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MARCH 27, 1920

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

Hand-Picked Circulation

One important thing you want to know about a trade paper is that its circulation is *in the trade; of the trade*—any other kind is waste for a trade advertisement.

We have told you that Motion Picture News circulation is "hand-picked." Here is a letter that shows one of the ways we keep it so:

San Francisco News Company,
747 Howard Street,
San Francisco, Calif.

Gentlemen:

"We are returning herewith your check No. 1634 for $38.40 which you sent for 24 yearly subscriptions to MOTION PICTURE NEWS.

"We are very sorry to state that we cannot accept these subscriptions unless we know to whom they are going as it is our policy to accept subscriptions only from those connected in some way with the motion picture industry.

"If you care to send us the names of these prospective subscribers, together with their connection with the motion picture industry, we will be very glad to place their names on our list, and quote you the same rate as is covered by your check."

LIBRARY OF CONGRESS MAR 23 1920

...October 2, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

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PIONEER'S SPRING OFFERINGS

EMILY STEVENS
IN
"The PLACE of HONEYMOONS"
WITH
MONTAGUE LOVE
A SUMPTUOUS PICTURIZATION OF HAROLD MACGRATH'S GREAT INTERNATIONAL ROMANCE

MARY ANDERSON
IN
"BUBBLES"
(THAT'S FOR JOY)
A SPARKLING EFFERVESCENT JEM OF THE JOYOUSNESS OF YOUTH RADIATING OPTIMISM, GOOD WILL AND OVERFLOWING WITH FUN AND MIRTH

MARIE DORO
IN
"MIDNIGHT GAMBOLS
WITH
GODFREY TEARLE
AN ASTOUNDING PRESENTATION OF THE ALLUREMENT OF ADVENTURE AND THE COMPELLING FORCE OF HEREDITARY INFLUENCES

JOSE COLLINS
IN
"NOBODY'S CHILD"
(BASED ON "THE WHIRLPOOL")
WITH
GODFREY TEARLE
A TALE OF A YOUNG WOMANS RISE TO FAME ON THE OPERATIC STAGE, ONLY TO FIND THAT IN HER CLIMB SHE HAD LOST LOVE AND THE GREATER THINGS OF LIFE

Mr. SHELDON LEWIS
IN
"DR JEKYLL AND MR. HYDE"
A BRILLIANT AMERICAN VERSION OF ROBERT LOUIS STEVENSON'S IMMORTAL MORALITY MASTERPIECE

GRACE DAVISON
IN
"THE HIDDEN CODE"
THE GREAT AMERICAN ARABIAN NIGHTS STORY OF A THOUSAND AND ONE THRILLS, HEART LEAPS AND DARE DEVIL STUNTS

SEVERAL OTHER BIG PRODUCTIONS BASED ON FAMOUS PLAYS WITH CELEBRATED STARS NOW IN PREPARATION

PIONEER COOPERATIVE DISTRIBUTION SYSTEM

PIONEER FILM CORP. 130 W. 46TH ST. NEW YORK CITY N.Y.C. AND STATE AND NORTHERN N.J.	PIONEER FILM CORP. 812 PROSPECT AV. CLEVELAND, O. (OHIO AND KENTUCKY)	MASTERPIECE FILM ATTRACTIONS BEN AMSTERDAM GEN'L MGR. 1235 VINEX ST. PHILA., PA. (E.PA. AND S.N.J.)	M & R EXCHANGE 730 S. OLIVE ST. LOS ANGELES CAL. (CAL., ARIZ., AND NEVADA)	EQUITY DISTRIBUTING CO. G.METZGER, PREST. 403 DAVIS STR PORTLAND ORE. (ORE., WASH., IDAHO AND MONTANA)	SCREEN ART PICTURES INC. H.LESSY, PREST. 420 LEXINGTON ST. BALTIMORE, MD. (MD., DEL., D.C. AND VA)	EASTERN FEATURE FILM CO. H. RIFKIN PREST. 57 CHURCH ST. BOSTON, MASS (NEW ENGLAND)
PIONEER FILM CORP. 145 FRANKLIN ST. BUFFALO, N.Y. (WESTERN N.Y.)	PIONEER FILM CORP. 53 ELIZABETH ST. E. DETROIT MICH. (MICHIGAN)	M. & R. EXCHANGE 107 GOLDEN GATE AV. SAN FRANCISCO CAL.	GREATER STARS PRODUCTIONS BROCKWELL & ELLIOT MGRS. CONSUMERS BLDG. CHICAGO, ILL. (ILL., IND., E WIS.)	CRITERION FILM SERVICE M. LIGHTMAN, PREST. 67 WALTON ST. ATLANTA, GA. (GA., TENN., FLA., ALA., N.C. AND S.C.)	STERLING FILMS LTD. I. SOSKIN GEN'L MGR. 166 BAY ST. TORONTO ONT., —345 BLEURY ST. MONTREAL P.Q. 87, UNION ST. ST. JOHN, N.B.	SES FILM & SUPPLY CO S. SAMUEL & STEINBERG BROS. 414 PENN. AV. PITTSBURG, PA. (W. PA., W. VA.)

PIONEER ★ ATTRACTIONS ★

PIONEER FILM COPRORATION
130 WEST 46th St
NEW YORK

THE POLICY OF THE PIONEER SUPPLY THE PROGRESSIVE EXCHANGES



139
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WILLIAM S. HART

in

"THE TOLL GATE"



A William S. Hart Production

"The greatest picture I have ever produced" says William S. Hart.

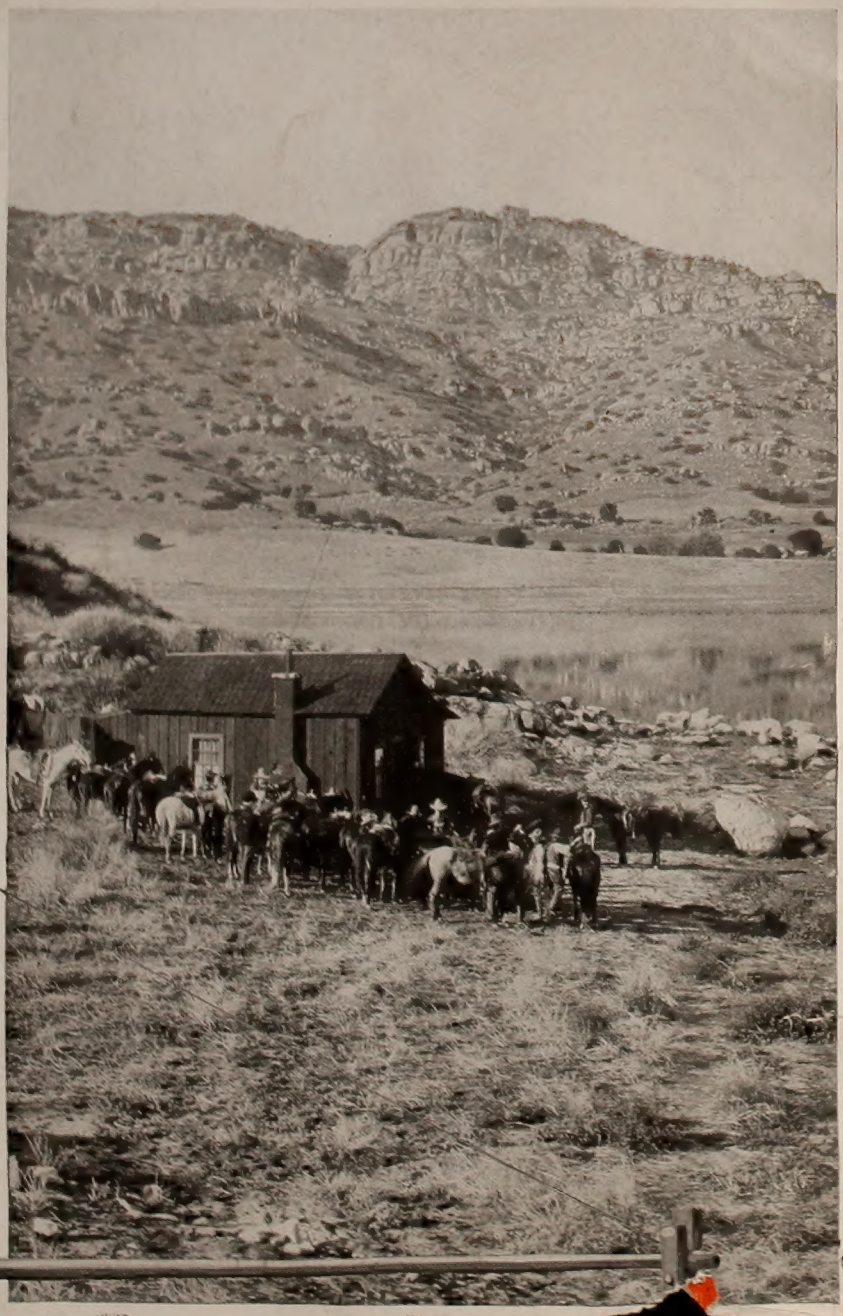
Why? Because it's the story he's wanted to do for three years. And now, producing with his own company, he has let nothing stand in the way of making "The Toll Gate" his greatest work.

A wonderful story, six months in the making, sixteen hundred miles for locations. No expense, no trouble, no detail, no time spared.

That's why!

By Wm. S. Hart and Lambert Hillyer
Directed by Lambert Hillyer.
Photographed by Joe August, A.S.C.

FAMOUS PLAYERS-LASKY CORPORATION





A Paramount Artcraft Pict

UNITED
ARTISTS
CORPORATION
in presenting

Doris Keane
in
"Romance"

brings to the screen an exquisite creation.

The drama-world of two continents knows that Doris Keane is "Romance"—and "Romance" is Doris Keane.

The play, especially written for Miss Keane by Edward Sheldon, played a year in New York, a whole season in Chicago, a special engagement in Boston and three and a half years in London. And always the artistry, the charm, the rare beauty of Miss Keane made "Romance" a vivid memory-haunting creation.

Of all the plays of recent years, none has been more sought after for screen presentation than "Romance." United Artists Corporation is to bring it to motion picture audiences, with Doris Keane herself in the role that has made her beloved the world over.

Directed by Chet Withey



UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W.GRIFFITH

HIRAM ABRAMS, General Manager





UNITED ARTISTS CORPORATION

OFFERS TO THE MILLIONS OF FUN FANS

MACK SENNETT'S

NEWEST AND GREATEST COMEDY SENSATION

"DOWN ON THE FARM"

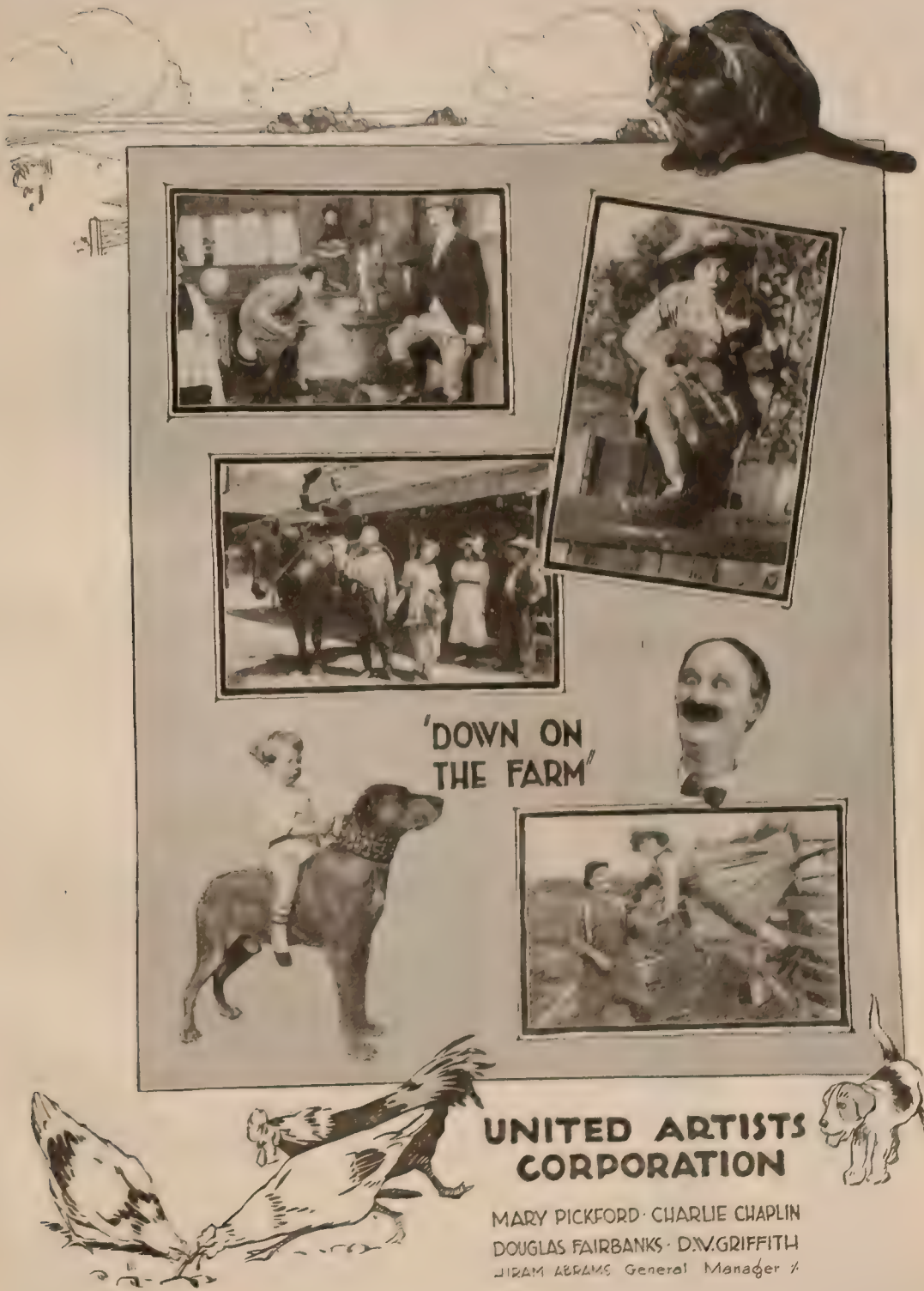
A 5 REEL SPECIAL PRODUCTION





WITH AN ALL STAR SENNETT CAST INCLUDING "TEDDY, THE DOG" "PEPPER, THE CAT" AND THE BABY.




'DOWN ON THE FARM"
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W.GRIFFITH
JIRAM ABRAMS General Manager

VICTOR KREMER OFFERS

BRYANT WASHBURN and

IN



THIS IS THE SUIT THAT MADE THE STAR FAMOUS



THIS IS THE STAR

Victor Kremer Film Features, Inc.

HANDLES

Only Sure-Fire State Right Successes

"Skinner's Dress Suit" has all the necessary success elements.

Bryant Washburn, the star, is too well known to need comment.

The Saturday Evening Post story is known to millions.

The picture will be re-issued with new decorative sub-titles, new prints and an entirely new complement of publicity and advertising accessories.

Audiences are crying for high-class comedy-drama entertainment.

"Skinner's Dress Suit" will sweep the country; nothing can stop it.

The time is ripe—your state is open—"Skinner's Dress Suit" is ready for You.

BIDS FOR OPEN

ADD

VICTOR KREMER

126-130 West 46th Street, New York

PHONE: BRYANT 8352

CHARLIE CHAPLIN

(ESSANAY-CHAPLIN BRAND)

IN

"A BURLESQUE ON CARMEN"

A FOUR PART LAUGHING RIOT

AND

"THE CHAMPION"
"THE JITNEY ELOPEMENT"
"WORK"
"BY THE SEA"

These five Chaplin Comedies have broken all records for state right sales.

More than sixty per cent. of the country has been sold in less than two months.

The biggest state right man in each territory has been the purchaser.

These State Right Buyers Know That—

Chaplin guarantees a big return on their investment.

These pictures will break their booking records.

These pictures will break exhibitors' house records.

These pictures are booked for Broadway first runs.

These pictures are backed by big-time advertising.

These State Right Buyers are big because they Know!

Are YOU in Their Class?



OPEN TERRITORY FOR "CARMEN"

Missouri and Kansas
Colorado Utah Wyoming
New Mexico
Washington Oregon Idaho
Montana
California Arizona Nevada
Texas Oklahoma Arkansas
Wisconsin Minnesota

OPEN TERRITORY FOR "THE CHAMPION" "THE JITNEY ELOPEMENT" "WORK" "BY THE SEA"

Southern Illinois
Eastern Missouri
Iowa and Nebraska
Colorado Utah Wyoming
New Mexico
Washington Oregon Idaho
Montana
California Arizona Nevada
Texas Oklahoma Arkansas
Eastern Canada

WE ARE PRESENTING
"A BURLESQUE ON CARMEN"
WITH
THE CARMEN BEAUTIES IN PERSON

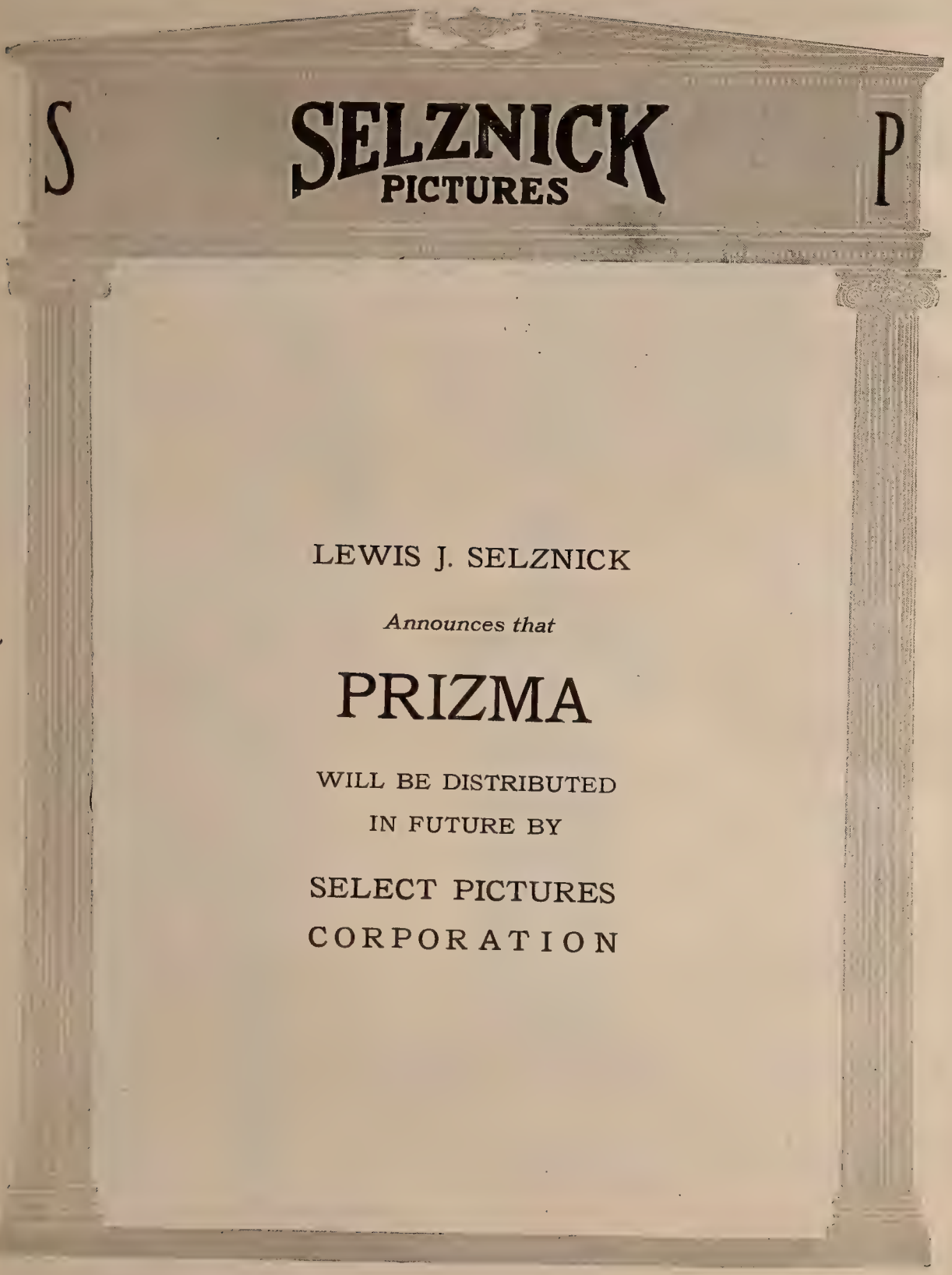
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BIG ROAD SHOW PROPOSITION
WILL BE GIVEN UPON REQUEST

TERRITORY NOW BEING RECEIVED

RESS

FILM FEATURES, INC.

SUITE 908-909



LEWIS J. SELZNICK

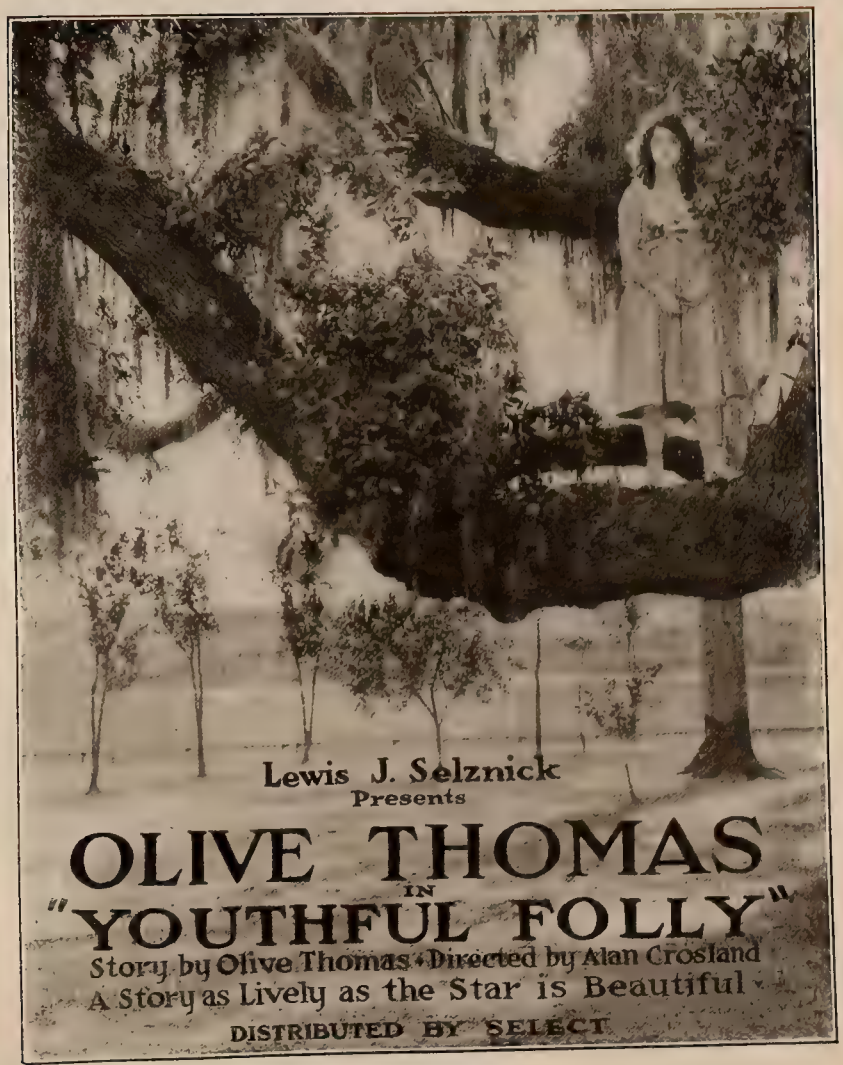
Announces that

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IN FUTURE BY

SELECT PICTURES
CORPORATION

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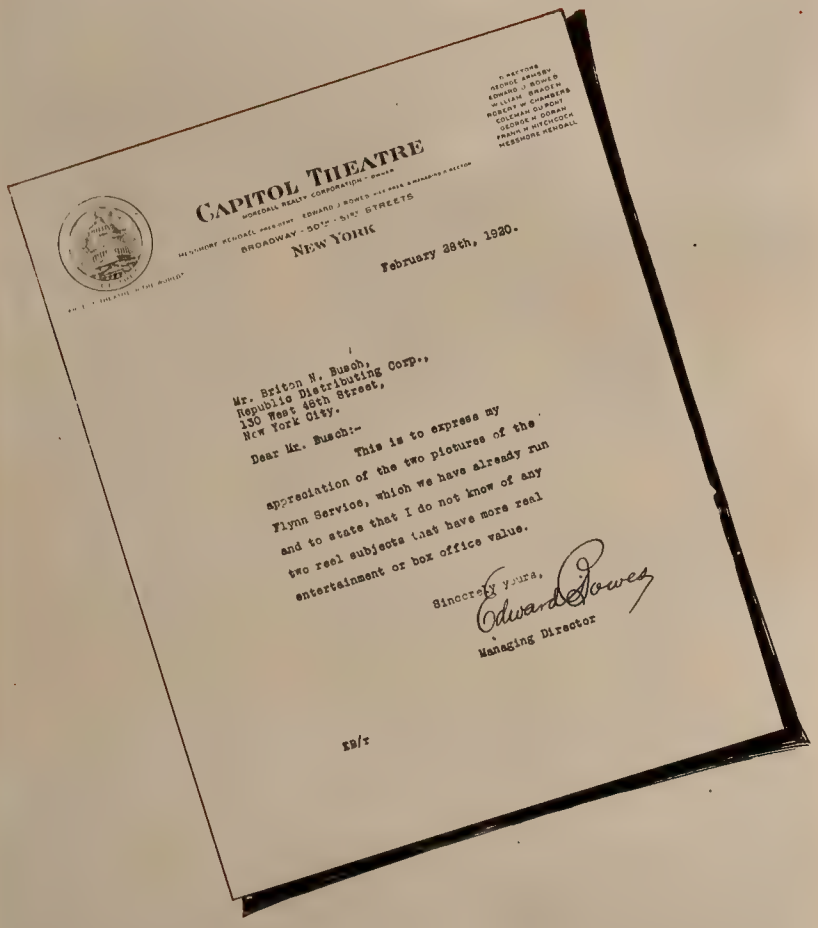



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NEWS
EXTRA!
SELZNICK NEWS
"Different"
Distributed by Select

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REPUBLIC RP PICTURES



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EDWARD J. ROWES VICE-PRES. & MANAGING DIRECTOR

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MESSMORE KENDALL

February 28th, 1920.

Mr. Briton N. Busch,
Republic Distributing Corp.,
130 West 46th Street,
New York City.

Dear Mr. Busch:-

This is to express my appreciation of the two pictures of the Flynn Service, which we have already run and to state that I do not know of any two reel subjects that have more real entertainment or box office value.

Sincerely yours,
Edward J. Rowes
Managing Director

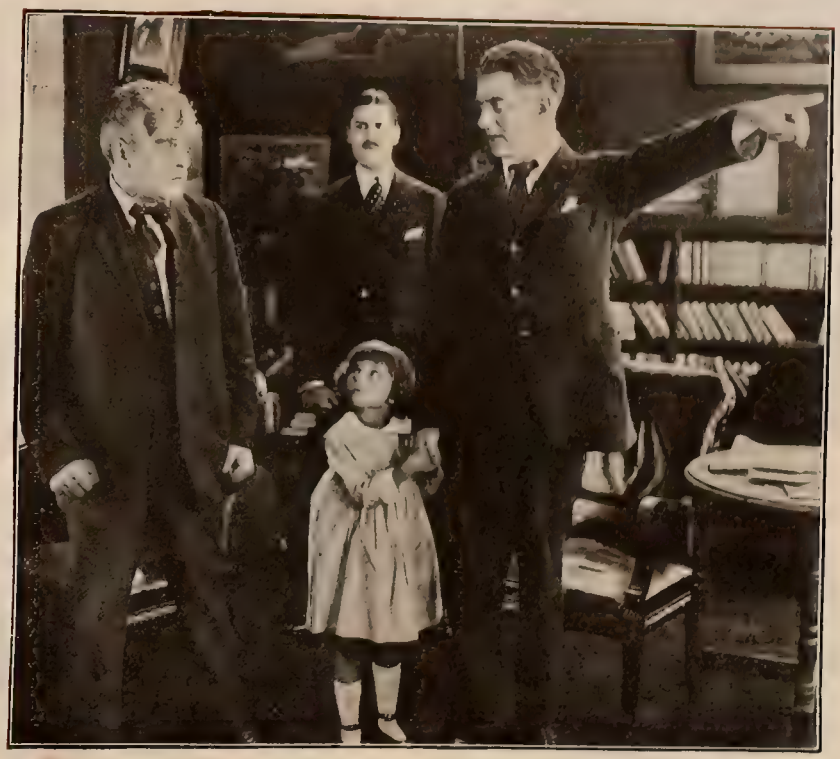
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REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK, Advisory Director — BRITON N. BUSCH, President

729 7TH AVE., NEW YORK CITY — EXCHANGES EVERYWHERE

REPUBLIC RP PICTURES



TYRONE POWER

in a terrific drama of modern life

"THE GREAT SHADOW"

Written by R. Berliner Directed by Harley Knoles

Produced by Adanac Producing Company Ltd.

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Melodrama Linke

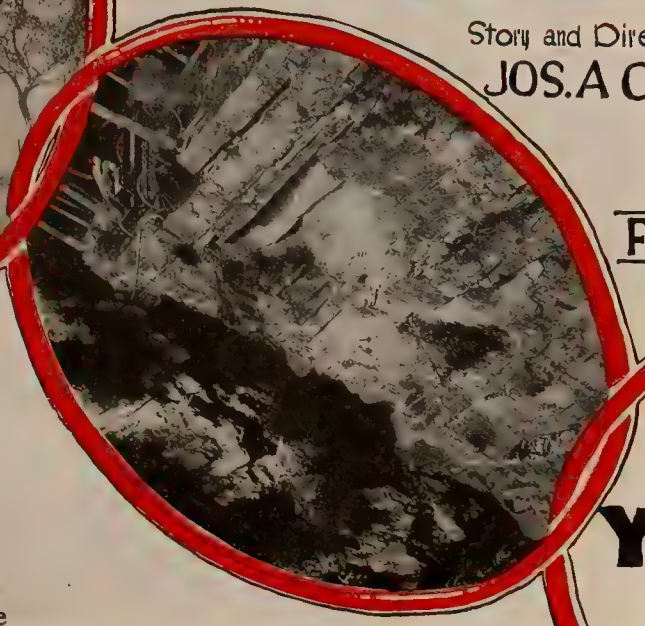
CHARLES

STAR OF "THE G

IN THE W

Story and Direction by
JOS. A GOLDEN





FIFTEEN

Chosen
for distribu-
tion by Republic
Because It Meets
Every Requirement of
Theatres That Have
Always Found Great Profit
in Showing Serial Motion Pictures

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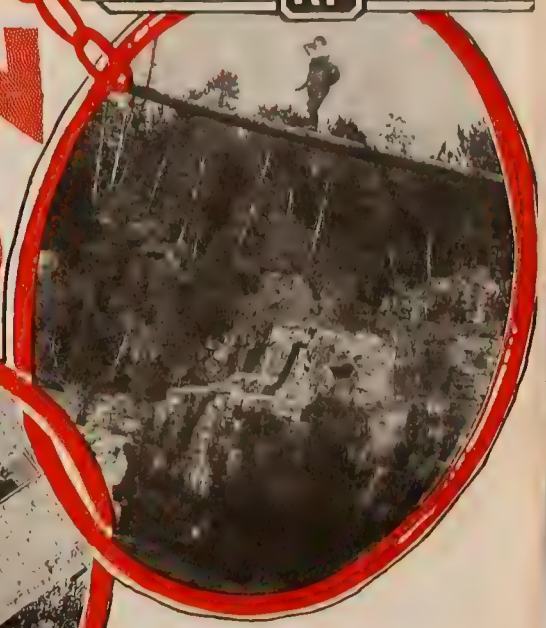
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HUTCHISON

REAT GAMBLE"

HIRLWIND



Produced by
ALL GOOD
PICTURES
CORP.

EPISODES



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OOKINGS

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Scores of
Sure-Fire Methods
of Attracting Crowds
Have Been Devised for
Exhibitors Who Book
This Worthy Successor to the
same producer's "Great Gamble"

ING CORPORATION

BRITON N. BUSCH, President

EXCHANGES EVERYWHERE

Charlie Chaplin

Marie Dressler & Mabel Normand

in

"Tillie's Punctured Romance"



STATE RIGHTS NOW SELLING

Tower Film Corporation

71 West 23rd. St. New York


IN THE CLUTCHES OF THE HINDOO
A gripping serial story produced by Gaumont, Will soon be available for the state rights market.
MILLARD




Vivian Martin
at her best
as the pampered pet of society she marries a country boy whom she thinks she loves.
How he fights to bend her to his bidding and how, though fighting back, she finally gives in is most absorbingly unfolded in
Husbands and Wives
from the famous novel by Corra Harris
C.E. MILLARD


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Michigan
Los Angeles
All Star Features Distributors, Inc
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First National Exhibitors Circuit
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Milwaukee
Mid-West Distributing Corporation
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Merit Film Corporation
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Indianapolis
Greiver (apply to Chicago office)
Husbands and Wives
GAUMONT
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Wanted

4,000,000

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a month Commercial Printing

Price $3\frac{3}{8}$ *cents per ft.*

See Us First

No matter how large or small your order may be

We give twenty-four hour service

GAUMONT
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BOBBY VERNON *in*



A SPECIAL CHRISTIE COMEDY

Directed by William Beaudine

With a Snappy Plot, a Riot of Pretty Girls and Loads of Pep

CHRISTIE SPECIALS

Booked thru FOREMOST INDEPENDENT EXCHANGES

PETTICOATS AND PANTS



A YEAR of CHRISTIE SPECIAL COMEDIES

They have lived up to the Christie Standard and established themselves as the Highest Grade Entertainment in the field of short subjects

CHRISTIE SPECIALS

CHRISTIE FILM COMPANY INC Los Angeles Cal

GREIVER DISTRIBUTING CORPORATION

THESE EXCHANGES DISTRIBUTE GREIVER EDUCATIONAL FILMS

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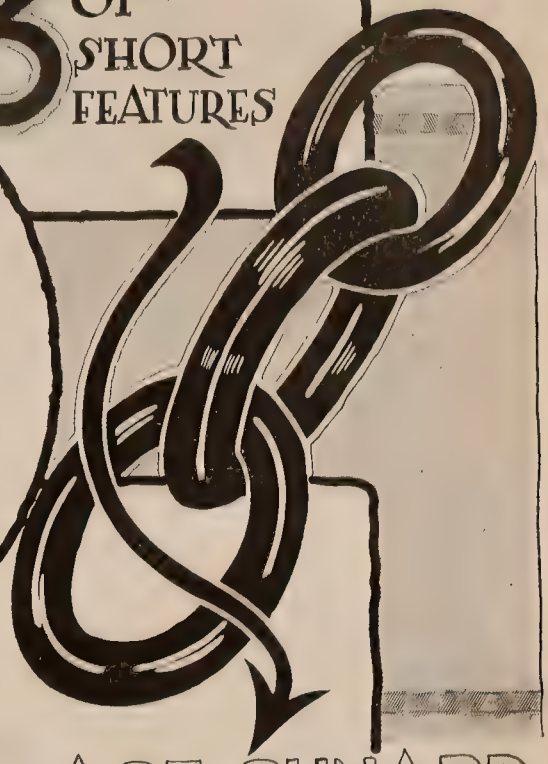
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THE BIG 3 OF SHORT FEATURES

THE FIRST 3 LINKS OF A MIGHTY CHAIN



Finley & Hastings, L.A.

GRACE CUNARD
POLLY MORAN
"SMILING BILL" JONES

3 STARS IN 3 SHORT FEATURES WITH 3 PRODUCTIONS

EACH NOW READY

MK

Produced under Personal Supervision of I. Bernstein

PRODUCED BY THE NATIONAL FILM CORP'N OF AMERICA
HOLLYWOOD, CALIFORNIA

FOR MARION H. KOHN PRODUCTIONS
EXECUTIVE OFFICES — 90 GOLDEN GATE AVE. — SAN FRANCISCO, CALIF.
EASTERN REPRESENTATIVE - JOE BRANDT - 1600 BROADWAY N.Y.

1 + 2 + 3 = $



POPULAR

GRACE CUNARD

in

26 TWO-REEL SENSATIONAL COMEDY-DRAMAS

Supported by
COLE HEBERT

Serio-Comics full of thrills and.... hearty laughs.....

Will out-feature many seven..... reelers

— NOW READY —

1. "The Gasoline Buckaroo"
2. "The Man Hater"
3. "A Daughter of the Law"

STATE RIGHTS
now selling—
JOE BRANDT
1600 Broadway-N.Y.

PRODUCED BY—
THE NATIONAL FILM CORP'N OF AMERICA
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FOR— MARION H. KOHN PRODUCTIONS
EXECUTIVE OFFICES — 90 GOLDEN GATE AVE. — SAN FRANCISCO, CALIF. —

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NOT FOOT-AGE
BUT LAUGH-AGE

DYNAMIC

POLLY MORAN



"Post Graduate Pie Wielder—High Chieftess of the Slapstick"

26

two reels.....
Comedies that are funnier than Near Beer



Directed by
WARD HAYES

Photographed by
Bert Glennon

—NOW READY—

1 "The Ragged Road to Romance"
2 "A Scrambled Romance"
3 "The Society Bug"

—STATE RIGHTS SELLING—

JOE BRANDT
1600 Broadway – NY

PRODUCED BY—
THE NATIONAL FILM CORP'N OF AMERICA
HOLLYWOOD, CALIFORNIA—

FOR— MARION H. KOHN PRODUCTIONS
EXECUTIVE OFFICES— 90 GOLDEN GATE AVE.— SAN FRANCISCO, CALIF.—

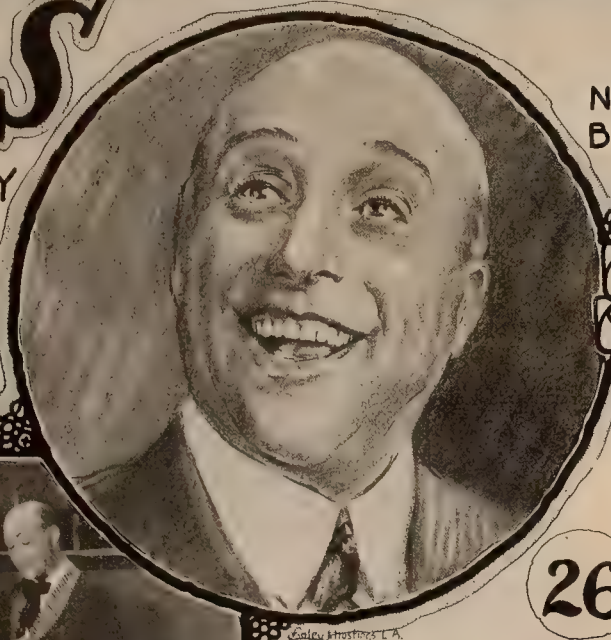
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GENIAL

"SMILING BILL" JONES

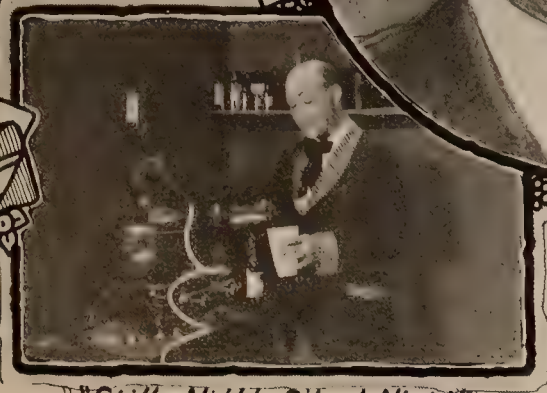
PERSONALITY PLUS

NOT FOOT-AGE BUT LAUGH-AGE



Directed by ROBIN WILLIAMSON

Photographed by Bert Glennon



"Stilly Night - Silent Night"

26 one-reel polite comedies that delight the eye and... stir the imagination

— NOW READY —

1 "Harem — Scarem"

2 "The Blow that Killed Father"

3 "A Dog-Gone Shame"

Warning: Don't let your competitors get ahead of you on this one — wire —

JOE BRANDT
1600 Broadway - N.Y.

PRODUCED BY
THE NATIONAL FILM CORP'N OF AMERICA
HOLLYWOOD, CALIFORNIA

FOR
MARION H. KOHN PRODUCTIONS
EXECUTIVE OFFICES — 90 GOLDEN GATE AVE. — SAN FRANCISCO, CALIF.


ARL LAEMMLE
RESENTS
PRISCILLA DEAN in "the VIRGIN of STAMBOUL

ALTHOUGH the first public showing of "THE VIRGIN OF STAMBOUL" will not be held until Sunday, March 21st, at The Broadway Theatre, New York City, the stupendous success of the production is just as sure as the sunrise of tomorrow morning. This is simply because TOD BROWNING took H. H. Van Loan's big, human, romantic story of the glowing East and painted in his wonder-pictures with the sure and sweeping strokes of a master hand. Because BROWNING, the Director—the Master Producer—had, for his heroine, an electrifying actress who lives her gloriously appealing part in every move and word and gesture. And because CARL LAEMMLE spared neither money nor time nor the country's best brains in an investiture which is nothing short of gorgeous. Gentlemen! The year's biggest picture is here! We said this two years ago of "The Kaiser"—we said it a year later of "The Heart of Humanity"—we say it again now of

PRISCILLA DEAN

in

"THE VIRGIN *of* STAMBOUL"

Get in touch with your nearest Universal-Jewel Exchange immediately and arrange for the earliest possible showing of this stupendous production. As WID says; "One big advertising smash on this and it'll be over with a bang!"



The Butterfly Man





Gasnier Presents

Lew Cody

This is the second Lew Cody - Gasnier Special. It is finished and has passed the test. "THE BELOVED CHEATER" placed Lew Cody in the Star ranks. "THE BUTTERFLY MAN" will establish him firmly in *that* position.

It is an adaptation *of the* book by the celebrated author, George Barr McCutcheon

ROBERTSON-COLE

GEORGES CARPENTIER



GEORGES CARPENTIER
FROM HIS LATEST PICTURE, PUBLISHED IN "L'AUTO", PARIS.

COURTESY, N.Y. EVENING WORLD

"THE IDOL of FRANCE", heavyweight champion of Europe, logical contender for the heavyweight championship of the World, thrice honored hero of flying fighters of France, winner of the Croix De Guerre, a gentleman and a scholar.

As the chief European exponent of the manly art; as the intrepid aviator, and as the winsome boy who is idolized by our great friends — The French — the American public will demand seeing him.

ROBERTSON-COLE

The BOTTOM of the WORLD





Sir Ernest Shackleton's Thrilling Attempt to Cross the South Pole

Fame, history and romance join to make "The Bottom of the World" a picture of broadest appeal. It is not only a priceless scientific record, but a tremendous emotional document.

ROBERTSON-COLE

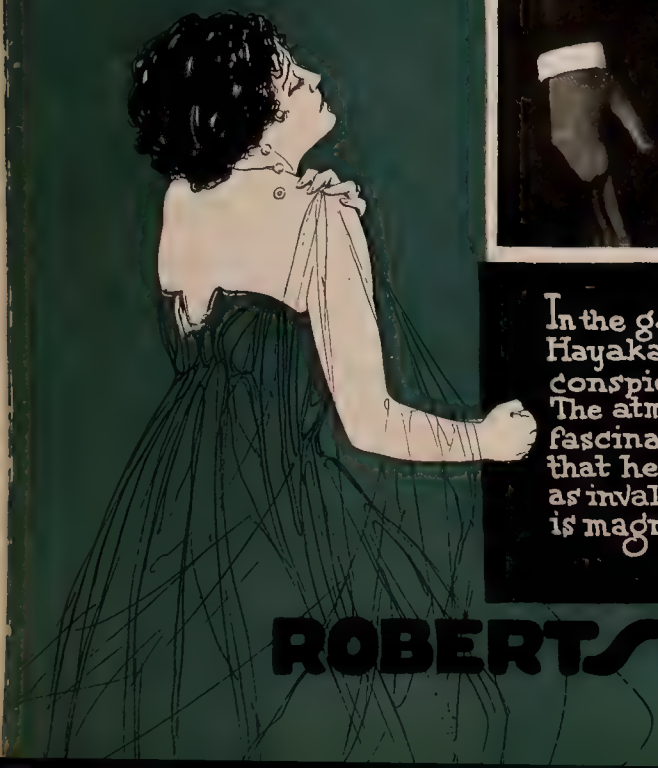
HAYAKAWA

in The Brand of Lopez

PRODUCED BY HAWORTH

DIRECTED BY JOSEPH DE GRASSE





In the galaxy of screen stars, Sessue Hayakawa stands alone, a shining conspicuous figure.
The atmosphere of strange romance, fascination and subtle insinuation that he transmits to the screen is as invaluable to the showman as it is magnetic to his patrons.

ROBERTSON-COLE

BRIGHT SKIES

With ZASU PITTS
and a notable
BRENTWOOD
CAST
directed by - - -
HENRY KOLKER

A quaint comedy characterization in which humor and pathos are harmoniously blended. As Sally a little waif of the tenement district, ZaSu Pitts has a role admirably suited to her individuality.

Another Brentwood Success



ROBERTSON-COLE

EXTRA

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Are Booking **Benny**

in Roy L. McCardell's Great Bond-Theft Mystery Serial

THE TREMENDOUS NEWSPAPER ADVERTISING RECEIVED EVERY DAY BY **BENNY LEONARD**, THE STAR, AND **ROY L. McCARDELL**, THE AUTHOR OF THIS EXTRAORDINARY BOX-OFFICE ATTRACTION, HAS NEVER BEEN EQUALLED BY ANY SERIAL STAR OR SERIAL AUTHOR IN SERIAL HISTORY.

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EXTRA

Leonard

THE EVIL EYE

THE INTENSE INTEREST AROUSED IN THE PLOT OF THIS POWERFUL STORY, CHRONICLED THROUGHOUT THE WORLD IN FRONT PAGE NEWSPAPER ACCOUNTS OF THE SENSATIONAL **WALL STREET BOND THEFT CONSPIRACY.** GUARANTEES RECORD-BREAKING HOUSES FOR EVERY EPISODE.

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LLED BY E. S. MANHEIMER

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GIGANTIC SPECTACULAR EFFECTS

rivaling the most

STUPENDOUS SPECIAL PRODUCTIONS

make

BEN WILSON and NEVA GERBER

in

"THE SCREAMING SHADOW"

The Most Wonderful Serial on Record

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2. The Virgin of Death
3. The Fang of the Beast
4. The Black Seven
5. The Vapor of Death
6. The Hidden Menace
7. Into The Depths
8. The White Terror
9. The Sleeping Death
10. The Prey of Mong
11. Liquid Fire
12. Cold Steel
13. The Fourth Symbol
14. Entombed Alive
15. Unmasked

The eruption of a volcano, belching forth tons of rocks and rivers of streaming lava, while thousands of people rush panic-stricken through the doomed city, is one of the tremendous climaxes that make the closing episodes of "THE SCREAMING SHADOW" remarkable. From start to finish this new Ben Wilson success is the fastest moving and most elaborately staged serial ever produced.

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The Honey Bee

From The "Best Seller"

By **SAMUEL MERWIN**

with **Marguerita Sylva**

Famous Grand Opera Prima Donna

A story that millions have read. A star who is internationally famous. Directed by Rupert Julian—the man who staged "The Beast of Berlin" and "The Fire Flingers." Can you wonder that "The Honey Bee" is packing theatres the country over?

In the cast are Thomas Holding, Nigel Barrie, Albert Ray, George Hernandez, Kid McCoy, and many others. Over 3,000 extras in the great Carpentier fight scene. A prologue from Maeterlinck's "The Life of the Bee." A wealth of paper and exploitation aids.

Secure detailed booking information from American Film Company representative at your nearest Pathe Exchange



Produced by
American Film Co., Inc.

Distributed by
PATHE



REELCRAFT PICTURES CORPORATION
R. C. Cropper, President
729 7th Ave.
New York City

Carl Laemmle announces *Von Stroheim's* Master Picture



HE - "Unless Madame Malot cancels the bill against Mrs. Goodwright, I shall put her out of business in Paris."

SHE - "How droll! And shall I, then, have Monsieur le Capitaine cashiered out of his beautiful uniform? Or will he prefer to be known as Mrs. Goodwright's lover?"

"The DEVIL'S PASSKEY"

Carl Laemmle announces Von Stroheim's Master Picture



THE HUSBAND--

"Your senseless passion for clothes has plunged three human beings into the bottomless pit. Why should I care where, or with whom, you go?"

"The DEVIL'S PASSKEY"

PHOTOPLAY

Magazine



April 25c

500,000
Circulation

The World's Leading
Motion Picture
Publication

Photoplay
Magazine
JAMES R. QUIRK, Editor

"DON'T EVER MARRY"



A First National Attraction

She Broke Records For You!



in

"In Old Kentucky"

and here she is again!

Louis B. Mayer

presents

ANITA STEWART

in

"The Fighting Shepherdess"

A Stirring Romance of the Fighting West. The story of a girl who fought a whole town, border thieves, cattle poisoners and cut throats—and won!

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

From the Novel by
Caroline Lockhart

Directed by
Edward José



She shrank back trembling as the evil-eyed Oriental crept stealthily toward her, leering insinuatingly

Joseph M. Schenck

presents

NORMA TALMADGE

The great emotional actress

in

"The Woman Gives"

A thrilling romance of the New York artists' colony, from the famous novel by Owen Johnson.

Her Second Picture For First National

Directed by Roy Neil

Photographed by David Abel
Tech. Director, Willard Reineck

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction



King W. Vidor

presents

"The Family Honor"

A thrilling romance of Dixie—a picture that breathes of the traditions of the South—land of beautiful women, love and chivalry

CAST OF CHARACTERS:

Florence Vidor	Roscoe Karns
Charles Meredith	George Nichols
Little Ben Alexander	J. P. Lockney
Harold Goodwin	Willis Marks

Directed by King W. Vidor

Written by
John Booth Harrower

Scenario by
William Parker

Photography by
Ira H. Morgan

A First National Attraction

KING W. VIDOR'S "The Family Honor" may now be seen at any of the First National Exchanges.

This is his first picture for First National and is its own best recommendation.

It is another demonstration of the manner in which producers rise to greater efforts and better productions under the opportunity of complete independence afforded them by the First National Exhibitors Circuit.

It Appeals to Women!



Louis B. Mayer

presents

Mildred Harris Chaplin

The Star Charming

in

"The Inferior Sex"

Her first picture
for First National

From Frank Stayton's play of the same title in which Maxine Elliott scored an international success.

Adapted by Waldeman Young

Directed by Joseph W. Henaberry

Photographed by Tony Gaudio

Art Director George Hopkins

Louis B. Mayer-Made

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

Titles Tell You Why!

These captions in the picture will show you how intensely interesting are its problems of love, home, marriage and divorce to every woman. It is worth your while to read them!

Statistics prove that a majority of divorces are due to woman's failure at her own job—the business of marriage.

The woman—a clinging vine in the hothouse variety of girls—and innocently dreaming in her cocoon of love.

The man—of that brand of men who claims to know women yet has never tried matrimony.

To the average husband marriage is only an incident—each woman thinks her husband will prove the exception.

The male is the master of the home and tries to prove it.

After a few months of constant association—mere man prefers the acid of the grape fruit to the honeyed words of his wife.

There is a woman for you—always imagining her husband's business an excuse for getting away from her—instead of realizing that the harder he goes after it, the more wonderful things she can have.

"Your domineering manner is typical of most husbands. They respect every woman except the one they marry."

"That's it, you women hold a council of war and decide that a man should devote all of his time to coddling you."

"Oh—men are all alike after they are married!"

"She sure enough does love that man."

"Yes, dis house jus plumb full o' love—trouble is, it is so lopsided, it is going to fall and bust itself wide open some day."

"Romeo must have fallen off the balcony—he ain't showed up this morning and it's about time for Juliet to flash in her morning call."

Of course every married woman realizes her husband is not perfect—seeing other men opens her eyes to that fact.

It really is surprising that so many adorable men have remained single.

Wondering if she has grown to tolerate him only as necessary—but scarcely interesting part of her life.

Before marriage woman is sought and therefore Superior. After marriage she becomes the seeker and fails to understand why her modern husband's love works in eight hour shifts, while hers demands a twenty-four hour day. She is therefore ——?

"I want you to write a note of endearment on several cards and each day enclose one of them with flowers to be sent to this address."

How difficult it is to punish those we love, though our future happiness may depend upon it.

"I told you before that I don't know—and if I did, I wouldn't tell a woman."

"Be fair—aren't you just as much to blame for this constant bickering?"

"Because you are so loyal to your husband, of course—that gives you the right to advise how I should act toward my wife."

"Don't dare tell that you met me with him this afternoon, he is terribly suspicious."

"With my own eyes I saw him bringing her home."

Believing that husbands have a right to know, he speaks his mind.

"He loves me! he loves me! the jealous old darling."

"Aren't you different from most wives whose husbands must constantly watch them—can't I trust you?"

A dab of flower on her nose, the sort of woman a man likes to come home to.

"Lord—Lord—if I was just as sure of heaven honey—the only way to get along with men is to make them happy—the only way to make them happy is to make them unhappy—keep them guessing and they will be unhappy—then they will love you and be happy."

"You all make too much fuss over this man. You wouldn't catch me doing that. I'd keep them guessing."

Love is like a security that soon burns out and marriage is the demi tasse of all that remains.

If he had stepped on his accelerator and arrived home a minute earlier, the shadow of suspicion would have been cast in another direction.

"During business hours you must take love for granted and stop calling me up at the office."

Possibly his unhusbandlike attentions are not unwelcome to her.

"He is neglecting you and you must put your foot down now."

Not hesitating to cloak her intrigue in the protective presence of her brother and his wife, even though the penalty might mean ruin for two men.

A game that has paid him royally, employing courtesy and attention to gain vital business secrets from unhappy wives.

To him women are only a means to an end.

Helplessly unable to deny the accusation without exposing his wife's guilt.

"You cannot go on living with that man. You know I love you. Will you come?"

"Fine! Now is the time to assert your superiority and come with me."

He capitalizes the situation to assume the dual role of social parasite and home breaker.

"You ill bred boor! To insult a guest in the house of your hostess."

"I would rather pay too little attention to her than too much to the wife of another man."

He will never know how an inferior being saved him from the chasm of divorce.

"My little wife, I have learned tonight how dear and wonderful you are."

"My presence here with him is just a game to arouse your jealousy and devotion."

Greater love hath no woman than to risk her reputation for another.



The Beauty of a Goddess
The Lure of a Siren
The Temper of a Savage
The Raiment of Eve
The Charm of Circe
and A Heart of Gold

She's the most novel and fascinating screen personality conceived in months

Clarine Seymour
The White Almond Blossom
in

D. W. GRIFFITH'S

latest production

The Idol Dancer

the latest BIG
First National Special

FIRST NATIONAL EXHIBITORS CIRCUIT



Increased attendance — Business wonderful!

Before release a flood of bookings; after release a flood of enthusiastic letters and telegrams. They are simply cleaning up on

Jack Dempsey

in the million dollar Pathé serial

Daredevil Jack

The following are picked at random:

"First day Dempsey in Daredevil Jack business wonderful at advanced prices. Attendance increased more than one thousand over regular Monday. Women patronage especially gratifying, being one hundred percent extra. Dempsey screens well and serial is everything that makes for box office success. Congratulations."

B. G. Wheeler, M'g'r Royal Theatre, Dayton, O.

"This is the first time I have ever put my house on record for a serial. I have never used a serial but for one day, but Daredevil Jack with Jack Dempsey I have signed for three days. Anyone that wants an O. K. on this serial refer them to me."

Fred C. Bitner, Havens Theatre, Olean, N. Y.

"Daredevil Jack" opened yesterday. Gaiety Theatre filled to capacity on coldest day this winter. Now 2 p.m. Monday and not a vacant seat in house."

Gaiety Theatre, Cleveland, O.

Get This Great Success NOW

Produced by Robert Brunton

Pathé Distributors

ARTHUR F. BECK SERIAL

STUART HOLMES AND TRAILED



WRITTEN BY
CHAS. T. DAZEY

DIRECTED BY
PERRY VEKROFF

FRANKLY MELODRAMATIC;
DECIDEDLY EXCITING;
BRIMFUL OF ACTION;
WITH A STORY BY A
PLAYWRIGHT DISTINGUISHED BY HIS SUCCESSES.
PRESENTING BOX OFFICE
NAMES OF DISTINCT VALUE.

COMING
IN APRIL

A Serial

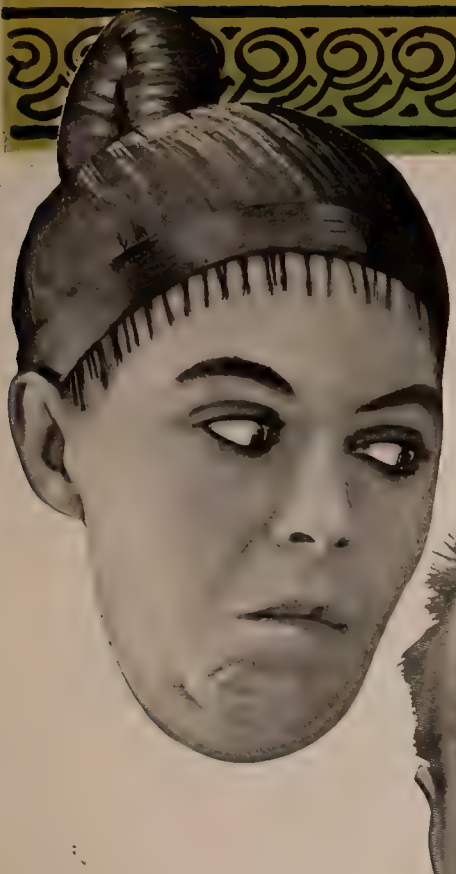


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Distributors

PRODUCTIONS INC. presents

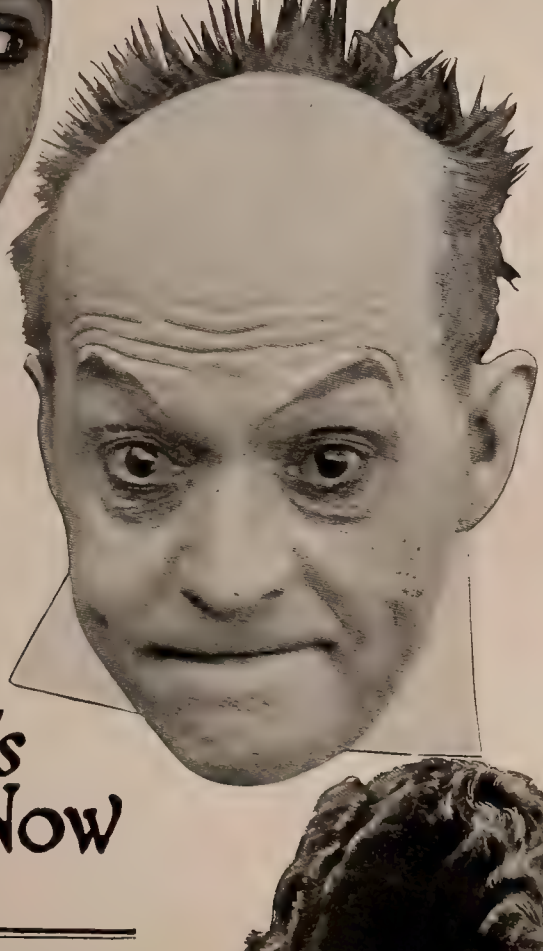
MISS FRANKIE MANN BY THREE





The adventures of "Jiggs" the famous George McManus creation, are making millions of newspaper readers laugh all over the country.

Your audiences will want to see him and "Maggie" in real life, in real comedy, upon the screen!



Two Reels Booking Now



Pathé Distributors

A comic conception so good
that it is a favorite with over
400 newspapers having
12,000,000 readers

International Film Service Co. Inc.
presents

"Jiggs in Society

Produced by Christie Film Co. Inc.
Adapted from Geo. McManus' famous series

"Bringing Up Father"

with Johnny Ray

Pathé
Distributors

Bar none, the greatest two reel Comedy ever made!

Harold Lloyd in "Haunted Spooks"

Before the first of these $100,000 Two Reel Comedies was released we told you that they were better than any that had ever been made, and we made the statement without qualification.

Time has proven to you that we were right. The greatest theatres in the country are playing these comedies with unexampled success. Exhibitors everywhere tell us enthusiastically that their audiences applaud the comedies with perfect gales of laughter.

Now we assure you that in "Haunted Spooks" we present for your consideration a genuine masterpiece of mirth.

However big your feature, advertise this wonderful Lloyd comedy *bigger!*

Some of the nice things they say of Harold Lloyd:

"Harold Lloyd, whom some of us persist in believing the funniest man on the screen."
Helen Pollock in The Morning Telegraph.

"A bushel of fun in the Harold Lloyd Comedy 'His Royal Slyness.' The Lloyd brand of comedy is individual. He couldn't be doubled on that." *Frances Agnew in The Morning Telegraph.*

"The Harold Lloyd Comedy 'His Royal Slyness' is delightful." *New York Tribune.*

"The Harold Lloyd Comedy got more laughs out of the audience than any comedy we've seen of late." *Picture Play Magazine.*

"The new Harold Lloyd Comedy is a wonder." *Agnes Smith in The Morning Telegraph.*

"'From Hand to Mouth' is an extremely funny Harold Lloyd Comedy."
Harriet Underhill in N. Y. Tribune.

"The Harold Lloyd Comedy 'Captain Kidd's Kids' is very funny. *N. Y. Sun.*

"Harold Lloyd is certainly carrying a beacon light and showing the way to his contemporaries. He has a neater bag of tricks than all the other mirth provokers combined".
Laurence Reid in Motion Picture News.

Pathé Distributors

Produced by
Hal Roach



Pathé



Leonce Perret
presents

Emmy Wehlen
in
Lifting Shadows

Directed by Leonce Perret
Adapted from the play by Henri Ardel

Lucky the woman who has no past to rise up and smite her!
Here was one, innocent of evil, who found herself almost powerless in the grip of circumstances having their origin in the misdeeds of others.
But she refused to be the puppet of Fate and became its master.
A strong picture based on a timely theme.

Pathé Distributors

THIS STELLAR CAST



HAS INTERPRETED

"DEMOCRACY"

THE VISION RESTORED

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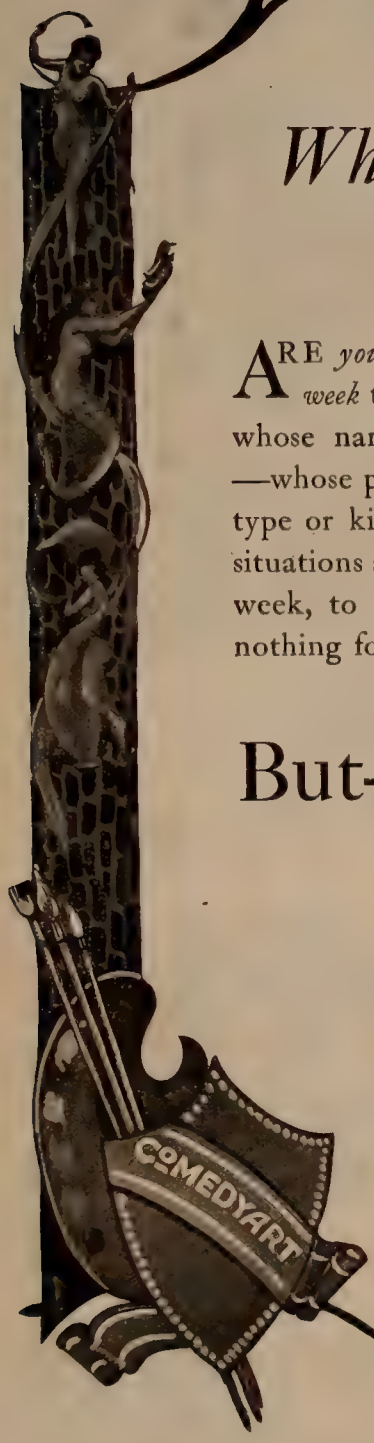
STUDIO 2826 DECATUR AVENUE NEW YORK CITY

What Do You *Want in Comedies?*

ARE *you* looking for comedies carrying *every week* the same little cast of "so-called" stars—whose names mean nothing at your box office —whose peculiar type fits them for only a certain type or kind of comedy story, so that the same situations and stories must be rehashed, week after week, to fit that little cast? If so—we have nothing for *You.*

But—IF *you* want funny comedies—different in nature every week—a world wide range of laugh-forcing situations because they're built around stories selected only because they're screamingly funny—with real artists selected to fit the story whatever it may be—

Then it's your move. Send that prepaid post-card and get details right now. Several thousand of your brother exhibitors have already beat you to it.



Special Pictures Corporation
Home Office, H. W. Hellman Building
Los Angeles, California



EACH "*Comedyart*" Production proves the real practical picture-making brains of Ward Lascelle. He needs no introduction to exhibitors who keep pace with the times. "*Comedyart*" is just another instance where Mr. Lascelle has brought into reality a common-sense, practical idea, a two-reel combination of diversified subject and class.

Special Pictures Corporation
Home Office, H. W. Hellman Building
Los Angeles, California

F.J.J.

WANTED: A Producer!

—one fired with the spirit of progress, with vision, energy and a proven record.

I Will Invest

all my money, ability and reputation for the sake of the bigger things I want to do.

I have been co-starred in

D. W. GRIFFITH'S
"The Greatest Thing in Life"

D. W. GRIFFITH'S
"The Girl Who Stayed at Home"

PARAMOUNT'S
"Nugget Nell," with Dorothy Gish

KING VIDOR'S
"Better Times"

UNIVERSAL'S
"Bonnie Bonnie Lassie"

SELZNICK'S
"Upstairs and Down," with Olive Thomas

MARSHALL NEILAN'S
"Don't Ever Marry" (Coming)

M. TOURNEUR'S
"The County Fair"

AND OTHER SUCCESSFUL PRODUCTIONS



I have declined stardom offered by the leading producing organizations. I have not been tempted by flattering offers and guarantees of flat salaries.

I want to join forces and work with a real producer. I have ideas and the best stories to bring out my capabilities.

My money goes along with my confidence, experience, enthusiasm and ability.

They all say I am "there." Now I'm going to prove it in a bigger way than ever.

David Butler

Address Motion Picture News.

CONSTANCE BINNEY in The STOLEN KISS



A Stolen Kiss, a Bit of Romance—of Such Stuff Is This Picture Made

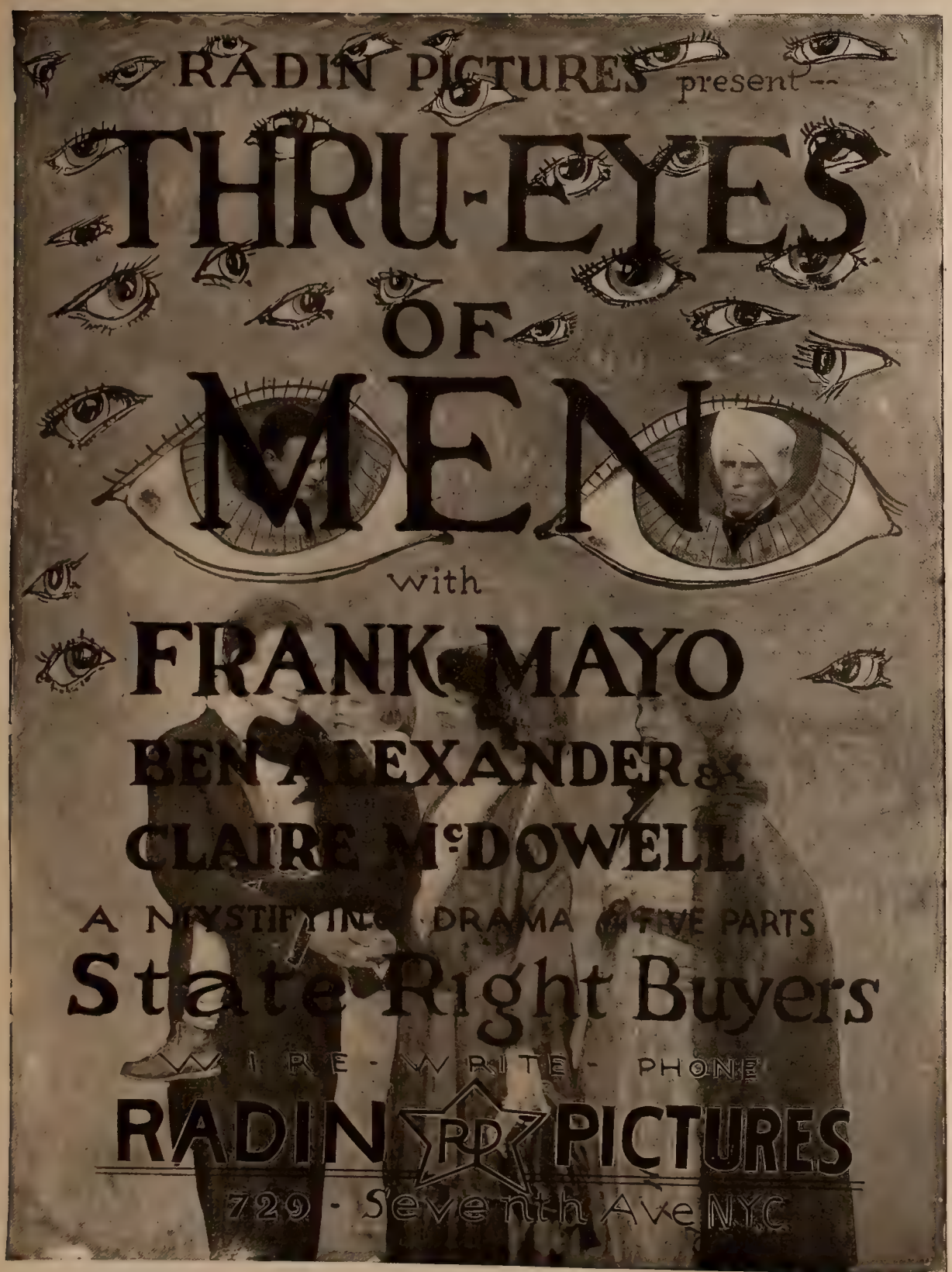
SO starts the story. And thereupon are we introduced to the wonderful land of make-believe — to the child whose happiness comes, not from life, but from the pleasures which she conjures up in her own mind.

Many exhibitors have told us they consider "The Stolen Kiss" a more charming picture than "Erstwhile Susan."

Reserve your play dates now!

Based on the book ~ "Little Miss By-the-Day" by Lucille Van Slyke ~ Scenario by Katherine Stuart Direction of Kenneth Webb ~

REALART
PICTURES CORPORATION
469 Fifth Avenue ~ New York


RADIN PICTURES present --
THRU-EYES
OF
MEN
with
FRANK MAYO
BEN ALEXANDER &
CLAIRE McDOWELL
A MYSTIFYING DRAMA IN FIVE PARTS
State Right Buyers
WIRE - WRITE - PHONE
RADIN PICTURES
729 - Seventh Ave N.Y.C.

RADIN PICTURES present

ZIP COMIDIES





A Series of Twenty-four Single Reel Comedies

Featuring

CHRIS RUBE — FLORENCE E. TURNER
NEAL BURNS — HARRY MANN
BEN WILSON — BARDINE BURKETTE
MR. AND MRS. CARTER DE HAVEN

Comedians of Renown

In New Releases of Distinctive Quality

REALSTAR Dramas

TWENTY-FOUR TWO-PART PLAYS

Featuring

J. WARREN KERRIGAN
GRACE CUNARD
MARY FULLER
VIOLET MacMILLAN
MOLLY MALONE
ZOE RAE
FRANKLYN FARNUM
FRANCIS FORD
VIOLET MESSEREAU
LENA BASKETT
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FAMOUS STARS

In Tense Dramatic Sensations

New Ideas · New Productions

Now Ready For State Right Buyers

Now Ready For State Right Buyers

BRYANT 5426

RADIN RP PICTURES

729-7th Ave. NEW YORK

Are You a "Stay-at-Home"?

¶ If a market place has any value at all to enable you to reach your customers and prospects it has that value *every day* it is "open for business."

¶ The day you "stay-at-home" is a day taken from your sales effort. The "minus" sign never did the work of the dollar mark.

¶ The medium that puts your advertisements before the live exhibitors of the field is "open for business" every week—and is read *every week*.

¶ And it's the *every week* advertiser who sells his point. He is in the market place every time a customer appears.

The News Covers the Field



THERE is nothing in this world that men and women love better than a love scene—unless it be a fight!

Rex Beach recognizes this unshakable truth. And so he made sure that "The Silver Horde" simply boiled over with thrills—by cramming it with fist interest as well as heart interest!

SAMUEL GOLDWYN AND REX BEACH PRESENT

REX BEACH'S

FAMOUS STORY

THE SILVER HORDE

DIRECTED BY FRANK LLOYD

A great story. Written by a great author. Played by a superbly chosen cast. Directed by a master director. And backed by the solidest guarantee in pictures—the Goldwyn Imprint!

GOLDWYN PICTVRES CORPORATION

SAMUEL GOLDWYN, President



GOLDWYN PICTVRES CORPORATION

SAMUEL GOLDWYN, President

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Fred J. Beecroft, Adv. Mgr.

Jottings

By the Editor

HALF of the old-timers will never be able to adjust their sights if present plans go through and P. A. Powers steps out of Universal.

Isn't it by all odds the most interesting story of the week—and of many moons?

What recollections arise as we travel the years back through Universal's history—passing Warner's Features on the way—and back to the fighting days of the industry. As we think over those early days the thought often comes to us that Universal has never received the full credit it should get for the battles fought in those early days. It can truly be said that Universal cast the shackles off the industry, that Universal was truly "the liberator."

Those were surely hectic days when an independent film man broke ninety-seven different rules, regulations and laws every time he turned a camera crank or glanced inside a projector.

* * *

"Expansion" seems to be the word if we may judge from this week's news pages. Educational announces some big moves; Robertson-Cole's convention brings some hints forth; Selznick's Prizma deal gives news of five and six reel color subjects to come; and First National breaks the ice on the year's "new star" stories with the capture of Lionel Barrymore.

Altogether "some week,"—hardly one when you can afford to miss a page.

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ROLLER SKATES COST MUCH LESS THAN AUTOMOBILES BUT THEY AREN'T NEARLY SO GOOD IF ONE WANTS TO GET VERY FAR!

Certain motion picture distributors could save vast amounts of money annually by using posters other than RITCHEY posters. Despite that fact they continue to use RITCHEY posters. Why?

Because they positively know that RITCHEY posters pay! Because they know that for the increased cost greatly increased box-office receipts accrue! They order RITCHEY posters for the same reason that causes shrewd men to purchase profitable investments rather than gold bricks! Experience also counts heavily in their preference for RITCHEY posters, for the one thing that all experience teaches us is this—the *best* is always the cheapest in the long run!

That the RITCHEY poster is the best is an undeniable fact. As practically all of the men capable of contributing anything toward the making of a really great poster are in this organization all working harmoniously under a splendid leadership, it is impossible for any one else to produce posters of equal merit.

A motion picture poster should be judged by its box-office returns, and so judged the RITCHEY poster is the best poster investment that it is possible to make!

RITCHEY LITHO. CORP.

406 W. 31st Street, New York Telephone Chelsea 8388

Ritchey LITHO CORP N.Y.

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Motion Picture News

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A Convention That Inspired

Utica—and the Commuting Legislators—Now For a Real National Organization at Last

THE Utica Convention was much more than a personal triumph for the league leaders back of it.

They deserve much credit; so, in the same measure do those Utica exhibitors who sent out sixty thousand pieces of mail matter to bring the exhibitors in—who, in other words advertised and " put over " their convention just as the modern exhibitor puts over his own " special " show.

The convention was unlike any other thus far held; and every exhibitor will do well to look under the surface with us and realize what really happened.

In the first place it was conclusively proven that a big solid organization of exhibitors can be built up and a large business-like convention held.

* * *

THE membership of the New York State League exceeds the thousand mark. And these are real—not paper—memberships. The organization is well-knit, alive and doing business right along—not designed to meet once a year for the primary purpose of electing a set of officers.

Politics were completely lacking at this convention; or, if present in the spirit, they were promptly smothered by the serious business routine of a meeting which had things to do and did them.

Two afternoons were busily occupied with the transactions of the convention; only twenty minutes, at the end, were required to re-elect officers without a dissenting vote.

So, for the first time in the annals of exhibitor organization, so far as the writer's impression goes, we saw and felt exhibitor strength—an accomplished fact, a tangible thing, a real power for the good of the picture theatre and the picture industry.

If we within the industry do not realize this fact the political leaders of the state do.

It was certainly gratifying to witness the big guns of the State legislature dashing up from busy Albany and back on midnight trains.

It was still more pleasing to hear them indicate, without hesitation, their sympathetic interest in the picture, their conception of its place and power and their confidence in an organization which has helped them to legislate in the public's best interests.

* * *

THIS is a vital matter, this cordial confidence and understanding back and forth, between the exhibitor and the lawmaker. It can't be had without an organization—one in whose strength and in whose spokesmen the lawmaker has confidence, one, furthermore fully equipped at all times with complete facts and figures upon which fair and intelligent legislation may be based. It is this information—not speeches, not lobbying—that the lawmaker wants.

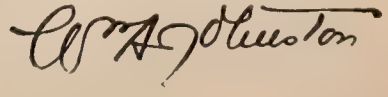
There is no reason why this remarkably large, well-knit and constantly active organization of the New York State League cannot be duplicated in every single state of the Union.

And there is no reason why a National organization of Exhibitors thus made up of powerful state units cannot, in conjunction with the National Association establish headquarters at Washington; and through these headquarters maintain with Congress the same cordial and intelligent coöperation which has been so successful in New York State.

There is no reason. And we are glad to say that the undertone of the Utica Convention was a genuine desire for and a freely expressed intention to bring about just such a National organization.

We trust that no one and no present organization will decide otherwise hastily and without a sound knowledge of the facts; and that all sincere believers in the complete organizaton of this industry will lend their individual efforts to bring about just such a body.

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This page lay-out might aptly be headed "The Eternal Triangle" but the news of the current week indicates that the three men whose names have been linked almost since the beginning of the industry are to travel two separate roads in the future. For P. A. Powers' other interests are demanding so much of his time that an option on his Universal stock has been given Messrs. Laemmle and Cochrane, and it will be exercised in the near future, according to announcement.

Carl Laemmle is shown above on the right, with R. H. Cochrane facing him. P. A. Powers is the gentleman at the apex of the triangle. The step that has been announced will leave Mr. Laemmle and Mr. Cochrane the sole stockholders in the Universal, marking an important page in the history of the organization that shares with Vitagraph the honor of being "daddy of them all" and whose "specials" during the past two years and announced for next year show that "age"—as counted in film years—has in no way halted its steps.

Carl Laemmle and R. H. Cochrane Buy Out P. A. Powers

Control of Universal Company Centered in President and Vice-President

IN a deal said to involve several million dollars, one of the largest in the history of the moving picture industry, control of the Universal Film Manufacturing Company will be centered within the next day or so in the hands of its president, Carl Laemmle, and its vice-president, R. H. Cochrane. This will be brought about by the purchase by these two officials of the holdings of P. A. Powers, at present the treasurer of the concern and its second largest stockholder.

Mr. Laemmle and Mr. Cochrane have held an option on Mr. Powers' stock, which still has a month to run, but it became known recently that they will exercise this option and acquire the stock. Mr. Powers has been the heaviest stockholder in the Universal next to Mr. Laemmle, and was one of the company's original stockholders when the firm was organized in May, 1912.

Reports have been circulated in moving picture circles for several weeks that there was a possibility of such a deal being consummated, but no statement could be obtained from any of the principals until recently, when Mr. Laemmle and Mr. Cochrane in admitting that they held an option of the Powers stock, announced that they would exercise this option as soon as the papers could be drawn up.

Mr. Laemmle stated that by acquiring the Powers stock he and Mr. Cochrane would be the sole owners of Universal. It was further announced that there will be no changes in the personnel of the organization except the retirement of Mr. Powers as treasurer. The friendliest feeling is said to exist between all parties involved.

Mr. Powers has considered this move for several months. In discussing the option and the proposed sale, he explained that his other business interests have assumed such proportions that he desired to be relieved of his duties with the Universal company.

The three principals of this deal have been associated throughout the history of the Universal and were original stockholders. The company was formed in May, 1912, by a consolidation of several independent film manufacturers, the most important of which was the Imp Film Company, owned and operated by Mr. Laemmle. Among others interested in the new company were Charles Bauman of the New York Picture Company and W. H. Swanson, the manufacturer of Rex pictures.

The new combine was formed to wage war against the Patents Company, an organization endeavoring to prevent the independent manufacture and sale of moving pictures in the United States. It took up the fight of the Motion Picture Sales Company, the distributing agency for independent film manufacturers.

Mr. Laemmle had been in the film business only a few years at that time. Mr. Cochrane had been his close associate from the start. The present vice-president of Universal and his brother, P. D. Cochrane, now at the head of the Universal poster department, conducted an advertising agency in Chicago prior to their entrance into the moving picture world.

Among the accounts they handled was the advertising of a department store in Oshkosh, Wis. Carl Laemmle was one of the officials of that store. Amassing several thousand dollars, Mr. Laemmle determined to break away from the department store and start his own business. He went to Chicago and sought the advice of his advertising friends, the Cochranes. He wanted to put his money into some small article of popular demand.

Impressed by the unusual opportunities offered by the moving picture, then in its infancy, he enlisted the Cochrane brothers in his support and launched into the film business. The Cochranes threw their talents heartily into the new field. R. H. Cochrane, already an advertising expert of note, began to force new ideas into the struggling moving picture business. Some of the most important steps in the advancement of moving picture advertising were originated by him.

The Universal Company had an up-hill fight, not only against the Patents Company, which it finally defeated, assuring the future of all independent film concerns, but also because of internal disputes. Charles Bauman, its first president, was forced from his position shortly after the company was formed, and Mr. Laemmle, recognized as the leader of independent film men, placed in his stead. He has been president of the Universal ever since.

Shortly after taking office, Mr. Laemmle went to Europe and opened the first American independent manufacturer's office. Upon his return 12,000 acres of land in the San Fernando Valley, California, were purchased, and Universal City, today one of the largest moving picture plants in the world, began.

The Universal Film Manufacturing Company is a distributing organization as well as a manufacturer of moving pictures. Today it has more than half a hundred branch exchanges throughout the United States. It has its own branch exchanges in all parts of the globe and constantly is adding to its foreign film exchange centers.

Chaplin's Next Six Reels; Release Reports Conflict

DISPATCHES from the coast indicate that Charlie Chaplin has made a complete turn about in his production methods, and that instead of turning out his usual two-reeler, his next release will be six reels in length. It probably will be titled "The Kid," and tends to give Chaplin a sympathetic role throughout. A background of heavy drama is dominant throughout the piece, indicating that Chaplin finally has given rein to the desire hinted at in several of his comedies by brief excursions into the dramatic realm. A boy actor touted to become as popular as Wesley Barry, is Chaplin's latest find.

J. D. Williams is quoted as declaring the production will be handled by First National. On the other hand rumor has it that United Artists will get the picture.

Other late wire information tells, of the departure of Fred Quimby for New York, and the engagement by Winchell Smith of William H. Crane to play his original stage part in "New Henrietta." Buster Keaton has been borrowed from Roscoe Arbuckle for the role originally played by Douglas Fairbanks in the stage production. Smith is producing for Metro.

Associated Producers Deny Rumor of Deal

Thomas H. Ince and J. Parker Read, Jr., left for California Monday, at which time they emphasized the fact that the Associated Producers had no announcement to make regarding distribution plans of the organization. Notwithstanding the rumors that have been current, Mr. Ince and Mr. Read declared that no negotiations of any nature had been closed between the Associated Producers and any organization or individuals.

"Nothing definite will be consummated until our return to the coast," said Mr. Ince. "Immediately following there will be a meeting of the Associated Producers to consider the result of our conferences in New York. It is reasonably certain that shortly after that a decision will be arrived at which will enable us to make public the future plans of the Associated Producers."

Americanization Office Opened in New York

The Americanization Committee of the Motion Picture Industry, of which Hon. Francis K. Lane, formerly Secretary of the Interior, is chairman, has opened New York headquarters in Room No. 1, 1520 Broadway. William A. Ryan, who has been associated with Secretary Lane for a long time, has been appointed executive secretary of the committee, and will be in charge of the New York headquarters.

In the Week's News



Eugene Roth, of San Francisco's California, breaks into the news in ather guise than that of exhibitor, with the announcement that he is to join with Sam Rock, of the Katherine MacDonald organization, in the production of all-star specials.



Lt. Ormer Locklear, shown to the right, in addition to the sensational success of "The Great Air Robbery" brings forth another reason for news space with the formation of Locklear Productions. Joe Brandt is the busy boy handling the business end. Already negotiations have been closed for one of the year's "best sellers"—"The Sky Pilot," and Isadore Bernstein, having resigned from National, has left for Los Angeles to begin production activity.



Sam Morris, who appears on our left, is the latest sales manager to issue a convention call. Within a few weeks the Selznick and Select exchange men will be gathering in New York to discuss the coming year's plans.

Robertson-Cole Convention in New York Proves Success

Four Day Meeting in Big City Opened March 16

THE Convention of the Robertson-Cole Distributing Corporation opened this week on Tuesday, March 16th, for a four day session during which every phase of the big organization's activities is to receive the closest study for the purpose of perfecting the work of the various departments and realizing a maximum efficiency in carrying on the business of the corporation.

The Convention opened Tuesday morning at 9 A. M., and the following program was followed throughout the day:

9 A. M.—Assemble in Home Office, Room 400, Mecca Building, 1600 Broadway. Introduction of Branch Managers and getting acquainted. General discussion by Mr. Kirkpatrick on what is expected of the organization.

12:30 P. M.—Assemble in College Room, 8th Floor, Astor Hotel, for luncheon. Address by Mr. R. S. Cole. Immediately after luncheon, presentation of "The White Dove." After the exhibition, there will be a general discussion in the Ballroom until 5.30 P. M. (Convention disbands until 8.15 P. M.)

8:15 P. M.—Entire organization are guests of the Robertson-Cole Distributing Corporation at the Hudson theatre to witness "Clarence."

The main feature of the first day's activities was the lengthy address of Mr. R. S. Cole, which followed the convention luncheon at the Hotel Astor. The pertinent points of Mr. Cole's speech are summarized elsewhere on this page.

On Wednesday, March 17th, the following program was carried out:

9 A. M.—Assemble at Home Office.

9:30 A. M.—Tour by auto to the Ritchey Lithographing Company until 10.30 A. M.—then by auto from the Battery up Broadway returning by way of Riverside Drive to the Astor Hotel.

12:30 P. M.—Luncheon at College Room, Astor Hotel. Address by Mr. J. Allen Boone. After luncheon presentation of "The Butterfly Man," followed by open discussion. The convention will disband for the day at 5.30 P. M. The evening can be devoted to the individual pleasures of the Branch Managers.

On Thursday, March 18th, the following order of business was observed:

9 A. M.—Assemble at Home Office. General discussion by Mr. J. L. Merrick on salesmen and salesmanship, also instruction pertaining to all sales records, individual pictures, quotas, branch operation, and outlining the future policies.

9:30 A. M.—Assemble at Astor Hotel East Ballroom for luncheon and presentation of "The Fortune Teller." After previewing, discussions with each Branch Manager up to 5.30 P. M. (Convention disband until 8.15 P. M.)

8:15 P. M.—The entire delegation will be guests of the Robertson-Cole Distributing Corporation at the Winter Garden, to witness "The Passing Show of 1919." Ticket is attached.

Friday, March 19th, the day was spent largely in general business and discussions. The following was the order of events assigned for the day:

9 A. M.—Assemble at Home Office for general business discussion, in which full details and final instructions will be taken up. This will be an open meeting in which each Branch Manager will be called upon to answer questions pertaining to their respective territories. Individual discussions with each Branch Manager will be entered into. Have all your data ready to avoid delays.

2:30 P. M.—Luncheon in North Ballroom, Hotel Astor, after which there will be a general discussion and final instructions given to the entire organization.

5:30 P. M.—Convention will disband and managers will make preparations to return to their respective branches.

The date of the next convention will be determined by the results as demonstrated by our entire organization.

In conjunction with the Convention, members prominent in the industry forwarded statements some laudatory of the work achieved by Robertson Cole and others offering suggestions, the adoption of which was intended to move for a more efficient organization. The following statement was submitted by the Brentwood Film Corporation and addressed to the members of the Robertson-Cole organization:

"Gentlemen:

"We feel it to be particularly fitting that Brentwood should address a word of greeting to the members of the Robertson-Cole Distributing organization on this 16th day of March, 1920, because this day is the anniversary of the release of Brentwood's first picture, "The Turn in the Road," the continued success of which production is so largely due to the consistent efforts of you gentlement now assembled here.

"Whatever it may have been in the early days of its existence, the Picture Industry today is being run on business lines. And since its continued development depends upon the sale of its product at a profit, the salesman has come into his own as the very real foundation of the entire structure.

"It is of course unnecessary to tell you that the successful salesman must add to his talent, enthusiasm for and thorough knowledge of the product he is offering.

"And since the projection of a picture upon the screen involves the choice of a type of story and the method of treatment of that story, the product of a picture producing organization comes to reflect more of the minds, hearts and principles of the men who made the picture than does the output, say of an automobile or breakfast food factory of which each machine or package can be judged as it is seen and handled, purely on its own merits."

Numerous suggestions were received from some of the branch managers of Robertson-Cole. Louis Klar, of Milwaukee, stated that Robertson-Cole productions were gaining rapid recognition in the territory served by the Milwaukee exchange. An instance of this was the booking of "The Beloved Cheater" by the Butterfly theatre, Milwaukee, a 100 per cent Paramount house. This was also true of the Strand theatre, Madison.

From J. S. Nelson, of Denver, came word that Robertson-Cole has maintained a reputation with exhibitors of honesty of purpose, and fair dealing, and that the new press books were in constant demand by exhibitors, large or small. M. A. Levy, of Cleveland reported as follows:

"The Robertson-Cole Company has

(Continued on following page)

High Spots in Speech of Mr. R. S. Cole

"ROBERTSON-COLE is in the motion picture business for the money which good pictures are bound to bring us. A fair investment and the close cooperation between the exhibitor and the distributing company.

"The men behind Robertson-Cole have a set standard, and pictures not meeting the requirements of that standard will have no place on the Robertson-Cole program.

"Robertson-Cole will not purchase theatres for the release of their productions unless forced to do so by competitors who shall band together to usurp all the trade.

"Robertson-Cole should give the exhibitor the best pictures money and time can buy.

"Robertson-Cole shall do everything within its power to help the exhibitor, for unless the exhibitor lives, Robertson-Cole must die.

"Business principles are the backbone of the Robertson-Cole policy.

"The series of announcements made in the past ninety days overshadow what is to come in the future. The men behind Robertson-Cole are men of sound business judgment and well equipped to fight the battles in the motion picture world.

"Robertson-Cole makes no promises which cannot be carried out.

"The Robertson-Cole trademark stands for justice, fair play and quality of production."

Busy Season for Censorship Committee

Censorship Agitation in Various States and Cities Requires Prompt Action

THE demise and burial of one John Barleycorn having now become an accomplished fact, though tremors of suspended animation from the spirit or spirits of the late-departed John are occasionally apparent from the depths, the reformers must needs have practice for their reformatory proclivities, and so the "movies" have engaged their attention for a pace. At least that is the reason, according to the National Association of the Motion Picture Industry, for the unusual activity this year of the Censorship Committee of the National Association, for this is the "off year" for legislative sessions, and ordinarily censorship problems would amount to very little.

The first legislative battle was staged in Virginia. A public hearing on the bill was arranged, and at the request of the National Association, David Wark Griffith went to Richmond and made the principal argument against censorship. Jack S. Connolly, Washington representative of the National Association, and Jake Wells were in charge of the fight in Richmond, and the committee reported against censorship and in favor of a bill which would cut teeth in the penal law which prevents the showing of an indecent or immoral film. The National Association has at all times supported the strengthening of the penal law so as to punish for the exhibition of improper pictures.

Just as the Virginia fight was won the National Association received the information that without a hearing the Education Committee of the South Carolina House of Representatives had made a favorable report on a censorship bill. A hearing was asked for by wire, and Royal K. Fuller, executive secretary of the Censorship Committee, went to Columbia to represent the industry. Within a half-hour after the hearing on the bill was over the Education Committee, which had reported the bill, voted unanimously against censorship. The bill was held under plea for more than two weeks, and when it finally came to a vote it was overwhelmingly defeated.

After the hearing in South Carolina Mr. Fuller went to Atlanta for a conference with the members of the Film Exchange Managers' Association of that city as to the means of opposing the censorship bill, which it is anticipated will be introduced when the Georgia Legislature convenes in June.

The Governor of Mississippi recommended a censorship law, and the first bill introduced was amended so as to make it a crime to exhibit an indecent or improper film. The people who were supporting censorship expected that the motion picture industry would oppose that bill, and it would give them an excuse to introduce one which provided for a censorship of all films. E. H. Clarke, special representative of the Saenger Amusement Company, who was working in cooperation with the exchange managers of New Orleans, supported the bill. It was thought that this had disposed of censorship in the state, but recently a straight censorship bill has been introduced. It is believed that this bill can be defeated in view of the amendment which has been made to the penal law.

A censorship bill was introduced in Kentucky, but the Legislature adjourned last week without taking the bill up. The hardest fight of the year has been in Massachusetts, and the issue is still in doubt. There have been two hearings on the bill, and the joint committee on Mercantile affairs has named a sub-committee to consider the matter and if thought advisable to report an amended bill.

In addition to the state fights the National Association and the Censorship Committee have been interested in several municipal contests, where an effort has been made to impose unfair and restrictive ordinances for municipal censorship.

Robertson-Cole Gathering Brings Hearty Good Wishes

Stars, Producers and Exhibitors Wire Congratulations as Kirkpatrick's "Sales Boys" Gather

(*Continued from page 2881*)

been making such rapid strides since its birthday, that exhibitors throughout Ohio are beginning to realize that we are going to attain the highest standard in the motion picture industry. This has been proven in the way our current releases have been received and exploited with emphasis on "The Beloved Cheater."

Exhibitors in New England are also commenting on the rapid growth of Robertson Cole organization, according to F. F. Kimmerle, of Boston. He said they were impressed with the advertising campaign, both in the trade papers and in the material supplied to the exchanges for distribution. E. J. Hayes, of Buffalo, also told of how the organization was praised for its advertising. I. F. Mantzke, of Minneapolis, reported that the "Beloved Cheater" was breaking all house records in Minnesota, North and South Dakota, and that exhibitors had nothing but the highest praise for Robertson-Cole pictures.

Oklahoma showmen look on Robertson-Cole pictures as one of the most consistent programs they run, as far as the series are concerned, stated P. R. Rich- are said to be filled with good ideas and are classed with the best.

Words of praise were also received from exhibitors through Jerome Safron, of Detroit; C. W. Tyler, of Indianapolis; J. F. Gill, of Philadelphia; A. R. Patten, of Los Angeles. Mr. Patten said in part:

"With the continued improvement in production the exhibitor has come to realize that Robertson-Cole production plus Robertson-Cole service and the wonderful exploitation helps which we are supplying, get the money at the box office. The new policy as announced at the convention will be received with tremendous enthusiasm in the Los Angeles territory."

Besides the suggestions, a number of telegrams were received at the convention. Among them was one from Max Marsh, who said: May the very best of luck attend Robertson-Cole operations for the year 1920. Please consider me with you in spirit and everything.

Sessue Hayakawa also extended congratulations to the Robertson-Cole convention and stated that splendid work has been accomplished since its organization. He felt confident, he said, that his productions were in the best possible hands and the responsibility to furnish good pictures resolved itself upon the star.

Bessie Barriscale also wired felicitations. "I take pleasure," she said, "In extending to you on behalf of myself and my company best wishes for a successful convention. The work which your organization has put in has shown wonderful results in the past year and there is no doubt in my mind but that this year will be even more successful. I can only say that you may depend upon me to carry on my part of the work to the best of my ability."

Charles and Al Christie wired as follows: "Despite the fact that we have rewritten the story four times and have a star who is wonderful on the stage, and the windstorm tried to blow away our studio and the rain washed away what was left and one leading character in the story is at the mud baths for rheumatism, we are still smiling. In fairly good health and confident of bringing a darn good production. Hoping you are all the same."

Among others who wired to the convention were L. C. Haynes, Henry Kalker, Molly Malone, Chick Sale, Lew Cody, Kenneth O'Hara, L. J. Gasnier, and Leonard J. Meyberg.

Educational Films Laying Plans for Wide Expansion

Announces Important Acquisitions in the Short-Subject Field

E. W. HAMMONS, vice president and general manager of the Educational Films Corporation, this week announced the completion of contracts, said to involve more than $750,000, which will place the noted distributors of short subjects in a position of dominance in its chosen field.

As large amount as these negotiations represent, they are said to form but the first of a series of interesting announcements that will follow the determination of the company to devote a vast amount of capital and a world-wide organization to the exclusive handling of short subjects.

Acquired during the past week is the entire product of the C. L. Chester interest, including the Chester-Outing Scenics, the Chester Comedies and the Chester Screenics. Contracts were also signed with Johnson and Hopkins for the exclusive control of pictures made by the "Stereospeed" camera, a recent invention of Earle Emlay.

Exclusive control of the American and foreign markets is provided for in the agreements that have just been signed. Recent announcements told of the organization by Educational Films of its own exchanges throughout the United States which will be devoted exclusively to the distribution of short subjects. Educational has for some time controlled the foreign distribution of Chester-Outings, in addition to its own product, and its organization in the foreign field is now being further developed.

During months past Mr. Hammons has been carefully laying the plans for the increase in short subject product, and from time to time the MOTION PICTURE NEWS has carried announcements indicating the progress of this development. There has now been an adjustment of the organization to provide for the fullest development of short subject possibilities, and the amplest capital to carry forward all of the plans. These arrangements for distribution have been supplemented by the fullest possible exploitation of these pictures, which will be given the same attention as the so called "features." By confining itself to this class of film product, Educational promises a degree of specialization which is not possible with companies dealing with films of all kinds.

Acquisition of the short subjects announced this week, and of others for which negotiations are pending, will in no way affect the product heretofore distributed by Educational. In fact, expeditions controlled by the company which will, it is said, penetrate every corner of the earth, literally, are now under



E. W. Hammons, vice-president and general manager of Educational Films Corporation

way, and there are said to be now in the vaults of the company in the Godfrey building thousands of feet of unusual adventure and scenic product which will shortly be ready for release. In addition to the material obtained by its own staff of creators and photographers, Educational will continue in the market for superior product of independent camera men.

Because C. L. Chester has been generally regarded as the chief rival of Educational in the production of scenic pictures, it is especially significant that he should be the first to contract for the acquisition of his entire product by Educational. It is stated that he was led to take this step because he recognized the perfection of the plan laid before him by Mr. Hammons, which convinced him that the future development of the short subject depends on the exploitation and distribution specialization that Mr. Hammons has been carefully planning and perfecting for months past.

Theatre managers everywhere are familiar with Chester-Outing Scenics. They have been popular in this country, and Educational Films has been successful in their distribution in the foreign markets. They will continue to be released weekly.

First of the new Chester Comedies was recently shown at the Rivoli. This was "Four Times Foiled" and it was given a reception that few of the fun products have been accorded. Mr. Chester has proved to the officials of Educational that he will be able to maintain the same high standard in his future creations, which are being produced by W. B. Campbell, and that these pictures will afford a degree of humor and cleanliness that will appeal to all audiences. Thirteen of these comedies are to be produced a year.

Chester Screenics are a recently announced creation. Each of these will include 500 feet of animal pictures and 300 feet of carefully selected scientific matter, so arranged as to have a popular appeal. It is said that this reel, which will be produced weekly, will mark a distinct departure in cinema entertainment.

Following the recent announcement of the perfection of the "Stereospeed" camera, an invention of Earle Emlay, controlled by the Johnson and Hopkins Company, there has been unusual interest in the product. This camera makes it possible to photograph pictures at the rate of 384 per second. Mr. Emlay has been able to create an almost endless number of novelties with his camera, both comedies and scientific subjects which, it is stated, have never before been used. It is said that the new invention opens up such a wide field that both the exhibitor and his patrons will be afforded surprise after surprise for months to come.

Negotiations for the acquisition of much other short subject product, including several brands of comedies, are in progress and announcement of several of these deals is expected at any moment. Mr. Hammons authorizes the statement that Educational will continue to devote its entire resources to handling short subjects of all sorts and that it is ready to consider the acquisition of further matter that meets the high standard of quality that is demanded by his organization.

A further announcement of the week is that Pell Mitchell, one of the best news reel editors in the industry, has been added to the Educational staff. Mr. Mitchell organized Fox News and attracted much attention by his work as news editor of the Gaumont Weekly. Mr. Hammons intimated that he expected to have an interesting announcement to make within a short time as to the special work that would come under the direct supervision of Mr. Mitchell.

A Drew-Barrymore Bill for Theatrical Post

For the first time in the history of New York theatricals, Ethel, Lionel and John Barrymore are to appear on the same bill. This will be at the benefit performance for S. Rankin Drew Post No. 340, American Legion, at the New Amsterdam theatre, Sunday evening, April 11.

Schnitzer Gives His Views on Percentage

Equity Pictures Manager Believes System More Equitable Than Rental

JOSEPH I. SCHNITZER, who before becoming treasurer and general manager of Equity Pictures Corporation, was for seven years division manager, exchange manager, exhibitor and associate of exhibitors and later exchange manager for Universal, has a few views on percentage engagements which he has gleaned from his experience, both at Universal, and during his past eight months at Equity.

"Percentage engagements in which both producer and exhibitor share responsibilities and profits are the nearest possible approach to equitable playing arrangements," said Mr. Schnitzer. As a concrete example, let us take the instance of "Eyes of Youth" at the Ohio Theatre, Indianapolis. The franchise holder in this territory could not get a rental, which he considered commensurate with the importance of the picture and rejected several rental offers which seemed to him far below what the picture warranted. Arrangements were therefore entered into with the Ohio Theatre to exploit the film and run it as long as it stood up.

"A special man was sent into the city, newspaper space and stunts resorted to, in no more lavish manner than was the custom in the city among the first class houses, and the picture played almost two weeks and the franchise holder received two hundred percent more than his best rental offer and the theatre achieved its very biggest two weeks business.

"If a theatre has a weekly overhead of two thousand dollars and a picture which cost more than $150,000 is booked, then, if the picture interests spend one thousand dollars on exploitation etc., the net proceeds can be split fifty fifty, and the sharing terms are absolutely equitable to both parties, for surely the cost of the picture represents, in the instance of playing this one house, at least one percent of its original cost.

"Legitimate houses rarely pay rental for attractions. Occasionally they purchase the gross receipts for a stipulated sum, but rarely do they pay an outright amount for an attraction. How then, does the percentage plan work a hardship on the film exhibitor? Surely the one night stand manager whose house runs legitimate plays, parallels the film theatre, in expenditure overhead, etc.

"'Eyes of Youth' playing Indianapolis, at English's Opera House, in its legitimate form, would receive at least sixty percent of the gross receipts and would expend less than five hundred dollars on exploitation. Paper would be furnished which the house would post, and the theatre would do its usual amount of advertising. 'Eyes of Youth' as a film play should be able to do anything that 'Eyes of Youth' as a stage play did, for the same conditions apply to its playing dates.

"A film which is seeking percentage engagements at theatres must be an individual film, handled as an individual film, exploited in unique manner so as to attract extra business, as well as to appeal to the house's regular following, and show at least a twenty-five percent increase in business.

"But an exhibitor can easily drive away from his door, in one week, all the following he has established in a year—by lack of discretion in selecting subject. He should pick his pictures from trades paper reviews and reports from fellow exhibitors and then he can't go wrong. Pick them from the billboards and you can't go right. Any man who has the price of a feature, surely has the price of a billboard and electric sign campaign and it is when films are below standard that these superficial methods are resorted to."

Schlesinger Analyzes The Foreign Market

Inter-Ocean Official Urges Producers to Export Despite Low Exchange

OF the many important and perplexing problems which the motion picture industry has had to contend with since the cessation of hostilities, one of the most pressing and acute is the present outlook in foreign film circles. While everywhere the cry is being made and fostered for the stabilization of foreign trade between the United States and other countries, the present economic upheaval—the inevitable result of the world war, has caused a radical depreciation of foreign exchange and according to some exporters, is threatening to strangle the very life of commercial enterprise. In fact the exchange has reached such an astounding low rate that a feeling of grave uncertainty is held by many in financial circles.

The period of readjustment in foreign markets, recent advices pointedly indicate, has been rather slow in getting started. Still, the American exporter of motion pictures has continued exporting American motion pictures in spite of the difficulties in foreign exchange. At present there is a spirited discussion in foreign film circles as to the wisdom of this continuation of export. Many exporters decry the present state of affairs, and see in it the demise of American supremacy in foreign film markets. There are others who maintain in more emphatic terms than words that the sane policy to pursue is to export American motion pictures now in greater volume than at any other time.

In view of the heated discussion that is now being waged among American exporters, and because of the momentous importance of the subject to American motion picture producers Gus Schlesinger, manager of the Department of Foreign Film Sales of Inter-Ocean Film Corporation, has expressed his views on the foreign situation.

"While speculation is rife in the industry as to the outcome of the problems that at present beset the foreign market," said Mr. Schlesinger, "it is obviously apparent that the situation is only temporary, and that in due course of time, conditions will return to normal. While the export situation is in a critical stage, its effect on the trade has been grossly exaggerated. I arrive at this conclusion after a thorough study of the foreign market, and on the counsel of merchants who are financially involved in other commercial pursuits, and who have experienced the same difficulties in exports.

"Foreign exchange, according to its financial definition, is the bridge over which payments for trade between different countries is effected. The bridge to my mind has had to bear a larger burden than it could safely carry, and consequently, has bent beneath the strain. As soon as the bridge is rebuilt things will assume a different aspect. We are at present going through the reconstruction period, and must continue to do business as if the bridge were strengthened.

"I personally believe that we should continue to export motion pictures, and the fact that Inter-Ocean Film Corporation is doing as large an export business now as ever in its history, confirms my belief in this respect. I do not believe that the foreign outlook is as terrible as it has been painted, and I repeat that while I am cognizant of the fact that we are passing through a critical period, I am positively certain that it will soon be over with, and that exports will resume their natural course.

"Partly counterbalancing this abnormal situation are the statements from American producers that they will make fewer and bigger productions during the year of 1920. This necessarily means that the motion picture supply will be materially reduced. Better pictures will undeniably insure a permanent market for the American product."

Lionel Barrymore to Make Pictures for First National

Whitman Bennett and Stage Star Signed to Make Four Productions

LIONEL BARRYMORE will be starred in a series of four independent productions to be released through Associated First National Pictures, Incorporated, and to be made by Whitman Bennett, who recently resigned as production manager for the Famous Players-Lasky Company after two years in charge of that concern's studio activities.

The contract with Mr. Bennett and Mr. Barrymore is the first to be signed by Associated First National Pictures, Inc., as an organization, and as one of the two new companies created by the exhibitor members of First National Exhibitors' Circuit at their convention in Atlantic City in January of this year.

The event marks the beginning of activities by First National members to increase the number of productions to be available to owners of sub-franchises now being allotted to independent theatre owners throughout the country for circuit attractions. In addition, it brings to the field of independent producers, Mr. Bennett, who, for two years, has been the managing executive of the Famous Players-Lasky production forces. Mr. Bennett announced his resignation last week. It will become effective as soon as arrangements are completed for someone to succeed him.

The negotiations between Associated First National Pictures officials and Mr. Bennett and Mr. Barrymore were conducted by Larry Giffen, of the Alice Kauser organization, who also represented the producer and star in arranging details of the contract.

Mr. Barrymore will begin production work soon after May 1. The first picture in the series is scheduled for release through Associated First National early next fall. The last screen appearance of the famous actor was in the character part of "Milt Shanks" in "The Copperhead." Mr. Barrymore has just completed a very successful engagement as a co-star with his brother, John, in "The Jest" and is now starring in "The Letter of the Law" at the Criterion theatre in New York.



Lionel Barrymore

It has been announced that his four productions for Associated First National will be made in the East so that he can continue his theatrical work on the spoken stage. The stories will be announced soon, according to First National officials, and each will be from a famous novel or a famous play.

The star's stage career included theatrical engagements with Nance O'Neil, James Herne and John Drew in such plays as "The Best of Friends" and "Pantaloon." After an absence of three years from the stage because of ill health he returned in 1909 in "Fires of Faith," later touring in "The Still Voices" and "The Copperhead."

His screen career began with Biograph. He appeared in the Pathe picture, "Exploits of Elaine," and later was starred in comedy and dramatic parts by Metro, one of his most notable vehicles with that company being "The Yellow Streak." Some of the more recent pictures in which Mr. Barrymore was starred were "Making Good," "Great Green Eye" and "The Millionaire's Double."

Officials of Associated First National Pictures regard the signing of the celebrated actor as a great achievement. "We predict a phenomenal success for Mr. Barrymore in the series to be produced by Mr. Bennett because of his rare ability to do such exceptionally clever character work," says a statement issued by Associated First National officials. "His return to motion pictures brings another strong ally to the ranks of independent producers and independent stars. With Mr. Bennett he has accepted the tenants of our policy that each star and producer shall stand or fall strictly on his or her own ability."

"This is the only just fair way to extend unmeasured opportunity to producers and stars who have ability not yet tested to the maximum. Mr. Barrymore's four productions will have no specified release dates. Mr. Bennett will have all the time he requires to obtain a degree of screen quality that will satisfy his standards as an independent producer. We have found, in our experience with other producers and stars now affiliated with us by contracts, that the absence of any need for haste and time restrictions, which make quality and result secondary consideration, has done much to encourage greater entertainment values."



Whitman Bennett

In leaving the Famous Players, Mr. Bennett wishes to make it especially clear that there has been no friction of any kind whatsoever between the executive officials of the corporation and himself. Mr. Bennett merely feels that after five and one-half years of confining office work, attending to innumerable production details and other business and artistic affairs of the concern, he is no longer capable of continuing to bear the burden in the same way. For some time past he has felt that it was necessary for him to make a change and he has arranged, through the courtesy of the officials of the Company, to be relieved of his obligations to the Corporation at the present time, as it is "between seasons" and the connection can be severed more readily than at any other period in the year.

Three Houses Bought by Amusement Company

Purchase of three motion picture playhouses, the Princess and Dixie theatres of Mayfield and the Savoy theatre of Princeton, by the Strand Amusement Company of Louisville, composed of Leo F. Keller and John W. Keller of this city, and Lee Goldberg and Fred Levy of Louisville, has been announced.

Incorporation of the company for the management of the new theatres and a chain of others to be purchased at an early date took place with capitalization of $50,000.

Mrs. J. R. Bray, Back from Europe, Describes Film Conditions

Relates Many Interesting Observations of Industry in Fields Abroad

MRS. J. R. BRAY, wife of the president of Bray Pictures Corp., who recently returned to this country after an extended tour of England, France and Germany on an investigation of educational film conditions abroad, reports that American feature photoplays and educational films are in greater demand now than at any former period in the history of the motion picture.

"We have shown the world what America can do with the photoplay," said Mrs. Bray, "and Europe realizes the technical proficiency we have attained."

Mrs. Bray, it is stated, was the first woman to leave occupied German territory for the interior unaccompanied. She traveled to Berlin alone, and from there to Vienna; but the sight of the stricken, starving people there decided her to return at once to Berlin.

"In Vienna, I walked two blocks from my hotel and picked up three fainting women who could not stand because they were half starved. I could not think of talking pictures to the Viennese, so I came back. But train service is so inadequate that the next train to Germany left four days after my arrival in Vienna."

The impressions Mrs. Bray received in each of the countries visited may best be told in chronological order. Her first visit abroad was to London, where she met Mr. A. George Smith, Goldwyn's European representative, who is in charge of the distribution of Goldwyn feature pictures and the Goldwyn-Bray Pictograph in England and on the Continent. While in London, Mrs. Bray made her headquarters at the Goldwyn offices and renewed her old acquaintance with Mr. Charles Lapworth and Mr. Ralph Block, who are at present organizing the advertising and publicity departments of Goldwyn's European distributing organization.

"The English people are wildly enthusiastic about photoplays these days. They have been starved for entertainment," said Mrs. Bray, "and now you will find crowds a block long in front of almost every motion picture theatre every evening. There are not nearly enough theatres in England to supply the demand for motion picture entertainment. There are perhaps 4,000 theatres in England, and builders are trying their best to obtain materials to erect more. In the meantime shows are being held in converted stores, in halls, and in any place available."

Mrs. Bray has several interesting comments to make on the Educational films in England.

"You have no idea how enthusiastic they are in England over the Bray pictures. I gave a private showing to the London Local Board of Education, and



Mrs. J. R. Bray, wife of the president of the Bray Pictures Corporation

the members wanted to use our pictures in their schools immediately. The animated technical drawings fascinated them. They had never seen entire courses of instruction so clearly and entertainingly presented, they told me."

From England Mrs. Bray went to France, and after visiting some of the smaller cities made her headquarters in Paris. There she found that only the larger distributors had a keen sense of fair dealing with their exhibitors.

"It seems that the rights of distributors are not sufficiently protected, and the authorities make few and futile attempts to guard stolen pictures from being sold to irresponsible, if not dishonest, exhibitors. During my stay in Paris I traced a stolen 'Mary Pickford' picture, but the authorities did nothing to establish the rights of the real owners of the pictures."

Mrs. Bray was astonished at the appearance of the motion picture theatres.

"They are not nearly so well kept as those in England or in America," she said. "And as for presentation, Paris is far behind us. France needs more motion picture theatres than any country in Europe, with the possible exception of Russia. The lack of them is seen in the social life of the people. For in every country where a large proportion of the people attend the picture shows I have found a public more enlightened on general matters than in territories where few people have the opportunity to attend them."

After a short sojourn in Paris, Mrs. Bray went to Cologne, where she found the officers and men of the English army of occupation. They told her, though, that she would never reach Berlin, alone, as no woman had ventured on the journey before her, unaccompanied.

The chaotic conditions in Berlin are ascribed partly to the maladjustment of the population to the kaleidoscopic changes in the value of the exchange rates. Mrs. Bray continues:

"There is little beef in the interior of Germany, though it can be obtained in Cologne. Nevertheless, after spending six weeks in Berlin, things were beginning to look brighter. Foods were somewhat easier to obtain, and the necessities were more plentiful. I believe that in six months the terrible stringency of the past winter will be greatly reduced and the people once more be strong enough to do a day's work without experiencing complete exhaustion."

"The drama," she said, "has always been the mirror of a nation's thoughts. In Berlin the theatre is quite pessimistic. All plays are joyless, hopeless, tragic. Comedy is rarely played because the people are not in the mood to enjoy it. Nevertheless, the theatrical performances in Germany today are the most finished and artistic that I have ever witnessed anywhere.

"Everywhere in Germany, educational films—American educational films—are in great demand. I gave a private showing of some of the Bray educationals to several professors of the University of Berlin, and they immediately wanted to take our entire product for the local schools and for the university. They also offered to cooperate with the Goldwyn-Bray production staff in the making of scientific subjects.

"But motion picture production in Germany is about ten years behind that in America. The German wants our pictures badly. So eager are the people to see motion picture entertainments that they flock to the theatres whenever they can afford the luxury, and enjoy whatever is presented. It is also a way of forgetting a hungry stomach."

Memorial Ceremony for Stanley Mastbaum

The Stanley V. Mastbaum Memorial Cmmittee announce that the annual exercises in commemoration of the birthday of the late Mr. Mastbaum will be held at the Eaglesville Sanitarium, near Norristown, Pa., on Sunday afternoon, March 28, at 2 o'clock.

Select Pictures Will Distribute All Prizma Subjects

Prizma Will Also Make Multi-Reel Subjects in Colors It Is Reported

AN announcement of importance and interest to the motion picture industry is contained in the statement of Lewis J. Selznick that he has acquired the sole and exclusive right to not alone distribute the products of Prizma natural color pictures but also that Prizma will invade the field of screen drama by producing in colors long subjects of five or more reels as well as feature subjects of one and two reels Further, that Myron Selznick will have active supervision of the color picturizations of famous novels and plays made by the Prizma process.

Contracts were entered into by Lewis J. Selznick and Lee Benoist, president of the Prizma company, whereby Select Pictures will take over the distribution of all Prizma subjects heretofore handled by the Republic, and will serve the theatres with these and such other Prizma subjects now in process of production.

Mr. Lewis J. Selznick, in discussing the transaction, whereby his company secures the advantages of the Prizma color process, said:

"I have watched with great interest the progress of the Prizma color pictures since their introduction on the market and the evolution of improvement was so marked that I realized that it was color photography which would register the high water mark in the field of achievement of motion photography. This is an epoch that has been awaited by all who have in any way been connected with the business. That it only needed natural color to give to pictures the final impetus that would mark the character of entertainment—one of lasting and substantial permanency. That color, with its multitudinous variations gave to the celluloid strip the stimulating interest that goes with never ending changes and provides a suspense which the spoken drama holds for an audience by means of the different tones of the actor's voice.

"When, the other day, William Van Doren Kelly, the inventor of the Prizma color process, told me that he had at last perfected his camera to that state of efficiency where the fringing of colors had been eliminated and besides the filtering through the lens of the seven primary colors together with shade variation had been accomplished as evidenced by test pictures, I knew the psychological moment had arrived to secure this wonder of wonders as a fitting accompaniment to my studio products. Kelly's invention is as far in advance of the ordinary process as tungsten is to the carbon filament of the incandescent lamp—so is Prizma to the black and white.

"No man in the industry has been a greater scoffer of color photography as applied to motion pictures than I. I have seen them come and go, but when the Prizma officials showed me a two-reel dramatic picture, 'The Little Match Girl,' with Madge Evans as the star, every doubt and every one of my pet arguments against color motion pictures were swept into a cocked hat. Here was a picture that not alone had all the strength of the black and white, but the highly added novelty of perfectly applied color through a natural process. In addition thereto it disclosed the solving of the secret of the third dimension in picture depth, or what is more generally known as the stereoscopic effect. The evidence disclosed by this two-reel picture was sufficient to convince any jury that there was nothing left to be desired or hoped for in motion picture productions."

Although no changes have been announced in the personnel of the Prizma organization, following the statement that Mr. Selznick has acquired the Prizma product, it is made known this week that George Meeker, who has been general sales manager of Republic Distributing Corporation, has been delegated by Mr. Selznick to the Prizma forces, where he will serve in an executive sales capacity. Mr. Meeker takes with him a record considered enviable in the sales end of the industry, and it is expected that the Prizma product will profit greatly through his addition to the staff. In selecting Mr. Meeker for the post, Mr. Selznick was guided by the fact that he had "lived" with the Prizma subjects, insofar as sales are concerned, for the past year and is thoroughly familiar with Mr. Selznick's methods.

Prizma Pictures, it is cited in the Selznick statement this week, can be projected through the regulation projection machines used in all theatres. No special equipment or apparatus is necessary, as the Kelly invention is complete in the film when it is put into the projector. That this fact is appreciated is evidenced by the large number of theatres which have been selecting the Prizma color reels to present preceding the feature, or long picture of the program, thus lending the whole program a touch of color. Instances of this have been cited in all parts of the country, one of the most recent being the Rialto theatre, New York, presentation the week of March 7, when Managing Director Hugo Reisenfeld used the Prizma. "The Ghost of John Barleycorn," with a feature called "The Six Best Cellars."

Samuel L. Rothapfel, considered one of the premiere picture showmen of this country, is quoted as being much in favor of the Prizma reels to color and lend added interest to the program. He selects a subject that blends with his five-reel feature. This method is being used extensively by exhibitors, according to reports.

In closing his announcement, Mr. Selznick said: "Prizma holds a unique and distinct place in the programs of the country, and we intend to make it still more valuable to exhibitors. If there is an improvement of any kind possible, the industry can rest assured we will not neglect it and I believe there is much that can be done and accomplished for the exhibitor and the public."

That the Selznick Prizma deal is as sound financially as can possibly be is proven by the fact that a group of bankers, convinced that the Prizma process is beyond the experimental stage, is back of the proposition with unlimited capital, it is declared.

Georges Carpentier to Produce in East

WITH the arrival of Georges Carpentier, "the idol of France," imminent, the rather significant announcement is made, that the mighty European "Champ" will work in an Eastern studio. This would seem to indicate a desire to be near the centre of pugilistic activities and the probability of an early meeting with Dempsey, although nothing definite can be learned on that subject.

The story to be produced has been completed by Willard Mack, and negotiations will be consumated within a few days, for one of the industry's greatest directors, it is stated. Production will be started at once on the big Robertson-Cole special, but whether the work will be done in a New York City or Jersey studio, is not made known.

National Association to Move Offices

The National Association of the Motion Picture Industry will on March 31 remove its offices to a suite in the New York Theatre Building, 1520 Broadway, from its present headquarters in the Times Building, where it has had a home since its organization in 1916. The increased activity of the association in all the phases of the industry made it imperative that larger offices be obtained. The new offices are on the Forty-fourth street side of the New York Theatre Building, and are admirably arranged for the purposes of the association.

Pathe Distribution for Associated Exhibitors

Associated Exhibitors, Inc., has made definite and final arrangements with Pathe Exchange, Inc., for the distribution of the Associated product. This move on the part of Associated Exhibitors comes as the result of an exhaustive consideration of every distributing organization in the industry. The Associated Exhibitors found that Pathe, headed by Paul Brunet, offered the most complete distributing service to be found. With branch offices in more than thirty-two film centers, it is believed that Pathe has efficient forces and facilities to handle any number of pictures.

While this new arrangement is merely to provide for the distribution of the Associated product throughout the United States and Canada, Paul Brunet will act as one of the directors of the new organization. This will give the Associated the benefit, in an advisory capacity, of the knowledge and experience of this trained film executive.

No pictures have been turned over to Pathe as yet for distribution. There have been false rumors of several important deals in which the name of Associated Exhibitors, Inc., has figured.

Film Not to Blame for Juvenile Misdeeds

"The motion picture is not guilty." This is the verdict based on reports from chief probation officers of juvenile courts throughout the United States on the relation of motion pictures to juvenile delinquency, according to the National Board of Review of Motion Pictures, which has just issued in pamphlet form the results of its inquiry into this mooted subject. Every now and then the charge is made and sensationally featured that motion pictures are responsible for some juvenile misdeed. The National Board has investigated many such cases and found them almost without exception to be gross misstatements. The National Board, last year, with the assistance of the American Probation Association, addressed a letter to the chief probation officers of the principal cities of the country having juvenile courts, asking for a frank statement of their experience and convictions in the matter.

These confirm the impressions of the National Board. As one probation officer put it: "I have been in this work for fourteen years and have had occasion to deal with thousands of delinquents. . . . Of the thousands of boys and girls arraigned in our court, there have been very few who testified, or of whom our investigators could learn, that they committed the wrong in question because of the so-called baleful effects of the pictures they had seen. Of course, there are certain pictures which fire the imagination of youngsters, but there are other things which they see in their everyday life which have the same effect."

United Theatres Holds Lively Session in Chicago

COMPLETE harmony and enthusiasm marked the quarterly meeting of the United Theatres of America directors, held this week in Chicago. Plans were adopted for a line of productions for the next six months, which, it is estimated, will cost more than two million dollars. The Triangle and Lynch acquisitions were approved, and full powers delegated to the executives to negotiate the purchase of another large distributing company. A resolution was adopted to the end that each franchise holder pay for at least three pictures in advance. Steps were taken to establish United Boards of Trade at the exchange centers so as to assure full representation of the United Theatres in all districts. Six hundred thousand dollar billboard contract announced. More than two thousand theatres are reported to be now franchise and stock holders in United Theatres.

The executive committee elected to act until the next quarterly meeting includes Harry Hall, Troy; Geo. J. Schade, Sandusky, Ohio; C. M. McCloskey, Uniontown, Pa.; W. G. Hartford, Pawtucket, R. I.; Leo Brecher, New York; and President Berst and Treasurer Goldsmith, ex officio. Los Angeles is expected to be next meeting place of the board.

Another Theatre "De Luxe" for Chicago

Chicago is to have another theatre which will be "de Luxe" in every sense that the word implies, according to an announcement just made by Herman Schoenstadt, head of H. Schoenstadt & Sons Theatrical Enterprises, owners of a powerful string of Windy City theatres.

The new theatre will be in the heart of the fashionable south side hotel and country club district, at the corner of Hyde Park Boulevard and Blackstone, where a lot 150 feet by 300 has been purchased by the Schoenstadt interests for a consideration of $250,000. Mr. Schoenstadt proposes to erect a 450-room hotel at a cost of $2,000,000 and a 3,500-seat theatre which will cost approximately $1,500,000. It is the determination of the Schoenstadts to make a theatre equal to any in the United States, regardless of expense.

First National Men Tour Throughout Territory

Col. Fred Levy, president of the First National Exhibitors' exchange of Kentucky and Tennessee, and Lee L. Goldberg, the secretary, have just completed "a swing around the circle" in their territory.

Col. Levy is president of the National Association of Retail Clothiers, and as such was booked to attend the state convention of retail clothiers of Ohio, held in Cincinnati. He had also to attend the convention of Tennessee clothiers in Knoxville the same week. In his talks to the clothing men of the two states he digressed sufficiently to tell about the picture industry

Exhibitors May Have to Fear Church Movies

Buffalo, N. Y., exhibitors may soon have another problem on their hands—the competition of downtown churches on Sunday evenings.

Sunday evening, March 7th, the East Presbyterian Church, South Division street, presented a five-reel feature entitled "As a Man Thinks," instead of the usual sermon, and on Sunday evening, March 14th, the fashionable Calvary Presbyterian Church on Delaware avenue did away with the usual Sunday evening sermon and showed nothing less than Mary Pickford in "Rebecca of Sunnybrook Farm."

At Calvary Church the Pickford feature was shown in place of the preaching of a sermon, although the Rev. Gardner E. Eldridge briefly drew a moral before dismissing the congregation. Mr. Eldridge has shown films for the past several Sunday evenings, and he says the plan is meeting with unusual success. The chief difficulty, he says, is in getting the right kind of film.

"I think the motion pictures are sure to come as a permanent part of church work," said the clergyman. "They are the common language of the people. The movies can serve to teach the truth in a most forceful way.

"Our only difficulty so far has been in getting the right kind of films. The motion picture producers have not yet realized the value of pictures to the Church, and there are few films of just the kind we would like."

"Evangeline" Shown at Illinois University

According to a report from the offices of the William Fox Film Corporation, the picturization of "Evangeline," Longfellow's master poem, has registered another victory in educational circles as an artistic achievement.

From the Chicago Exchange of Fox Film Corporation, presided over by Clyde W. Eckhardt, comes a detailed report of how the Y. M. C. A. of the University of Illinois put over three big performances of "Evangeline" before audiences comprised for the most part of the students, male and female.

Another Independent Combine Hinted

JOSEPH FRIEDMAN, of the Celebrated Players, Chicago, is in New York this week and report has it that plans are under way for another convention of independent exchanges and producers which it is declared will be a rival to the body formed in Chicago recently. While efforts to get in touch with Mr. Friedman were unsuccessful, it is understood that the proposed gathering is scheduled for the early part of next week in Chicago.

A Few Facts and Figures

¶ The *paid subscriptions* to Motion Picture News now total 10,128. And every subscriber of the ten thousand odd is *in the trade.*

¶ "Copies distributed" and "Paid subscriptions" never did mean the same thing—and never will. Cash subscriptions mean a paper that is *read;* else it would not be bought.

¶ Since January 1st the renewals and new subscriptions to Motion Picture News have totaled 1550.

¶ These are just a few of the facts and figures that a visit to our circulation department will give you. Call and see us. The latch-key is out; the books are open.

The News Covers the Field

Two views of S. Barrett McCormick's spectacular stage masterpiece presented under the title of "The Palace of Diversion" on the bill with the feature picture "The River's End" at the Circle theatre, Indianapolis, during the week of March 7th. The production was divided into two scenes the first showing a palace interior in which an incense dance was presented. The lower cut shows a scene from an elaborate Arabian Knight's spectacle with ballet songs and Bagdad fashion parade



McCormick's Spectaclorama Is Of Ziegfield Calibre









(Top Cut Left)
S. Barrett McCormick and his artist Frank Zimmerer talking over the creation

(Top Cut Center)
The Bagdad fashion plates in their original and stunning costume creations as they appeared in the Circle spectaclorama

(Lower Cut Left)
Two of the dancers who appeared in the number

(Lower Cut Right)
Two other participants in the Circle creation. The next number which Mr. McCormick will stage will be a Chinese revue scheduled for April

How Clancy of Hartford Put Over "Pollyanna" Film



(Left)
View of a portion of the drawings of "Little Mary" submitted by the Hartford school children in Manager Clancy's contest and described on the opposite page
(Directly below)
Four vaudeville dogs who were on the bill at the special show given by Mr. Clancy to the unfortunate children of his city
(Bottom Panel)
Views of some of Mr. Clancy's guests at the special matinee arranged for Hartford's orphans and cripples who live in the various institutions in that city
The remaining cut is a long distance shot of the special matinee crowd ready to see the "Glad Girl" picture

Clancy of Hartford Cashes In with Exploitation Idea

How an Entire Public School System Advertised "Pollyanna" Feature

THIS is a story of how a fellow with an imagination "put over" Mary Pickford's "Pollyanna."

It is a story of how an entire public school system in a city of 150,000 was worked into a state of frenzied enthusiasm over the coming of "Pollyanna."

It is a story of teaching the gospel of everlasting gladness to an entire town and how little hearts that had lost the joy of life were bathed in the sunshine of a new found happiness.

The man who is responsible for all this is J. F. Clancy, manager of Poli's Palace theatre at Hartford, Conn. Some weeks ago when Mr. Clancy learned of the date of the annual spring vacation of the Hartford schools he wrote R. C. Miller, who presides over the motion picture department of the Poli interests, to book for him for that particular week Mary Pickford in "Pollyanna."

Three days later a personal letter from Mr. Clancy went to every teacher of drawing in the public schools of Hartford, calling their attention to the coming engagement of Miss Pickford and asking for their co-operation in bringing to a successful conclusion a water-color competition among the children of the elementary schools. In order to eliminate every possibility of outside assistance the teachers were informed that it was essential that each drawing be signed by the instructor of drawing of the grade in the school from which each contest was registered.

Two days later a special story occupying fully a quarter of a page appeared in the Hartford *Sunday Courant* announcing the competition. Accompanying the story was a four-column reproduction of a personal letter from Miss Pickford to Mr. Clancy, in which the former donated fifty dollars in prizes for the contest to be divided as follows: Twenty-five dollars for the first, fifteen for the second and ten dollars for the third. The following day an attractive four-page folder neatly printed on heavy coated stock was placed in the hands of the children. The folder contained on its front page a conventional picture of Miss Pickford coupled with an announcement of the coming of "Pollyanna" and the drawing contest. On the second page was printed a set of rules governing the competition, while on the third was a half tone drawing of the star as "Pollyanna," attired in a short dress of red and white gingham with sun bonnet to match and in her hands a doll. This was the picture the children were asked to copy and underneath were a few printed suggestions to guide the youngsters in their selection of colors. On the back page was printed Miss Pickford's letter to Mr. Clancy which was used on the day previous by the *Sunday Courant*.

Unusual Stage Setting at Capitol Theatre

ARTIST JOHN WENGER at the Capitol theatre is giving the patrons of the house something different in the way of stage settings for the overture in use, "Martha."

Description of the canvass would be impossible, therefore we can but announce that the creation is of futurist design and has its principal use as a background for the flooding and blending of various colored lights on it as the rendition of the overture progresses. It is in the arrangement and artistic manner in which the floods are used that the setting recommends itself as something unusual. The effect is very pleasing to the eye and gives the classic musical composition an added lustre.

In one day the "Pollyanna" contest became the talk of the town. "Kids" from all sections of the city came to the Palace box office for a copy of the rules and those who were too young to make the distance sent their parents. Even the teachers became infected with the fever and many took away with them from ten to fifty copies. The competition grew, not only among the kiddies, but the teachers themselves, each school striving to have a representation in the final award. Special classes were conducted in some of the schools after the regular hours, for the kiddies who had entered the competition. For three weeks the schools hummed with excitement.

Finally the day for the closing of the contest arrived. Three hundred juvenile conceptions of Mary Pickford as "Pollyanna" done in all the colors of the rainbow, were turned over to the judges, Miss Frances Hope Bachelor and Miss Isabelle Bachelor of the art department of the Hartford High School who had kindly consented to pass upon the work of the youngsters of the lower grade schools. The prize winners were: First prize, Miss Evelyn Ljonquist, a pupil of the New Park School; second prize, Joseph Habicht, a pupil of the Chauncey Harris School; third prize, Samuel Berman, a pupil of the Arsenal School.

After the awards had been made the drawings were placed in several giant frames made of strips of beaver board for backings and suspended in conspicuous places in the lobby. During the showing of the picture of "Pollyanna" this miniature art gallery was visited by thousands. The work of the prize winners which Miss Pickford now has in her possession, were very excellent representations of her "Pollyanna," but most of them reminded one of the comic valentines which used to adorn the shop windows in the not too far distant past. This added a comedy touch to the whole affair and some of the teachers who had signed the drawings in a moment of pedagogical enthusiasm were caught in the theatre lobby armed with erasers, one for ink and the other for pencil, obliterating their names from those responsible for most of the laughter.

After reading the above you will doubtlessly conclude that this was a pretty fine piece of publicity but this is not all. A week before the coming of "Pollyanna," Mr. Clancy induced the Hartford *Times* to give a "Pollyanna" party to all of the unfortunate children in Hartford. Six front page stories, each carrying a two column head, were devoted to the telling of how the *Times* hoped to brighten the lives of these little folks by introducing them to the "Glad Game." For the cripples and those too young to make the journey to the theatre, the *Times* called upon owners of automobiles to donate their cars and they came in so fast that there was a big surplus. Two thousand children crowded into the theatre, many of them to look at a motion picture for the first time in their lives.

From out in Newington came about sixty youngsters from the Home for the Crippled Children, most of whom had to be carried into the theatre. There were 200 from the American School for the Deaf; from the Watkinson Farm School about seventy; from the Hartford Orphan Asylum there were 300 kiddies whose ages ranged from three to fifteen. The Village Street Mission sent 300 and the Union for Home Work about the same number. The Charity Organization sent 100 as did the United Jewish Charities. There were other groups of from ten to twenty-five rounded up by settlement workers making up what was probably the most unique gathering ever assembled in a Hartford theatre.

When the audience was dismissed the crippled children remained behind. Later one by one they were carried by strong arms to the automobiles that had brought them down from the home. Tenderly they were placed upon the upholstered seats little bodies that no Doctor Chilton would ever cure. And away went twelve cars of them—back to the home, faces wreathed in smiles and all of their troubles, for at least one day, forgotten because they had seen "Pollyanna."

Novelty in Lobby Display For "His Royal Slyness"





These two illustrations show a very cleverly designed cut-out advertising Harold Lloyd's "His Royal Slyness" at the Virginian theatre, Charleston, West Virginia. The display attracted a great deal of attention and was the means of adding many dollars to the box office of the house during the picture's engagement

Press Books Divided Into Distinct and Definite Classes

Gus Schneider Condemns Producers' Aids Which "Tout" Somebody

THERE are two kinds of criticism in this world. One is known as destructive, and is generally condemned as having no right to exist, because it fails to remedy the things or conditions it rails at. The other, named constructive, is popularly supposed to possess many virtues and much merit. It is my firm belief that the press books issued by film producers are the cause of more destructive criticism than any one single element in the film firmament. After a publicity manager has struggled with three or four of these collections of funny stories about stars and staresses, in a vain attempt to determine just what the plot of the play might be, he is hardly in a position to do much more than gurgle in despair, and expire.

For five years I have been responsible for the advertising and publicity of the Providence Strand theatre. The crimes I committed in the beginning of my experience in this field have probably been atoned for by the product of the past three years or so. The Strand advertising has been commented upon pleasantly by friend and foe alike, and not a little of it has adorned the pages of this publication. Perhaps that gives me the license to speak as I shall on the subject of press material.

Press books furnished by film producers may be divided into two general classes: those which aim to tout the star, the author, the producer, the scenarioist, the photographer, the title author, the stage director, and the pet poodle of the president of the company; and those which make an honest endeavor to help the exhibitor. Unhappily, the latter class seems the more unpopular with the producers, who seem not to be able to take from advertisers in the merchandise field the lessons they have learned in furnishing what is known as dealer helps, to retail merchants who sell their product.

To be specific: A press book should be prepared by a man, or men, who can sit at a desk and place Mr. Exhibitor alongside for consultation. It is infinitely more important that the exhibitor should be able to use the press material to maintain the personality of his house, than to herald each picture of each producer, and every production of every star, as the greatest thing that ever happened. It is infinitely more important that the sample mount house, and it is usually quite easy to design their advertising, with the material the press books contain. Occasionally some outside bookings are made, and then our troubles begin.

In the first place, halftone cuts, as anyone who has ever breathed near a newspaper ought to know, print horribly on news stock, unless they are expensively treated with fancy screens and hand work. Yet most of the illustrations I have seen in press books, except those I have given honorable mention above, are poorly made halftones, squared up, with no attempt at art or decoration. Usually they are made from stills and show a whole group of characters, impossible to translate into terms of human figures when they appear in the newspaper.

And the copy! Banal, insipid, uninformative and useless, most of it. A word or two about the producer, the director and the star, and, at the bottom, a very small space where the exhibitor may have the privilege of inserting the name of his theatre.

Two weeks ago the Strand had a non-Paramount show. The press books of the two features on the bill were typical of the sort at which I am throwing mud. One was printed on a four sheet newspaper size folder and showed several stills, lithos and lobby stands; but it did not contain a single coherent story of the film on which our local stories could be based. Neither was there a single line cut illustrated in this mis named press sheet. We had to fake the whole thing from lobby photos, and it cost the house a pretty penny to do it. The book on the other feature was almost as bad. It was printed in 8 x 10 size, with a very handsome cover in two colors, but not a single illustration inside that could be used in our advertising. The result was that our whole week's publicity was all type, without a cut to brighten it up.

Now for something constructive: Producers and producers' publicity departments, attention! When you get out a press book, remember that the exhibitor wants to use it, not throw it in the waste basket. Bear in mind that exhibitors throughout this glorious and progressive land are learning to appreciate the value of good advertising.

Remember that in Oshkosh you don't amount to nearly as much as the fellow who shows your pictures; and his name ought to appear in type at least as large as that in which the name of the star or play is set. Yours ought not to show at all, maybe. If you make good pictures, and help the exhibitor to put them over properly—you'll profit by it, no matter whether your name shows in the advertising or not. Give them line cuts—not halftones. Spend twice the money on the inside of your press books as you do on the covers. Don't call each picture the best ever made, and don't call each one of your stars the best in the world. If they are even good—they'll get by big. Take a look at the folders, booklets and other dealer helps that are furnished by manufacturers of advertised merchandise. These manufacturers learned long ago that if their trade mark was plastered all over everything, the dealer would not use the stuff. It is not a case of "Blank's Soap is the best in the world and Smith's store is permitted to sell it," but "Smith's is a darned good store and they sell Blank's Soap, which is also good." The advertiser who knows what he is about when he designs dealer helps remembers that his dealer has a relationship with the people in his locality that must be capitalized by linking it up with the goods made by the manufacturer. So the manufacturer's name is made small and the dealer's name BIG! The result is—everybody happy—business good.

You picture producers might try this.

About the Story on This Page

ORIGINALLY we did not intend to allow this series of articles on "press books by the men who use them" to run indefinitely. We thought the subject would be exhausted in a few weeks but there has been such widespread interest in the series and so many press agents and managers all over the country have offered to contribute further that we have concluded to extend the dead line until a later date.

As we anticipated the subject matter of the various articles we have published and have on hand is much the same, but each writer has his own style of telling what he thinks of the press book which by the way you will have noticed is not always so terribly complimentary. The writer of this week's article is Gus Schneider who does the publicity work for Charles William's Strand theatre, Providence, R. I. Knowing Mr. Williams tolerably well we are pretty sure that any man who works for him any length of time must know his business since while being a very affable chap, Mr. Williams has ideas of efficiency when it comes to managing a theatre. We mention this in passing that you may judge that Mr. Schneider in writing an article on press books, knows wherein he speaks. Mr. Schneider does know his business yet he praises some press books that if we remember correctly other contributors have condemned which would suggest that there is a difference of opinion as to what constitutes a good press book even among those who use the article. Any way it is a good story and we think entitled to the attention of every exhibitor who intends to keep up to date.

Lobby Displays Featured By Superba of San Diego



One of the most consistent exponents of the lobby display as a box office magnet is the Superba theatre of San Diego, Cal. Shown on this page are three of the Superba's displays. All are inexpensive and simple of construction but also effective and artistic. They are models for those who wish to get good results at small expense





"Peacock Kalogram" Contest Excites Detroit

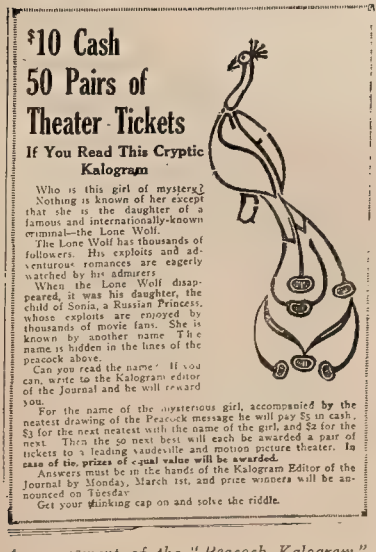
George Guise Grabs Press Book Idea for Louise Glaum Picture

THE Louise Glaum "Peacock Kalogram" idea for the exploitation of "The Lone Wolf's Daughter" has been put over in Detroit in great shape.

The Glaum picture was booked for Charles H. Miles' Majestic theatre last week and George Guise, press representative for the house, looked about for something unique and new in the way of exploitation. He found it in the "Peacock Kalogram."

Mr. Guise soon interested Marjorie Daw, who conducts the daily photoplay section in the Detroit Journal, a newspaper of more than 250,000 daily circulation, and who welcomed the "Kalogram" as a decidedly novel addition to her bright page of current film news and agreed to use it for six consecutive days. Announcement was carried with the cut offering $10 in cash and 50 pairs of theatre tickets for those who solved the "Kalogram," giving the name of the screen star which the mystic peacock spelled and accompanying the solution with a neatly drawn copy of the "Kalogram," the prizes to be awarded to those who named the star and presented the neatest drawn copies of the peacock.

On the seventh day, on the eve of the opening date of "The Lone Wolf's Daughter," a drawing made by "Lou" Tower, the cartoonist, of the "Kalogram" showing the letters l-o-u-i-s-e-g-l-a-u-m plainly deciphered and announcing the full list of prize winners, was used in the Journal.



Announcement of the "Peacock Kalogram" contest as it appeared in the Detroit papers

Best Yet in Novelty Stage Settings

PERHAPS the most artistic vocal number presentation ever staged in a New York motion picture theatre is on the bill at the Rivoli this week.

Cutting directly from a Pathe newsweekly strip showing a big ship foundering off the Canadian coast, with only a slight pause to allow the lifting of the screen, a stage setting for "When the Bell in the Lighthouse Rings" is shown that is a marvel of ingenuity and realism. Through set pieces at right and left representing towering cliffs of a rock-bound coast, the spectator looks through an apparent cleft in the rocks out on a stormy sea and sky. High up on the top of one of the cliffs the lighthouse winks its warning to those on the sea. Lower down and nicely situated to give the whole scene proper perspective the singer, Emanuel List, basso profundo, in the costume of the seafaring man, half sits and half reclines as he sings the familiar selection. The exceptional feature of the setting is that the part of the sea shown is apparently the real thing. To get this effect the designers have blocked out a "picture curtain" on the back drop, or, in this case, we think, the back wall of the theatre where the ordinary painted sea would blend with the sky line, and then found several hundred feet of film showing the ocean breaking on a sandy shore. By using a properly cut aperture in front of the lens of the projection machine the image is framed to cut into the V-shaped opening between the set pieces mentioned and the result is absolute realism. The initiated will soon figure out how the illusion is created by the slight unsteadiness of the projection, but we are of the opinion that most of any audience will not believe that part of the setting they are viewing is a "moving picture."

During the appearance of the "Kalogram" in the Journal, Miss Daw received 1873 replies. Guesses varied from Mae Marsh to Theda Bara, the "Kalogram's" real value lying in the fact that it was entirely different from any other similar schemes in being actually difficult to solve.

Not only were the mails to the Journal's photoplay editor literally swamped with letters directed to "The Kalogram Editor" but the editorial department of the newspaper was invaded by an army of "Kalogram" guessers.

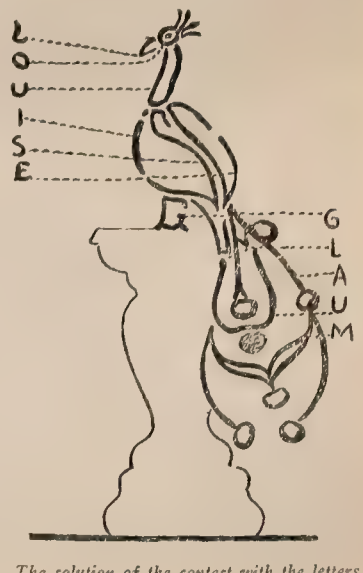
The answers showed that great pains had been taken both in solving the mystic letters and copying the peacock, some of the drawings being of truly artistic merit and others being done in water colors. According to Stanley Rushton, assistant city editor of the Journal, telephone inquiries concerning the "Kalogram" came in the same volume which usually accompanies the eve of an election day or a World's Series game.

Simultaneous with the "Kalogram" contest, a superb millinery creation, an exact duplicate of one worn by Miss Glaum during one of the scenes in "The Lone Wolf's Daughter," was placed in the window of the Parisian Company's exclusive hat and gown shop. A display card under the hat announced that it would be given to the holder of the lucky number among the coupons to be distributed at the Majestic theatre during the week's run of the feature.

This stunt also proved of immeasurable value. The interest the Louise Glaum hat aroused is shown by the fact that the Parisian Company during the display received orders to make seven duplicates of the hat for customers who were delighted with the chic design.

Both of these exploitation stunts proved miles above anything ever attempted in that line in Detroit. Both were extremely simple and put over without expense except for the cash prizes for the "Kalogram" and the small cost of the hat. The results were shown in the Majestic Theatre's box office statement for the week and the generous amount the theatre saved in advertising, which could not have brought the results regardless of space used.

The first and last ad carried by the Journal on the "Kalogram" contest are reproduced herewith.



The solution of the contest with the letters made plain used as a line cut ad

"Bride" Advertises "The Spite Bride" in Buffalo



Buffalo, N. Y., has a number of live Exchange exploitation men who are doing good work in aiding exhibitors to put over pictures in that city. This is a picture of the new car and the "bride" who helped "The Spite Bride" make money for the Strand theatre as described on the opposite page

ECUTIVE OFFICES — 90 GOLDEN GATE AVE

Buffalo Advertises "Spite Bride" in Novel Manner

A Beautiful Girl in Bride's Garments Rides in A New Limousine

THE Strand theatre, Buffalo, put over some excellent stunts on "The Spite Bride" during it presentation recently, the best of which however was the parading of a new limousine in the downtown streets, in which was a beautiful girl arrayed in bride's garments and with signs in the windows bearing this inscription, "Married to Spite the Other Girl. See About It Today at the Strand Theatre. Olive Thomas in 'The Spite Bride.'" Through the co-operation of "Andy" Sharick, Select exploitation man, Manager E. O. Weinberg procured a new Overland light four, which was being shown at the Automobile show. The machine was decorated with streamers with an Overland ad on them. The car was also trimmed with large white ribbons and bows. The auto, which was loaned without cost, was used Saturday, Monday, Tuesday and Wednesday. On Saturday, preceding the opening day of the picture, the machine was driven about town with a large card in the window upon which was "Watch This Car for the Spite Bride." Stretched over the extra wheel in the rear of the car was a canvas, bearing the ad "The Spite Bride, Strand theatre, February 29, March 1, 2 and 3."

On Monday the Strand brought to Buffalo Sadie Lynn, a vaudeville artist, who alorned herself in a bridal costume and rode around the downtown sections afternoon and evening. This was continued Tuesday and Wednesday. A splendid fur wrap was procured from the New York Fur Store for the showing of a slide on the Strand screen and fresh flowers were obtained daily for the use of a small card in the front window of the auto boosting the florist. The Overland display at the Auto show in the 74th Armory carried a card advertising "The Spite Bride." Inasmuch as the average attendance at the Auto show was 15,000 the value of this publicity can easily be seen. The car with the "spite bride" inside was parked in front of the Strand for a time each afternoon and evening and attracted no end of attention. The stunt was decidedly original and brought many new patrons to the box office.

Another good stunt was the arrangement whereby a window was turned over to "The Spite Bride" by the H. A. Meldrum Company's department store in return for distribution of heralds with the Strand ad on one side and the store ad on the other. The company gave out one of these heralds with every package sent out of the store.

A good display was obtained in one of the large candy stores by advertising Olive Thomas kisses. A dozen good displays were also obtained on office building news stands and the Ellicott square lobby through the showing of a large card advertising Classic magazine which contained a big story on Olive Thomas. Displays were also obtained by a tie-up with stands handling the mid winter number of Pictorial Review which had a full page painting of Olive Thomas by Haskel Coffin.

A three sheet cut out of Miss Thomas was made and mounted in a red curtained shadow box, arranged with red and white lights to give a most attractive effect. This with a life-sized cut out of dog was used all week in the lobby. Another lobby stunt was the placing of a small table upon which was placed a number of money bags and a sign reading "$1,000 to Spite the Other Girl—See 'The Spite Bride.'" The week of the showing this display was fixed on the front of the theatre, second floor, and the lights connected with an alternating switch which flashed, resulting in an unusual display.

Mr. Weinberg had the assistance in the exploitation of "Andy" Sharick, Select exploitation man, who is meeting with unusual success in his work in the Buffalo territory.

How Hewitt Stirred Things Up In Robinson

"Gay Old Dog" Exploitation Which Is Good in Any Town Where Film Is Played

MANAGER HEWITT, of the Strand theatre, Robinson, Ill., is one of the real high-stepping exploitation exhibitors in his section of the country and when news is slow in his neighborhood he can be found stirring things up to the advantage of the Strand theatre. He recently booked "The Gay Old Dog," and decided that he might just as well have them standing in a long line waiting for tickets, he started to work.

As a preliminary he went to a nearby city and sent a telegram to John Cumberland, suggesting that all hotels in the city be tried by the messengers. That night every hotel was paged for the mysterious John Cumberland. He sent other wires from day to day suggesting that different stores and business places be tried. At the end of a week he had the entire town looking for John Cumberland.

By way of variety he called up a laundry and asked that Mr. Cumberland's laundry be sent to the hotel. A vain search for the laundry followed and each day the manager called up the laundry, stating that he was Mr. Cumberland and demanding his laundry. After the identity of Mr. Cumberland became known, it may be explained, the manager of the laundry gathered together all the old lost laundry in his place and sent it to the theatre marked collect. It was taken and the bill paid. The story of the joke found its way into the papers (more exploitation and publicity).

As a finishing touch on the campaign, personals were inserted in the newspapers advertising for information of Mr. Cumberland, who was described as a gay old dog, was very much wanted. Replies were directed to a Post Office box. Before the announcement of the picture was made in the newspapers the Police Department, the hotel clerks, merchants, and all sorts of amateur sleuths were aroused by the mystery of the man named Cumberland who was such a gay old dog.

Crowded houses marked the opening day of the showing and the wisdom of the manager was rewarded to the fullest measure. Mr. Hewitt is keeping quiet for a few days while business is good but the people of Robinson are waiting for the next thrill he is due to give them.

Gives Photos of Murray At Chicago Party.

In conjunction with the showing of "On With the Dance," at the Randolph theatre, Chicago, Daniel Roche, Exploitation Representative of Famous Players-Lasky Corporation at Chicago, arranged an excellent advertising plan with Guyon's Paradise, one of the leading dancing academies of Chicago, that can well be followed in any other city.

Guyon's Paradise is the most fashionable dancing academy in Chicago and the average evening attendance is 1800 persons. A waltz contest was being conducted by the management of the academy, and Mr. Guyon was induced to set aside two Thursday nights as "On With the Dance" nights, when photos of Mae Murray would be given to each woman attending the academy.

Locklear Feature Gets Great Publicity in Chicago



The Chicago exploitation campaign for "The Great Air Robbery" is fully explained on the opposite page (Left)—Entrance to the Band Box theatre during the feature's run. (Extreme Left)—Locklear and a Chicago newspaper woman just returning from a "sky ride." (Below)—A Morris prize winner making love to a cut-out of Locklear. (Lower Left Hand Corner)—Another winner of a Morris ham. (Remaining picture)—The prize bossy cow making a tour of Chicago's Loop in a Morris wagon.

Chicago Exploitation of "Great Air Robbery" Unusual

Unique Tie-up with Newspaper and Packing Company is Arranged

DURING the week of February 21st, continuing well up into the second week of the first run at the Band Box theatre, Chicago has witnessed some of the most unique and concentrating exploitations ever given a production in Chicago. The subject of the exploitation was "The Great Air Robbery."

Two days before the opening of this great production full page advertisements were run in the Chicago *Examiner;* half page, quarter page, full column and other large copy was spread through the amusement sections of the various Chicago papers. A unique tie-up was arranged between Universal Film Exchange, the Chicago *Evening American,* Morris & Company, and the Curtiss Aeroplane agency. This particular stunt was the dropping of literature advertising the showing of "The Great Air Robbery" at the Band Box, from an aeroplane which flew over the loop and neighborhood districts of Chicago every day during the first week's showing of this production. One hundred thousand circulars containing an advertisement of Morris & Company, Supreme Ham and Bacon were distributed—several thousand of which were redeemable at the Chicago *Evening American* circulation office for either a slab of Bacon or one of Morris & Company's Supreme Hams. Morris & Company had redeemed these coupons to the amount of $15.00 up until the fourth day. Each time one of the lucky finders reported to the *Chicago American* they were given a ham or bacon—their picture was taken and published in the *Chicago American* during the week. On the first day of this stunt there was a different story with a different picture in each edition.

The first to find one of the coupons for a slab of bacon was Miss Frances Olsen, whose picture accompanies this article.

Another unique tie-up with Morris & Company was the parading through the loop of Morris & Company's prize twelve-horse show team carrying "Queen Locklear," a $10,000 prize short horn named in honor of the aviator. This stunt caused much excitement in Chicago's crowded loop district when it made its daily rounds. Signs on the wagon announced that this prize cow was no bull. Every day the wagon came to the loop with the prize short horn aboard different signs were used.

The most important feature of the exploitation campaign was the coming of Locklear to Chicago for the express purpose of thrilling the Windy City residents with his aeroplane stunts. In the presence of 15,000 people lined along Chicago lake front—while flying at a height of only 200 feet—Locklear mounted to the top plane and while standing erect ordered his pilot to make a complete loop. He seemed to like the sensation of this particular stunt, for within three minutes his performance was again repeated. It may be said at this point that this is absolutely the first time that any man ever attempted and performed such a daring and death defying stunt. Locklear explained that he figured that centrifugal force would keep him glued to the top plane. He said that he had it figured out—and quite properly so—as the result shows, as Mr. Locklear is still with us. After completing the loop, a gust of wind carried the plane over the loop—coming within fifteen feet of the tops of the buildings. As a matter of fact, the daring aviator was compelled to dodge in and about several towers and flag staffs. He was seen to climb quickly into the cock-pit of the plane, which he afterward explained was for the purpose of permitting the machine to gain altitude. This was his only narrow escape while performing.

After Locklear descended this flight, by pre-arrangement several feature writers of the various newspapers in Chicago were taken for a spin over Chicago's Lake front and loop. By this arrangement, feature articles some of which covered two columns in length were run in Chicago's leading papers. The Locklear plane visited Aurora, Elgin, Wheaton, Gary, Joliet, Hammond, East Chicago, South Chicago, Chicago Heights, Blue Island, distributing dodgers and free passes to local theatres showing "The Great Air Robbery."

Last but not least was the novel lobby display provided by John Kane, Manager of the Band Box theatre. Outside of giving great prominence to the name Locklear the lobby was decorated with beautifully colored lobby photos covering almost every phase of "The Great Air Robbery." A miniature aeroplane propelled by a small electric motor was suspended from the end of the overhanging electric sign, and attracted a great deal of attention while spinning through the air.

All in all it has been a great week for Chicago.

This campaign was supervised by Harry Rice, Chicago's new director of publicity, formerly in charge of Universal's publicity and exploitation department.

Artistic Overture Number at the Rialto

DR. HUGO RIESENFELD is leading the orchestra and chorus at the Rialto theatre this week in person, since it is one of the most ambitious efforts that has been attempted on Broadway in a long time. It is "The Hymn to the Sun," the prologue to Mascagni's "Iris."

With only the center dome in deep blue and the remainder of the house in darkness, there are a few bars of the overture and then the members of the male and female choruses of the Rialto-Rivoli theatres file in at the right of the stage, unseen by all but the closest observers. The orchestra continues with the overture until almost half through. Then the blue lights come up in the proscenium dome and lighter through the house, the side curtains at the sides of the stage parting, revealing an expanse of fields, with the dim outlines of the sun in the background and a huge iris blossom in the immediate foreground. The lights then gradually fade into a red and in a few seconds the chorus begins its peal in greeting to the first flush of dawn. These peals of praise continue, with the lights turning to gold at the end, signifying that the sun has burst forth in all its glory.

At the conclusion of the overture the chorus remains at its post until the lights are dimmed for the Rialto Magazine.

Hyman Buys Large News paper Space

Extensive exploitation for pictures is at last invading the metropolis or at least as approached as closely as Brooklyn. Last week managing director Edward L. Hyman of the Strand theatre, Brooklyn, played "The River's End" and decided that no stone would be left unturned to prevent this feature from going over the top, consequently a special advertising campaign was mapped out. The week before the appearance of the feature at the Strand a quarter of a page of advertising was run in the New York Journal and American for four consecutive days. This also was in conjunction with a wide bookstore tie up which proved to be one of the features at Wanamaker's department store, one of the largest in New York. Nearly every bookstore in Brooklyn gave aid, resulting in windows all over the city boosting the feature appearing at the Strand. Street cars and subways carried billboards. The big electric sign on the side of the theatre flashed the news to hundreds and thousands of people returning from Manhattan. Special announcements were flashed on the screen and in the house program.

And the result? Well, Managing Director Hyman claims that it was the best week in the history of the house.

East and West Coast Advertising For "Rivers End"



How two exhibitors have billed "The River's End" in their electrics is shown on this page. The Strand sign is from a photograph of the Strand theatre, Brooklyn, managed by Edward L. Hyman. The cut showing the theatre front is from a flash light taken of the Kinema theatre of Los Angeles during the film's showing.



This is the ancient water wagon which caused such a furore in the exploitation of "Water, Water, Everywhere," at the Rialto theatre, San Francisco

Antiquated Water Wagon Exploitation Aid.

"Jubilo" did much to "make" Will Rogers in San Francisco and the San Francisco territory, so the exploitation of "Water, Water, Everywhere" wasn't the problem that it might have been. San Francisco had not forgotten Rogers since his personal appearance at the California theatre with the showing of "Jubilo" and when the newspapers announced his next appearance at the Rialto half the exploitation had been accomplished.

The picture opened on Sunday. On the preceding day an ancient water wagon paraded the streets of the city, including historic old Market Street, with its daily hundreds of thousands of people. The wagon as shown by the accompanying cut was driven by a "type" dressed in cowboy garb and drawn by a dilapidated team.

The water wagon stunt was a knockout. It was inexpensive, the wagon being procured from the Municipal Board of Public Works, and the team and driver hired. Thousands of persons saw it daily and all got a laugh out of it—and remembered Will Rogers. On several occasions the police stopped the driver and ordered him off the main streets, and threatened arrest, until crowds gathered about in gaping wonder. Whereupon the wise driver flashed a permit and drove serenely on his way.

A nifty prologue—also inexpensive but very effective—was staged by Manager Ed. A. Smith, of the Rialto. Three singers were attired in cowboy garb for "atmosphere." A camp fire in a prairie set, with a rolling hill backdrop, and the trio about the fire, was revealed with the rise of the curtain. They opened with "Sahara" sung to an ominous sounding orchestral accompaniment to emphasize the dreariness of the "dry" theme. After a second number the trio sang "Jubilo," the screen coming down on the first chorus and the singers continuing until the first scenes of the pictures were flashed on. Each of the prologues got a tremendous hand and proved a popular feature of the show.

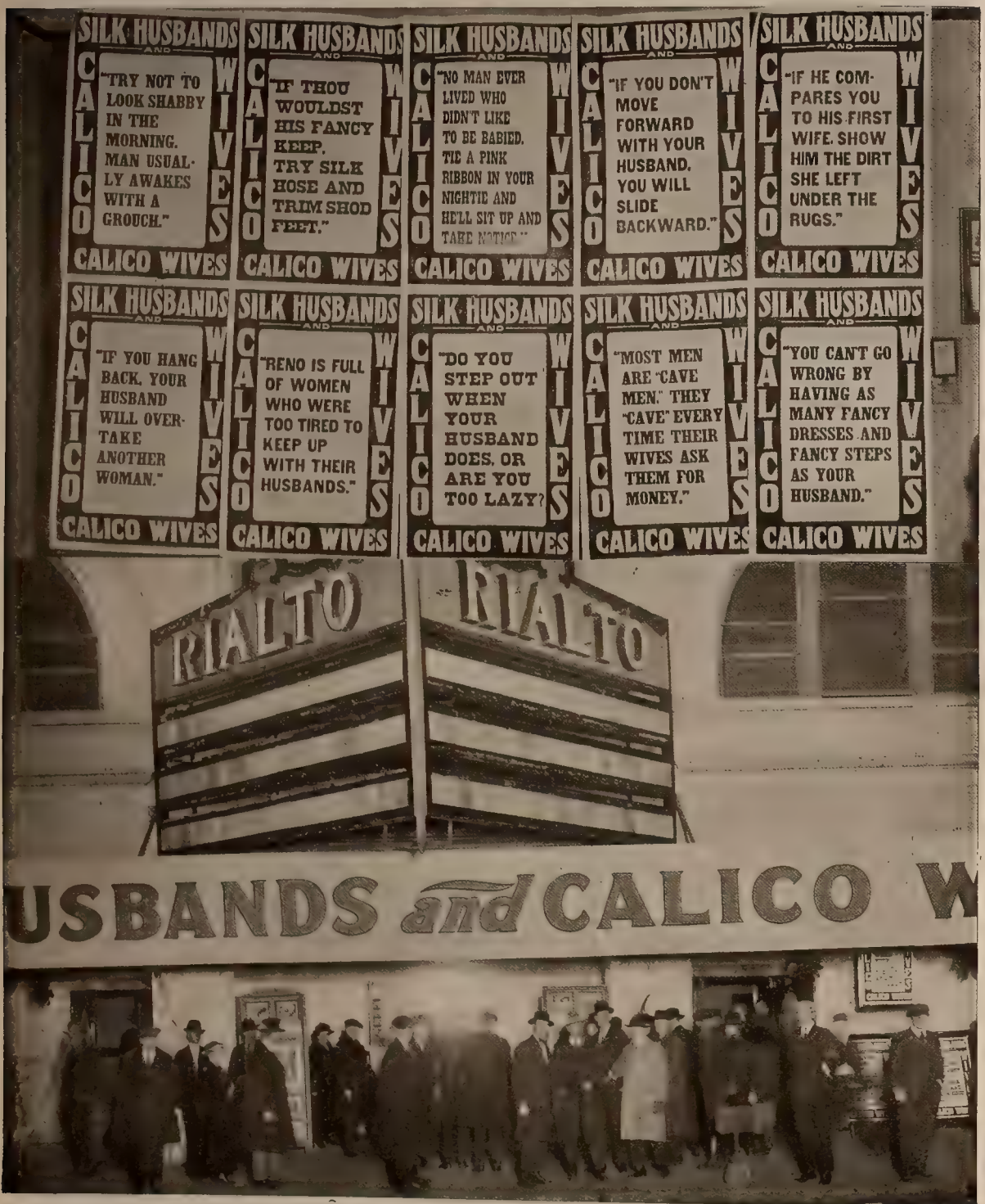
Allen Should Have Been a Lawyer.

Manager Sim Allen of Wilmer and Vincent's Colonial Theatre, Utica, N. Y., has a peculiar proposition on his hands inasmuch as he is forced to play a Sunday "movie concert" with a picture that he holds over and gives in combination with Keith vaudeville the next three days of the week. Furthermore, despite a good sized lobby, fire regulations forbid him standing his frames at angles while performances are going on. They have to be placed flat to the walls.

"Back to God's Country," which Mr. Allen was playing at the Colonial last week, lends itself to much lobby exploitation, but the numerous city ordinances defining violations were a stumbling block. However, Mr. Allen is an old road man and one for whom handicaps only act as an incentive. Not being able to stand anything in the lobby, he kept the law by hanging business-getting cut-outs from wires stretched close to the ceiling. These cut-outs were animal heads, cut to shape and painted on both sides in black and red. Mixed with them were cards, also suspended, giving the name of the production in bold black letters. A few read "Wapi the Walrus," the name of the James Oliver Curwood story from which "Back to God's Country" was adapted.

This display was made and suspended several days prior to opening and created much interest. Mr. Allen also featured animals in his preliminary newspaper advertising, not forgetting, however, to mention Nell Shipman and James Oliver Curwood. Another bet that might have been overlooked by a less wise showman was to utilize a stage door curtain that was in use by a vaudeville act by mounting a "Back to God's Country" three-sheet on the drop. Mr. Allen also used a generous number of heralds and slides, and tied up with the principal book store in Utica for a display of stills and Curwood stories, each still containing the information that "Back to God's Country" was scheduled at the Colonial.

Exploitation Based on Exceptionally Good Title



Advertising "Silk Husbands and Calico Wives" at the Rialto theatre, Tulsa, Oklahoma. The top portion of the illustration is a "curtain" of novelty one sheets which were hung in the lobby of the Rialto during the showing and which attracted attention because of the catch lines. The bottom part of the layout shows part of a long hand-painted banner which was placed over the lobby entrances

Exploitation Is Harmful Only When Misleading

Paull of Springfield Tells When and When Not to Advertise Heavily

EXPLOITATION in terms of constructive theatre-building efforts will forever be the dominant factor in the motion picture industry, according to E. C. Paull, manager of the Fairbanks Theatre, Springfield, Ohio. Mr. Paull speaks from an exhibitor's standpoint taking into full consideration all elements that make for box office favor and good will on the part of the theatre-going public. And, as he states, he has found that the entire problem of successfully operating a motion picture theatre is making a picture speak for itself through truthful exploitation.

Is it a fact that exploitation can only be harmful when it is misleading? Is it true that the theatregoer judges entertainment on a comparative basis and this factor must be considered when promotion campaigns are outlined? Is it logical that a theatre that intends to maintain a perfect spirit of public confidence must be operated as a catering establishment instead of on the "go-to-hell-if-you-don't-like-it" basis?

These are some of the facts which Mr. Paull brings out in his discourse on successful theatre management and in his crowning tribute to sensible, inexpensive and feasible exploitation.

Select your favorite restaurant, suggests Mr. Paull. Then try to analyze just why it *is* your favorite. You'll find the food of quality, the service prompt and courteous, an atmosphere of welcome and cleanliness about the place and that all-powerful utility, respect for the patron.

And in this connection in particular, Mr. Paull points out, there is a great tendency for exhibitors to rely on $10-per-week ushers to make friends of a perfectly agreeable public. But does it work out thus? How many times has the average exhibitor walked down the front aisles of his house and watched the method in which his customers are seated? Has an exhibitor ever heard an attendant make a discourteous remark to a patron? If not, the cause is not due to lack of the evil.

With his acute insight into the ins-and-outs of theatre management, Mr. Paull points out the fact that the balcony is often a place to find theatre-destructive conditions. Simply because a person pays fifteen cents less for his seat is not a reason why he should not get the same courtesy that the man in the orchestra receives. The great majority of exhibitors are likely to feel that the best ushers should work downstairs—the beginners and inferior type in the gallery.



E. C. Paull, manager of the Fairbanks theatre, Springfield, O.

"It's usually the balcony crowd that shifts from theatre to theatre, holding but little good will toward any theatre in particular. Why not build this set of theatregoers into assets? Let the balcony patrons bring their friends. Any time your balcony is filled the prospective ticket buyer will find it natural to buy a down-stairs seat. It is safe to say that if a persistent effort by exhibitors were made to cater and pay strict attention to the brand of courtesy offered balcony patrons, the number of regular attenders of any given theatre would increase by anywhere from fifteen to twenty-five per cent. Because I maintain that the balcony patron is the man who can be made into a regular customer by the right kind of treatment. But he will always be a wanderer so far as regular attendance of any one theatre is concerned if he is not accorded the same grade of courtesy and attention that characterizes the regular patron."

Exploitation, Mr. Paull maintains, is merely the matter of bringing to the theatregoer the vital human interest facts that in themselves create a justified amount of curiosity and attention. That it is just as wrong to mislead the public by innuendo as by point-blank lies is another of Mr. Paull's contentions. "You've heard the story of the boy who yelled 'Wolf!'" said he. "It's the same way with exploitation. The public might come once to the theatre when the fake cry was given; but it's a more difficult matter bringing them to your house a second time, regardless of whether your attraction is the best thing you've shown during the season."

"When we get a big picture we are not afraid to exploit it," said Mr. Paull. When we have a picture of only moderate merit we hold down on our praise, refusing to commit ourselves and to this day not a patron has ever appeared before me with the statement that what we represented in our advertising wasn't carried out by what he saw on the screen.

We try to gauge our public tastes keeping in mind that what pleased a year ago does not necessarily please today. We book our pictures with a "from Missouri" attitude. We sell them to our public in the same way. When we give a big picture a big send off in exploitation our people believe it is a big picture and they all come out to see it. We are satisfied to make a reasonable profit on a medium grade feature and wait for the "clean-up" when we have something big. That's all there is to our success as exhibitors."

Lobby Display Idea for "Desert Gold"

H. H. Bosely, manager of the Alhambra theatre of Los Angeles, aroused interest for his "Desert Gold" showing by an exploitation campaign which even in the Film Metropolis was exceptional.

Mr. Bosley's advertising for "Desert Gold" began a week before the picture opened with the newspapers and in a lobby exhibition for ten days before the first performance, half of the right side of the spacious lobby being given to an immense water-color painting representing the big scene where Nell Belding rushes into the lair of the bandit Rojas and rescues Captain Thorpe from death by the cholla cactus torture.

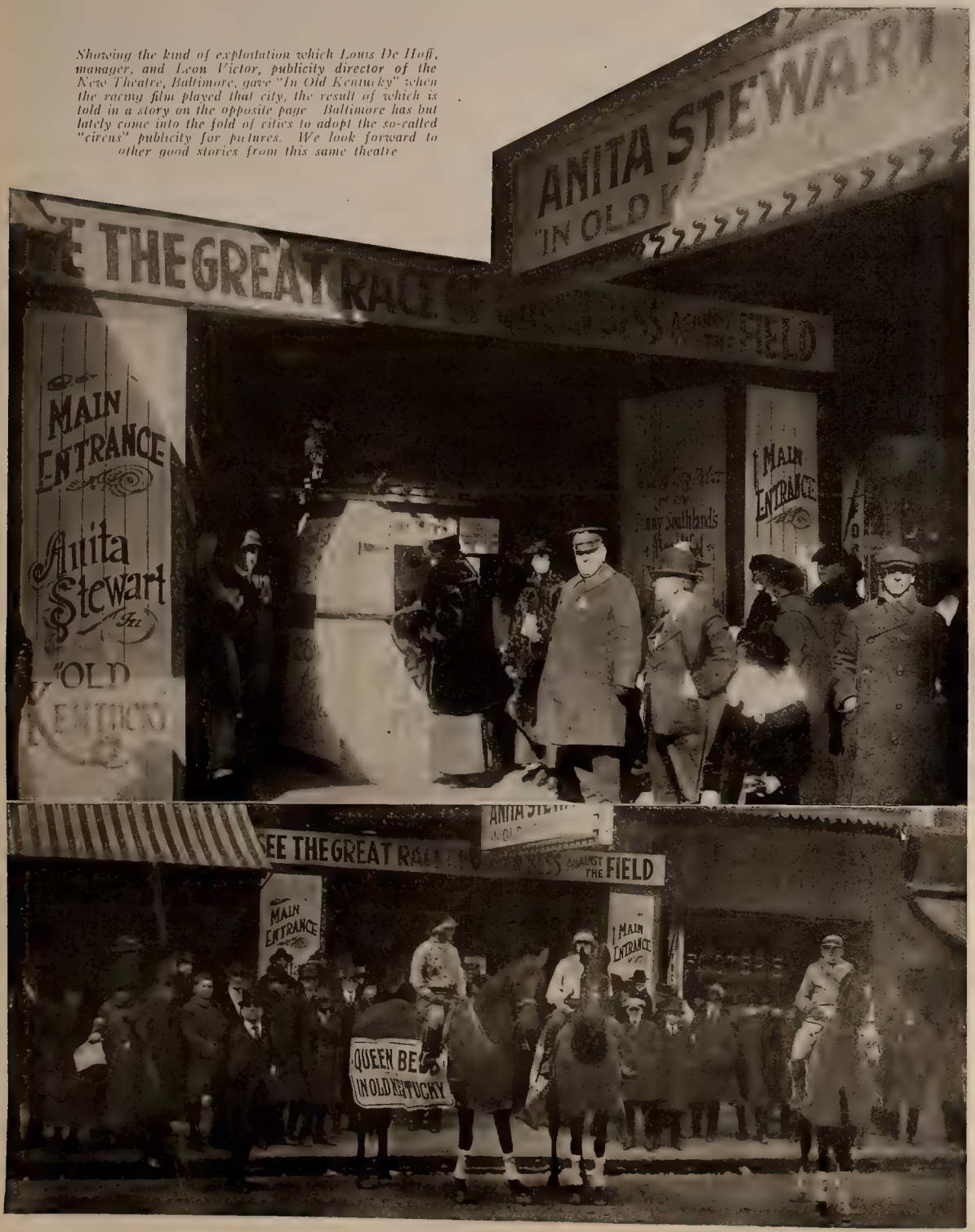
In the centre of the lobby close to the street Mr. Bosley had installed a phonograph, the bottom of which was decorated to represent a box of gold. A record of "Desert Gold," was played continuously. Back of the phonograph were life-size portraits of Eileen Percy, E. K. Lincoln and Margery Wilson.

A big side-wall display was another unique feature of the Alhambra campaign.

Mr. Bosely also got everything possible out of the Grosset and Dunlap link-up on the production, four of the biggest bookshops in Los Angeles co-operating with the Alhambra management as many effective window displays resulting. Mr. Bosley also obtained some valuable co-operation from local songshops, which pushed the song number, "Desert Gold," to the limit throughout the presentation at the Alhambra.

Display By New Theatre, Baltimore For "Kentucky"

Showing the kind of exploitation which Louis De Hoff, manager, and Leon Victor, publicity director of the New Theatre, Baltimore, gave "In Old Kentucky" when the racing film played that city, the result of which is told in a story on the opposite page. Baltimore has but lately come into the fold of cities to adopt the so-called "circus" publicity for pictures. We look forward to other good stories from this same theatre



Boys Get Impatient but the New Gets the Publicity

POLICE reserves, the riot call and between 200 and 300 college boys who rushed pell-mell into the playhouse without tickets helped make the first showing of "In Old Kentucky" at the New Theatre, Baltimore, on February 23, a record-breaking one. More than 8,000 persons viewed the film during the first day's performance and the theatre has been playing to capacity houses since that time. It is estimated that the week's audiences totalled 45,000 persons.

Attention of Baltimoreans had been attracted for a week ahead of time to the showing of the film, owing to the press-agenting of Leon Victor, as well as by the fact that Mahlon Hamilton, a Baltimorean, is playing opposite Anita Stewart in the leading role. As a result the theatre was crowded at the first performance and not only was the lobby filled but a large line of persons was waiting before the ticket windows to purchase admission, by the time that a group of nearly 300 college boys put in their appearance.

The students started to wait in line for their turn to purchase tickets, but after a while they grew impatient and decided to "rush" the theatre. A near panic ensued, during which the ticket office was shoved to one side, women and children were elbowed out of the way and a number of persons narrowly escaped being hurt.

Despite the fact that he is suffering from a broken arm which he sustained when he slipped on the ice several weeks ago, Manager Louis A. DeHoff personally led a detachment of his assistants in an effort to check the rush of the students. He was unable to do so, however, and they managed to fight their way into the theatre, where they were only dislodged by squads of policemen from two nearby station houses where the riot call had been sounded.

This unintentional bit of exploitation attracted more attention to the showing of the film, perhaps, than Mr. Victor's press-agentry. Several excellent exploitation "stunts" however have been staged by him with the cooperation of Mr. DeHoff.

One of these was the decorating of the lobby and interior of the theatre with scenery redolent of the race-track. Lined along the sides are picket-fences such as surround the paddocks while posted at intervals are signs directing persons "To the Main Entrance." Near the entrance to the theatre proper is posted an "odds board," bearing the names of the horses named in the film.

In addition to this a pickaninny band and four jockeys, two of whom are "Madges," have been riding the streets of the city, attracting attention to the photoplay. Three of the Five-and-Ten Cent Stores are featuring the sale of Anita Stewart's song "In Old Kentucky" with large window displays, while most of the soda fountains in the down-town section of the city are selling "Anita Stewart Mint Juleps."

The photoplay will remain at the theatre for another week. Leon Victor who organized the "pickaninny band" and procured the services of the two jockeys and the two "Madges" is an old trouper. He was publicity man for the first stage production of "In Old Kentucky" when it played 26 years ago and has been identified with the show ever since.

Capital Stages St. Patricks' Day Specialty

THE Capitol theatre, New York, along with most of the other houses on Broadway, is paying some attention to St. Patrick's Day week by presenting a musical concoction under the title of "A Bit of Blarney," same being what is described on the program as an "Irish Festival."

Solos are sung by the various principals of the Capitol stock company and the chorus is used to quite an extent. Most of the vocal selections are good old Irish melodies. Besides the voice compositions, various Irish dances are interpreted and a bag-pipe duet is interpolated. Perhaps the best received of the several numbers is Irish dancing, especially the Irish reel.

The stage setting is by John Wenger and the direction by William G. Stewart. The Capitol chorus and cast are in Gaelic costumes, which lend color to the ensemble. Among the songs used are "The Low Back Car," "Mother Machree," and "Tho' Dark Be Our Sorrows."

"Clips" from News for Own Newspaper

Andrew Karzas, director of the Woodlawn theatre, who is making a reputation for himself in the Chicago territory, as a real showman, has, for the past six months, been getting out a monthly newspaper in the interest of his theatre, which he distributes free to ten thousand people living in the district.

It is an attractive eight-page publication in newspaper form, full of items in regard to stars and pictures, which are sure to interest the fans and is proving one of the best patronage pullers he knows of, according to Director Karzas.

E. J. Ryan, the editor, culls much of the reading matter printed, from the Motion Picture News, and from press sheets gotten out by various producers, and by the use of these news sources is able to turn out a moving picture paper of real interest.

Merchants of the district in which the Woodlawn theatre is located have also found the publication with its 10,000 circulation a valuable advertising medium and are making liberal use of full, half and quarter page ads, so that the space they buy in the publication practically pays for the cost of printing and distributing the Woodlawn theatre "News and Views."

Pomeroy Ties In With Auto Show

The outstanding stunt of "Automobile Week" in Ottawa, Ontario, which was observed during the first week in March, consisted simply of the showing of an automobile in the lobby of the Strand theatre, one of the downtown houses. The presence of a new touring model in the theatre entrance created a sensation and also obtained wide publicity for the theatre manager, the automobile dealer whose car was shown, and others.

A big crowd jammed the street on the Monday morning when the car was being driven into the theatre lobby and from that moment until the end of the week the people surged around the entrance. Every imaginable question was asked, many people believing that the car had skidded into the theatre lobby from the street and that an accident had occurred. The stunt was credited with being the best outdoor feature of the trade week and the theatre also did a big business. The idea was very simple, yet the apparent and immediate results were immense.

When so many people crowded around the box office to inquire why the automobile happened to be there and to ask if it was a real automobile, Harry Pomeroy of the Strand prepared a card bearing the wording, "See the automobile in 'The Web of Chance,' starring Peggy Hyland," this being the special automobile feature which he had booked for "Automobile Week." He also attached a sign "Automobile Week," which was one of the standardized window posters which had been issued by the Automotive Trade Association of Ottawa. A little later came a request for permission to sell tickets at the theatre for the bazaar of the St. Patrick's Church Ladies' Guild for which a Chevrolet car, similar to the one shown, was offered as a prize. An announcement to this effect was also attached to the car.

The results from this one little stunt, which was intended to lend atmosphere to the "Automobile Week" campaign, proved to be far-reaching. The people flocked into the theatre to see the automobile feature; both the theatre and Mr. J. G. McGuire, the automobile dealer, obtained great publicity including numerous "mentions" in the local newspaper; the automobile dealer also secured a number of orders for new cars and the ladies of the church guild sold several hundred dollars worth of bazaar tickets.

Manager Pomeroy is now figuring out similar stunts of a simple nature to catch the crowd on future occasions.

Another good stunt was also seen at the Centre theatre, a few doors away, where the special attraction was an Arbuckle Comedy, "The Garage," which was booked by Manager Stapleton because of its appropriateness for "Automobile Week," This comedy also drew well as a result of time and special advertising and publicity.

Frisco Youngsters Pleased With "Huck Finn"



The appeal of "Huckleberry Finn" to Young America is fully demonstrated by these lines of San Francisco youngsters who are waiting their turn at the box office of the Imperial theatre

Two Live Bulls Head the Procession

Manager George Gildersleeve, of the Kingston Opera House, Kingston, N. Y., used many distinctive stunts to herald Charlie Chaplin's "A Burlesque on Carmen" and the "Carmen Beauties Revue."

In addition to the advertising usually done for opera house attractions? On the opening date of the show, Manager Gildersleeve pulled two stunts which attracted much attention. In charge of keepers dressed as Charlie Chaplin in his Carmen costume, two live bulls were lead through the town carrying banners concerning the show. Following the afternoon performance, motion pictures were taken of the entire Carmen Beauties Company in front of the Kingston Opera House. The posing of the Carmen Beauties Chorus in their costumes attracted wide-spread attention. The motion pictures were taken by George Bunny, son of the late famous comedian, John Bunny, and considerable mention of this fact was made in all of the advertising, both in newspapers and lobby.

Limerick Contest Gets Great Attention.

J. C. Hauber, owner-manager of the Hauber theatre, Pine Bluff, Ark., has just put over a contest that has been highly effective in popularizing "The Adventures of Ruth."

He inserted an advertisement announcing a Limerick contest for prizes consisting of a season pass to the Hauber on each of the 15 nights it presented "The Adventures of Ruth" to the authors of the ten best limericks having Ruth Roland as their subject. The editor of the paper readily agreed to publish the limericks selected by the judge, a prominent woman.

For ten days or more limericks poured into the Ruth Roland Contest department of The Commercial. The pick of the day's yield was published, and thus for ten days before the picture opened the theatre was accorded a prominent place in the columns of the paper. And on the strength of an advertisement a few inches in size Mr. Hauber realized columns of publicity of the most effective sort. He states that he has played to capacity business with each episode of the serial shown thus far.

Kress Features "Potato Matinee."

Harry Kress has a motto: "Unless a man gives, he can not hope to receive."

So when the Memorial Hospital at Piqua, Ohio, where Mr. Kress' May's Opera House does the entertaining, sent forth an appeal for potatoes the exhibitor got busy, very busy. Of course, if the hospital needed potatoes, Kress had to get them.

He advertised a "potato matinee" in connection with his showing of "True Heart Susie."

"Anyone bringing a potato for the Memorial Hospital may present the potato as his admission ticket," advertised Mr. Kress.

When the spud dust cleared away, a row of bushel baskets full of potatoes remained. The grateful hospital authorities thanked Mr. Kress; the newspapers gave him a lot of space and business boomed on. Children, for the most part, brought the potatoes just as Kress had hoped. Some came with a bag full, others brought only one.



"Checkers" lobby display used by the Broadway theatre, Salt Lake City, Utah, when the racing film played this theatre to a big full week's business recently

"It's an Ill Wind That Blows Nobody Good"

ASHTABULA, Ohio, was in the snow-bound zone last week. In fact, you couldn't have gotten in or out of Ashtabula last week for love or money Trains couldn't get in. Street cars couldn't run. Snow everywhere. The streets were a succession of snow mounds. Good to look at, but pretty discouraging for a fellow whose business depends upon luring folks away from their cozy firesides.

That's the way Ward Johnson, manager of the Majestic theatre, felt about it. He had booked "Pinto," the Goldwyn picture with Mabel Normand, for the week of February 16th, and he was discouraged for he saw failure with a big "F" staring him in the face.

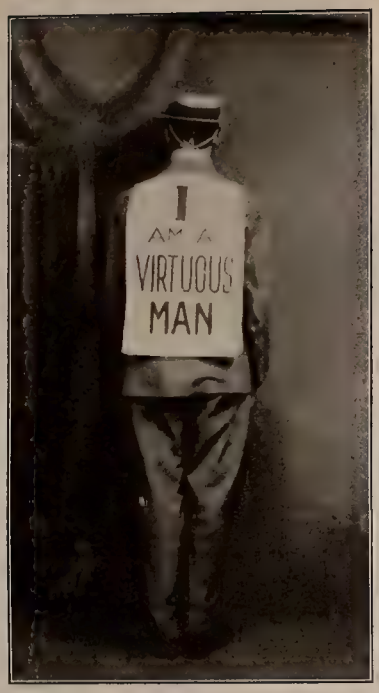
And then, along came C. C. Deardorff, Goldwyn's inventive publicity man. "What's the trouble?" Deardorff asked Johnson. "Trouble, why, how do you expect us to cover running expenses with snow piled up like that?" (pointing all along the main street), Johnson answered.

"Snow piled up in banks? Great! That's just what we want. Come along with me, and help me get as many laths as we can lay our hands on. We'll billboard this town with "Pinto" posters as it has never before been billboarded, and I'll bet a hat that we fill the Majestic theatre all week."

Slightly encouraged, but still somewhat skeptical, Johnson followed instructions. He got the laths. The posters he had. Then they proceeded to stick these laths in each snow mound along every down town street in Ashtabula, building them up like tents and facing them with a full sized window card announcing "Pinto" at the Majestic theatre the week of Feb. 16th. All the streets looked like an army camp. One tent just like the other, and endless rows of them. This method of covering all available space was very effective in the public square. Here the post office is located. And all around the post office is open ground. So a complete circle of the post office was made with "Pinto" posters. Everybody in the town saw it, because everybody went to the post office, even if they didn't go any place else. Deardorff says he has driven laths into the mud, upon occasion, and attached posters to them, but this was the first time he had ever utilized snow banks for a background.

Manager Johnson soon grew warm over the exploitation of "Pinto" and decided to do something on his own book. So he engaged a couple of girls to call people on the telephone. These girls went right through the telephone book and after getting their party would say, "*Did You Know that Mabel Normand is Appearing in "Pinto" at the Majestic Theatre this week?*" and then ring off immediately. This stirred up a lot of talk among the inhabitants. And what's more it stirred them from their lethargy, and many of 'em put on their arctics and bundled up in their fur coats and went down to the Majestic, who would otherwise have remained peacefully at home.

The Majestic lobby was also called into requisition for the campaign, and looked very festive with a huge Mabel Normand cut-out, throwing a real lasso all the way across the lobby to an equal sized cut-out of Cullen Landis. On pretty days this display was placed in front of the theatre, but when the weather was too severe it was removed to the protection of the lobby.



This straw hat and the sign appearing on the streets of Buffalo made some sensation and was productive of good results for "Virtuous Men"

Season's First Straw Hat Attracts Attention

It is not often that one sees a man clad in a light spring suit, with his crown adorned with a straw hat, walking on the streets of Buffalo in February, especially this February when North Pole temperatures have been the rule in the Queen City of the Lakes. But that is what countless Buffalonians saw when Manager Al Sherry of the Star theatre, Buffalo, engaged a man to adorn himself as illustrated in the "toneau" view herewith and parade the down town streets with the sign "I am a Virtuous Man," covering his back. The backview hammers home this fact, but the necktie he wore, absolutely convinced passers-by. The stunt was used several days to advertise "A Virtuous Man," which was shown on the Star screen and attracted no end of attention, in fact few persons passed the "virtuous" man without turning around to see what it was all about and the big white sign sent home the message.

Gains Cooperation of Finest Stores

T. L. KEARSE, who operates a string of motion picture theatres in Charleston, W. Va., believes in doing things just a little better than the other fellow. This motto of his stood him in good stead when he came to exploiting his one week's engagement (a long, long, long run in Charleston) of Cecil B. DeMille's "Male and Female" at the Strand theatre.

In the first place, Mr. Kearse decided that his newspaper advertising should give a tone of "class" to his engagement, befitting the sumptuous "Male and Female." Through the cooperation of the exploitation department of the Cincinnati Exchange of Famous Players-Lasky Corporation, Mr. Kearse was able to duplicate the very effective advertising used for the Strand theatre of Cincinnati when "Male and Female" ran several weeks at that theatre. The names of the theatres being the same, it was easy to adapt the original, special drawings to the Charleston theatre. Mr. Kearse decided to "plunge" on his advertising and used in all space totaling some three or four full pages. In his publicity, Mr. Kearse continued the atmosphere of "class." The Gazette ran the series of illustrated stories "A Day with Gloria Swanson," showing her various gowns, as a woman's page feature. In the Mail proved very effective in connection with a "missing word" contest. Mr. Kearse used a novel way of displaying three-colored window cards. He had his cashiers make cut-outs of them so that they could be used as stands on counters inside as well as in windows. Mr. Kearse's window campaign was distinctive in itself. His wide personal acquaintance made it possible to secure about 15 of the best windows in town. Each of these window displays was made unusual. Mr. Kearse secured especially hand-painted cards in blue and gold, with scene stills mounted on them. The American Sign Company, in preparing these cards, hit a popular chord with exhibitors in the Cincinnati territory and a number are following Mr. Kearse's example. The beautiful cards find easy entry into windows of the finest stores, where lithographs would not be acceptable.

Uses "Inserts" for Novelty Herald

As an advertising medium which would be new and novel and help convince his patrons that the attraction was something unusual, William Brandt, manager of the Marcy theatre, Brooklyn, borrowed the plates from Famous Players-Lasky from which their trade journal colored inserts on "Male and Female" had been printed and after adding some appropriate reading matter at the bottom ran off thousands of heralds in colors which he mailed to prospective patrons miles from the Marcy.

Programs of the First Runs

REPORTS BY WIRE

NEW YORK

Capitol Theatre—

Opening—Topics of the Day—Pathe.
Dramatic—"The Madonna of the Slums—Stage Women's War Relief Picture—Universal.
Overture—Martha—Rendered with a special setting designed by John Wenger.
Comedy—"The High Diver's Last Kiss"—Fox-Sunshine.
Scenic—A Bit of Blarney—Robertson-Cole.
Musical—A Bit of Blarney—St. Patrick's day specialty by the Capitol stock company.
Current Events—Giant's Begin Training, International—Cubs Set Out For Long Chase After Pennant, Kinograms; Remarkable Cures at Doll Hospital, Kinograms: U. S. Fleet Reaches Panama, Kinograms: With the Atlantic Fleet, Pathe: Busy Days at Sea, International: A New Arrival, International: Everybody's Going To Cuba, Pathe; A Way to Beat the H. C. L., Pathe: Wing to Wing, International.
Added Attraction—Mlle. Albertina Rasch, danseuse from the Metropolitan and Chicago opera and Imperial ballets of Vienna and St. Petersburg supported by three coryphees.



Mostly producers cut, but a good looking display for "Mary Ellen Comes to Town" is this three column by nine inch display by the Alhambra theatre of Indianapolis

Feature—"My Lady's Garter"—Tourneur.
Next Week—"The Young Mrs. Winthrop"—Ethel Clayton and the opera "Pasoletta."

Rivoli Theatre—

Overture—Irish Rhapsody.
Current Events—Rivoli Pictorial—With the Atlantic Fleet at Panama, Fox; Ten Lambs at the White House, Fox; Silver Foxes Worth Their Weight in Gold, Gaumont; Monarch of the Prairie Finds Safe Retreat, Kinograms; Quivering Knives, Pathe Novagraph; Digging Out a Snow Bound Train, Fox; A Way to Beat the H. C. L., Pathe; John D. Goes Out a Golfing, Pathe; Four of Crew Perish in Shipwreck, Pathe.
Vocal—"When the Bell in the Lighthouse Rings"—Bass solo by Emanuel List given with special stage setting with effects.
Feature—"Alarm Clock Andy"—Charles Ray.
Comedy—"Haunted Spooks"—Harold Lloyd.
Organ Solo—"Sixth Sonata."
Next Week—"Excuse My Dust"

Rialto—

Overture—"Hymn to the Sun," from the prologue to "Iris," with the Rialto-Rivoli full male and female chorus.
Current Events—Rialto Magazine London fire fighters reviewed by the Prince of Wales, International; In the Limelight, Pathe; Light controlled mannikin exhibited in London, Kinograms; Making good Yankees of Chinese kids, International; New Submarine, S-15 launched, Fox; "Baccarat" christened at Cleveland, O., Fox; Harvard gets ready for the baseball season, Pathe; Nimes, the city that care forgot, Pathe Review; Trial of Glover Bergdoll at Governor's Island, Fox; Ice jam in the Susquehanna at Fort Deposit, Md., Pathe; Wing to wing with aeromaniacs, International.
Vocal—Plantation melodies, sung by the Rialto-Rivoli chorus off stage as prologue to feature. No stage setting.
Feature—"Huckleberry Finn"
Comedy—"Four Times Foiled," Chester-Educational
Next Week—Dorothy Gish in "Mary Ellen Comes to Town."

LOS ANGELES

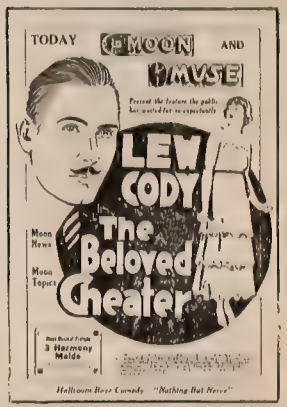
Overture—Home Sweet Home Played by orchestra in regular tempo first and later as in Spain, Scotland, Italy Ireland and China. After each rendition singer in costume of country appears and sings native song hit.
Current Events Pathe News No. 19 and Chicago fire scenes from Gaumont.
Cartoon Oh Fudge Bud and Susie.
Organ—Jesse Crawford playing "My Isle of Dreams" and "Peggy" with word slides.
Scenic Beautiful Seville—Pathe.
Feature—My Lady's Garter Tourneur.
A prologue to the feature showing an interior of a working man's home in which an eleven minute song and dance number is given Four people sing "At the Movie Ball" and "The Heart of a Rose."

California Theatre—

Overture William Tell Given with motion pictures interpreting the composer's theme.
Current Events Strips from Fox, Pathe, International and Kinograms showing fashions with Louise Lamonte as model. The screen is raised and Miss Lamonte steps from front page of setting representing "Vogue" and gives a dance.
Organ Break the News to Mother Rendered with war pictures shown above a battlefield foreground The words of the song are projected on top of the pictures as played at the organ Through a transparency a wounded soldier's comrade and a nurse are seen in the foreground. The soldier sings the chorus.
Feature Dangerous Days Goldwyn.
Cartoon The Mint Spy Mutt and Jeff.
Next Week The Blooming Angel



A half page by the Kinema theatre of Los Angeles for "Judy of Rogues' Harbor."



This display for "The Beloved Cheater" by the Moon and Muse theatre of Omaha, was four columns by twelve inches

Tally's Theatre

Current Events—Pathe News No. 19.
Scenic—In the Bahama Islands.
Vocal—Kathleen Mavourneen. Sung by Edith Sinclair.
Feature—The Luck of the Irish House in green lights in honor of St. Patrick's Day

Grauman's Rialto

Third week of "Why Change Your Wife?"

Clune's Broadway Theatre

Scenic Belgium Smiles Again Holmes Paramount
Comedy Come Into the Kitchen Christie.
Feature—Just A Wife—National.

Victory Theatre—

Comedy Wives and Old Sweethearts Lyons and Moran.
Current Events Universal Weekly
Feature—The Fortune Hunter—Earl Williams

Alhambra Theatre—

Special The Story of the Jaguar Universal
Current Events Fox News
Cartoon—The Mint Spy—Mutt and Jeff.
Feature—Greater Than Fame—Elaine Hammerstein

Miller's Theatre—

Current Events—From Fox, International, and Pathe.
Cartoon—Love's Sweet Song—Krazy Kat.
Comedy—Take the Doctor's Advice—Supreme.
Organ—"My Babies Arms," played by Harry Pike.
Feature—The Paliser Case—Pauline Frederick



Another of Sid Grauman's displays, this time for "Easy to Get." In size the ad was five columns by ten inches.

Symphony Theatre—

Special—A song and dance number with twelve people participating, is being staged under the title of "The Midnight Dance."
Current Events—Fox News.
Comedy—License Applied For—Christie.
Feature—Kathleen Mavourneen—Theda Bara.

Superba Theatre—

Current Events—Universal Weekly.
Musical—Vernon Grey, violinist, accompanied by the orchestra plays a medley of Irish airs.
Comedy—Mrs. Joe Martin—Universal.
Vocal—The Hen and the Cow—Sung by Charlotte Dawn.
Feature—The Forged Bride—Universal.

Clune's Auditorium—

Feature—Into the Light—
This is Premier Robert North's production. It is presented with an elaborate prologue setting showing a mountain woodland with brook from top of back stage reaching to the foreground and includes a water fall twelve feet high. Lighting effects, on clouds and water with lightning flashes heighten the effect. Classic dancers interpret the story of the play. The program includes Prizma's "A Day With John Burroughs."

Kinema Theatre—

Overture—Nabucco.
Scenic—Rapids of Saguari—Outing Chester.
Organ—Oh What a Pal Was Mary.
Comedy—Letterlaughs— Universal.
Vocal—Three year old Dorothy Roberts sings "Daddy You've Been a Wonderful Mother To Me."
Current Events—Compiled From Pathe, International, and Kinograms.
Vocal—Last act from "Faust."
Condensed version of this famous opera sung with prison setting.
Feature—In Search of a Sinner—Constance Talmadge.
Next Week—The Family Honor—

PHILADELPHIA

Stanley Theatre—

Overture—"Robin Hood"—De Koven.
Feature—"She Loves and Lies"—Norma Talmadge.
Comedy—"The Madonna of the Slums."
Educational—"Big Guns of the Navy"—Prizma.
Current Events—Fox News—Pathe News—Current Events—Gaumont Graphic—Literary Digest.
Cartoon—"The Pawn Brokers."
Next Week "April Folly."

Arcadia Theatre—

Feature—"Excuse My Dust"—Wallace Reid.
Scenic—Burton Holmes Travelogue.
Topical—Pathe News.
Educational—Paramount Magazine.
Comedy—"A Philistine in Bohemia"—O. Henry story.
Next Week—"Judy of Rogue's Harbor"—Minter.

Regent Theatre—

Overture—"Just a Little Jazz"—Popular jazz numbers.
Feature—"The Luck of the Irish"—Allan Dwan.
Educational—Ford Weekly.
Comedy—"Marry Me."
Next Week—"The Walk-Offs"—Metro.

Victoria Theatre—

Overture—Selections from "Faust."
Feature—"Alarm Clock Andy"—Ray.
Short Subject—"Silkless Bank Note"—Flynn Detective stories.
Topical—Pathe News.
Scenic—"Sunny Spain"—Bruce "Mountains and Sour Kinks."
Next Week—"Should a Husband Forgive"—Fox.

Palace Theatre—

Feature—"Stronger Than Death."
Topical—Pathe News.
Next Week—"His House In Order."

Pantheon Theatre—

Pantheon Topics of the Day.
Gump Cartoon.
Overture—Mignon.
Saxophone Solos—"Just Like A Pal" and "Mystery" by Paul Beise.
Harold Lloyd Comedy, "Haunting Spooks."
Solo—Carmen.
Feature—"His House In Order," featuring Elsie Ferguson.
Coming Next—Charles Ray in "Alarm Clock Andy."

Woodlawn Theatre—

Organ Offertory—"Mothers Hand."
Woodlawn News & Views.
Andy Gump Cartoon.
Woodlawn Pictorial Review.
Christie Comedy—"Sweet But Gaudy."
Overture—(a) "Badinage," (b) "Let The Rest Of The World Go By." The human voice recorded by Elibeth Spencer and Charles Hart.
Feature—"A Daughter of Two World's" with Norma Talmadge.
Next Week—Nazimova in "Stronger Than Death."

Central Park Theatre—

Overture—"A Vision of Salome" with descriptive dancing.
Oriental Solo.
Feature—Nazimova in "Stronger Than Death."
Pollard Comedy.

Playhouse Theatre—

Pathe Weekly.
Topics of the Day.
Feature—Constance Binney in "The Stolen Kiss."
Pollard Comedy—"Flat Broke."
Selections by Symphony Orchestra.
Coming Next—Alice Brady in "The Sinners."



A typical Tom Mix display by the Washington theatre of Detroit. In size the ad for "The Daredevil" was four columns by fifteen inches

Randolph Theatre—

Special Selections by Orchestra.
Feature—"On With The Dance," featuring Mae Murray and David Powell.
Comedy—Min and Andy Gump in "Andy Visits His Mother-in-law."

SAN FRANCISCO

California Theatre—

Overture—Dance of the Hours.
Scenic—Buddah.
Current Events—Compiled from Pathe, Fox, Gaumont.
Organ—Eddie Horton play "Sweetheart" from "Maytime."
Feature—Should a Woman Tell?—Alice Lake.
Next Week—Excuse My Dust.

Imperial Theatre—

Overture—Selections from "Faust."
Current Events—Compiled from Fox, Gaumont and Pathe releases.
Feature—Why Change Your Wife?—DeMille.



Something rather unusual in "Alarm Clock Andy" advertising designed by Eugene N. Roth for the showing at the California theatre, San Francisco

Next Week—Same bill.

Tivoli Theatre—

Feature—In Old Kentucky—Anita Stewart.
Next Week—The Beauty Market—Katherine McDonald.
Mystery of the Yellow Room.

CLEVELAND

Stillman—

Overture—Naughty Marietta.
Theme—Popular song selections.
Current Events—Kinograms No. No. 21C, Topical Tips, Chamber of Commerce Tour.
Cartoon—Mutt and Jeff in "Honest Jockey."
Comedy—"Cleaning Up"—Al St. John Comedy.
Feature—"In Search of a Sinner," with Constance Talmadge.
Next Week—Constance Binney in "The Stolen Kiss."

Euclid—

Overture—"Kamenoy Ostrow." with organ accompaniment.
Theme—"A Happy Family," from

"The Rose Maid" and "You and I," except on March 17, when medoly of Irish songs substituted.
Current Events—Kinograms No. 21 C.
Comedy—"No Babies Allowed"—Christie Comedy.
Feature—"On With the Dance," for fourth consecutive week.
Next Week—"The Copperhead," or possible continued run of "On With the Dance."

Alhambra—

Overture—Irish Fantasies.
Theme—"Nesting Time in Flatbush" from "Oh, Boy."
Current Events—Pathe News No. 21, Pathe Magazine No. 44 and Topical Tips No. 46.
Comedy—"A Dollar Down,"—Goldwyn comedy.
Feature—"Alarm Clock Andy," with Charles Ray.

Metropolitan—

Overture—Etude by McDowal, rendered as a piano solo.
Theme—Selections from well known light operas.
Current Events—Leader-News Weekly.
Cartoon—Bray Pictograph No. 425.
Comedy—"Chicken a la Cabaret"—Sunshine Comedy.
Feature—Tom Moore in "Duds."
Next Week—"The Mystery of the Yellow Room."

Strand—

Overture—Irish Melodies.
Theme—"Purple Eyes."
Scenic—Prizma—"Coolie."
Comedy—"Chicken a la Cabaret."
Feature—"Duds" with Tom Moore.
Special—Strand Theatre Male Quartet singing popular songs.



"Overland Red" is reported to have broken the house record of the Standard theatre at Cleveland, due no doubt to the good newspaper advertising it received in that city



This was a half page for Loew's Cleveland houses for the current week. The "Alarm Clock Andy" picture recommends itself to us as being the best of the three.

Next Week—Clara Kimball Young in "The Forbidden Woman."

Standard—

Current Events—Universal News No. 69.
Comedy—Universal Comedy "Brownie's Day Out," starring Brownie the dog.
Feature—"The Prodigal Wife," with Mary Boland.
Next Week—"A Dangerous Talent," with Marguerite Fisher.

Orpheum—

Feature—Anita Stewart in "Mind the Paint Girl.
Serial—5th Episode "The Lost City."
Next Week—Clara Kimball Young in "The Forbidden Woman."

BUFFALO

Shea's Hippodrome—

Overture—"Eileen"—Victor Herbert.
Stage Setting—"The Spirit of Night," a fantastic setting used as a background for the vocal selection.
Vocal—"The Dream," by Bartlett, sung by Sudworth Frasier of the Rialto theatre, New York. Mr. Frasier sang "A Little Bit of Heaven," as an encore.
Feature—"Double Speed"—Wallace Reid.
Comedy—Revival of Charlie Chaplin in "The Rink."
Current Events—Hippodrome Review, consisting of Universal and Gaumont News. Topics of the Day and Pictograph, which included an interesting subject "A Trip to the Moon."
Next Week—Bert Lytell in "The Right of Way."

Strand—

Overture—"Betty Be Good"—Reisenfeld.
Current Events—Latest Pathe News.
Feature—"The Cyclone"—Tom Mix.
Comedy—"Hoodooed"—Mr. and Mrs. Carter de Haven.
Special—Screen Vaudeville.
Next Week—Alice Joyce in "Slaves of Pride."

Empire—

"The Adventurer"—William Farnum.

DENVER

Rialto Theatre

Overture—Dardanella.
Current Events—Pathe News.
Feature—Mary Ellen Comes to Town—Dorothy Gish.
Comedy—Teasing the Sail Paramount.
Next Week—Easy to Get.

Princess Theatre—

Feature—"Alarm Clock Andy"—Charles Ray.
Next Week—"April Folly."

American Theatre—

Comedy—"Wild and Western"—Christie.
Musical—Samson and Delila—Trombone solo.
Feature—"In Search of a Sinner" Constance Talmadge.
Next Week—"The Little Shepherd of Kingdom Come."

Rivoli Theatre—

Feature—"The Fortune Hunter"—Earl Williams.
Scenic—"Nonskid Love"—Prizma.
Feature—First Half—"Out Yonder"—Olive Thomas. Last Half—"The Daredevil"—Tom Mix.
Next Week—"The Adventurer."

KANSAS CITY

Newman—

Overture—"Martha."
Current Events—Newman News and views.
Comedy—Bray Cartoon.
Vocal "Italian Street Song" Grant Hadley quartet.
Feature—"On With the Dance," Mae Murray.
Next Week "Excuse My Dust." Reid.

Liberty—

Overture—"Happy Days."
Current Events—Pathe No. 19. Prizma.
Comedy—"Flat Broke" Pollard.
Feature—"Flame of the Desert." Farrar.
Next Week "Judy of Rogue's Harbor." Minter.

Regent

Current Events—Regent News.
Christie Comedy.
Feature—"La Belle Russe" Bara.
Next Week "Alarm Clock Andy"—Ray.

Royal—

Reopens March 20 with "Why Change Your Wife?"



Hardly up to the standard of the Royal theatre advertising in this small display for "The Woman in Room 13." We choose it because it is the first one to be found on this picture and not for its quality

Doric—

Current Events—Kinograms No. 20. Photoplay Screen Supplement.
Feature—"The Lord Loves the Irish."—Kerrigan.
Next Week.—"The Luck of Geraldine Laird."—Doris Kenyon.



This short half page in depth for "In Search of a Sinner" is the work of Saxe's Alhambra of Milwaukee. One of the best displays we have seen for this picture

Current "Ads" of the First Runs

CINCINNATI

Walnut—
Overture—A Forlorn Romeo. Selections.
Current Events—Pathe No. 20.
Scenic—Rookwood Pottery Prizma.
Feature—Stronger Than Death
Next Week—His House in Order

Strand—
Overture—Sweethearts.
Current Events—Pathe No. 21.
Comedy—His Royal Slyness—Harold Lloyd.
Feature—All of a sudden Peggy.
Next—Two weeks.

Gifts—
Current Events—Fox No. 45.
Feature—Kathleen Mavourneen.
Special—Earle Transue, Irish-American tenor, presenting program of old Irish ballads and folk songs.
Next week—Fall of Babylon.

Palace—
Topics of the Day.
Feature—Stolen Kiss.
Vaudeville—George Evans' Seven Honey Boys; Wyatts Lads and Lassies, Highland entertainers; Madge Maitland, singing; Hall and Zardo, musical girls; Al Jerome, clown; Leach Wallen Three, aerialists; Herbert Brooks, comedian.



A very nice display by the Colonial theatre of Indianapolis. In size four columns by fifteen inches

MINNEAPOLIS

New Garrick Theatre—
Current Events—Pathe News.
Vocal—Willard Andelin, basso in songs.
Scenic—Come Watch With Me the Passing Night—Paramount.
Educational—Paramount Magazine No. 28.
Feature—The Tree of Knowledge Robert Warwick.
Comedy—Mummy of Mine.

SEATTLE

Coliseum Theatre—
Overture—Invitation to the Dance. Rendered with a special prologue with Dorothy Mitchell dancing in robes to "Dardanella" by the orchestra enlarged to 31 pieces.
Feature—On With the Dance—Mae Murray.
Cartoon—Felix in "Wrecking of Rome."
Current Events—Universal Weekly
—Coliseum News—
Next Week—She Loves and She Lies.

Clemmer Theatre—
Overture—Largo.
Current Events—Gaumont Weekly.
Feature—The Corsican Brothers—Dustin Farnum.
Comedy—Her Bridal Nightmare—Christie.
Next Week—The Paliser Case and "Haunted Spooks."



Three columns by twelve inches was this display by Newman's theatre, Kansas City, for "The Lone Wolf's Daughter"

ST. PAUL

New Garrick Theatre—
Overture—Selections from "Aida."
Current Events — New Garrick Digest.
Vocal — John Crawford singing Scotch and Irish ballads.
Feature—Stronger Than Death—Nazimova.



The first display to reach us on "The Flame of Hellgate." This is the work of the Gaiety theatre of Cleveland

BALTIMORE

New Theatre—
Current Events—Pathe, Pathe Review.
Instrumental—Dobbler's Nocturne played by E. V. Cupero, flute; Charles Weisman, violin and Leon Kantor, cello.
Feature—"A Daughter of Two Worlds," Norma Talmadge.

Parkway Theatre—
Selection—"Martha."
Current Events—Pathe, Topics of the Day.
Comedy—"Stop That Shimmie."
Feature—"A Daughter of Two Worlds," Norma Talmadge.

Wizard—
Feature—Second big week of Mary Pickford in "Pollyanna."



The first display to be found on "The Sporting Duchess" is by the Merrill theatre of Milwaukee. It gives Alice Joyce a generous share of the billing

Realart Acquires Big New Studies

THE Morosco studios in Hollywood, one of the largest and best equipped plants in the country, have been acquired by Realart Pictures Corporation. Realart will take immediate possession and in addition will take over the present operating staff of the studio.

The deal was concluded by Morris Kohn, president of Realart, after extended negotiations. The property involved represents a big value as the studios occupy a large tract of ground and are constructed in the most permanent fashion.

The studio buildings are located at 201 to 211 North Occidental Boulevard and occupy ground on both sides of the street. The buildings are all of modern steel or concrete construction and present an attractive and substantial appearance. The building housing the covered stage is a steel structure, covers a ground area of approximately 55 by 200 feet, and will accommodate three sets of ordinary size at one time. The dressing rooms are located in this building and are in two tiers overlooking the stage. An unusually well equipped laboratory, housed in a heavy concrete, fireproof building, is on the same side of the street. Near this building is a large carpenter shop, with equipment in machinery from which material for building the most elaborate and massive sets can be turned out.

Frank Garbutt, who constructed the studios about six years ago for the Bosworth Producing Company, will remain in charge under the Realart management. The principal members of Mr. Garbutt's staff will be: Will M. Ritchey, head of the production department; Mrs. Una Nixon Hopkins, art director; Jack Burrows, Western traffic manager; Frank Biggy, superintendent of laboratory; and Walter Hansen, stage manager.

Wanda Hawley, the new star recently announced by Realart, will make her first production there and is scheduled to begin work very shortly.

Cassidy Awarded Prize at San Diego Fair

Ira D. Gerald Cassidy, a member of the Poster Artists Association, the Salmagundi Club, and the National Arts Club, was awarded the grand prize and gold medal for the best exhibition of painting at the San Diego Fair. After a temporary absence in the far west, Mr. Cassidy has rejoined the Ritchey Litho. Corp.

Famous Pictures Distributes For Tyrad

The arrangement whereby Tyrad Pictures, Inc., assigns all of its products to the Famous Pictures Sales Company for distribution in the New York, Albany and Buffalo territory, went into effect last week. Matthias Radin, of Tyrad, will sell the balance of the country on the state right basis on all pictures bought by his company.

Chicago and the Mid-West

Covered By L. H. MASON

Manager Ben Beadell of the Selznick-Select office is receiving the thanks of all of Chicago's Exchange Managers for his able work in handling the shipping emergency, when the express clerks went out on strike Saturday, March 6.

Mr. Beadell was recently appointed Chairman of Transportation of the Chicago F. I. L. M. Club, and the sudden embargo on express shipments was enough to test the mettle of a railroad president. The fact that film could be shipped by parcel post was known by all, but to get the film through the congested post-office so it would not reach the theatre a week after the playing date—that was the real job—and to Mr. Beadell goes the credit of arranging matters, so that film shipments are going through without delay, regardless of the fact that most parcel post shipments are being held up several days.

Several managers are so well pleased with the way the parcel post shipping system arranged by Mr. Beadell is working out that they are seriously considering using this method of film distribution in the future instead of returning to the express companies after the strike is over.

A number of eastern buyers have become interested in the Commonwealth Pictures Corporation's new series of Billy Whiskers Comedies, and President Harry Spanuth is scheduled to leave for New York next week, to screen the first of the comedies for their benefit.

Mr. Spanuth reports that David P. Howells, who handled the Spanuth's Vod-A-Vil Movies for Europe and sold them in every foreign country, has arranged to take over the rights for the Billy Whiskers Comedies abroad.

In discussing his plans for the sale of the new comedy series, Mr. Spanuth declared that he would prefer to sell to the state rights men, as he is a strong advocate of upholding the independents and assuring them of a good supply of first-class pictures, including short comedies, such as he is producing. He says that he has done well with his Vod-A-Vil Movies on a state right basis and that he desires to do all in his power to maintain the stability of the independent markets and to co-operate with the state right exchanges to that end.

According to word received in Chicago from Al Martin, assistant director, Billy West lost no time in getting busy after arriving on the coast and already is at work on his first picture and promises that within the next few weeks the public will be able to see him in a new character, as he has thrown away his big shoes, baggy trousers, etc., which for so long have been his distinguishing mark. Ethelyn Gibson, his leading lady, is reported to have declined several offers to join other producing companies on the coast and will continue to work with Mr. West in pictures.

"On With the Dance," according to Jones, Linick & Schaefer, has proven the greatest success in the history of the Randolph theatre and they have decided to continue showing this picture for a third week. Another feature was added to the bill on March 14, the new Gump picture, entitled, "Andy's Mother-in-law."

Assistant Manager, W. W. Anderson, and the sales organization of Pathe Chicago exchange, were hosts at a hale and farewell banquet given at the Hotel La Salle, Tuesday, in honor of Manager E. A. Eschman who left for New York this week to assume his new position as Feature Sales Manager and W. A. Ashman, formerly Milwaukee Manager for Pathe, who took charge of the Chicago office as successor to Mr. Eschman, the day the banquet occurred. R. O. Proctor, of The Big Four, was toastmaster, and T. B. Rogers, director of sales of the J. Stewart Blackton Productions, was a speaker at the dinner. Mr. Eschman was presented with a handsome traveling bag as a token of good will, by the men whom he has led to success in Chicago territory and Mr Ashman was the recipient of a handsome bouquet.

The first of the Frolic Comedies, starring James (Fatty) Williams, who is heralded as a second Arbuckle, has been completed at the studios of the Hackley Film Company, Earl Park, Indiana, and this concern soon will be ready to release one each week. According to an announcement by President Kenneth Hackley the entire series will be put on the world rights market.

Marigold Attractions, Inc., recently organized by Harry Spanuth, to purchase the rights to pictures for Illinois and Indiana, has already secured the rights for "Alma Where Do You Live?" The first Chicago showing of this picture was at the Band Box theatre in the loop, starting March 14.

Tarkington Baker, who is manager of Universal City, and who is reported to have resigned his position, was in Chicago for a day last week on his way from the Pacific Coast to New York.

Manager Perlmutter of the Oakley theatre, who is a partner of Salo Auerbach, was held up by a pair of armed thugs last week as he was on his way home from the theatre, and robbed of $500 cash and jewelry valued at $1500.00. He has been taking a long chance wearing those sparklers after dark in Chicago. Perlmutter and Auerbach also operate the New Strand theatre.

W. E. Calloway, formerly connected with Greater Stars and Paramount, has joined the Robertson Cole sales force and will travel Illinois territory

Manager Max Levy of Robertson Cole, Chicago office, and District Superintendent O. R. Hansen, left for New York Sunday to attend the Robertson-Cole convention in that city.

Harry Reichenbach is coming to Chicago to collaborate with Harry Weiss in exploiting "The Virgin of Stamboul," which will be released in the Windy City early in April. A whirlwind publicity campaign is assured when these two Harrys both are behind it and Chicago pressmen are looking for something big. Manager I. L. Leserman, of the Universal Chicago office, visited Detroit last week to confer with E. H. Goldstein, sales manager on exploitation and sales plans for the big production

A. Q. Smith, who was known as the "society photographer of the A. E. F.," has joined the Rothacker Camera force and after becoming acquainted with Rothacker methods, will be detailed to the New York territory. While overseas Mr. Smith covered a number of Gen Pershing's tours and when European nobility and American notables visited the front, Smith frequently was assigned to go along and film the excursion. W. B. Klingensmith, Rothacker cameraman, has gone to Buffalo to handle the technical production on a big industrial picture which will be supervised by George S. Anderson, manager of the Buffalo branch W. C Aldous, another camera expert, is making an industrial subject in Louisiana, Texas and Mississippi under the supervision of Sumter Calvert, of the service department.

Over a year ago, John J. Jones had his initiation into the film business, handling the State of Illinois for a picture called, "The Unpardonable Sin." Sometime later he became assistant booking manager for Marcus Loew's Western Booking Agency, acquainting himself with vaudeville conditions Two months ago, he was appointed Manager at the Lyric theatre and now the direction of all vaudeville bookings of the Jones, Linick & Schaefer string of theatres has been placed entirely in his hands.

Of course J. J. J. is the son of Aaron J. Jones, President of J. L. & S. and this may account for opportunities for advancement which are denied the average man but let it be said that J. J. J. has served his apprenticeship and has absorbed the theatrical ideas of his illustrious father to such an extent that he begins his career with a much better understanding of show business than the average fellow.

His new position will give him absolute direction and control of the vaudeville shows booked into the Rialto and McVickers theatres. J. J. J. is beginning young, not yet having arrived at the age of nineteen, but we hold out great hopes for his future.

Tiry H. Miller, veteran Rothacker cameraman, has been appointed supervisor of the Department of photography. In other words, he's head cameraman. When Mr. Miller joined Watterson R. Rothacker four years ago, he came equipped with a notable photographic experience, particularly in still photography. Once he was a field expert for the Eastman Kodak Co

Locklear Productions has purchased Randall Parishes' widely read novel, "The Air Pilot," and are preparing to picturize this thrilling story with the famous warrior of the air as hero

H. A. Sherman was in Chicago for a few days last week after a trip from the coast which took him through Kansas City, Minneapolis and other centers. Mr. Sherman expects to be in New York this week and will return to Chicago in a few days when he may have an announcement to make which will be of great interest to the entire moving picture industry.

F J Ireland, vice president and supervising director of the newly formed Reelcraft Picture Corporation, has been appointed Chairman of the film division of Mayor Thompson's million dollar a year, "Boost Chicago" organization According to the general outline of the campaign which is intended to make Chicago the best known city in the world, moving pictures are to play a big part and will be used in all parts of the civilized world to spread the fame of the city by the lake

Max Roth, general manager for Sol Lesser, reached Chicago last week after a tour of western picture centers, during which he perfected the details for the distribution of the Special Pictures Corporation's output. Brockell & Elliot will handle the distribution in Chicago; the True Film Company at Dallas, Texas; the Supreme Pictures, Incorporated, F. J. Reinbusch's new company, at Indianapolis; Grand Central Film Company at St. Louis and the Saenger Amusement Company at New Orleans. After a conference with Irving Lesser, who will arrange for distribution east of Chicago, Mr Roth wil return to the coast which



Exhibitors, reviewers and others of the film business in Chicago were guests of Joe Friedman of the Celebrated Players exchange, at a banquet at the Hotel La Salle, the occasion being the presentation of four episodes of "The Lost City"

is now the headquarters of Sol Lesser. The first Special Pictures Corporation releases wil be made about April 1st.

Billy Winters, well known around Chicago as one of the bookers for Universal, has been engaged for pictures by the First National and has taken his departure for Los Angeles where he is expected to appear in an early production.

E. C. Davies, of the Special Pictures Corporation, is in receipt of a wire from H. A. Roberts, sales manager, in which Mr. Roberts enthuses over the way inquiries are pouring in by mail and telegraph. He states that hundreds of letters are being received daily by the home office in Los Angeles regarding "Comedyart" productions and predicts a phenomenal success for these pictures which are now being shipped for early March releases. Special Pictures Corporation representatives now are located in the First National Exhibitors Circuit Exchanges and the distribution of Special Pictures will be made through this channel.

Legal Suit to Decide Film Ownership

The Cincinnati Motion Picture Company, which was employed to take some motion pictures of a church at Canton, Ohio, has been victorious in the legal battle which arose out of the matter. Legal proceedings were instituted to determine the ownership of the film, and the court decided last week in favor of the motion picture company.

CINCINNATI

Nate Lefkowitz, local Standard manager, has sent out invitations to exhibitors throughout the territory, inviting them to attend a public screening of the first episode of "The Lost City," at the Boulevard theatre on Friday, March 19th.

A new house, to be known as "The Shakespeare," will be built on State avenue, near Eighth, by the Shakespeare Amusement company, which was organized this week. The company has purchased a lot 42 by 100 feet. The company was organized by persons formerly interested in the Waldorf Amusement company, which ran the National theatre at Eighth and Depot streets.

In the copyright infringement suit of M. Witmark and Sons, New York, music publishers, vs. The Lubin Amusement company, the defendant filed its answer in United States District Court, denying a certain popular song was played in its theatre in violation of any rights of the plaintiff. Court is asked to dismiss the suit.

Unanimous support of the Community Chest campaign, which is to be held in Cincinnati during the week of April 5, to finance the 70 social service agencies in the city, was offered by the Greater Cincinnati Motion Picture Exhibitors' company, following a meeting of the board of directors.

A plan to present pictures suitable for children at "movie matinees" will be inaugurated in Cincinnati in the near future as a result of the activities of the Community Service Committee. An initial step will be the presentation of films at the Orpheum theatre on Saturday morning from 10:30 to 12:30, and if the experiment is successful, other theatres will be added.

Charles Adams, Kentucky representative of the Standard Film Service Company, reports that Col. Fred Levy and Lee Goldberg, of Louisville, who are connected with the First National Exhibitors Association of Kentucky, have purchased ten houses in that state. They include the four houses of the Arcade Amusement company, of Paducah, and two houses which this company has under construction; two houses in Maysfield, and one in Princeton. In addition, they expect to secure control of a number of other houses in the near future.

Jack Conant, Select manager, Bobby Burns, assistant manager, James Carrier, exploitation manager, and R. Flager, Republic manager, will attend the Selznick convention to be held in New York, April 5th.

I. Libson, owner of the Walnut, Strand, and Family theatres, announces that he has successfully negotiated a deal for the Southern Ohio Franchise of Associated Exhibitors, Inc., for the three houses.

The Wilson Film company has moved from its location in the Strand Theatre building to the fifth floor of the Pioneer and Broad street building. Mr. Wilson is now in the East, negotiating for a number of new subjects.

The Boulevard theatre will be opened on March 21st, a week later than was previously announced. In an advertisement in the papers, the management states that only first-run pictures, the very best the market affords, will be presented.

James Carrier, director of exploitation for Select, has contracted for the services of the Maysville Band during the summer months, to tour Ohio in the interests of Select pictures. This band is composed of boys and girls of wealthy parentage, none more than sixteen years of age.

INDIANAPOLIS

The Broadway of Indianapolis deviated from its regular vaudeville policy last week to show Jack Dempsey in "Daredevil Jack." Result: half-page advertisements in all of the Indianapolis newspapers before the last half of the week announcing that the house record had been shattered.

Mary Pickford and "Pollyanna" went over big at the Riviera in Anderson, Ind., as the result of the publicity gained from a special performance given for the children from the Madison County Orphans Home.

While the Riviera was opening its doors to the orphans the Starland in Anderson made a lot of friends for itself among the more fortunate youngsters when Managers Heller and Coffin threw open the doors and let several hundred high school students, celebrating a basketball victory in a district tournament, march in and take possession.

The W. C. T. U. of Seymour, Ind., held a meeting last week in which Sunday movies were denounced and resolutions adopted, advocating their discontinuance on the ground that they are a Sabbath desecration. Theatre managers are watching the situation closely, but nothing further of note has developed.

Indianapolis theatrical circles are sorrowing over the death of Clarence J. Miller, treasurer of English's opera house, who was found in a dying condition in his bed Thursday morning, Mar. 11. Heart trouble was responsible for Mr. Miller's demise.

New Trolley Fare Does Not Affect Theatres

Apparently there has been no perceptible injury to motion picture theatres in Albany, on account of the recent increase in street car fare. A seven-cent fare is now demanded by the local traction company and proprietors in some of the theatres were fearful that their audiences would become smaller because of the jump in fares.

Albany is peculiarly situated, and on account of its hills, street car service to some of the theatres is almost necessary. All houses, however, are reporting an excellent business.

Live News of the Week's Activities

From the Producers

Pages 2917 - 2942



Showing how black and white can be made "colorful." An unusually effective setting from "The Virgin of Stamboul," Universal's big special, starring Priscilla Dean

Seek Only the Best Products

Associated Exhibitors Awaiting Favorable Opportunity

ASSOCIATED Exhibitors, Inc., announces that, with numerous important arrangements pending, no product for circulation by the organization as yet has been definitely and finally decided upon. The machinery of the association is working toward the acquisition of only the biggest and best photoplays it is possible to obtain; and, according to one of the officers, no product will be announced until there can be not even the slightest shadow of doubt in the mind of anyone as to the product's superlative attractiveness.

This is in line with the Associated Exhibitors' announced intention and firm plan, according to the statements of H. H. Wellenbrink, secretary of Associated Exhibitors, Inc.

It is known generally in film circles that all sorts of propositions have been put before the consideration of Associated Exhibitors. However, none of these possibilities as yet has materialized into concrete form. Many of them, it is said, may develop into most radical departures from antiquated motion picture precedents—precedents that in the past have proved weak in application but strong in habit.

In the words of Mr. Wellenbrink, the Associated Exhibitors are not working on motion picture precedent. Rather, he says, are they building up and going forward on established values of business experience as applied successfully in any line of endeavor. The secretary of Associated Exhibitors contends that chief of these business values, insofar as the motion picture industry is concerned, is the value of equitable dealing with the theatre owner.

"The issue of equitable dealing with the picture showman is paramount," said Mr. Wellenbrink, "and the very beginning of equitable dealing with the exhibitor is the acquisition for him of the best pictures. That is the first thing to worry about—for when an organization has big attractions to circulate it has a commodity for which an eager market is waiting. This obviously means that such a commodity will show a handsome profit for everyone concerned in its production, distribution and presentation.

"Highest class motion picture entertainment is one of the pillars of the foundation on which this organization is builded—for it must be on such a foundation that any stable motion picture enterprise is erected. And this enterprise is composed of builders—the exhibitors—whose very business existence demands that they build with granite-planned blocks rather than promise-colored mud.

"The Associated Exhiibtors realize just what they are up against when they say that only the biggest attractions will carry their trademark. They know that the scoffers say 'we've heard that stuff before.' They know it is not a simple matter to live up to a promise of only the best. But withal they are wise men, they are backed by the financial resources to carry the plan through, and whether their output consists of one or a hundred pictures a year the exhibitor can rest assured that Associated Exhibitors' pictures will be the best motion pictures obtainable anywhere."

Selznick Studios Active

IN a brief resume of motion picture activity made by Myron Selznick it is stated that the Selznick organization is probably one of the largest production forces in the country. Their producing activities, under which came also the National Pictures Theatres subjects, cover a wide area that links up the East with the West. Two studios are used in the East, one in the Bronx and the other at Fort Lee, N. J., and about an equal amount of space is utilized by the Selznick forces in California. At the present time a large proportion of the studio, technical and acting staff is on the West Coast, where the studios are under the management of Harry Rapf, Mr. Selznick's western lieutenant. The Eastern plants are also running to capacity.

Olive Thomas is now working on "The Flapper," at the Bronx studio, having recently returned from Lake Placid. Eugene O'Brien is busy on the Coast with "The Figurehead," and Elaine Hammerstein is making "Things That Hurt," in the Fort Lee studio.

"Virgin of Stamboul" Opens in New York

The big new Universal-Jewel production, "The Virgin of Stamboul," starring Priscilla Dean will have its initial public showing at the B. S. Moss Broadway Theatre, New York City, Sunday night, March 21st.

Leading moving picture exhibitors of New York City and its environs, including a large part of New Jersey, have been invited to attend on the night of March 22, to see "The Virgin of Stamboul," the new Universal-Jewel master production starring Priscilla Dean. This exhibition will be in lieu of a trade showing, and although the public will be admitted to the theatre, the best seats have been reserved for the visiting exhibitors and for representatives of the trade papers.

Announces an All-Star Cast

IN announcing the cast for his first independent production, to be presented by the Mayflower Photoplay Corporation, Director Sidney A. Franklin emphasized the exploitation possibilities afforded by an all-star company of players. Mr. Franklin is now at work on his initial independent subject, a screen version of Robert W. Chambers' widely read novel, "Athalie" with a cast comprising some of filmdom's most prominent players.

For the role of "Athalie", one of Chambers' fascinating character creations, Mr. Franklin has engaged Sylvia Breamer who joins the Franklin company after appearing with success in a series of features produced by J. Stuart Blackton in which she was starred. In additon, Miss Breamer has been featured prominently in a number of special productions including a screen version of Mrs. Humphrey Ward's "Missing" in which she scored a hit.

The leading male role is in the hands of Conrad Nagle, an actor of wide experience both on the stage and before the camera. Mr. Nagle has won a large following among photoplay devotees as a result of his work in "Little Women", "The Lion and the Mouse," in which he played opposite Alice Joyce, and "Red Head" in which he supported Alice Brady. On the legitimate stage, Mr. Nagle is best known for his performance opposite Alice Brady in "Forever After" and in the leading male role in "The Man Who Came Back" in which he toured the country for more than a year.

Rosemary Theby known the country over for her character portrayals has been entrusted with an important role, while Robert Cain, a "heavy" of repute who has been prominently cast in Paramount productions, chief among which are "Secret Service" and "Victory", enacts an important part in the picture, Sam De Grasse, veteran character actor, who has been seen in support of Mary Pickford in a number of productions, rounds out the cast of principals working under Franklin's direction.

Imbued with the principles of sound showmanship, Franklin, according to his statement, selected his cast for "Athalie" with an eye not only to the fitness of the players to the roles they will enact but also to the box-office. In this connection, the director made the following statement:

"One of the most universally neglected phases of picture exploitation is the all-star cast. By 'all-star' I do not mean an aggregation of obscure players which by virtue of a producer's mandate is given the 'all-star' appellation. I refer to the legitimate usage of the term—a cast which comprises players who have attained wide-spread prominence and who have won the recognition and esteem of motion picture patrons.

"Many exhibitors playing attractions in which all-star casts appear, are content to advertise merely, "An all-star cast" thereby neglecting a golden opportunity to capitalize the popularity of well-known screen favorites presented in the production. The players constituting the truly all-star cast command large personal followings. Why not get maximum box-office value from their names?

"To draw an analogy", continues Mr. Franklin, "a published circulating a book written by Robert W. Chambers, Rupert Hughes, Harold MacGrath or any widely-read author, would hardly consider it profitable to use in place of the author's name a term such as "Anonymous". He recognizes in the author's name an asset of incalculable value—a source of revenue which he develops to its fullest limitations."

Mr. Franklin further asserts that the producer in assembling an all-star cast pays substantial salaries to secure players of established repute in order to enhance the drawing power of his production.

South Seas Views on Way

Martin Johnson Writes Rothacker of Progress Which Is Being Made

WATTERSON R. ROTHACKER, president of the Rothacker Film Manufacturing Company, has received a letter from Martin Johnson, now engaged in filming some of "the wild men" of the South Seas. The letter follows:

"I must hand it to you people . . . Mr. Beyfuss sends you my Borderland films (for printing) and sends ten-reels to me here in Sydney. They are excellent—in fact, I have never seen better work done. You have gotten things out of some negatives that I did not know was there.

"I gave a private showing at the Picadilly theatre here in Sydney to about two hundred friends. I came away from the theatre feeling mighty proud of all ten reels.

"Then I took the films up to Malekula, and showed them to the South Sea nobility. Nagapate thought the work was the best he had ever had the pleasure of seeing —of course, he had never seen moving pictures before.

"I will have my new film, "Wild Men Of Malekula," out and assembled in about a week. It will go forward by the next steamer to America. I am advising Mr. Beyfuss to send it to you.

"I am sailing to New Guinea with 45,000 feet of film in about two weeks. This film I will develop on the spot. However, afterwards when I go to Borneo and Sumatra and Africa I will travel so fast that I will not have time to develop. I have made the discovery that by proper attention I can expose film in the tropics and keep it four months before it is developed, so after New Guinea I will send all work to you to be developed.

Mr. Rothacker wrote back "Thanks!" and the word that he, along with the rest of America, was looking forward to seeing the wild men.



Scene from a Supreme Comedy, "Oh, You Kid," a Robertson-Cole release

Cohen and Singer Join Reelcraft Pictures

R. C. Cropper, president of the Reelcraft Pictures Corporation, announces Milton I. Cohen as general sales manager, and Julius Singer as manager of the New York Exchange for Reelcraft. Nat Spitzer is also announced as studio manager of the Coast studios of the company.

Milton I. Cohen was the president of the Bulls-Eye Film Company before it was taken over by Reelcraft. He is well known among independent producers and distributors, and has introduced many screen stars to the public.

Mr. Singer was associated with Carl Laemmle the first seven years he was in the moving picture business. Some years later he was special field representative for Universal.

Ten Companies Busy At Vitagraph Studios

Since the inauguration of its new special production campaign, Vitagraph has ten companies at work at its Hollywood studios. There are three feature companies, three serials, and four comedy groups at work.

Tom Terriss, with a notable all-star cast, is starting work on "The Girl from the Sky," adapted from the novel 'Trumpet Island" by Gouverneur Morris and David Smith is nearing the completion of "The Courage of Marge O'Doone," adapted from the novel by James Oliver Curwood.

Reviews Recent Acquisitions

Robertson-Cole Feels Its Promises Have Been Fulfilled

WITH 1920 only getting under way Robertson-Cole points with pride at the manner in which it has aimed to fulfill its promise to startle the motion picture world with the importance of its 1920-1921 acquisitions. Better than mere phrases are mention of Otis Skinner, who is to give the screen his immortal "Kismet;" Mac Marsh who comes back for four specials a year; Georges Carpentier, the great international figure for whom will be written a story by Willard Mack, the successful playwright; Sessue Hayakawa, who will make four big pictures a year; Dustin Farnum, who will do the same; the Sir Ernest Shackleton South Polar pictures; Albert Capellani, one of the supreme directors whose first picture will be Marjorie Rambeau in "The Fortune Teller;" screen rights to "Grumpy," Cyril Maude's famous play, and Chic Sales, the famous rube comedian, on the screen for the first time.

Contracts covering these stars, writers, directors and plays have been closed. Work in most instances is already under way. So within the first phase of the new year is borne out the substance of the prophecy made by A. S. Kirkpatrick, vice president and general manager of the Robertson-Cole Distributing Corporation, to the effect that Robertson-Cole will not spare expense to release motion pictures that will please the patron and so assure a financial harvest for the live exhibitor.

"From this list," reads the statement from the Robertson-Cole office, "it will seem that Robertson-Cole is carrying out with fidelity the policy which it announced. The end has not yet come for more new acquisitions are to follow. The latest of the announcements, regarding Otis Skinner in 'Kismet,' was of great interest to the motion picture world. For many months various producers had been attempting to induce Skinner to place this, his greatest stage part, on the screen.

"In 'Kismet,' Otis Skinner recreated a role which surpasses anything previously done. Klaw & Erlanger produced this play which was tremendously successful all over the country. According to Robertson-Cole's plans, 'Kismet' will be put on the screen in a not less elaborate style than upon the stage.

"Mae Marsh, star of the Griffith masterpiece, 'Birth of a Nation,' is now at work in the Gasnier studios at Glendale, California, on her first Robertson-Cole-Gasnier special. L. J. Gasnier, who supervised 'The Beloved Cheater,' one of the successes of the season, promises a new Mae Marsh when she appears in the first of her new pictures.

"Georges Carpentier, 'Idol of France,' who thrilled the world by his exploits in the great war is now on his way to America to produce a big dramatic picture for Robertson-Cole. Willard Mack, the playwright, is working on an original story, which is to be ready in a few days. In this, Carpentier will be given a role fitting his dramatic capabilities. The signing of the noted Frenchman, further cements the good will which is gaining headway between Robertson-Cole and the exhibitor. It is generally predicted in the trade that the Carpentier film will be one of the sure box office attractions of the year.

"Sessue Hayakawa, whose work on the screen has caused critics frequently to write, 'He is in a class by himself,' has been signed by Robertson-Cole. His new contract provides for pictures over a period of four years, beginning at the conclusion of his present series of pictures in August. Hayakawa is one of the most general favorites of the screen.

"Dustin Farnum, whose film characterizations have made his pictures of first run calibre throughout the country, is another star soon to commence work on Robertson Cole specials. Stories are being selected, which will be used by Farnum for four big features each year."

Patriotism Keynote of Releases

Three Such Pictures on Pathe Schedule for April

FOR what is said to be the first time in the history of the motion picture industry a great organization in the business will release three patriotic productions in one month. The Pathe Exchange, Inc., will release during the month of April productions by J. Stuart Blackton, Edwin Carewe, and Leonard Perret; and all of them are patriotic in theme; are virile American stories; and are still supreme in answering the requirement of the motion picture public for dramatic entertainment. "Lifting Shadows," the Perret production, featuring Emmy Wehlen, will be released on April 4th; the Blackton production, "The Blood Barrier," with Robert Gordon and Sylvia Breamer, will be released on April 11th; and on April 25th, the Edwin Carewe production of Augustus Thomas' story, "Rio Grande," will be released.

The first of the pictures to be released, "Lifting Shadows," deals with the intrigues of a band of Russian conspirators against the safety and peace of the United States; the second, "The Blood Barrier," deals with the efforts of enemies of the country to make an officer of the United States Army betray the secrets of his government; and "Rio Grande" is a thrilling picture of conditions on the Mexican border.

In "Lifting Shadows," as in all three of the productions, the entertainment of the public is the first consideration, and it is a picture of high dramatic value. The settings are on a magnificent scale and the lighting effects are superb. As a young Russian girl, in love with a young American, Miss Wehlen is said to be seen at her best in a powerful role. From the first scene to the last efforts of the Russian conspirators form an exciting and dramatic feature of the story, according to reports. The supporting cast is a strong one. Stuart Holmes is seen as the villain of the screen, the role in which he is so well known to the public. The leading man is Wyndham Standing, who has been leading man for Pauline Frederick, Elsie Ferguson, Norma Talmadge, and Hope Hampton. Julia Swayne Gordon is also in the cast.

"The Blood Barrier" is from the pen of the late Cyrus Townsend Brady, and was written in his most effective fashion. It is the story of a young American Army officer in possession of a secret of great value to an enemy power. Even when his own life is at stake on a charge of murder and the fair name of the woman he loves is imperilled he keeps silence. Sylvia Breamer and Robert Gordon, who have appeared together in "The Moonshine Trail," "Dawn," "My Husband's Other Wife," and "Respectable by Proxy," are also seen together in "The Blood Barrier."



Two scenes from "The Tower of Ivory," directed by William Parke and distributed by the Goldwyn Distributing Corporation



A moment from the first episode of "Trailed by Three," produced by Arthur F. Beck and released by Pathe

Prepare Rousing Welcome

Georges Carpentier, Due to Arrive March 21st, to Get Big Reception

IN addition to the delegation from the Robertson-Cole Company that will meet Georges Carpentier, when he arrives in New York from France about March 21st, preparations are being made in many quarters to give the Frenchman a rousing reception when he reaches the shores of the U. S. A.

Committees from many military organizations, ex-service men and members of the Foreign Legion are planning to be on hand as well as representatives from all of the big sporting organizations, sporting editors and special writers on the big magazines.

It is learned that in view of the repeated utterances of Georges Carpentier that he is an advocate of temperance, representatives from both the wet and dry forces will be there when he arrives, anxious to get first hand statements on his views of the prohibition question.

Whether Carpentier favors temperance only as a rule of training or whether he carries the rule into his private life is of the deepest concern to the forces lined up for and against liberal enforcement. It is pointed out by the advocates of light wines and beers that Carpentier, being a Frenchman, undoubtedly has taken these beverages as part of his daily diet since childhood and will therefore not only be in entire sympathy with their views but stands out as a shining example of the beneficent qualities of mild stimulants.

Dry apostles, on the other hand, are equally strong in their convictions that Carpentier would never have reached the vigor that carried him to the pinnacle of physical prowess in Europe.

The circumstances of Carpentier's recent marriage has also attracted the attention of the romantic writers on the various publications, and a race is in progress to get a beat on a human interest story when the big fellow arrives.

Accompanied by his manager, Deschamps, Carpentier sailed from France on the 15th, and he is due to arrive in New York harbor on March 21st.

Park Tells of Latest Film

Explains Nature of "The Scarlet Dragon," State Rights Feature

LESTER PARK, who is associated with Edward Whiteside in the production of pictures for the State Right market, this week issued from his office at 500 Fifth Avenue, New York City, an important statement to the trade in behalf of their second production, "The Scarlet Dragon," starring Gail Kane and directed by Frank Reicher from Willard King Bradley's story.

Of "The Scarlet Dragon" Mr. Park said: "It is a film frankly sensational in its appeal to the public. While sensationalism is not its aim, nevertheless the very nature of the story of 'The Scarlet Dragon' and the manner in which it has been developed has provided opportunity for a series of unusual scenes of a sensational character.

"'The Scarlet Dragon' contains a powerful story. It is developed in a manner which places it in a class with good literature and good drama, but the thrills and the sensational climaxes are presented with such force that they out distance the high spots of even the regular melodramatic stage thrillers.

"'The Scarlet Dragon' will be handled through Photoplay Libraries, Incorporated, who report great interest in our first offering, 'Empty Arms.' Its subject lends itself to unusual exploitation, and our advertising and publicity experts are extending themselves in an effort to arouse interest in the production."

Universal Puts Stunt Over

Press Carries Arabian Story and Universal Gets Effective Tie-Up

UNIVERSAL has let the cat out of the bag, and the escape of the feline has brought to light some amusing revelations. A few days ago there appeared in the New York dailies a story, to which a generous amount of space was allotted, about the arrival in New York of one Ben Mahomet, an Arabian sheik and brother of the Amir of Hedjaz. With Ben came a fully accoutered entourage, servants appropriately costumed, baggage loaded high, n' ev'rything. The Sahara setting and Oriental cast were without a flaw. Sheik Ben was here avowedly to trace an heiress, affianced to his brother, but lately female principal in an elopement from Constantinople, the male principal being represented as an American marine. Here was a human interest story, and in due time the newspapers got busy.

Ben Mahomet and his swarthy attendants first made their appearance on Sunday, March 7th, when they rolled up to the entrance of the Hotel Majestic in a great limousine. The suite engaged a suite of rooms. Then the fun started. First the hotel crew got busy with the Sheik's equipment. American furniture was disposed of hastily, and in its place were arrayed pallets, taborets, fleecy draperies and other evidences of Oriental luxury and ease. Next the reporters got busy, and in short order the Sheik was conducting solemn interviews with representatives of the fourth estate. His broken English, voluble French and occasional Arabic effusions, the latter directed at the servants, enhanced the effect.

Monday morning the dailies carried column length stories about the strange visitor and the details of the search for the missing heiress, some in a jocular vein and with a note of suspicion.

Press agencies telegraphed particulars to great centers across the country. Tuesday papers informed of the employment of the Val O'Farrell Detective Agency by the Sheik. Wednesday's columns brought the news of the heiress's discovery in a menial position in New York's Armenian colony, deserted by her lover and happy to be reunited with her people.

Meanwhile Universal's publicity department had been busy with teaser ads and various other methods, all with the aim of concentrating the roused public attention on the forthcoming release of "The Virgin of Stamboul".

Plan Second of Big Series

Prepare All Details for Second of Olive Tell's Feature Series

HAVING completed "Love Without Question," the first of the series of six Olive Tell features, Director B. A. Rolfe lost no time in beginning the second of the series. He is now busily engaged in the work of preparation on "A Woman's Business," adapted from "Nothing A Year," the popular novel by Charles Belmont Davis.

Mr. Rolfe expects to have everything in readiness to begin "shooting" scenes within the next few days. The scenario is all in shape, sets and locations have been selected and a supporting cast for Miss Tell is now being carefully chosen. These details will be attended to by the first of the week and then the first of the interior scenes will be taken.

"A Woman's Business" calls for quite a large cast. In addition to Olive Tell, the star will be seen in the role of a modern society girl, a number of well known players are being cast for important roles.

The locale and nature of the story demand lavish and elaborate interior sets. These have been designed under the supervision of Mr. Rolfe and his art director and are said to be exceedingly beautiful, offering a most artistic background for the action of the photodrama.

Miss Tell, as usual, will display a number of the latest creations of Fifth Avenue Modiste's. For the past two weeks she has been engaged in the selection of her wardrobe for "A Woman's Business," and promises us that she will appear in many startling gowns and frocks.

"A Woman's Business" is the sort of modern dramatic story that has a genuine appeal to the large majority of theatre goers. Throughout the deeply interesting drama is woven a pretty love story in the best style of Charles Belmont Davis, who is considered to be one of our most popular novelists and magazine writers.

Exhibitors Interested in Five-Star Comedy

"Tillie's Punctured Romance," the six-reel comedy feature now being released on the State Right market by Tower Film Corporation is arousing a great deal of speculative interest among exchangemen and exhibitors in every section of the country.

"Tillie's Punctured Romance," features five prominent comedy stars—Charlie Chaplin, Marie Dressler, Mabel Normand, Chester Conklin and Mack Swain.

Chic Sale is Cast for Irvin Cobb Story

Al Christie and Scott Sidney are co-directing on the production, "The Smart Aleck," by Irving Cobb, the first of a series of pictures, featuring Chic Sale, to be released by Robertson-Cole.

Chic Sale is surrounded by a feature cast which includes Colleen Moore, Walt Whitman, Colin Kenny, Bert Woodruff, Lydia Yeamans Titus, J. P. Lockney and others.

Republic Will Distribute "Common Sense"

Announcement is made this week by Briton N. Busch, president of Republic Distributing Corporation, that Republic has acquired and will shortly release "Common Sense," a five-reel production directed by Louis William Chaudet. The case includes Viola Vale and Ralph Lewis.

Viola Vale has appeared in such productions as "The Woman He Feared," "The Secret of the Black Mountain," and "The Son of His Father." Ralph Lewis will be remembered for his work in "The Birth of a Nation" and other productions, including "The Kid is Clever" and "Jack and the Beanstalk."

Goldwyn Closes Deals for Foreign Market

Arthur Ziehm, manager of the foreign sales department of Goldwyn Distributing Corporation, last week closed several large contracts for the handling of the third year series of Goldwyn Pictures in foreign countries.

The countries covered by the new deals are Spain and Portugal, Mexico and Central America, and Japan, the arrangements for marketing the Goldwyn product in the latter country being made by Geoffrey Nye, who is now on a tour of the far East.

Griffith Makes Ninety Interiors in One Day

Edward Griffith, director of the Vitagraph company, headed by Corinne Griffith, accomplished the feat of taking ninety interior scenes in nine hours recently for Miss Griffith's latest picture, "The Garter Girl." The scenes were filmed in the Irving Place Theatre at Irving Place and Fifteenth street. It is believed that this sets up a new record for picture taking.



Edward Griffith, who is under the management of Edward Small

New Book Purchases Named

IN line with its schedule of big stories for "Flying A" Specials, the American Film Company has purchased the moving picture rights to the best novels for screenization which such authors as Albert Payson Terhune, Cosmo Hamilton, Samuel Merwin, Pelham Grenville Wodehouse, and David Anderson and Henry Russell Miller have been able to produce.

Following "The Honey Bee," which was selected for the American debut of the opera singer, Mme. Marguerita Sylva, will come "The Thirtieth Piece of Silver," by Albert Payson Terhune. Mr. Terhune's travels in Syria and Egypt, living among the Bedouins and exploring the secrets of the far-away past, are said to have laid an excellent foundation for his novels; but in "The Thirtieth Piece of Silver" he merely reaches into the first years of the Christian era, it is stated, for the only existent piece of the Judas blood money—a grisly memento of the Master's betrayal—and places it in the hands of a very up-to-date, twentieth century society man.

How this Hebraic coin, heavy with its gruesome traditions, influence all the affairs of its young owner, coloring his love and his home with mystery and intrigue, Mr Terhune unfolds in a plot which is reported by American Film to be unparalleled for holding the interest of the reader and baffling the mind which would run ahead of the actual developments for a solution of the problems and an end to the suspense.

"The Blue Moon," published by Bobbs Merrill Company, furnishes a fresh setting for a plot among the pearl hunters on the Wabash flats of Indiana. The finding of the Blue Moon, a gorgeous pearl, forms the basis of the plot. Here the author, David Anderson, draws his hero from among the reckless, daring and dangerous river-men, whose strange mode of life and strange occupation affords a unique background for a romance replete with action, charged with mystery, vital with drama and ennobled with true heroism, says the "Flying A."



Scene from "Slam-Bang-Jim," starring William Russell and produced by the American Film Company, Inc.

"Their Mutual Child," a 1919 novel by Pelham Grenville Wodehouse, plays on the question of eugenics and pokes fun at the attempt to bring up children by rote and according to a mathematical schedule. The futility of modern so-called "society life" is the background of an amusing love drama. In "The House of Toys" the American will present, it is stated, a strong drama of love and ambition, a story written with much insight by a man who has had ample opportunity to view life as it is—a Pennsylvania lawyer, Henry Russell Miller. Other novels by the some author are "The Man Higher Up" and "His Rise to Power." The scenario, written by Daniel F. Whitcomb, is already in the hands of Director George L. Cox, at the American's Santa Barbara studio, and "The House of Toys" will soon be in picture form.

"The Week End," by Cosmo Hamilton, will be the basis for another American super-feature. The producers are well aware that "all the world loves a lover," and "The Week End" will be brought forth on the screen with this fact in mind. How a charming young miss, harassed by an unwelcome suitor, made more aggressive by her parents' stamp of approval, works out her own matrimonial salvation during one week-end' is unfolded in double quick time by the author with the help of Arthur J. Zellner's scenario.

"Slam Bang Jim" adapted from "Snap Judgment," and "The Gamesters" are also on the way.

Cochrane Urges Greater Care

Good Characterization Necessary to Please Critical Public

BETTER stories, better characterizations, and presentation methods that are original, artistic and different are necessary in the moving picture industry to satisfy the increasingly insistent demands of a discriminating clientele, according to a statement by R. H. Cochrane, vice-president of Universal Film Mfg. Company, in a recent interview.

"A spectacular scene, a costly set, or a trip around the world by some company will not always attract an audience," he continued. "But if we give that audience a human characterization in a good story that is logical, and embellish it in presentation with beautiful sets and wonderful lighting effects, then we are making progress in meeting the demands of our public."

"Mr. Cochrane admits that the exhibitor has no small part to play if the silent drama is to be made more popular than it is to-day. The luxurious cinema palaces have attracted a refined, highly educated, and highly critical class of patrons who are demanding a better standard of pictures. To the exhibitor falls the task of creating the proper atmosphere to bring out all the latent possibilities in their attractions.

"I find that the producers eve where are fully aware of this demand for better pictures," Mr. Cochrane said. "In fact this subject has been treated from so many different angles in recent months that to some it may seem hackneyed.

"Every company is putting forth great effort to obtain the best story material. The stars of to-day and the stars of to-morrow are, and will be, players who can interpret their characters so well that their own identity in many instances will be lost in that of the character. However, there always will remain with us a limited few whose personality and whose mannerisms ever will be more acceptable than any character interpretations they may attempt.

"It is also a notable fact that all companies now demand the utmost in realism—by that I mean that every scene in a story being filmed must be absolutely true to life and historically and scenically correct in every respect.

"As evidence of Universal's realization of the importance of good stories I may state that in our current list of releases such authors are represented as H. H. Van Loan, J. G. Hawks, Peter B. Kyne, Elizabeth Jordon, Edgar Franklin, Holman Day, A. H. Fitch, Randall Parrish, Baroness DeMeyer, Henry Rowland and others of equal prominence."

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How Realart Got Miss Hawley

Morris Kohn Issues Statement About the Deal

ACCORDING to a statement from the Realart Pictures Corporation, "Realart stole Wanda Hawley from the Famous Players-Lasky Company's producing forces in a close contest of wits and resources. By personal influence and much manouvering I was able to spirit this new star away from Famous Players just as they had completed plans to launch her as a star in a big million dollar special." So spoke Morris Kohn, president of Realart Pictures Corporation, in discussing the deal by which Miss Hawley became a Realart star.

The statement confirms the reports that a number of other producing companies had sought Miss Hawley and entered the bidding so strongly as to establish her unquestionably as the prize star of the year. This competition for the services of a young actress was the keenest of which he had ever known, according to Mr. Kohn.

"There is no reason," he said, "why the facts in this case should be withheld. It is just such incidents as this that make motion picture production the fascinating business it is. Considerable interest in our new star appears to have been aroused by the advertising campaign we have been conducting for several weeks, and the facts of the deal seem to me to be worth relating.

"As everyone knows, Miss Hawley has been a leading woman for some time. Even before that, when she had been in motion pictures only a short period she might have been starred, but chose to bide her time and gain experience. She has played with every important Famous Players-Lasky star. No part has been too big, too difficult or too different for her to do. Consider the range in ability of an actress who has been cast successfully opposite such different types as Charles Ray, Douglas Fairbanks, William S. Hart, Wallace Reid and Bryant Washburn.

"If it had been possible, Famous Players-Lasky would have undoubtedly chosen to have kept her indefinitely as a leading woman for its male stars. But her time to become a star had arrived. Famous Players realized this no less than others, and prepared to put Miss Hawley over in a big way.

"For this purpose one of the biggest stage hits of the last ten years was purchased. The picture was made with Miss Hawley as the star. It was to have been launched as a million dollar special, the biggest thing of the year.

"Then the production was tied up by litigation. The incident was a misfortune for everybody concerned, the public included. I do not need to name the case, as the facts are common knowledge. But the point is that Miss Hawley was to have been the subject of that tremendous campaign.

"Immediately we opened negotiations for Miss Hawley. No sooner had we done so than we discovered others were aiming in the same direction. A many-cornered battle quickly developed. Such a contest is entirely novel in my experience. I have never heard or known of a similar case and I believe I can safely say it is without parallel.

"Whether the campaign Famous Players-Lasky planned will be carried through now or not I do not know. But whether it is or not makes no difference to Realart. We are thoroughly confident of our ability to properly launch Miss Hawley as a star. Our strongest efforts will be centered on that objective as they were centered a short time ago on Miss Binney. Our success with that young lady is too well known to need comment now.

"We are confident that Miss Hawley will more than justify our investment in her. She is not only Realart's choice, but I am convinced she is a popular choice. We have simply placed ourselves in the fortunate position of being her sponsors. And that part of the job we are going to do well. A most excellent stage success has been purchased as her first vehicle."



James Vincent, president of the Motion Picture Directors' Association

Director Speaks at Utica

Convention Is Addressed by James Vincent, Head of Directors' Assn.

"DIRECTORS and exhibitors are working toward the same end and, consciously or not, they are working together," declared James Vincent, President of the Motion Picture Directors' Association, in his address to the Motion Picture Exhibitors' Association at Utica on March 9.

Addressing the exhibitors on behalf of the motion-picture directors, Mr. Vincent drew attention to the fact that all of the work of the director is based upon the effort to make an appeal to the audience; that the interests of the director and those of the exhibitor are identical.

"It is doubtful," says Mr. Vincent in this connection, "if the exhibitors have realized to what an extent their point of view is the point of view of the director who is working, always, with the idea that each scene and set will have a certain effect upon those who come to see it in the theatre. The director must study the psychology of audiences. He builds upon this knowledge. He creates a certain emotion in an actor with, perhaps, the intention of creating a totally different emotion in the audience. From first to last he makes his production with the same question in his mind that occurs to the exhibitor on viewing a picture—what will the audience think of this?

"Today the progressive exhibitor creates in his theatre an atmosphere designed to harmonize with the spirit of the picture. In the matter of lobby displays and decoration, musical accompaniments and even stage settings, he is now setting a high standard. That this is not without due effect upon audiences, is shown by the popularity of those houses whose proprietors are most ingenious in this respect. The director, in the studio, practices the same tactics in getting proper effects, creating atmosphere for his actors to get them into their parts."

Edith Day Release Arranged

Republic to Distribute "Children Not Wanted," Crest Feature

AN announcement deamed of special interest to exhibitors was made this week in connection with the feature, "Children Not Wanted," starring Edith Day, which has been advertised in the trade press. It is to the effect that Republic Distributing Corporation, of which Lewis J. Selznick is advisory director, will distribute the production.



Herbert Rawlinson, who has the leading role in the Wm. J. Flynn series of two-reelers released by Republic. The fourth picture is titled "Chang

"Children Not Wanted" was secured by Republic from Crest Pictures Corporation, of which Carle Carlton is general manager. Edith Day, the star, is well known to the motion picture public, having appeared in films that were acknowledged winners. She is now appearing in "Irene," a musical production on Broadway.

"Children Not Wanted" was written by Stuart Sinclair especially for Miss Day, and was produced by Crest pictures of which Mr. Carlton is general manager. In the cast is "K. C. B.," whose column in a New York daily is widely read.

The story of the picture centers around Miss Day as a working girl looking after a smaller girl who has been orphaned. Everywhere she turns an unwelcome attitude is shown her and her small charge. How she overcomes rebuffs and wins a home for the little girl and herself is said to be shown very dramatically in the production, in which an element of mystery keeps the audience at high pitch until the finish.

New Story for Mrs. Chaplin

"Old Dad," Popular Novel, Star's Next Vehicle for First National

IT has been definitely decided by Louis B. Mayer that the third Mildred Harris Chaplin picture to be released through the First National will be "Old Dad," founded on a story of the same name by Eleanor Hallowell Abbott.

The story of "Old Dad" had its first publication serially in the *Woman's Home Companion*. It was while running in this magazine that it attracted the attention of Mr. Mayer, who was so impressed with it that he lost no time in acquiring the world's motion picture rights by purchase. So great was the interest aroused by the story, that several well known book publishers sought permission to issue it in book form. It finally made its appearance and has proven one of the biggest sellers of the past year. It should prove an ideal vehicle for Mrs. Chaplin and in it she should do by far the best work of her career.

At least three other producing companies have made offers to Mr. Mayer for the picture rights of this story, one of them aiming to secure it for one of the best known female stars on the screen, but all offers were refused as Mr. Mayer had determined to keep for both Miss Stewart and Mrs. Chaplin the very best material obtainable.

It has not yet been decided when "Old Dad" will be released, but when it is, it will go through the First National, the same as all other Anita Stewart and Mildred Harris Chaplin productions.



Shirley Mason shows some fancy steps in "Molly and I," a Fox production

Star Must Suffer For Sake of Realism

The deprivations in the way of personal comfort and appearance that picture stars are obliged to experience in order to instill an atmosphere of realism into their parts is made the subject of special comment by William Fox in speaking of Shirley Mason's new role—that of an ignorant, hard-working country girl—in "Love's Harvest." Fox states:

"For this part Miss Mason in prompt compliance with the request of her manager, Mr. Fox, has cut her nails well down. Further, she has neglected them and has allowed the formerly pink and white shells to be lined with a rim of real, honest-to-goodness dirt—the kind of dirt that one's nails acquire around the house and yard of a farm where life is close to nature and the soil."

Close-ups of the star's hands are said to play an important part in the development of the story, and in these scenes no doubles are used.

Burnt Wings" Featured by Universal

"Burnt Wings," featuring Frank Mayo and Josephine Hill, is the special attraction on the Universal release program for the week of March 29th. It was directed by Christy Cabanne and is the screen version of Bayard Veiller's play "The Primrose Path" which played on Broadway last season.

Beginning the week of March 29th, the International News which is released on Wednesdays will be changed. All future releases will be shipped Tuesdays and Fridays. International News released on the 29th will be known as number 13 and will run consecutively thereafter.

Fix Release Date for "The Blood Barrier"

J. Stuart Blackton's next production, "The Blood Barrier," is scheduled for release by Pathe on April 11th. The story, which was written by the late Dr. Cyrus Townsend Brady, while it is not propaganda, was written in the hope of lessening the movement fostered by foreign influences to obtain American trade secrets.

Sylvia Breamer and Robert Gordon are featured, and the cast includes William R. Dunn, Margaret Barry, Louis Dean and others.

Reelcraft Corporation Formed

Absorbs Big Interests; Will Specialize in Short-Subjects

REELCRAFT Pictures Corporation is the name selected by Mr. R. C. Cropper and his associates for their recently formed five million dollar corporation, organized for the purpose of producing and distributing "short subjects" exclusively. Temporary headquarters have been established at 729 Seventh avenue, in New York City, pending the securing of a permanent location.

The officers of the company are R. C. Cropper, president; J. B. Ferber, vice-president, to supervise finance; Frederick J. Ireland, vice-president, to supervise production; Samuel Spitzer, secretary; and Samuel W. Farney, treasurer.

In speaking of the new corporation, Mr. Cropper said: "For nearly two years, through the medium of my various exchanges, I have heard the continual cry of exhibitors for more and better short subjects; and most of all for an exclusive short-subject exchange, where the exhibitor might book the necessary one and two-reel pictures which he must have to surround his big feature picture production. It is to cater to this demand that Reelcraft was organized.

"Reelcraft has taken over all of the releases, stars, studios at Chicago, Long Beach, and Hollywood of the Bull's eye Film Company, the Emerald Motion Picture Company, of Chicago; the business and exchanges of the Bee Hive Film Exchange Company in Chicago, Milwaukee, Minneapolis, Indianapolis; and the Interstate Film Company of New York with its exchanges.

"This gives us six established offices with allied connections in other principal cities. We have six producing units at work, and more are being organized. The releases taken over include the Texas Guinan two-reel westerns; Alice Howell two-reel comedies; Billy West two-reel comedies; the Moranti comedies; the William Franey one-reel comedies; and the Burrud (Sunset) Scenics. Numerous other educational, serials, novelties and short subjects will be added. Reelcraft also continues the lines being handled by the exchanges it takes over.

"While the various units have but recently been taken over, the management is being unified and organized with many important changes and valuable additions to the above mentioned units.

"The present intention and aim is to identify Reelcraft to the exhibitor and the trade following public as well, as the indelible mark of perfection and quality for all 'short subjects.' There is an ever increasing demand for such releases. Producers who have specialized in one and two reel pictures have nearly all gone in for five and six reel productions. Fatty Arbuckle and Chaplin have both adopted the policy of fewer but longer pictures; many other smaller producers have done likewise, until it has created an actual shortage for the exhibitors who must have the "short subjects" to round out their programs. It is to satisfy and fulfill this demand that we have incorporated Reelcraft, to be a national producer and distributor."

Prior to the organization of Reelcraft, Mr. Cropper was the president of the Cropper Distributing Company and the Bee Hive Film Exchange Company. He is well known among film men, being one of the pioneers, owning and operating one of the very first strings of exchanges in the United States.

Seven Metro Units Start Work

SIX companies on the West Coast and one in the East are getting under way on the big special of Metro's "fewer and better" pictures series of photoplays adapted from big stage successes and best-selling novels.

The fourth round of the "fewer and better" series includes May Allison in Eugene Walter's drama of a woman's love of luxury, "Fine Feathers;" Bert Lytell in a picture version of a colorful novel of India, by I. A. R. Wylie and entitled "The Temple of Dawn;" Viola Dana in the boudoir farce, "Parlor, Bedroom and Bath," from the stage hit by C. W. Ball and Mark Swan; Alice Lake in "An Outsider;" a second Herne play, this one by the daughter of the author of "Shore Acres," Julie Herne; a third melodrama from the Drury Lane theatre in London, "Hearts Are Trumps," by Cecil Raleigh; Taylor Holmes in a picturization of one of the stage hits which contributed so much to William Collier's popularity, "Nothing But Lies," by Aaron Hoffman; and Mitchell Lewis, in the first of his cinema productions of four Jack London novels, this one being "Burning Daylight."

In speaking of the timeliness of "Fine Feathers," a Metro official said: "It is a play which follows with fearlessness and inevitable, unswerving logic the result of extravagance. Nearly every paper and magazine in the country is pointing out to the public, in these times of skyscraping prices, that the solution of the high cost of living and the bringing of articles down to pre-war levels depends chiefly upon collective individual thrift. And so now this play not only depicts with unsparing fidelity a cross-section of representative American life and ideas, but carries with it the weight of a vital message."



King Baggot, who plays opposite May Allison in "The Cheater," a new Metro special production, starring Miss Allison

Bert Lytell's part in "The Temple of Dawn" will come as a marked contrast to his last two characters, that of the brilliant young Montreal lawyer, Charley Steele, in Sir Gilbert Parker's "The Right of Way;" and of the title character of "Alias Jimmy Valentine," the reformed crook, Paul Armstrong's great melodrama made world-famous.

"Parlor, Bedroom and Bath" will be something of a novelty, too, for Viola Dana, last seen in "The Willow Tree," by J. H. Benrimo and Harrison Rhodes. Edward Dillon, one time director of Irene Castle, Madge Kennedy, Ann Pennington, Bessie Love and George Walsh, has been selected by the production staff at the Metro studios to stage "Parlor, Bedroom and Bath." Chief in the support of Miss Dana is Eugene Pallette, and more recently with Bert Lytell.

In "An Outsider," by Julie Herne, Alice Lake at the head of an all star cast will be given the part of a manicurist. "Hearts Are Trumps" is the third of the big Drury Lane melodramas of the five Metro purchased last year while Richard A Rowland, president of Metro Pictures Corporation, was in England. This third of the thrillers is the sole work of Cecil Raleigh. As the title implies, "Hearts Are Trumps," deals with gambling, high social life in England, and intrigue.

"Nothing But the Truth" and "The Very Idea," the latter by William Le Baron, have been finished; and "Nothing But Lies" will be in the course of production within the near future. This picture is being made by Taylor Holmes Productions, Inc., in the East.

Mitchell Lewis has Edward Sloman as director for "Burning Daylight," the Jack London story of Alaska and New York which will be the first of five such Mr. Lewis will appear in on the screen, for C. E. Shurtleff, Inc. The director spent several weeks seeking locations, and actual production is now well advanced.



Three "shots" from Mack Sennett's newest comedy, "Down on the Farm," which is to be released by the United Artists

Zellner Comes East to Write Continuity

Arthur Zellner, of the Metro scenario staff, is en route from California to New York, where it is planned that he will write the continuity for the first of the big special productions to be made at Metro's Sixty-first street studios under the personal supervision of Maxwell Karger. According to present arrangements, Mr. Zellner will write only one script in New York, and then return to the Pacific coast.

Arthur Zellner made the picture version of "Shore Acres", which Alice Lake has just finished, and has adapted I. A. R. Wylie's novel, "The Temple of Dawn", as Bert Lytell's next stellar vehicle for Metro.

"Daredevil Jack" Turns Them Away in Ohio

Reports indicating that the demand for "Daredevil Jack," the Pathe serial starring Jack Dempsey, could be met only by holding the episode over for a longer run than originally intended are not rare. The Lyric theatre, Tiffin, O., played the first episode on March 1. The management conducted a newspaper advertising campaign of the showing and anticipated a big crowd, but apparently realization was greater than anticipation for early the next morning the Exchange received a wire asking if the picture could be held over for another day.



A "champ" laugh creator, Al St. John; and Benny Leonard, lightweight pugilistic "champ," featured in "The Evil Eye" serial. Warner Brothers distribute the St. John comics.

Sennett's Latest Is Sought

Contracts Pour Into United Artists for New Five-Reel Comedy

An avalanche of contracts poured into the office of Hiram Abrams, of the United Artists, last week, immediately following the signal announcement of the early release in April of Mack Sennett's latest five-reel comedy sensation, "Down on the Farm", which has been heralded everywhere by the executives of the "Big Four" organization who have seen it, as the most spectacular comedy that has ever been produced and undoubtedly the greatest feature that has come from the studios of the "Laugh King".

This production upon which Mr. Sennett personally spent many months of hard labor and expended large sums so as to make it the greatest picture he ever turned out of his studio, was suggested to the "comedy king" by certain excruciatingly funny episodes that happened "down on the farm" of the Sennett estate in Los Angeles.

In their leisure moments the stars of the Sennett studios undertook to discourage the high cost of living and the re-establishment of relations between ham and eggs. Their efforts at seeding, milking and fattening the gay and festive porker were so fraught with elements of comedy that "Down on the Farm" just naturally grew like Topsy and clamored for screen presentation.

Thrills, laughter, suspense, travesty, satire, a tinge of the burlesque of high art, and spectacle are all combined in this sensational comedy and Hiram Abrams, of the "Big Four" has been most enthusiastic about the entire production.

Fairbanks Works in Secret

Will Keep Advance Information On "Mollycoddle" from Public

For the first time since he entered upon a screen career Douglas Fairbanks has taken steps to prevent advance information from reaching the outside world as to the nature of his activities in his studios.

With his return from Arizona this week, together with the hundred members of his company who had been on location in the desert filming a number of the more important and thrilling scenes for "Mollycoddle" the next Fairbanks production for United Artists, the order was issued by the star to see that no loitering be permitted about the grounds of the plant and that every "set" whether on the stage or otherwise, be hidden from the view of outsiders.

The precautions are due to the fact that there are so many novelties being introduced in "Mollycoddle" which will cause even greater comment than the nightmare and flood episodes of "When the Clouds Roll By".

Robert Fairbanks, manager of productions of the organization, has followed his brother's instructions to the letter and things have been camouflaged to such perfection that even the eyes of the trained army aviators who continually fly over the film colony in Hollywood, have been deceived.

For nine weeks preparations were made before activities started on "Mollycoddle" during which time the star developed his original idea into what is believed to be one of the best stories he has ever had to work with. Tom Geraghty, who was responsible for Doug's last screen adaptation, prepared the scenario again and Victor Fleming who supervised things from the front in the making of "When the Clouds Roll By" is again directing with Ted Reed occupying the first aid to the director.

Directors Form Million Dollar Company

Joseph Byron Totten and Joseph W. Smiley, two of America's leading motion picture directors, have formed the Tri-Star Pictures Corporation, with a capitalization of $1,000,000, to produce a limited number of special super-film productions annually.

The first star Messrs. Totten and Smiley have enrolled under the Tri-Star banner, is Ethel Barrymore, the aristocrat of the screen and stage who at present is at the zenith of her dramatic career in the star role of "Declasse."

Messrs. Totten and Smiley will personally supervise and direct all productions of the new organizations, they being well known as pioneers in the industry among the exhibitors and screen fans throughout the United States and Canada. In the past they have directed such prominent stars as Mary Pickford, Alice Brady, Bryant Washburn, Owen Moore, Gloria Swanson, F. X. Bushman and Beverly Bayne, and Henry Walthall.

Business Calls Quimby From Los Angeles

General Manager F. C. Quimby, of Associated Exhibitors, Inc., has cut short his stay in Los Angeles and he is now on his way to New York. Mr. Quimby was on the coast for only a few days. He stated that he had intended to remain for some weeks, but that his presence was required in New York at once in connection with the contemplated consummation of several arrangements of vital importance to Associated Exhibitors, Inc.

"Blind Love" is Booked For Loew Circuit

Gerald F. Bacon's six reel production "Blind Love," starring Lucy Cotton, has been booked over the Loew Circuit in Greater New York. The New York and Northern New Jersey bookings are handled by Nathan Hirsh who is state righting the picture. "Blind Love" is adapted by Basil Dickey from a play by Max Marcin. Oliver D. Bailey directed.



IRA D. GEROLD CASSIDY

Mr. Cassidy, who has rejoined the Ritchey Litho Corp. staff, was awarded the grand prize and gold medal for the Art Exhibition of Painting at the San Diego Fair

Republic Moves Office Unites With Select

In order to establish a closer relationship between Select and Republic executives and to insure a greater efficiency in various departments several important department transfers were made last week in the home offices of the two organizations.

The Republic executives moved their offices to the Select home office building, 729 Seventh avenue, New York, and a number of the departments which were formerly in the home office building are now occupying the offices given up by the Republic officials, and which are located at 130 West Forty-sixth street. The transfer of these departments is the result of a plan which General-Manager Sam E. Morris has contemplated for some time.

T. C. Deitrich to Produce Stage Farce

Theodore C. Deitrich, well known as a producer of motion pictures, is to enter the field of spoken drama. His first production, already in rehearsal, is the farce-comedy, "Oh, Henry!" by Bide Dudley, co-author with Otto Harbach of the Casino's current success, "The Little Whopper;" humorist of the New York Evening World, and creator of "Lucile, the Waitress," "The Mayor of Delhi," "Jeff Nutt" and other comedy newspaper characters.

United Schedules Collier and Ray Releases

"Better Late Than Never," starring William Collier, will be released by United on March 28th. It is a Recreated Triangle Comedy. "The Pinch Hitter," a Recreated Triangle Play, with Charles Ray in the leading role, supported by Sylvia Breamer, will be released on the same date, just about the time the big league teams get back from the Southern training camps.

Le Guere Starring in Harvard Prize Play

George Le Guere, who formerly appeared on the screen in "Blind Love," "The Soul of a Woman" and "The Birth of a Race," is now playing in one of the stellar roles of the Harvard prize play, entitled "Mamma's Affair," which at present is running at the Fulton theatre.

H. M. Hobart Issues Statement

Points Out Reasons for Past Success of Cosmopolitan

"THE REASON why Cosmopolitan Productions' pictures have been so successful for us and for our exhibitors is because we never lose sight of the box office angle. In other words, the element of popular taste plays a most important part in our production plans, for we know full well that no picture can rightly be called a success if it doesn't draw at the box office."

Thus did Henry M. Hobart, vice-president and general manager of International Film Service, Inc., 729 Seventh avenue, New York, producers of Cosmopolitan Productions and Hearst News Reels sum up the why and wherefore of his company's success since Cosmopolitan Productions made its first appearance on the motion picture horizon.

"After all, the proof of the motion picture is in the box office," continued Mr. Hobart. "A commercial failure overshadows whatever artistic success a picture may achieve simply because success in anything is measured to-day by the yardstick of commercialism. If a venture doesn't make money it's a failure. So it is with that idea in mind that we make our pictures and it is with that idea in mind also that we exploit and market them. Our exhibitors must make money with our pictures—that's our first slogan.

"Taking the production end first, I can say for it, and I am sure that our exhibitors will bear me out in this, that we consider no expense in the making of Cosmopolitan features. Our star, Marion Davies, is too well known to the trade and the fans to require any introduction. Her box office pull has been well demonstrated in the past and her following is legion. Miss Davies is given only such stories as fit her rare personality. She is always surrounded by a cast of exceptional screen players and she has the best directors as well as the best in scenic assistance, etc. In support of this statement I recall to mind 'The Cinema Murder,' in which Miss Davies starred. This picture is a tremendous financial success and is still in demand among exhibitors. This holds true too of 'The Miracle of Love' which featured Lucy Cotton. The same elements that go to make up Miss Davies' starring vehicles go also into the making of our other productions which feature Lucy Cotton and Alma Rubens individually.

"These productions which are the first and only contribution made so far to the screen by Cosmopolitan Productions proved to us that we are on the right track. They made big money and are still making big money for exhibitors everywhere. There's the proof of the pudding. We have been in receipt of unsolicited communications from representative exhibitors to the effect that our pictures have made money for them and I have yet to receive one letter to the contrary.

"This brings me to 'April Folly', Miss Davies' latest screen work which will receive its first showing anywhere at the Capitol theatre, New York, beginning March 28th. We have great hopes for 'April Folly' because in our judgment it has every element of popularity and because it has every sign of a sure fire box office success about it. In the first place it has Marion Davies for its star, and in the second place the story was written by Cynthia Stockley a famous author.

"Then again 'April Folly' will be given such a publicity and exploitation send off as none of our former productions has had. That is saying a great deal, I know, when one recalls to mind the splendid publicity which surrounded 'The Miracle of Love,' and 'The Cinema Murder.' We believe that our duty to the exhibitor does not end with the selling of the picture to him but actually it begins there. After we give him a fine production it is up to us to help him sell it to his patrons and that's where our exploitation campaign comes in. I have no hesitancy in saying that the publicity and advertising on 'April Folly' will be a revelation to all the case hardened film folk who think they have seen the best in exploitation.

Vivian Rich Completes Picture

Makes Her First Fox Starring Vehicle in Record Time

EIGHTEEN days of actual working time is the record set by Vivian Rich, the new Fox star, in completing her first production for William Fox at the California studios, according to a statement from the Fox offices. "The previous record," says a report from the William Fox office, "for the completion of a production of this nature and length was established some time ago—also by a woman star—and totaled twenty-one working days. Miss Rich's progress in her first film for this producer, under the skillful direction of Scott Dunlap, is a notable one.

"Scott Dunlap has made some very fine pictures for Fox, and it is with pleasurable anticipation that the trade looks forward to seeing this first Vivian Rich film. Since completing 'Her Elephant Man' with Miss Mason, Mr. Dunlap has put the sensational Buck Jones through the filming of Charles Alden Seltzer's western novel 'Forbidden Trails.' This also is promised as a novelty in screen entertainment, presenting many new human touches and ingenious camera angles, for which this director has become noted."



Vivian Rich in two different moods in the Fox society drama, "Would You Forgive?"

The name of Miss Rich's first picture for William Fox is "Would You Forgive?" It is a drama of domestic life and furnishes the brilliant young actress a role that puts her ability to a much severer test than that which she met so successfully in appearance under the Fox banner—in the melodrama "The Last Straw" which introduced Buck Jones as a screen star, and in which she was his leading woman. The story, written especially for Miss Rich, is from the pen of Julius G. Furthman, one of the four writers recently added to the Fox scenario staff on the west coast. There are but four principals in the story, and the entire picture was filmed within the walls of the studios in Hollywood without loss of time on location work. Supporting Vivian Rich in this, her first offering as a Fox star, are the popular Tom Chatterton, who plays the part of John Cleveland, husband of the star; Ben Deely, whose work in recent Fox pictures has won much favorable comment; and Lilie Leslie, a screen actress of merit.

The part of a child in "Would You Forgive?"—a part very small but very important in the unwinding of the plot—was assigned to little Nancy Caswell, and in it her work is one of the most touching bits of child acting seen this season.

Mons Randall Goes West

Equity Artist Wants to Be Close to Production Source of Pictures

WITH the departure of Mr. Mons Randall for the West Coast, New York lost one of her most valuable and most prominent film trade artists. Randall left for Los Angeles on the Overland Limited last Saturday, accompanied by Mrs. Mons, sister of Edith Johnston, prominent film star under contract with Vitagraph. Randall takes up his duties at the coast as special advertising artist for Equity Picture Corporation working in connection with Nat. G. Rothstein, advertising manager for Equity on the New York end.

In leaving New York, Randall said: "New York is a great art town, possibly the greatest in the world for high quality advertising art, but the difficulty in the production of art for the film business on the New York end lies in the trouble that all producers are up against, i. e. that of not being able to see each production so that the right keynote of advertising exploitation can be given it. Times without number have I worked on pictures without seeing them, and I know by my own personal observation that nearly every New York film advertising department works under the same handicap of advertising and exploitation on pictures without seeing them beforehand, which to my notion is all wrong. Advertising men and artists are constantly working in the dark by using only such meagre advance information on pictures as they secure from their coast studios.

"No picture can be fully exploited by this method, whereas with an artist right on the lot for the procurement of stills that he himself knows to possess the advertising and selling wallop means a 50 per cent more complete exploitation campaign for any picture."

"King Spruce" Ready Soon

Hodkinson Assembles Prints of Dial Feature for April Release

PRINTS of "King Spruce," the Holman Day story of the Maine forests starring Mitchell Lewis, and produced by Otto Bollman and Roy Clements for the Dial Film Company, are being assembled at the Republic laboratories for early dispatch to the thirty-four Hodkinson branches. Simultaneous with the inauguration of a powerful advertising drive, trade showings of "King Spruce" will be held by all Hodkinson managers in the field. The feature will be released on April 18th.

A cast of merit was assembled to support Mitchell Lewis by Roy Clements. Chief in support of the star is Mignon Anderson, the prepossessing little ingenue star, who though still in her teens has supported such famous stage celebrities as Joseph Jefferson, Richard Mansfield, Julia Marlowe and Effie Shannon. The erstwhile child star enjoys wide popularity among patrons of the silver sheet, the result of her splendid characterizations in "A Wife on Trial," "The Getaway," "The Master Spy," "The Claim" and as leading woman for Frank Keenan in "The Midnight Stage."

Melbourne MacDowell has a role commensurate with his ability in "King Spruce," and Arthur Millette, the ever-busy heavy, introduces a new brand of villainy in the Mitchell Lewis vehicle. An important part in "King Spruce" is in the hands of Betty Wales. Joe Ray, James O'Neil, Gus Soville and Frederic Herzog are seen to advantage in the minor roles of "King Spruce."

"Deadlier Sex" Is Booked

Many Theatres Sign for Feature After Its Premiere in New York

FOLLOWING the announcements of the booking of the latest Blanche Sweet production released by Pathe, "The Deadlier Sex," by the B. S. Moss Broadway theatre many of the finest theatres in the Metropolitan area have contracted for the picture. The Broadway theatre run of the picture for one week started on March 14 and many exhibitors visited the theatre to see for themselves the manner in which the production went over. Important bookings resulted.

Among the important houses contracting for the picture are the Moss Regent and the Moss Flatbush theatres; B. F. Keith's Prospect; Academy of Music; Proctor's 23rd Street, and Proctor's 125th Street; Harlem Opera House; Keith's Jersey City; Proctor's Mount Vernon, and Proctor's Yonkers; Halsey Street; D. V. Picker's Rio theatre; Adelphia; 77th Street; Symphony; Fox's Nemo ,and the Majestic on Washington Heights.

In all of the big exchange centers the most representative exhibitors have either booked the picture or have arranged for a screening as soon as prints are available for them. The success of the first two Blanche Sweet pictures released by Pathe "A Woman of Pleasure" and "Fighting Cressy" is believed to have established the star on a firm basis in the theatres.



Two scenes from "Old Lady 31," a Metro production starring Emma Dunn

Big Houses Feature Lloyd

Partial List of First-Run Houses Booking Comedy Series Announced

WITH the release of "Haunted Spooks," fifth of Harold Lloyd's $100,000 two-reel comedies, set for March 21, and with the sixth and last of the initial series about completed, Pathe is now prepared for the first time to name the principal first run theatres booking the comedies.

From Atlantic to the Pacific, the foremost exhibitors and circuits of theatres have signed for the Lloyds. In every key city of the country the Lloyd comedies are now being played by one or more first-run theatres, and according to Pathe, the subjects are receiving the widest exploitation accorded any comedies. "Exhibitors are finding Lloyd a real box office attraction, and in scores of instances he is played above the feature by leading showmen," says the theatres playing Lloyds include:

In the New York territory the big theatres playing Lloyds include

Strand, New York City; Rialto, New York City; Marcus Loew Circuit, New York City; Proctor's Fifth Avenue, New York City; Strand, Brooklyn, N. Y., and Keith's Prospect, Brooklyn, N. Y.

In the New England territory some of the first big run accounts are:

Modern and Beacon, Boston Mass.; Washington, Boston, Mass.; Orpheum, Malden, Mass.; Strand, Providence, R. I.; Waldorf, Lynn, Mass.; Owl and Royal, Lowell, Mass., and Capitol, Springfield, Mass.

Lloyd is being featured by these theatres also:

California, Los Angeles, Cal.; Hoyt's, Long Beach, Cal.; Strand, Pasadena, Cal.; Gayety, Springfield, Ill.; West End Lyric, St. Louis, Mo.; Portola, San Francisco, Cal.; Mission, San Francisco, Cal.; Fillmore, San Francisco, Cal.; Strand, Fresno, Cal.; Liberty, San Jose, Cal.; Majestic, Reno, Nev., and the Leland, Albany, N. Y.

Universal Managers Meet

Initial Convention of Exchange Men Will Be Held in New York

UNIVERSAL exchange managers from all branch exchanges east of the Mississippi and north of the Ohio will meet in convention at the Hotel Astor, New York City, March 22nd, to discuss plans for the next season's sales campaign. This convention, which will last several days, will be followed by other conventions of Universal sales managers in other sections of the United States and marks the beginning of an elaborate system of conference and co-operation by which Harry M. Berman, general manager of Exchanges for Universal, plans to perfect the Universal sales machine.

The initial convention in New York City will afford the exchange managers in the eastern district, under A. A. Schmidt, an opportunity to see the opening, Sunday night, March 21st, at B. S. Moss' Broadway theatre, of "The Virgin of Stamboul," Priscilla Dean's new super-production. Plans for handling this picture will form an important part of the convention business. The assembled film men, including several of the publicity men in the embraced territory, will hear talks by Carl Laemmle and other Universal officials. A dinner will be one of the features of the convention.

Among the managers who will be present at the New York convention besides Mr. Schmidt, whose headquarters are in Cleveland, are George Uffner and Charles Rosenzweig of New York; F. S. Hopkins, Buffalo; Herman Stern, Pittsburgh; E. J. Smith, Cleveland; Louis Baum, Cincinnati; W. D. Ward, Detroit; Ralph Abbett, Indianapolis; Edward Golden, and W. H. Hill, of Boston, and Vernon Carrick of Philadelphia.

Philip Masi To Direct Kaufman Subjects

Philip W. Masi has been added to the staff of directors now engaged in filming the Herbert Kaufman editorial subjects, it was announced this week by Myron Selznick. The Kaufman series is under way at the Fort Lee studios of Selznick.

Forthcoming News Reel Is Booked Already

Included in the theatres which have already booked the new Selznick news reel, plans for which have been in the process of completion for over a year in the Selznick executive offices, are the Strand on Broadway in New York, Sid Grauman's new palace of motion pictures in Los Angeles, the Clemmer in Seattle, and the Colonial in Indianapolis. These three representative houses in the East, Middle West and the West, indicate that the entire country is in line for the Selznick News reel The subject will be released on Easter Sunday.

Additional bookings, scheduled to begin with the first reel are the Regent in Buffalo, the Temple in Toledo, the Dome in Youngstown, the Crystal in Indianapolis, the Alamo in Louisville, the Regent in Rochester and the Madison in Detroit.

Guessing Contest Aids Louise Glaum Film

The Louise Glaum "Peacock Kalogram," said to be one of the most unique motion picture guessing contests ever devised in connection with the exploitation of a picture, played a prominent part in the record-breaking engagement of J. Parker Read, Jr.'s "The Lone Wolf's Daughter" at Charles H. Miles' Majestic Theatre, Detroit, Mich., last week.

Marjorie Daw, who conducts the photoplay section in the Detroit Journal, welcomed the "Kalogram" as a novel addition to her page of film news. Announcement was made offering $10 in cash and 50 pairs of theatre tickets for those who solved the "Kalogram."

Kelley Press Representative for Hackett

Joseph L. Kelley has been engaged as personal press representative for James K. Hackett, actor-manager-producer. Mr. Kelley's immediate duties in connection with this engagement will be the handling of publicity for Mr. Hackett's opening in Lillian Sabine's dramatization of William Dean Howells' novel, "The Rise of Silas Lapham," at the Montauk Theatre, Brooklyn, March 22nd for a week's run, moving to the Standard, New York, for a week and then on tour through the East and Canada.

Madame Chautard Dies in New York City

Emile Chautard, Mayflower director, is receiving condolence from his many friends upon the death of his wife, Alice Archainbaud Chautard who passed away on March 12th at the Chautard residence, 790 Riverside Drive, New York, following a stroke of paralysis. Word that his wife had suffered a third stroke reached Mr. Chautard while he was working on a picture at Fort Lee. The director rushed to his wife's bedside and was with her when she passed away.

Before her marriage Madame Chautard was a well known French emotional actress.

King Vidor Sets Forth Opinions

IN the hope of getting a new angle on comin, productions, the Motion Picture News has asked several of the producers to give their candid opinion of their own work with any suggestions that they may have to the exhibitors in the matter of exploitation, advertising,etc., and the first of this series is an interview with King Vidor, whose first release for First National, "The Family Honor," is set for an early date.

Mr. Vidor, before beginning the production of this series for First National planned in his own mind the kind of pictures that he wanted to make and the kind that would fit the needs of the film industry best. He set a standard which he wanted to reach with every subject and has certain ideals to incorporate in every film. Exhibitors will no doubt find his statements most interesting.

"In the first place," said Mr. Vidor, who sprang into fame with 'The Turn in the Road,' "if I were an exhibitor, I should always buy a director's picture, in preference to others. In doing so, the theatre owner is practically assured of the merit of every part of the picture. The director is entirely responsible for every part of the production. If he is a director who can be trusted to do the best that is in him—as I hope I can be trusted—it is a guarantee that story, acting, photography, continuity, settings, titles, are up to a uniform good standing which that man is endeavoring to maintain.

"Having decided this, the exhibitor should then determine what is the best sort of director to choose. There are some directors who are making pictures with their own organizations, whose only attribute is that the picture will be well directed. It may be almost any kind of a picture, about anything, based on any sort of places, people or situation.

"But King Vidor Productions will always be marked by certain things. 'The Family Honor' is the first of a series which, with proper exploitation can be used to create a following, a public of their own. People who like one King Vidor Production can be certain that the next



King Vidor

picture bearing that name will contain in some measure the things for which my pictures stand.

"For this year at least, I can tell the exhibitor that my pictures will all be laid in the United States, in an average locality, and that they will deal with familiar, understandable, human types. They will attempt to appeal through human interest and heart appeal rather than through anything exotic, adventurous or unusual.

"Here is another highly important factor in connection with my pictures. They deal with the boy next door, the girl across the street your own home folks. If you will stop a moment you will see that in the very nature of things people are more interested in the fact that Uncle Joe Jones has bought a new automobile, than in the battle of some South African tribes for a new string of beads for the chief's favorite wife. The novelty of a thing may prevent absolute boredom and rouse a detached interest, but it isn't the heart throb, the warm fellow feeling of intense interest that comes from the lives of those you know. It's of more concern to you if Cousin Susie's beau takes another girl to the church social, than if Lady Vere de Vere discovers that she no longer loves his Lordship.

"Also, I am glad that I can offer you the advantage of the way in which the First National Exhibitors present their productions. Each organization which release through First National stands upon its own merits. There is no effort to make First National the thing, but simply to make it a guarantee. As long as human nature continues, there will be mistakes. But it seems to me that in this way, the other companies do not suffer for the mistake of one.

"Frankly, I am convinced that people want clean stories, true to life, honest, without hokum or wild flights of imagination for their basis. I will always guarantee that my pictures are clean, wholesome, right intentioned."

"Teaser" Campaign Pleases

Not Only Trade, But Public Also Took Part in Realart's Contest

RESULTS that were wholly unexpected are reported by Realart Pictures Corporation to have followed the three weeks' mystery campaign on Wanda Hawley which Realart conducted in the trade papers. The campaign was conducted in the trade papers alone and was directed solely toward the trade, but a surprising number of queries was received from persons who are not exhibitors and not connected with theatres, according to Realart.

Realart officials expected that many persons would guess the name of the new star from the data about her career furnished in the advertisements. They were surprised, however, that most of the correct guesses were based upon the parts of photographs which were published. In the first advertisement, two pages of the colored insert gave glimpses of Miss Hawley's eyes, mouth, nose, feet, hands and head. It was these clues that prompted most of the right answers. Numerous post cards, letters and even telephone calls were received at the home offices, asking if the star was this, that or the other person, asserts Realart.

Commenting on the unusual results, J. S. Woody, general manager of Realart, said:

"Our only purpose in this campaign, was to reach the trade, and, of course, we are gratified to discover our advertising has had a much wider appeal. It has served to confirm forcibly our opinion that the selection of Miss Hawley as a star was not only our verdict but the popular one."

"The results have been most unusual."



Constance Binney, as she appears in "The Stolen Kiss," a Realart feature, and on the right Alice Brady in a scene from "Sinners," another Realart production

Ray Owes His Fame to Screen

DO the motion pictures develop great dramatic talent in themselves or are the outstanding figures of the screen contributed by the legitimate stage?

The statement of a well known actor this week to Arthur S. Kane of Kane Pictures, citing Charles Ray as an eminent example of a dramatic genius, developed by the screen itself, renews the discussion of the place of films in the arts, and attacks the general criticism that the big personalities of the screen have come, already mellowed in experience, from the legitimate stage.

"I have watched Charles Ray with the utmost care," declared the legitimate actor to President Kane in discussing the First National star. "The cinema has been rightly criticized by many members of my profession as a medium of artistic expression still in its infancy. In my opinion it is a medium which has been trying to make articulate the dramatic material natural to it. I have followed it closely and am forced to disagree with the general statement that the motion picture has developed, of itself, no great dramatic artist.

"It is with increasing pleasure that I have noted the progress of Charles Ray in motion pictures. I have put him through elaborate, rhythmical, technical analysis, as to his art, and find more of him in each picture, yet none of him in each part. He is a true actor; he is my idea of a clean, well thought-out actor.

In commenting on this opinion of a member of the legitimate stage regarding Charles Ray as purely a product of the motion pictures, Arthus S. Kane declared that the artistic future of the screen was not only a matter of the better story, but required in addition the better actor, so that the demands of the country for high-class entertainment might be met on all counts.



Arthur S. Kane

"On every hand we hear that production is being curtailed," declared President Kane in a statement. "The slogan has become fewer pictures and better ones. With the movement for longer runs in the picture houses, it becomes necessary to furnish exhibitors with large scale productions that merit a run extending over a week or two weeks or a month.

"This demand is being met with the acquisition of great story material, with absorbing plot and good characterization. A legitimate show cannot hold the boards without a good artistic reason. The machine-made dramas of Broadway meet exactly the same fate that the machine-made products of the studio receive. To achieve longer runs we must first achieve stronger photo-dramas, and we are going a long way in this direction by taking over successful stage plays whose stories are well adapted to picturization, also by making into screen plays the novels and literary works that have earned attention and interest by their literary merit.

"However, just as the stage play requires a strong personality, an actor of finesse, to carry the dramatic material, so the screen will find in its approach to dramatic perfection the need for great interpreters of the unspoken drama. The opinion of a well known legitimate actor states that the screen is developing its very own talent, and that it is untrue we must depend upon recruits from the successful stage people.

"Motion pictures are a dramatic art in themselves. Their development has been little short of miraculous, until now the most gorgeous temples of amusement in the land are dedicated to their use. The pictures are giving us expert apostles of pantomime, risen from the ranks of screen players and devoted exclusively to this art. The citation of Charles Ray as an eminent example of an actor who owes his present dramatic position to a long apprenticeship in the films is limiting the proofs of the proposition, for there are others in a similar position.

"Charles Ray has been chosen because he, more than any other, expresses a particular art, of universal response and appreciation. He has struck the human note of the screen and stands as an artist who has done a great deal to elevate the industry in this respect. The call will henceforth be even more insistent for skilled, accomplished interpreters of the unspoken drama. Lessened production calling for longer runs in the theatres means that producers must justify their assumption that their photoplays merit runs equalling very often those of stage plays in the same theatre."

Louise Glaum at Work on Her New Vehicle

Louise Glaum on her arrival in Los Angeles, was greeted by a number of newspaper people, friends and studio associates, among them A. Lincoln Hart, who is production manager for J. Parker Read, Jr.

Production is said to have commenced at once on a new Glaum vehicle, the idea for which was purchased by Read and developed by Louis Joseph Vance in New York.

A new director, whose name has not yet been divulged, has been named by Read to direct Louise Glaum in her new vehicle, and casting has been going on by telegraphic communication for the past fortnight, it is stated.

"The Lost City" Gets Chicago Showing

The Celebrated Players Film Corporation, through its president, Joseph L. Friedman, was the host on last Tuesday to more than three hundred exhibitors and press reviewers, who attended a private showing of "The Lost City" in the Red Ball Room of the La Salle Hotel. Those present were very favorably impressed by the serial, many declaring that it belongs properly in the feature class. A showing of the "Gumps Animated Cartoons" also evoked much laughter on the part of the audience. A luncheon followed the pictures. An orchestra furnished an excellent musical program for the occasion.

Drew Comedy is Booked Throughout Country

Announcement of the release of the second comedy of the Mrs. Sidney Drew series on April 18 finds many first-class houses throughout the country under the contract for the series of six pictures, according to reports received at the Pathe Exchange. The second comedy is "The Stimulating Mrs. Barton" and, as in the first, John Cumberland is featured.

Pathe Feature Breaks Records

EDGAR LEWIS'S heart throbbing special, "Other Men's Shoes," has been responsible for the smashing of record after record hung up by Pathe Exchange, Inc., on its big specials, but none has been more noteworthy than the feat just accomplished with this attraction by the Chicago branch. One month after release date, and following the showing of the production in the leading Chicago first run theatres, the Windy City office, on March 4, reported to the Home Office the booking of another 150 days in first and second run theatres in its territory. The total number of days received thus far by Chicago on the Lewis production is now 480.

Outside of Chicago proper "Other Men's Shoes" was booked during the drive conducted by Manager E. A. Eschmann, and which will continue throughout March, to the following theatres:

Hartley, East Chicago; Orpheum, Ottawa, Ill.; Empress, Peoria; Empire, Auburn, Ind.; Lyceum, Columbia City, Ind.; Palace, Muscatine, Ia.; Grand Opera House, Dubuque, Ia.; Colonial, Delavan, Ill.; Wigwam, Geneseo, Ill.; Lincoln, Ill.; Temple, Mishawaka, Ind.; De-Luxe, Lake Forest, Ill.; LaSalle, South Bend, Ind.; Orpheum, Elkhart, Ind.; Garden, Michigan City, Ind.; Princess, Monticello, Ill.; Riviera, Peru, Ill.

"Other Men's Shoes" Booked Heavily in Chicago

The local houses booking the picture included: Delphi, Clark, Bowen, Shakespere, Kimbark, Lucille, Ben Hur, Victory, Stanley, Marshall Square, Vernon, Prairie, New Home, Illington, Broadway Strand, Atlantic, Boulevard, Halfield, Archer and Ewing.

In all other territories "Other Men's Shoes" is surpassing the records established by any previous Pathe Special, not excepting "The Thirteenth Chair," "Common Clay," or any of Pathe's biggest money-makers.

Among the theatres booking the production during the past week there were: The William Penn, Chester, Pa.; Palace, Ardmore; Grand, Pullman, Washington, D. C.; Paramount, Lewiston, Idaho; Empress, Spokane; Rialto, Loveland, Colo.; Strand, Shelbyville, Ind.; Luna-Lite, Marion, Ind.; Majestic, Florence, Ala.; Rex, Bismarck, N. D.; Opera House, Wadsworth, O.; Valentince, Defiance, O.; Royal, Upper Sandusky; Playhouse, Dover, N. J.; Empire, Rahway, N. J.; Avenue, Elizabeth, N. J.; Delphi, Detroit; Miami, Detroit; Wuerth, Ann Arbor; Crystal, Detroit; Lakewood, Detroit; Majestic, Charleston, Pa.; Family, St. Mary, Pa.; Park, Franklin, Pa.; Palace, Hamilton, O.; Auditorium, Dayton; Rex, Middleton, O.; Linthonian, Little Falls, N. Y.; Maetin, Globe, Ariz.; Forepaw's, Philadelphia; Poli's, Wilkesbarre, Pa.; Opera House, South Bethlehem; and a host of other theatres.

Already the minimum quota for "Other Men's Shoes" has been surpassed by virtually every exchange and the indications are that within a fortnight each branch will have passed the high mark.

Next Keenan Picture Has Moral Lesson

The next Frank Keenan picture will be another big moral lesson on the screen full of the drama and philosophy for which this actor's productions are noted. It will be released under the title "Dollar for Dollar," and reports of the first screening of the picture indicate that it will prove to be a success.



One of the thrills in "Trailed by Three," with Frankie Mann and Stuart Holmes the Beck serial to be released by Pathe.

Rapid Sales Reported by Great Western

Rapid sales have been reported to have been made on the Emmett Dalton two-reel westerns produced in California by the Great Western Pictures Corp., and releasing to the independent field through Film Specials, New York. Mr. Dalton is scheduled, according to the plans of the company, to make twelve productions. The first three, "Across the Chasm," "When a Man's a Pal" and "The Desert Man" are ready for release. The entire series were written by William Addison Lathrop. The sales reported covering all the productions are as follows: Virginia, N. Carolina, to Trueart Pictures, Richmond, Va.; Georgia, Florida, Alabama, So. Carolina, to Exhibitors' Booking Association of Jacksonville, Florida; Texas, Oklahoma, Arkansas, to Specialty Film Co., of Dallas; and to First National of Louisville, was sold Kentucky and Tennessee.

Full Vaudeville Bill Shown on Screen

The latest in the film field is the appearance on the screen of a regular vaudeville bill shown in Universal Educational's new reel, "Vaudograph." The stars in the one-reel "Vaudograph," according to Harry Levey, managing director of Universal's Educational Department, comprise five big headline vaudeville acts now playing on B. F. Keith's Orpheum Circuit.

Those who will lead both a celluloid and vaudeville stage existence for the next few months are Ted Lewis, King of Jazz; The Cameron Sisters; The World-Renowned Mosconi Family; The All Star Trio and George and Dick Rath, now appearing at the Winter Garden in New York.

Earle Williams Starts on "The Three Keys"

Following his completion at the Hollywood studio, of exterior scenes for "Captain Swift" the interiors of which he made at the Brooklyn studio, Earle Williams, the Vitagraph star, has begun active production on his first feature on the coast since his return.

His new vehicle is "The Three Keys," adapted from the novel by Frederic Van Rennselaer Dey. The scenario was written by H. Thompson Rich and Lucien Hubbard.



Elaine Hammerstein in "The Shadow of Rosalie Byrnes," a Selznick production

Robertson-Cole Re-Signs "Jap"

Sessue Hayakawa Signs Agreement Covering Next Four Years

NEARING the end of a succession of dramatic triumphs which have proved him one of the most talented screen actors, Sessue Hayakawa has just closed a new contract with Robertson-Cole, which will cover the next four years and give him opportunity to make pictures even greater than any in which he has starred in the past. Within a short time the new contract will go into effect, and soon after that Robertson-Cole will announce the title and nature of the first of the new productions.

According to the terms of the new contract Hayakawa will make only four pictures each year. From four to five months will be devoted to one of the four with the purpose of making it a super-feature of a standard never surpassed, says Robertson-Cole. Money, time and care will be expended so that these productions of the next four years will be the greatest of Hayakawa's career. The best of direction, deliberate casting, careful selection of locations, and close scrutiny of all stories wil be some of the elements which will contribute to the success of these pictures announces Robertson-Cole.

Commenting on the close of the present engagement of Hayakawa with Robertson-Cole, a statement from the offices of that organization expresses the opinion that the star has firmly established himself, as one of the most remarkable figures of the screen world. "With all the teachings and lore of the Orient at his back, says Robertson-Cole, Hayakawa completed his education in America. Here, he assimilated the American spirit and American culture without losing any of his Eastern outlook. Consequently he is not only the best actor of Oriental roles but a producer, whose judgment on Eastern matters is unparalleled. In many of his Robertson-Cole pictures he has personally assisted his director in obtaining the very faithful atmospheres, which have made his pictures so successful.

"Through his Robertson-Cole productions, which have been made at the Haworth Studios, Hayakawa has found a world-audience. It is his determination to fix himself in the good will of his audience, by even greater pains and care during the years which are still ahead.

"After a stage career in the Far East, Hayakawa came to America, where he began acting for the screen. The finish of his acting and his fine photographic personality won the attention of leading directors. He became widely known through his work in 'The Cheat', in which he appeared with Fannie Ward. 'The Typhoon', 'The Bottle Imp', and other pictures continued his success and stamped him one of the best artists of his class.



Sessue Hayakawa, who has signed again with Robertson-Cole for the next four years

"Somewhat more than a year ago, Haworth closed a contract with Robertson-Cole for the release of Hayakawa pictures. Officials of this producing company have carefully studied the work of the famous star. Regarding it one of them said recently: I consider Hayakawa's personality one of the strongest on the present day screen. He should be given parts which allow him to assert himself vigorously. By this I mean, he should either be a hero of an especially strenuous type or he should be allowed parts which border on the heavy.

"Beginning his Robertson-Cole career by a remarkable series in 'Bonds of Honor', Hayakawa continued in 'A Heart in Pawn', 'The Courageous Coward', 'His Debt', 'The Illustrious Prince', 'The Man Beneath', 'The Dragon Daughter', and 'The Gray Horizon'. In 'The Tong Man' he gave a character portrayal, which has caused comment throughout the entire country, and in 'The Beggar Prince', a fantastical picture of great beauty."

"Comedyart" Release Soon

Pre-view Showing of 2000 Feet Held; to Be Released March 28

THE first "Comedyart" release of the newly formed Special Pictures Corporation has been edited, cut and titled and is ready for release on March 28. A pre-view showing of the first 2000 foot reel, which includes comedy, novelty, and scenic features, was given this week to representatives of the motion picture press in Los Angeles. The reel includes a 1400 foot comedy, "Uneasy Feet," a 400 foot scenic, "God's Country", and a novelty of 200 feet "Memorial"

"Uneasy Feet" is a decided novelty in screen comedies. Not a single face is shown until the end of the picture, and there is not one subtitle in the entire 1400 feet. Director Ward Lascalle has told the entire story simply by the use of the nether extremities. It is full of laughs, and has a surprise ending that gives the spectator a tremendous wallop.

"God's Country" colored by the Handschiegl process shows Zion Canyon, Utah, which many outdoor critics claim is superior in scenic beauty to the Grand Canyon of Arizona. The scenic contains some of the most picturesque mountain and canyon scenery that has ever been projected on the silver sheet.

The "Memories" film of the March 28 issue pictures the barroom of the "Good Old Days?" with the boys making merry over their [illegible] and later shows the same barroom de-alcholized into an ice cream parlor.

Radin Pictures Enters State Rights Field

One of the new companies to make its appearance in the independent market is the Radin Pictures, which this week makes its bow to the States right buyers of the country under the guidance of Matthias Radin, president and general manager of Tyrad Pictures, Inc. This announcement does not mean that Mr. Radin has retired from the Tyrad organization. He still continues as its active head and will operate the Radin Pictures entirely apart from Tyrad, handling separate and distinct product through the latter named company, so that the two will in no way conflict.

The first feature to be offered state right buyers by Radin Pictures is a five-part drama of mystery featuring Frank Mayo, Ben Alexander and Claire MacDowell, entitled "Thru the Eyes of Men."

Many New York Houses Book Louise Glaum

Manager Nathan, of the Hodkinson New York Exchange, reports contracts on J. Parker Read Jr.'s Louise Glaum picture, "The Lone Wolf's Daughter," for presentation on the entire Sydney S. Cohen circuit, which has already started a big 24-sheet poster campaign in the Bronx; for Moss' Hamilton, the Charles Steiner circuit, the M. & S. circuit, the latter having arranged for extended engagements at all its houses. The Cohen circuit has also contracted for Zane Grey's "Desert Gold," "The Capitol," starring Leah Baird, "His Temporary Wife" and J. Warren Kerrigan's "Live Sparks."

Good Characterizations Mark Baird Vehicle

In commenting on the attractive features of the new Leah Baird's starring vehicle, "Cynthia-of-the-Minute," the W. W. Hodkinson Corporation expresses the opinion that one of its strongest points is "its wealth of superb characterizations contributed by the finest cast ever selected to support Miss Baird. With big, human roles to portray and a star, known to picture players generally as one of the few celebrities who do not seek to monopolize all the glory of a production, such distinguished actors as Burr McIntosh, Hugh Thompson, Aleaxnder Gaden and Ruby Hoffman found opportunities galore to win individual triumphs only scarcely less noteworthy than Miss Baird's 'Cynthia-of-the-Minute.'"

"Flying A" Special is under Production

"The House of Toys," a society drama, is the "Flying A" special now under production at the Santa Barbara studio of the American Film Company. Daniel F. Whitcomb, himself the author of numerous original film stories and continuities, adapted the popular novel by Henry Russell Miller, and George L. Cox is directing the filming of this new photo novel. Assisting Mr. Cox is Sidney Algier, and S. A. Baldridge, who is responsible for the interiors in "The Honey Bee," is the technical director.

"Aphrodite" Star in Film

Dorothy Dalton Starts on "This Man—This Woman," Hopwood Play



Marguerite Clark in "Easy to Get," a Paramount-Artcraft picture

AFTER a vacation of two weeks Dorothy Dalton has commenced work again at the Fifty-sixth Street studio of the Famous Players-Lasky Corporation. She is still occupied with the stage production of "Aphrodite," which keeps her busy nights and matinee days. The title of the picture is 'This Woman—This Man" by Avery Hopwood.

"This Woman—This Man" was produced in 1908 with Carlotta Nillson in the leading role. It is one of the first plays written by Avery Hopwood, author of the "Gold Diggers," which is making such a big success in New York at present. He also wrote "Letty" and "Nobody's Widow" and collaborated with Mary Roberts Rinehart on "Seven Days."

Miss Dalton and Harley Knoles, who will direct, are enthusiastic about the story. The adaptation for the screen was done at Rosina Henley who was associated with Mr. Knoles in producing "Little Women." Mr. Knoles regards the story as having the most human appeal of any he has ever done, even eclipsing "Little Women."

The cast selected is made up of a number of well known people of the stage and screen. Among them are Edward Langford, leading man; Augusta Anderson, Julia R. Hurley, Charles Lane, Henry J. Carvill, Douglass Redmond and Ivy Ward.

Miss Traverse in New Role

William Fox Star to Be Featured in Roles Other Than Society Type

ANNOUNCEMENT is made from the executive offices of Fox Film Corporation that William Fox, president of the organization has decided to equip his star Madlaine Traverse with a type of role distinctly different from that in which she has been playing.

During the past two years Miss Traverse has been given a series of roles of the society type, such as her talents, her figure and her taste in dress naturally suggest. Her work, however, in the recent production "The Hell Ship" has convinced Mr. Fox that she possesses an ability which reaches far beyond the confines of the drawing room. As the daughter of a sea captain in this drama the producer discovered a new side to the abilities of the star, and for this reason has decided upon a series of new roles for her.

The first of the new parts selected for Miss Traverse will be found in the production upon which she has just started work at the studios in Hollywood. The story is known by the working title "The Spirit of Good" and offers the star role of a music-hall singer. The title will probably be charged before release. The story is said to deal with the uplift of the fallen and to enable Miss Traverse to draw on her versatility of character design and make-up.

Denison Clift, the author-director, who made his debut in the directorial field in staging "The Last Straw" with Buck Jones as the star and recently completed his second Fox picture, "The Iron Heart" with Miss Traverse will again direct the actress. Mr. Clift has written several successful vehicles for her and the success of each has been credited primarily to the fact that the author has studied carefully the temperament of the actress, her non-professional self and her work in the various roles she has assumed. Among some of the stories he has written for Miss Traverse are such popular films as "What Would You Do?" "Lost Money" and "The Hell Ship."

Republic Managers To Attend Convention

Managers of the Republic branch offices are to be included in the second annual convention of the Selznick managers which will be held at the Astor Hotel, New York, beginning April 5, according to an announcement made this week by Briton N. Busch, president of the Republic Corporation.

This decision was reached after a conference held last week by Lewis J. Selznick, Mr Morris and Briton Busch. In view of the fact that the topics of discussion at the convention will deal largely with the expansion of the Selznick interests it was deemed advisable to bring together the representatives of the Republic organization with those representing the Select interests.

Exhibitor Lauds Taylor Holmes Picture

Appreciation of the money-getting power of "Nothing But the Truth," produced by Taylor Holmes Productions, Inc., is voiced in a letter from Frank N. Haff, of the Swanton Amusement Company, Inc., to Metro Pictures Corporation, which is distributing the pictures.

"Nothing But the Truth" is the screen version of William Collier's stage success written by James Montgomery from Frederic S. Isham's novel. In its third incarnation, as a screen production with Taylor Holmes in Collier's part, it seems to be going better than ever before.

United Acquires Rights to "Face to Face"

President J. A. Berst, of United Picture Productions Corporation, announces that his organization has purchased the releasing rights to "Face to Face." United believes that this photodrama tells one of the most unusual stories ever published, working up to a climax that it is impossible to fathom until the very last few feet of film. So mysterious is the story of who killed John Weston that United is going to back up exhibitors in offering a large money prize to anyone, who, after seeing the first four reels, is able to pick the guilty party.

Producers Confident of "The Harvest Moon"

Theodore C. Deitrich and Arthur F. Beck, producers of the new Gibraltar picture, Augustus Thomas' "The Harvest Moon," starring Doris Kenyon, for W. W. Hodkinson distribution, are confident that their new production will take its place among the recognizably big pictures of the year.

Besides Miss Kenyon, the cast includes Earl Schenck, Grace Barton, Daniel Pennell, Marie Shotwell, Mrs. E. M. Holland, widow of the famous actor, and Ellen Olesen, the Swedish stage celebrity whose work is confined to the Normandy scenes of "The Harvest Moon."

Sawyer to Visit South American Centers

Chester E. Sawyer, of David P. Howells, Inc., sailed on the Vauban on March 17 for South American film centers to conclude negotiation for rights to recent First National Exhibitors' Circuit attractions. Before joining David P. Howells, Inc., Mr. Sawyer organized the Caribbean Film Company, which operates theatres and distributes pictures in Cuba and the West Indies.

Equity Announces Two New Productions

Equity Pictures Corporation announces the last two of the first series of Clara Kimball Young productions of the coming year. The first of the series are "Eyes of Youth" and "The Forbidden Woman." The next two units will be "For the Soul of Rafael," which is now in the making, and Sir Arthur Wing Pinero's "Mid-Channel," which will be made in the summer at the Garson Studios, Los Angeles.

3 Generations of theatre goers have laughed and cried, have been thrilled and exalted by this mightiest of American dramas



SHORE ACRES

by JAMES A. HERNE

With a distinguished cast — *featuring*

ALICE LAKE

Scenario by ARTHUR J. ZELLNER — Directed by REX INGRAM

Maxwell Karger METRO *Director General*

JURY IMPERIAL PICTURES Ltd. Exclusive Distributors throughout Great Britain
Sir WILLIAM JURY Managing Director.

MARCUS LOEW

Presents

A De Luxe Picturization of LEE KUGEL'S Famous Stage Production that Broke Broadway Attendance Records



What New York Newspapers said about it as a Stage Production

TIMES *"None of the other plays in town are half so pleasing"*

MORNING WORLD *"A charming comedy" "Mingles sunshine and tears appealingly."*

EVENING WORLD *"Tuck a tear into your handkerchief and then prepare to smile sympathetically when you go to see 'Old Lady 31'"*

TRIBUNE *"There is an indefinable, appealing quality" —"Sheer delight"*

AMERICAN *"A play with heart interest"*

HERALD *"The theatre has produced nothing so memorable since Denman Thompson produced 'The Old Homestead'."*

EVENING POST *"Supplies amusement and charm."*

THE GLOBE *"'Old Lady 31' is so good a work of art that I wonder how anyone had the courage to produce it".*

LADY 31

With a noteworthy star cast
headed by

EMMA DUNN

and HENRY HARMON

of the original
New York stage
Company





Adapted by
JUNE MATHIS

Directed by
JOHN E. INCE



METRO

Jury Imperial Pictures Ltd.,
Exclusive Distributors throughout
Gt. Britain. Sir William Jury, Man. Dir.

GET IN LINE

BOX OFFICE RECORDS, PRESS & PUBLIC PRAISE, MAKE THIS BIG FEATURE THE SCREEN SENSATION OF THE LAST DECADE BOOK IT & LET YOUR COMPETITORS DO THE WORRYING...



Bert LYTELL

in

Sir Gilbert Parker's Masterpiece

The RIGHT *of* WAY

Adapted by JUNE MATHIS

Directed by JACK DILLON

Maxwell Karger **METRO** *Director General*

Jury Imperial Pictures Ltd. Exclusive Distributors throughout Great Britain. Sir William Jury, Man. Director



A scene from the Gaumont special production featuring Vivian Martin, "Husbands and Wives," adapted from the novel, "Making Her His Wife"



A regular rip roaring cow girl is Mabel Normand in "Pinto," her Goldwyn picture

A Few Late Releases Which Are Reported Scoring in Every Section of the Country.



Two scenes from the Rex Beach-Goldwyn picture, "Dangerous Days"



It is a most congenial role which Tom Mix has as a member of the Canadian Mounted Police in the Fox production, "The Cyclone"



A view from Famous Players-Lasky's "On With the Dance," in which Mae Murray and David Powell are starred



A scene from the American Film Company's "Honey Bee," starring Mme. Marguerita Sylva

"Fatty" is Coming in Features

IN response to the insistent demands of exhibitors, who for a long time have wanted him to appear in feature pictures, Roscoe (Fatty) Arbuckle has just signed a three year contract with the Famous Players-Lasky Corporation to appear hereafter only in five-reel feature comedy productions as a Paramount-Artcraft star.

Mr. Arbuckle's new contract not only will bring him into five-reel comedy features exclusively but also adds another to the list of Paramount-Artcraft stars. In the past Mr. Arbuckle has been producing for himself, under the name of the Comique Film Corporation, of which Joseph M. Schenck is president and general manager.

Mr. Arbuckle has just returned to Los Angeles, after having been in conference with his manager, Mr. Schenck, and representative of Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production. The upshot of these conferences was that Mr. Arbuckle signed a contract for three years, during which time he will devote his screen activities exclusively to five-reel feature comedies.

Arbuckle's departure from short-reel comedies into feature work marks one of the most interesting developments of recent years. Dur-



Roscoe Arbuckle, Paramount-Artcraft star. (Copyright by Underwood and Underwood Studios, N. Y.)

ing the last two seasons Arbuckle's popularity has increased greatly. Indeed, the fat comedian is said to have become such a box-office attraction that an increasingly large number of exhibitors have advertised the Arbuckle comedies as features. This tendency placed the exhibitors in the position of paying for feature productions and then being obliged to bury their features under heavy advertising of the two-reel Arbuckle comedies. An instance of this growing policy was given recently on Broadway when the four biggest Broadway motion picture theatres played the Paramount-Arbuckle comedy, "The Garage," for a week, and advertised it over their feature productions.

Mr. Arbuckle will begin work at once in the Lasky studio at Hollywood. Several well-known stories, unusually well-adapted to his talents, are being considered, and preparations are being made to give each of the new Arbuckle features a lavishness of production that will make them unique in film comedies.

Because of the great care and attention given to the production of Paramount-Arbuckle comedies, only three of these two-reel subjects have been released since last September. These are "Back Stage," "The Hayseed" and "The Garage."

Arbuckle's first picture for Paramount was "The Butcher Boy." Then followed "A Reckless Romeo." "His Wedding Night," "Out West," "Fatty at Coney Island," "A Country Hero," "The Rough House," "Oh, Doctor," "Moonshine," "The Bell Boy," and others.

Cartoon Creator Signs Up with F. P. Lasky

"Pat" Sullivan, creator of "Felix, the Cat," and other animated comics, has signed a long-term contract with the Famous Players-Lasky Corporation to make cartoons for the Paramount Magazine. Outside of Bobbie Bumps, Sullivan's cat, Felix, is one of the best known characters of the motion-picture comics, and its antics have had a record run at leading houses throughout the country.

Sullivan hails from Sydney, Australia, but he left the Antipodes before attaining full maturity to continue his art studies in Paris and London. Subsequently he came to America, where he drew cartoons for leading publications, notably the McClure Syndicate and the Evening World. His most recent cartoon of "Felix" will be released in the Paramount Magazine of March 28.

Educational Acquires Stereospeed Films

A few weeks ago an announcement appeared wherein Johnson and Hopkins Company reported that a series of stereospeed pictures, the output of Earle Emlay's new stereospeed camera, would soon be put on the market. Within a week E. W. Hammonds, vice-president of the Educational Films, had completed negotiations for the exclusive distribution rights on these subjects, it is stated. The contract provides for the weekly release of 500 ft. for the next year.

The Educational releases will embrace a great array of novelties and humorous subjects, it is reported. The action of this new series is said to be depicted twenty-four times as slowly as in real life, and this fact is expected to assure an immediate response on the part of all theatregoers.

Success Greets Latest Alice Joyce Release

Following its feature run at the Broadway Theatre in New York, the Vitagraph super-feature, "The Sporting Duchess," of which Alice Joyce is the star, is reported to be making good headway from a booking standpoint.

In many localities "The Sporting Duchess" has been booked to succeed Vitagraph's other current feature, "The Fortune Hunter" of which Earle Williams is star. A notable fact relating to "The Sporting Duchess" is that an unusually large number of chain theatres have booked it.

To Tie-Up Picture With Old Comedy Revival

"Those were the happy days," say the theatrical producers who are reviving the "Florodora" of two decades ago and cashing in on the sentiment which invariably accompanies a comedy revival from the unforgettable yesteryear. And the ever-alert exploitation men, who are already looking ahead to the publicity value of Charles Ray's forthcoming First National production, "Forty-five Minutes from Broadway," are planning to tie up the photoplay with the renewed interest in "Florodora."

United Plans Poster Campaign

Company's Paper to Be Placed Throughout Many States

ONE of the most extensive, elaborate and far-reaching poster advertising campaigns ever put over by any motion picture organization is about to be launched by the United Picture Productions Corporation, according to announcement of that company.

Contracts have just been signed with the Poster Display Company by which United paper will be posted in considerable quantity in the territories covered by the organizations' twenty-four branch offices, including Atlanta, Ga.; Boston, Mass.; Buffalo, N. Y.; Chicago, Ill.; Cincinnati, Ohio; Cleveland Ohio; Dallas, Texas; Denver, Colo.; Detroit, Mich.; Kansas City, Mo.; Los Angeles, Calif.; Milwaukee, Wis.; Minneapolis, Minn.; New Haven, Conn.; New Orleans, La.; New York, N. Y.; Omaha, Neb.; Philadelphia, Pa.; Pittsburg, Pa.; St. Louis, Mo.; Salt Lake City, Utah; San Francisco, Calif.; Seattle, Wash., and Washington, D. C.

Because of the great scarcity of stands, it is quite possible that no other organization will be able to inaugurate and put over such a campaign. It was through the foresightedness of President J. A. Berst and the United officials that arrangements were made whereby the signing of the poster advertising contracts was made possible.

For some time United officials have been planning and preparing to give all exhibitors who book United attractions the benefit of a most comprehensive exploitation campaign. The signing of the contracts for the use of many thousands of "stands" throughout the country is one of the results of this planning which is to be part of United's national advertising and publicity campaign designed and to be carried out for the direct benefit of every theatre in the country which is served by the United organization.

The unusually large contract covers a period of twelve months. During each of these months, various sized posters will be posted with twenty-four sheets predominating. The contract of course calls for frequent changing of paper and is is planned to put on the boards all over the United States some of the finest paper ever posted. Special artists are now at work on the first of the designs for the posters, the lithographing will be done by one of the foremost concerns in the business and it is expected that the completed product will be the kind of paper that "talks right out from the boards" for every exhibitor fortunate enough to be getting United Picture Exchange service.

President J. A. Berst and his associates believe that by talking directly to the public by means of billboards, newspapers and other media that comes directly before the eyes of the theatregoer they can best be of real help to the exhibitor. The "fan" is the ultimate consumer and to help the exhibitor interest the "fan" and get him to patronize his theatre is what the up-to-date motion picture theatre manager wants and most appreciates. That is the reason the United Picture Exchanges have signed contracts running into what is probably the largest amount ever spent by a motion picture concern for poster advertising.

The first consignment of paper under this contract will be on the boards in the very near future. From then on for the next twelve months, United features will be advertised by this means all over the country. The territory surrounding each of the twenty-four branch exchanges will be thoroughly covered —the city itself and the outlying districts—in fact all of the territory served by each branch office will be covered so that each and every theatre served by United in each and every territory will be benefitted by this comprehensive advertising campaign.

It is expected that President Berst will have other announcements to make regarding exploitation and advertising plans of United within a short time.

Three Large Circuits Book Realart Films

The ranks of big circuits booking Realart's specials was swelled this week by the addition of Rubin and Finkelstein, the dominant Twin City exhibitors, Jensen and Von Gerberg, the important Northwestern circuit, and Poli's chain of theatres in New England. "The Luck of the Irish," an Allan Dwan production, and "The Mystery of the Yellow Room," an Emile Chautard production, are the two features that have been booked.

Paramount-Artcraft Releases Two Comedies

Robert Warwick in "Jack Straw" and Dorothy Gish in "Mary Ellen Comes to Town" are the Paramount-Artcraft feature releases for March 14. Both the comedies, the first named being an adaptation of W. Somerset Vaughan's stage play in which John Drew starred with great success, and the Gish picture being from an original story by Helen G. Smith.

As adapted by Olga Printzlau, the central figure of "Jack Straw" is an iceman who falls in love with one of his customers, the pretty daughter of a hard-working clerk and a mother with social ambitions. As Mr. Warwick's leading woman, Carroll McComas, erstwhile stage favorite, was chosen, this being her first appearance in pictures in several years.

Ralph Graves is Miss Gish's leading man, and the support includes such well-known players as Adolphe Lestina, Charles Gerrard, Kate Bruce, Raymond Cannon, Rhea Haines.

"Dangerous Days" Pulls Well at the Strand

The Strand Theatre, New York, is showing Mary Roberts Rinehart's picture "Dangerous Days" produced by Goldwyn as an Eminent Authors Picture and a Reginald Barker production. This is the second Eminent Authors Picture shown at the Strand in two weeks; the first one being Leroy Scott's "Partners of the Night." "Dangerous Days" is regarded as one of the finest pictures that has been brought to the screen this year and is said to be proving a great box office attraction at the Strand. Mary Roberts Rinehart's own genius is evident both in the adaptation of the story and the subtitles, all of which she wrote herself.

Gilmore Will Star in "Isle of Destiny"

The first of the new series of Character Pictures will be "The Isle of Destiny," from the popular work of Mack Arthur. Paul Gilmore, well known stage star, who was recently signed by Character Pictures, will be featured in the production which will be his first vehicle for the company.



Ralph Ince, director of Selznick pictures



Two scenes from "Sex," a J. Parker Read, Jr., production, starring Louise Glaum and distributed by W. W. Hodkinson

"Sex" Features Louise Glaum

THE W. W. Hodkinson Corporation states that J. Parker Read's presentation of Louise Glaum in "Sex," due for release in April, brings to the screen a tremendous money-making production. The W. W. Hodkinson organization will distribute the picture which was written by C. Gardner Sullivan and directed by Fred Niblo, by special arrangement with Thomas H. Ince. An advertising campaign of extensive proportions is promised by the Hodkinson Corporation for this picture. In connection with the forthcoming release of this new production, the W. W. Hodkinson has issued the following statement:

"Sex" is the drama of the sorrow and suffering that refines the soul of woman; the drama of experience without which no life is complete and of the great unknown, the great gamble that is life. It ranges from being before the eyes of audiences a drama of a hundred persons, these hundreds being typical of millions of men and women throughout the world. In a flash it narrows down to the life of two or three persons who live within reach and touch of your elbow.

In color, in crowd, in costuming it has the touch and richness of pageantry at moments and the next is confined with terrific force to the picture of two women fighting the battle of their lives for their happiness. C. Gardner Sullivan reveals the genius of the dramatist in his choice of a title. "Sex" is not the physical in life, but has been made to throb and live by Louise Glaum as the great allure; the great appeal of love, of heart-hunger.

Louise Glaum shows the liberality and democracy that have been responsible for her great success in the past year in the excellence of the cast of supporting players that she and Mr. Read have engaged for this production. These players themselves have established popularity and followings in the screen theatres of the world and an engaging star has bid them take every ounce of values out of their roles in direct and unrestricted rivalry with herself. Her supporting cast includes Myrtle Stedman, many times starred on the screen; Peggy Pearce, Irving Cummings, often acclaimed in pictures as a star, co-star and featured leading player, and William Conklin, a finished actor with a score of successes to his credit.

J. Parker Read, Jr., again reveals his fine intelligence; his knowledge and appreciation of refinement and technical organization in "Sex." It was these elements that made "Sahara" instantly successful last year and stamped its producer as a top-rank maker of splendid pictures. He repeated this success in increased measure with "The Lone Wolf's Daughter" by Louis Joseph Vance, which since its release in early December has been a record-making picture.

Advertising Campaign Planned; Hodkinson Issues Statement

The W. W. Hodkinson organization has distributed the J. Parker Read, Jr., productions under the selective system of distribution. Each picture has received the attention of specialists. Each one has been kept free and clear of other pictures and handled as if it were the only picture to which the organization was devoting its nation-wide energies. "Sex" now in its turn receives such promotion and management. The picture is not available except in its most restricted form as of April 11. It is protected against such rush showings or imperfect exploitation by being turned over only to such first runs as guarantee it exclusive and liberal showmanship of the highest grade of advertising of the most expansive character. Each pre-release showman who gives it such treatment receives an ample period of protection

Mayflower Aids in Drive

Makes Special Effort to Advance Its Product Released by Realart

WHAT is believed to be a precedent in motion picture exploitation has recently been established by the Mayflower Photoplay Corporation for the promotion of pictures presented by Mayflower through the Realart Pictures Corporation. Under the direction of John W. McKay, general manager of distribution, Mayflower has launched an extensive exploitation campaign as a result of which exhibitors showing the Mayflower product will be afforded the personal services of a corps of exploitation experts. "This, it is believed, is the first time an organization devoting itself exclusively to production has taken such vigirous steps toward assisting exhibitors to promote its product," says the Mayflower Corporation.

Manager McKay is now getting his staff of exploitation men into the field and it is expected that within a few days, Mayflower will have at least twelve publicity representatives co-operating with exhibitors in all parts of the country. Realart will lend every possible co-operation in carrying out this plan, in order to stimulate box office activity all along the line, it is stated.

McKay's men will work in conjunction with Realart's exchange managers, covering all key cities and contiguous territory with elaborate exploitation drives. It is asserted that each exhibitor will be favored with individual attention and campaigns especially suited to his particular requirements will be outlined and put into effect through co-operative work between the exhibitor and the exploitation man working that particular territory.

At present, Manager McKay's forces will concentrate on Allan Dwan's "Luck of the Irish," being handled through Realart, and Emile Chautard's "Mystery of the Yellow Room," also under the Realart banner.



Corinne Griffith in the Vitagraph production, "The Garter Girl"

O. Henry Title Is Changed

Vitagraph Names Latest Corinne Griffith Feature "Garter Girl"

BY the kick of her foot while sailing over the heads of an audience, Corinne Griffith, the Vitagraph star, the other day changed the name of her newest picture. The feature is an adaptation of the famous story by O. Henry entitled "The Memento," and it had gone half way into its celluloid life under that title, until Miss Griffith's foot and the four hundred eyes of the upward gazing audience changed it. "The Garter Girl" is now its name, and "The Garter Girl" is likely to be the pseudonym of Miss Griffith for some time to come.

The star had aerial experience in the old Irving Place Theatre, at Irving Place and Fifteenth street, New York. She sailed in a little trapeze suspended from a slack wire from the stage to the first balcony, singing and gesturing and flipping her pretty feet. Midway across the sea of faces, while five cameras cranked and three spotlights bathed the girl in wondrous glow, she flipped loose the garter on her right limb, and sent it fluttering into the throng below. There was a scramble of sedate men and active youths.

Two hundred regular film players of various types were engaged for the audience. They played their parts with a degree of appreciation that would fill the hearts of stage players with wistful envy.

Edward Griffith, who is directing the production, believes that more numerous and original lighting effects have been accomplished in the theatre scenes than ever have been taken in a similar setting.

Ray Gets Technical Experts

George E. MacCormac and Frank Ormston Are Added to His Staff

WITH the addition of several well known technical men to his staff this week, Charles Ray has completed the organization of his studio personnel, and he has commenced to work on the introductory details incident to production at his new Los Angeles studios.

Mr. Ray who is entering upon a new era in his screen career, having begun independent production under the direction of Arthur S. Kane for release through First National, has gathered to his organization a staff of high priced technical experts, every member of which is well known in the industry.

The star declares that he will spare no expense to make his independent films of the highest standard possible, not only to justify his position as an independent producer but to merit the faith which his sponsors have placed in him in their promises to the exhibitors of the country.

In addition to director Jerome Storm, camera man Chester Lyons, studio manager Wesley Gilmour, and continuity writer Isabel Johnston, Mr. Ray has appointed this week George E. MacCormac, formerly with Famous Players, as chief of the electrical department; and Mr. Frank Ormston as head of the art department.

Mr MacCormac has recently completed a year and a half of service with Famous Players Lasky as head of that corporation's electrical department, and he brings to the new concern undisputed talents in devising novel and startling lighting effects. Mr. MacCormac has had entire supervision of the wiring of Mr. Ray's Fleming street studios. An experimental laboratory has been built adjoining the plant where Mr. MacCormac expects to try out several original departures from modern methods of lighting.

The second addition to the Ray studios announced this week is Mr. Frank Ormston who will take charge of the Art Department. Mr. Ormston comes of a family of painters, and in addition to his studio work he is, in private life, an artist of note. Mr. Ormston has been connected with theatricals for many years, having commenced as an apprentice to the scenic artist, John H. Young.

Coast Studio Sought by Gibraltar Pictures

Arthur F. Beck, president of Gibraltar Pictures, has been in negotiation for some time with the owners of desirable studio properties in Los Angeles, one of which is to be leased for the use of Leah Baird who left recently for the coast. Mr. Beck and Sidney Garret of J. Frank Brocklis, Inc., have also started for the coast and the studio deal will be closed upon Mr. Beck's arrival there.

Selznick Company Returns to New York

The members of the cast composing the company producing the special Selznick picture, "The Prince o' Pines," returned last week from New Hampshire, where they had been making the logging camp scenes for the picture. Work was immediately started on the interior scenes at the Selznick Bronx studios.

Feature Nears Completion

Picturization of Terhune Novel, "Flying A" Special, Ready Soon

"THE Thirtieth Piece of Silver," a new "Flying A" photonovel, is in the final stages of production. Special art work on the titles adds the last touch of perfection to a Special which gives the producers a great sense of satisfaction in anticipating its future.

The plot in itself is unusual, a product of the study of a well-known author, Albert Payson Terhune. The thirtieth piece of silver, which is the base of the story, is the only existant coin of those infamous thirty talents for which the Master was betrayed by Judas. This historical relic, locked away in a cabinet by its owner, with the preemptory order of a Bluebeard to his young bride forbidding her to go near it, works havoc in an otherwise ideal home. Around this incident is built one of the most unique plots on the silversheet. The action is said to be quick, compact and convincing, and the heroine is carried unscathed through compromising, but justifiable, predicaments, which ought to hold the spectators under tense excitement. Resort to a crystal gazer brings mystery and humor into the story in generous proportions.

A strong cast, which includes Margarita Fisher, King Baggot, Lillian Leighton and Forrest Stanley, has made an excellent picture of Mr. Terhune's novel. George L. Cox directed the production. The American announces that it will be ready for distribution in a few weeks.

Explain Neilan's Success

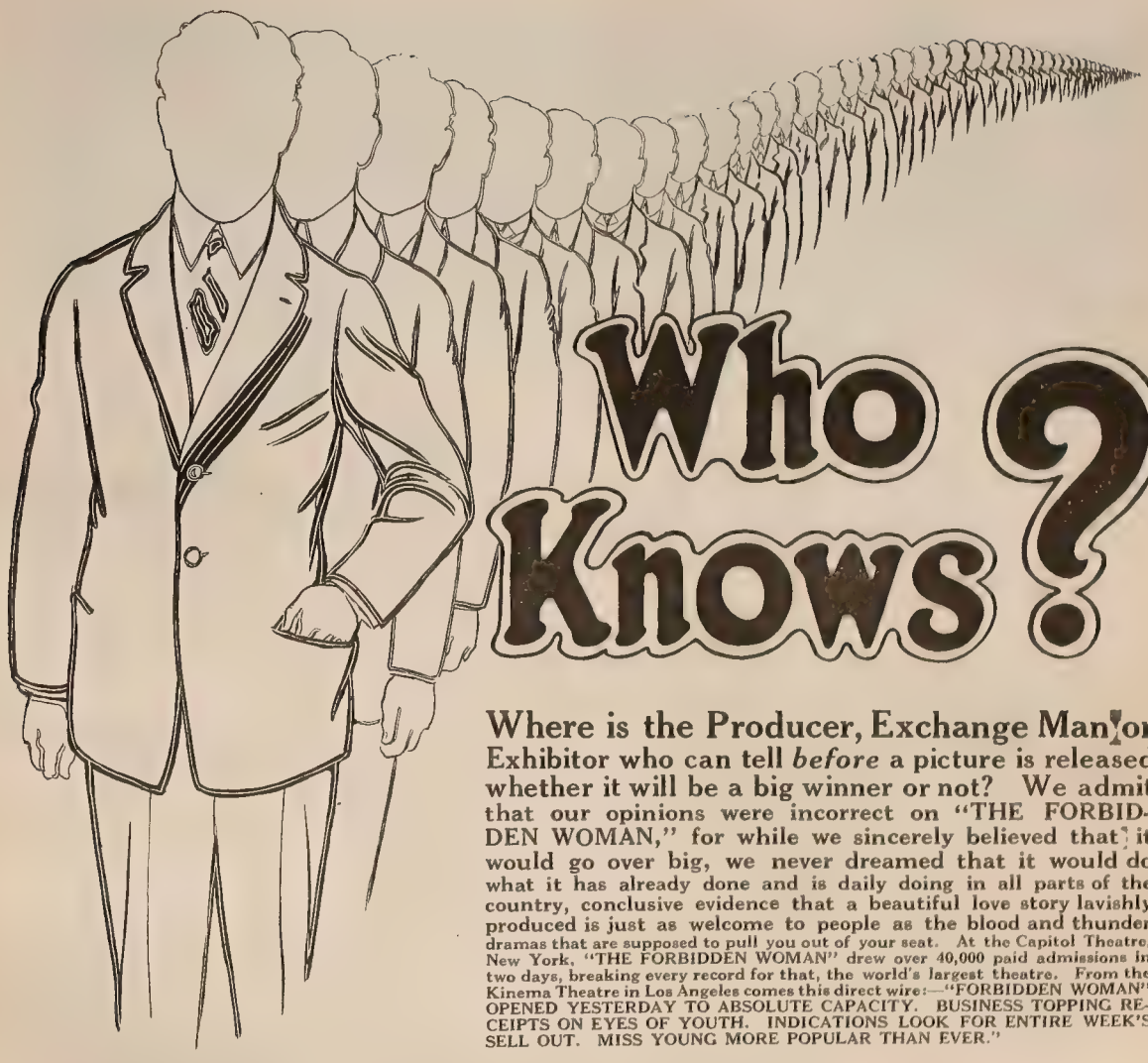
Free Hand to Produce as He Wished Made "River's End" Popular

AT the Marshall Neilan headquarters in New York last week, it was pointed out that the success of "The River's End," which is said to be breaking box-office records everywhere, is proof of the soundness of the policy of production instituted by the director-producer with the formation of his own company several months ago.

During his career of eight years as a director, it is stated, Mr. Neilan has formed several ideas affecting the production of motion pictures which are away from the beaten track. With the formation of his own producing organization last fall, Mr. Neilan was for the first time in his career, enabled to produce a picture as he felt it should be produced.

"'The River's End' took four months to produce. The average film company would have turned the picture out in two months. If the indications were evident that the film would take longer, it would have been hurried to get it finished 'on schedule' or to meet a certain release date.

"'The River's End' had no release date. Mr. Neilan gave no thought to its release. His ambition was to make a big picture, a film that would stand out as one of the real achievements of the year. Many modern facilities, involving the technical effects, were installed and experts placed in charge. For many months a location hunter was busy seeking the exteriors. A month was taken in selecting the cast. Each player was given more than ample time to familiarize himself or herself with the respective part. Sets were built with unusual care and study. Nothing was spared in time or money to get the most of James Oliver Curwood's wonderful story."



Who Knows?

Where is the Producer, Exchange Man or Exhibitor who can tell *before* a picture is released whether it will be a big winner or not? We admit that our opinions were incorrect on "THE FORBIDDEN WOMAN," for while we sincerely believed that it would go over big, we never dreamed that it would do what it has already done and is daily doing in all parts of the country, conclusive evidence that a beautiful love story lavishly produced is just as welcome to people as the blood and thunder dramas that are supposed to pull you out of your seat. At the Capitol Theatre, New York, "THE FORBIDDEN WOMAN" drew over 40,000 paid admissions in two days, breaking every record for that, the world's largest theatre. From the Kinema Theatre in Los Angeles comes this direct wire:—"FORBIDDEN WOMAN" OPENED YESTERDAY TO ABSOLUTE CAPACITY. BUSINESS TOPPING RECEIPTS ON EYES OF YOUTH. INDICATIONS LOOK FOR ENTIRE WEEK'S SELL OUT. MISS YOUNG MORE POPULAR THAN EVER."

And here's a follow-up wire received by the Manager of the Blue Mouse Theatre in Baltimore from its personal representative in New York: "JUST SAW CLARA KIMBALL YOUNG in 'THE FORBIDDEN WOMAN.' FOR SHEER BEAUTY SURPASSES ANYTHING I EVER SAW. SHOULD BE SENSATION AMONG FEMININE PATRONAGE" (Signed) B. L. Tolmas. With wire reports like this coming in daily from all sections of the country we must admit that our most sanguine expectations have been surpassed, so, we have quit guessing and *will allow the PICTURE ITSELF* to do all the talking. When a picture will pull over 40,000 paid admissions in two days we can't say anything more that will mean quite so much to you as that *fact*. All *we* urge you to do IS TO SEE "THE FORBIDDEN WOMAN" with your own eyes at your nearest Equity Franchise Holder's exchange and pass your own opinion.

EQUITY PICTURES

CORPORATION

H K Somborn, President — J.J. Schnitzer, Treasurer

AEOLIAN HALL -:- NEW YORK



Three scenes from the Goldwyn production, "Trimmed with Red," with Madge Kennedy as star

Selznick Men Active At New York Convention

The Lewis J. Selznick organization was very much in evidence at the recent convention in Utica, N. Y., according to reports received from the convention city. Publicity and exploitation men from the Buffalo and New York offices were on hand, and are said to have demonstrated some excellent exploitation to the showmen.

Zane Keefe was the Selznick "mystery girl." Through a tie-up with a Utica newspaper, a prize of $50 was offered to the women who could pick out and identify the star in the street. A convention number of the Selznick Bulletin also surprised the exhibitors, and the Selznick booth attracted much attention.

Good Reports Received on Jewel Feature

Reports received by Universal indicate that the big Universal-Jewel production-de-luxe, "The Great Air Robbery," starring Ormer Locklear, is going over even greater than had been anticipated. The picture is being booked for extended runs in the larger cities throughout the country. It is being heralded by elaborate exploitation in practically every place it is booked.

Special Campaign Will Boost Pathe Picture

A special campaign of advertising and exploitation has been arranged by the Pate Exchange for the Leonce Perret production, "Lifting Shadows," in which Emmy Wehlen is starred. The billboards of New York and Brooklyn will be used as one feature of this campaign.



Pritchard with Educational

Former Newspaper Man and Film "Vet" Made Publicity Director

ANNOUNCEMENT is made that R. E Pritchard, who for the past seven months has been director of advertising and publicity for the chain of some fifty theatres of the Allen Enterprises in Canada, has returned to New York to take a similar post with the Educational Films Corporation. He will direct the special exploitation determined upon by E. V. Hammons, vice-president and general manager, as the result of the vastly enlarged scope of operations of the company.

As news editor of the New Orleans Item, Mr. Pritchard established there the first daily and Sunday motion-picture department outside of three or four of the biggest cities of the country. The Sunday department eventually developed into an eight-page, full newspaper size section, the largest amount of space to ever be regularly devoted to the screen. In that capacity he developed advertising among scores of exhibitors who hitherto had never used newspaper space.

From this post he went to the Motion Picture News, where he established the Exhibitors Service Bureau, which he conducted until the time he resigned to go with the Allens in Canada. In the latter position he was able to suggest some new methods in theatre co-operation that brought excellent results. His experiences in Canada gave him an insight into conditions in North America generally that few men in the advertising and publicity field have been fortunate enough to gain.

Under the direction of Mr. Hammons, the department expects to work out a number of practical ideas for exhibitor cooperation that will enable the showman to get increased returns from the short subjects. His instructions are that each exhibitor is to be given the fullest possible individual attention and furnished every possible aid, no matter the trouble or expense.

Sales Policy Makes Good

Pathe Reports That "Selling the Salesman" Plan Stands Approved

THAT February, the shortest month of the year, has established a new high record for the business of Pathe Exchange, is taken as an emphatic indication that the policy of "selling the salesman" is the strong productive principle of scientific business getting. Paul Brunet, vice-president and general manager points to February as the promise of what may be expected during the rest of the year, with a perfectly functioned system of sales, and the strong personal element of achievement so well fostered by Elmer R. Pearson, director of exchanges, who points out that, though February consisted of only twenty-two barking days, yet the total cash business exceeded any previous month, with the exception of November and January; and it rubbed those two months records very close.

"Seven or eight of our branches had the biggest month's business in February, exceeding their highest previous month by goodly margins," says Mr. Pearson. "Quite a number of theatres throughout the United States were closed during February on account of the flu. Our reports indicate that very few theatres now remain closed on that account.

"The feature business continues to increase in the most gratifying manner. 'Other Men's Shoes,' released Feb. 1st, is establishing a wonderful record, bookings thereon to date exceeding any previous Pathe Feature release by over 100 per cent.

"Serials also are showing splendid business increases, particularly 'Daredevil Jack' has a volume of bookings to date far exceeding any previous serial. And most gratifying of all is the fact that not one single disappointment has been called to our attention, whereas we have been in receipt of hundreds of telegrams and letters."

Strong Cast Is Seen in "The Branding Iron"

A strong cast is among the features claimed for the Goldwyn picture, "The Branding Iron." Barbara Castleton, who plays the role of Joan Carver, has never had a part which gives a better opportunity for her talent.

Playing opposite Miss Castleton is James Kirkwood. In the characterization of Pierre Landis, the untutored forceful young rancher, he has a part which is perfectly adapted to his rugged personality.

Russel Simpson is cast in the role of John Carver, the dissolute, utterly degraded father of Joan. Richard Tucker and Albert Roscoe are also included in the cast.

"Edgar" To Be Seen in Capitol Theatre

Closely following the enthusiastic reception given the first of Booth Tarkington's "Edgar" comedies, which had its initial public showing in Los Angeles, comes the announcement that Goldwyn Pictures Corporation has booked the series to the Capitol Theatre, New York. "Edgar and Teacher's Pet", as the opening episode is called, is scheduled for the week of March 21st.

The second and third episodes have been completed and will be ready for distribution soon, but it is not announced at what intervals they will be shown at the Capitol. It is certain, however, that not many weeks will elapse between the presentation of the installments.

"The Sagebrusher" Is Proving a Success

Although the Benjamin B. Hampton production, "The Sagebrusher," has been released but six or seven weeks, there are said to be not more than a dozen big cities in America at the present time that have not set play dates and announced the coming engagement of "The Sagebrusher."

C. E. Stilwell, the prominent Spokane showman who stirred the townspeople with a spectacular promotion campaign on Mr. Hampton's "Desert Gold" last Fall, duplicated that drive on "The Sagebrusher," the attraction at his Casino Theatre last week, resulting in an engagement that reached the high attendance mark set by the powerful Zane Grey picture.

Miller Returns From Northern Location

Charles Miller and his company arrived in New York city this week after three months spent at Port Henry, N. Y., during which time camera work on "The Law of The Yukon," his first production for Mayflower Photoplay Corporation, was practically completed.

Director Miller voiced a solitary but emphatic paean of praise for the winter that is passing. The blizzards which had worked suffering and great financial losses in various cities had been of incalculable value, Mr. Miller said, in obtaining the "frozen North" and Yukon effects which he desired.

Mr. Miller brought with him numerous still photographs of the production and of scenes connected with the production. These evoked the greatest enthusiasm from Realart officials to whom they were shown.

"Buried Treasure" Next Marion Davies Story

Having completed her work in "The Restless Sex," at International Studio, 127th street and Second avenue, New York, Marion Davies is preparing for her next Cosmopolitan Productions' starring vehicle. The story is "Buried Treasure," by F. Britten Austen which appeared in Hearst's Magazine for January. It is a romantic adventure tale of the Spanish Main brought up to date and it has an unusual twist to it. Miss Davies' role in it is said to be particularly charming and unusually well suited to that star's rare personality. Following a brief rest, Miss Davies will begin work on her new production.

Beg Your Pardon

In Motion Picture News of March 13th, page 2541, there appeared a picture of Lee Herz in connection with a story announcing his purchase of the Monopol Pictures Company's feature, "Crimson Shoals" for the states of Illinois and Indiana. The caption under the picture stated that Mr. Herz was president of the Monopol Pictures Company. Mr. Herz, as everybody in the central west knows, is head of the Silee Film Exchange, Chicago, and is not connected with the Monopol Pictures Company.

C. B. Price Co. Gets "His Pajama Girl"

C. B. Price Company, Inc., an active factor in the export and domestic market, has recently purchased "His Pajama Girl," featuring Billie Rhodes, and at the present time is making elaborate preparations to exploit this feature production, in which the Clark-Cornelius Company are directly interested.

National Nearing 100 Per Cent

Chicago Reaches Quota with Other Cities Close Behind

FOLLOWING the release of its first subject, "Just a Wife," it is disclosed that National Picture Theatres, Inc., of which Lewis J. Selznick is president, is nearing the 100 per cent. mark in all sections of the country. Chicago, it is made known, has reached its quota in National Picture Theatres. In the Windy City territory "Just a Wife" will play through a circuit of National franchise holders whose combined rentals, based upon the picture's total cost, will show a decided profit in that territory to the company's stockholders. This result has been achieved since November when National first offered its franchise to the Chicago exhibitors.

One hundred of the best theatres in Chicago and many more smaller ones are National franchise holders. This membership includes every big chain theatre group in the city. The theatres of Lubliner and Trinz, Jones, Linick and Schaefer, Ascher Brothers, Balaban and Katz, and Andrew Karzas were among the first to join, and they were quickly followed by scores of individual theatre owners, who follow the lead of the big ones.

Dallas and Philadelphia offices are expected to reach their quotas within two weeks. Although Chicago is the first territory to reach its quota in National, and Dallas and Philadelphia quotas are practically reached, several other offices are close behind, says a statement from the Selznick offices, and within the next four months at National's present rate of growth, every territory in the United States will have reached its quota.

Two of the most recent big chain theatre interests to enter National are the Saxe theatre, of Milwaukee, and the Swanson Theatre Circuit, of Salt Lake City. The Saxe Enterprises in addition to large theatre holdings, control the Loew Vaudeville Franchise in Milwaukee, and Tom and John Saxe are looked upon as among the far-seeing exhibitors of the Middle West. Tom Saxe will be a member of the Board of Directors of National.

The Swanson Circuit is one of the largest and most important in the West, and Mr. Swanson himself is considered one of the livest showmen in the country. In indorsing the National movement, Mr. George Maine, vice-president of the Swanson Circuit, in a letter to Mr. Selznick, under date of February 28, wrote:

"We have watched very carefully every co-operative plan that has been offered by the producers. We have studied them carefully because we thought it was for our best interest. We have investigated the National co-operative plan, and we firmly believe that it will result in the exhibitors getting fair play. We also believe that we will get consistent high-class pictures at fair rentals and a square deal."

In commenting upon the rapid growth of National, an official of the company said: "The tremendous growth of National in such a short time is significant. It clearly indicates that exhibitors, both large and small, are wide-awake to the present day conditions. They have watched the growth of the film octopus the entry of Wall Street money and Wall Street methods in to the film industry and they are fully alive to the menace that confronts their property investment.

"These exhibitors know they must insure for themselves an adequate picture supply at rentals far below the ruinous prices that octopus methods are demanding and will demand.

"They clearly realize that by co-operative purchase on a National basis they can not only insure an adequate picture supply, but by minimizing distribution overhead eliminating middlemen profits as well."



Scene from "The Invisible Divorce," being produced by the National Picture Theatres, Inc.

Arthur Ziehm Makes Reply

Goldwyn Sales Manager Believes Foreign Field No Cause for Fear

STATING that the present condition of the foreign market is not as bad as some critcs would paint it and that calamity howlers will have a depressing effect on the American producer, Arthur Ziehm, foreign sales manager of the Goldwyn Pictures Corporation, recently issued a statement in regard to foreign market conditons. He said in part:

"It appears to me that recently there has been a tendency to paint the foreign market, as it concerns American producers, in unnecessarily dark colors. A number of film men, whose word carries weight in the trade, have subscribed to views that are likely to have a depressing effect on our producers and exporters, whereas a careful consideration of the situation should lead to more optimistic conclusions.

"As near as I can figure, well informed business men in other lines, quite as dependent upon European trade as the motion picture producers and distributors, believe that there is nothing at all extraordinary about the money markets of the European countries in the first stages of recovery from the demoralizing effects of a devastating war. There is every reason for motion picture men to assume that in due time foreign exchange will be stabilized, just as it has been in the past. Why magnify a temporary situation into a permanent menace?"

SIMPLE SOULS

Alleges An Attempt to Defraud

James Oliver Curwood Consults Copyright Specialists Here

CHARGING that exhibitors soon will be subjected to deceptive and unfair sales practices by producers who are planning to capitalize his current popularity as an author of successful novels and screen stories by elaborating into five and six-reel length stories purchased from him years ago as material for two and three reel pictures, James Oliver Curwood, writer and head of the recently organized James Oliver Curwood Productions, Inc., is in New York this week consulting with copyright specialists in an effort to prevent by advance legal action what he terms "unscrupulous tactics intended to victimize exhibitors by deliberate misrepresentation."

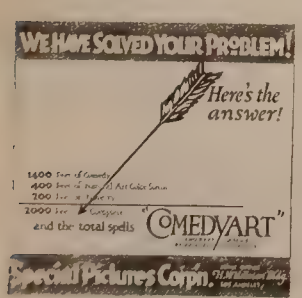
Mr. Curwood's fame as an author of short stories and more than a dozen novels has been equalled in motion picture circles by the success of his own production of "Back to God's Country," and Marshall Neilan's production, "The River's End," released as First National attractions. Mr. Curwood is about to begin production work on "Nomads of the North," one of the best known of his novels, for which he has prepared the scenario and of which he will be co-director with David M. Hartford. This production also will be released by First National.

Information sent to Mr. Curwood at his home in Owosso, Michigan, was responsible for his hurried trip to New York to head off the plans he claims are under way by several concerns to build up to five and six-reel length a number of alleged two and three-reel scenarios written by him years ago, and with which, he declares, the originators of the idea intend to realize thousands of dollars in revenue from state rights or direct rentals to exhibitors by heralding them as new pictures, made from recently published stories of actual feature length.

"Exhibitors are entitled to know the truth about the age, merits and value of stories, whether they are written by me or any author who has been fortunate in creating fiction that has genuine screen value," says Mr. Curwood. "If there is no law which will protect authors and exhibitors from being imposed upon by unscrupulous producers who dig up old material, sold to them years ago as one and two-reel stories, and which they "pad" into feature length because those particular authors have made reputations, it is time that one was created. I am only one of many authors who have been, and are being, taken advantage of in this way, with exhibitors as the unwitting instruments, and I am in New York now to complete plans with twelve of the best known writers in the country for making it mighty uncomfortable for the producers who use unfair methods to cash in on our reputations by deceiving exhibitors with material we wrote long ago. As a member of the National Council of the Authors' League I studied copyright and protective laws thoroughly, and with special legal assistance I am going to test the matter to the limit.

"It was only last week that definite news reached me of the plans of certain producers to build up old one and two-reel stories of mine, written years ago, by writing in action and by the generous use of sub-titles, anything that will make footage up to five or six thousand feet. Assured of exhibitor interest because of the success of my own production, 'Back to God's Country,' and Marshall Neilan's production of my story, 'The River's End,' and knowing that I am starting work on my own second picture, 'Nomads Of The North,' adapted from my novel of that name, they propose, I am told on excellent authority, to offer their title-inflated revivals of one and two-reel Curwood scenarios as new pictures from stories written by me concurrently, or after, completing my novels for 'Back To God's Country' and 'The River's End' and 'Nomads Of The North.'

"Only a few years ago a three-reeler was the longest picture made, and two-reelers were considered long pictures. It didn't take much of a story to get over then. In one year, along with my fiction work, I dictated more than two hundred reels. Much of this stuff was never produced in pictures, probably because a great deal of it was so rotten. I suppose that in this country today there are thirty or forty of my old one and two-reelers, sold at $100 a reel, stored away in producers' vaults—and there are old and worthless stories by many other writer's pigeon-holed in the same way. Years ago they would have made decent one and two-reel pictures; but today, if produced under new picture conditions, they would be an absolute menace to the reputations of the men and women who wrote them to be produced as one and two-reelers, and not as special features and to exhibitors who show them to a public which cannot distinguish fraud from genuine until after it has paid its money at the box office."



To Inspect Foreign Market

Paul Mooney to Go Abroad in the Interest of L. Mayer Productions

PAUL C. MOONEY, general sales manager of the Anita Stewart, Mildred Harris Chaplin and Louis B. Mayer Productions, will start for Europe shortly in the interest of these companies and others who have not been divulged. He plans on remaining abroad for at least three months, during which time he will visit England, France, Italy, the Central Powers and the Scandinavian countries.

The primary object of Mr. Mooney is to open up the foreign markets for the Anita Stewart productions. Mildred Harris Chaplin productions, and other productions he is to handle. He will also pave the way for the gigantic exploitation campaign which has been planned in connection with "In Old Kentucky" in England and on the Continent.

Regarding his proposed trip, Mr. Mooney had this to say:—"The terribly unsettled condition of the foreign market at the present time makes it almost imperative to secure first-hand information regarding conditions as they really are over there. Every one returning from abroad brings a different story of these conditions, but all seem to agree that American producers must act promptly and energetically if these conditions are to be changed materially for the better.

"Its useless for me to tell just what I expect to accomplish on the trip, for any plan of action I may evolve now might have to be radically changed on my arrival. But I intend to secure the best possible market for our Stewart and Chaplin productions, as well as for other productions I shall handle, a market which for class and quality will compare with the market which these productions have secured in this country."



Roy Stewart and Miss Joy in the wedding scene of "Just a Wife," a Selznick picture

Simplex Notes

The Simplex factory during the past week was indeed a very busy place. Aside from the usual scene of bustle and activity attending the building of the famous projector, there were in town the following Simplex distributors: J. George Feinberg of Minneapolis, Bert Weddige and Max Rubin of Detroit, Leo Dwyer of Cincinnati and George Perkins of Canada, each of whom just happened in and while here made the best of their visit both in the way of visiting the local theatres and in becoming acquainted with the future additional Simplex developments.

Another interested visitor was Mr. Edwin A. Keller, late of the Graumann projection staff of Los Angeles who has been selected by Major Grierson to take full charge of the projection in the fifty odd theatres controlled by the Provincial Cinematograph, Ltd., throughout the United Kingdom.

Mr. Keller had booked passage on the S. S. "Cedric" which sustained some damage to her steering apparatus while in mid-stream. The accident necessitated making a new booking on the S. S. "Baltic" which sailed a few days later.

Mr. Keller is a member of Local 150 M. P. O. U. of Los Angeles and has held every office in that union. It might be well to say that the Graumann theatre of Los Angeles has an international reputation for the manner in which the various photoplays are projected and Major Grierson in making his recent cross-country visit while in the United States was greatly impressed with the manner of photoplay reproduction in the Graumann.

Mr. Keller was greatly interested by what he saw at the Simplex factory and spoke very highly of the Simplex Projectors with which he is very familiar, having used that type of machine almost exclusively while in Los Angeles. Mr. Keller together with Mr. Fred Weaver, a fellow-projectionist, has perfected a device for a dissolving-change-over, which he will incorporate in the projection system across the water.

Two of the distributing forces of the Simplex Company spent a very busy week in New York looking over the many new developments at the factory and incidentally picking up a few valuable points on Simplex exploitation.

Mr. Bert Weddige, President of the Michigan Motion Picture Supply Company, Detroit, Mich., and Mr. Max Rubin, his assistant, are the two in question. Mr. Weddige while at the Simplex offices spoke very optimistically of the future Simplex business in his territory and announced his intention of going into larger quarters immediately and also arrange for the issuance of a monthly house organ with which to reach every exhibitor in his territory.

Since the Michigan Motion Picture Supply Company have taken over the distribution of Simplex, the Michigan territory has rapidly become "Simplexized" and much of this success can be attributed to the popular methods employed by "Square-Deal Weddige," as he is familiarly known and his energetic assistant, Rubin.

Activities of the Independents

STATE RIGHTS EXPORT

First Issue of "Illiterate Digest" Ready

Following the announcement of the screening of Will Rogers' Illiterate Digest by the Marion H. Kohn Productions, Joe Brandt, eastern representative of this company, received many inquiries from exhibitors regarding the release of this novelty.

It is understood that the first issue is ready for release and that the second and third are now being filmed. The new Kohn reel had its pre-release showing at the California Theatre in Los Angeles. According to a statement issued by Brandt, "The Illiterate Digest" will be marketed on the state rights plan.

Trade Showing of "Love Without Question"

Reports have been made by the New York Offices for Jans Pictures Inc., that a special trade showing will be given at the Southern Hotel, Baltimore, Md., shortly for their first release of the Olive Tell series "Love Without Question", an adaptation of the book "The Abandoned Room" by C. Wadsworth Camp.

Mr. Jans is said to have made arrangements for this private showing in answer to a popular demand from the exchangemen in Maryland and vicinity, and according to reports the affair will be well attended. Many notables, it is said, will be present as invitations to the city officials and other prominent politicians has been sent and favorable replies received.

Jack Cohn Sees Demand for Short Subjects

The addresses made by prominent speakers at the recent convention of the Motion Picture Exhibitors League of the State of New York in Utica were indicative of a popular demand in the line of short subjects and comedy reels, according to Jack Cohn, producer of Hall Room Boys Comedies, who attended the convention.

"The great demand at this time, from what was gleaned from the convention speeches," said Mr. Cohn, "is for clean, wholesome comedies with a minimum of offensive slapstick and a maximum of genuine humor, portrayed by skilled actors and actresses."

"Lost City" Prints Arrive

Negative and Sample Prints for Final Episodes Ready for Buyers

WORD comes from the Warner Brothers, who are rapidly disposing of the territorial distribution rights of Selig's wild animal serial, "The Lost City," that the negatives and sample prints of the final episodes have arrived from California and are ready for the state right buyers.

After a private screening of the last three episodes, those present were very much enthused, and the consensus of opinion was that the last three episodes were even greater than the first three. Harry Warner, in commenting on the serial, had the following to say, "I believe I can honestly say without fear of contradiction that 'The Lost City' is without question the greatest ever produced and will prove the greatest box-office attraction in serial history. Never before has a serial production offered such thrilling situations and such sensational climaxes at the end of each episode."

"Already reports are coming in from the exchanges who have the various territorial distribution rights that all pre-release booking records have been broken. Many of the largest first-run theatres throughout the country that have never before offered a serial as an attraction have booked 'The Lost City,' and, judging from the record breaking business done at the premier showing at the Orpheum Theatre in Cleveland, where each episode will be shown for seven days, the serial will establish an attendance record for others to try and equal.

"To assist in the exploitation, circus methods have been followed. Every sheet of paper has a wild animal in tense situation on it. In addition to the paper, circus dodgers, banners, cuts, novelties, etc., there is an advance reel of three hundred and fifty feet showing sensational scenes taken from the early episodes, which will surely start the audience talking."

Chaplin Picture Pulls Strong in Chicago

The Mickey Film Corporation of Chicago, owners of "A Burlesque on Carmen," starring Charlie Chaplin for the State of Illinois, has broken all booking records with this Kremer attraction, it is asserted. In several instances Chicago theatres have booked Carmen for the same day and date, and many of the largest downtown theatres will show the Chaplin comedy within the next few weeks.

New Title Is Given To Marie Doro Picture

The executives of the Pioneer have agreed to change the name of the first Marie Doro production from "Midnight Frolics" to "Midnight Gambols," so as not to conflict with the musical revue owned by Flo Ziegfeld, Jr. Contrary to rumors that have been current for the past few days of a wide breach with the Pioneer interests and Mr. Ziegfeld, the matter was amicably settled and friendship exists on both sides.

All details of the plan of exploitation of the "Midnight Gambols" are progressing on schedule time, and it is expected that both the picture itself and all accessories will be ready by April 15th, the date set for its initial release in the New York territory.

Beban Production to Be Ready in a Month

The final cutting, editing and titling of "One Man in a Million," the latest George Beban production, which is to be released under the Sol Lesser banner, is being done at the Haworth studios under the personal supervision of Mr. Beban, who wrote, directed and played the leading role in his most recent photodrama. It is estimated by Mr. Lesser and Mr. Beban that the picture will be ready in thirty days for a road show tour with the author-star director personally accompanying the tour.

George Beban, Jr., a youngster of less than five years, has an appealing role in the picture, while Helen Jerome Eddy plays the leading feminine role.

Edwards Will Continue As "Percy Hallroom"

Jack Cohn in an announcement to the trade this week, puts at rest all rumors and stories to the effect that he and Harry Cohn, producer of Hall Room Boys Comedies, have lost the services of Neely Edwards, formerly of Flanagan and Edwards. The facts in the case are, according to Mr Cohn, that upon the dissolution of the Flanagan and Edward combination, the latter was prevailed upon by the Cohns to accept the feature role in the comedy series because of the popular success he has attained.



Three scenes from the Goldwyn production, "Trimmed With Red," with Madge Kennedy as star



To The Bank

in the Metro Thirty-Six, 1920 Model, is part of the daily routine of the exhibitor of *Fewer* and *Better* Pictures.

If you have too lean a mixture in your booking schedule, or the spark in your feature films is missing fire, or there's carbon in your cash register, try

The Willow Tree
by J. H. Benrimo
Starring **Viola Dana**

The Best of Luck
by Cecil Raleigh and Henry Hamilton
With An All Star Cast

Should A Woman Tell
by Finis Fox
Featuring **Alice Lake**

The Right of Way
by Sir Gilbert Parker
Starring **Bert Lytell**

The Walk-Offs
by Frederic and Fanny Hatton
Starring **May Allison**

Alias Jimmy Valentine
by Paul Armstrong
Starring **Bert Lytell**

Shore Acres
by James A. Herne
Starring **Alice Lake**

Old Lady 31
by Rachel Crothers
Starring **Emma Dunn**

The Very Idea
by William LeBaron
Starring **Taylor Holmes**

and start off on high along Box-Office Record Boulevard.

Metro

Price Issues Indian Reels

One-Reel Dramas Depicting Indian Life to Be Shown at the Broadway

THE fifteen "Indian Dramas," released by C. B. Price Co., Inc., are to be shown at the Broadway theatre, New York, next week, beginning Monday, March 22. Each one of these one-reel dramas will be programmed for fifteen consecutive weeks. It is some time since the Indian drama, so artistically portrayed and historically correct, has been presented on the screen. All the participants in the casts are indigenous, so to speak, to the territories in which the incidents are portrayed. The Indian Princess, Mona Darkfeather, of the Pueblo tribe of Indians, enacts the female lead.

All of these Indian dramas have a peculiar significance at this time, showing the aborigines of this country in their native state, giving a clear and authentic idea of the full meaning of Americanization. They bring before the present generation things about which it has probably read, but has never seen visualized. It impresses upon its mind and presents to the newly arrived comers to this country what the Indian meant in the colonization and growth of the land of the free and the home of the brave. They are the reincarnation of a fast dying race.

The Ritchey Lithograph Company has produced a line of paper for these productions that is the acme of lithographic art that greatly enhances their attractiveness.

"The Broadway presentation is merely a forerunner of similar offerings in the best theatres throughout the country," remarked Mr. Price. "We are now making arrangements for pre-run showings in the leading theatres in all the film centers. These pictures are not a throw-back to those which were familiar to the screen years ago, but have been produced in such a style that they form a welcome part of any program. The direction back of these subjects are faithful in every detail and the stories are so prepared that they offer entertainment of a calibre that would be worthy of many five-reel productions."

New Serial Books Quickly

Benny Leonard in "The Evil Eye" Pleases at First Trade Showing

FOLLOWING the trade showing on Thursday in New York City, of "The Exil Eye" by Roy L. McCardell, the new Hallmark serial starring Benny Leonard, there was a rush to cover on bookings by exhibitors who had put off signing their contracts until they had seen the first three episodes.

At the New York Exchange of Hallmark, Phil. E. Meyer, the branch manager and his salesmen were kept busy by exhibitors who were anxious to get their dates in ahead of their competitors.

"On the face of contracts in hand," said Mr. Meyer, it appears that all previous records for booking a serial will be smashed beyond recognition, not alone for the number of play dates given, but for the prices paid. One contract calls for a three days run at $3,750, which I believe establishes a new record price for all serials in the market.

"The unusual interest in this serial "The Evil Eye," I attribute to the wonderful popularity of the star, Benny Leonard, who stands aces high in the esteem of the American public, not only on account of his wonderful prowess with his fist, but on account of his clean record, both in and out of the prize ring.

"Another reason attributed to this demand for booking "The Evil Eye" is that the story by Roy L. McCardell parallels the accounts of the notorious gang that has startled the entire world by their sensational and daring operations in the great Wall street bond theft plots, which makes "The Evil Eye" not only a "thriller" of the first water, but probably the most timely and absorbing story ever told in picture form."

Tracy Pictures Disposed Of

Inter-Ocean To Handle World's Rights for Gibraltar Pictures

A CONTRACT has been signed between Gibraltar Pictures and the Inter-Ocean Film Corporation conveying the world's right to all Louis Tracy productions exclusive of the United States and Canada to that organization.

Louis Tracy Productions, Inc., is the most recently incorporated of the Gibraltar Pictures units, four of which are now in active operation. At least two more are shortly to be launched, and announcements covering these will probably be made within the next thirty days, after Mr. Beck's return from Los Angeles.

The production rights of Gibraltar Pictures include Mr. Tracy's most famous works, among these being, aside from "The Silent Barrier," "The Bartlett Mystery," "The Terms of Surrender," "His Unknown Wife," "The Stowaway," "Diana of the Moorland," "Cynthia's Chauffeur," "The Wheel of Fortune," "The Red Year," "Flower of the Gorse," "The Revelers," "The Postmasters Daughter," "The Message," "The Captain of the Kansas," and "Carl Krier."

"The Silent Barrier" company has already been at work for more than four weeks.



Lucille Rubey, who will be featured in a series of two-reel comedies by the National Film Corporation of America

Post and Lucille Ruby to Appear in Farce

National announces a new series of two-reel farces featuring "Buddy" Post and Lucille Rubey, on which production has already started. "Buddy" Post has had many years experience before the camera, having taken part in many well-known photoplays. His latest work was in Sessue Hayakawa's productions, "The Courageous Coward" and "The Beggar Prince," in which he played prominent roles.

Lucille Rubey has appeared in many Paramount productions and has been the film-mate of Neal Burns in his three late Capitol comedies.

Fowler Starts Out For Virginia Location

Roger W. Fowler, of Fowler Films, and his staff have gone to Fentress, Virginia, heretofore undiscovered as a movie "location", to stage a rural screen comedy entitled "Unscrambling Egbert," in the rustic environment.

Murray Leinster, a short story writer known to readers of "Smart Set", "Snappy Stories", "Live Stories" and other popular magazines, is the author of "Unscrambling Egbert."

Irma Harrison Starred in Moonshine Story

Irma Harrison, who was last seen as leading woman for Gareth Hughes in "The Red Viper" and opposite Johnny Dooley in the first of the series of Dooley comedies, returned this week from Georgia, where she finished the exterior scenes for the starring role of the Buffalo Film Company's third special independent production, "The Daughter of Devil Dan," a story of the Moonshine country. Miss Harrison is supported by Kempton Greene in the leading role.

"Petticoats and Pants" Stars Bobby Vernon

"Petticoats and Pants," the newest of the Christie special comedies in two reels, and the twelfth of a series which were started a year ago, presents Bobby Vernon in the featured role. The scenes present the Christie Film Follies girls in a lavishly equipped cabaret. Helen Darling is the leader of the chorus, playing the principal feminine role in the comedy. The picture was made under the direction of Bill Beaudine.

Whitechapel Types Are Imported for Film

The United States Photoplay Corporation announces that it has contracted to bring several costers to this country to appear in the Whitechapel scenes in "Determination." It was only through the influence of Captain Stroll with the Federal Government that it was possible to bring these types to America.

The corporation is now looking for a site along the Palisades on which a studio could be erected. Four companies will be put to work in the proposed studio. The company will take possession of the E. K. Lincoln studio on June 1.

Dresner Gets House Peters Feature

The Exhibitors Film Exchange, of Washington, D. C., last week closed negotiations for "Silk Husbands and Calico Wives" for the Maryland, Delaware, Virginia and District of Columbia territory. A. Dresner, manager of the exchange, was in town to close the deal and he is also reported to have gathered in several other big pictures for his territory while in the Times Square neighborhood.

Chicago Rialto Books Hank Mann Comedie

The new Rialto, in Chicago, is the latest first-run house to lend a hand in the success of Hank Mann Comedies, distributed by the Arrow Film Corporation. Dr. W. E. Shallenberger, president of Arrow, announced that bookings of this series by the Rialto followed the successful showing of "The Blacksmith" at the Capitol, New York, which was arranged by Henry Huber, of the Seaboard Film Exchange, and five solid weeks in first-run downtown houses in Boston.

Ethel Gillette Added to Scenario Staff

Miss Ethel Gillette, a well known writer of scenarios and continuity for the screen, has been added to the staff of the Louis B. Mayer forces in Los Angeles and is now engaged in writing continuity for Anita Stewart and Mildred Harris Chaplin.



Some of the wearers of the feminine garment in the Christie two-reeler, "Petticoats and Pants"

Kremer Has New Vehicle

Acquires "Skinner's Dress Suit" for the United States and Canada

VICTOR KREMER FILM FEATURES, INC., at present distributing five Essanay-Chaplin comedies on the state right market, has secured the rights to "Skinner's Dress Suit," starring Bryant Washburn, for the United States and Canada. The Washburn production was one of the most popular in which the present Famous Players-Lasky star ever appeared.

Victor Kremer Film Features, Inc., will offer "Skinner's Dress Suit" to state right buyers in brand new and up-to-date form. The titles have been completely revised and artistic decorations added in the form of backgrounds.

A comprehensive array of advertising material is now being prepared which includes an assortment of lithographs, 8 x 10, 11 x 14 and 22 x 28 lobby display, three styles of slides, heralds printed in two colors, and elaboate press sheet, and a distinct novelty in the form of a cut-out. This cut-out consists of a dress suit carrying on the shirt-front the title together with a description of the play.

A novel advertising campaign will be carried on in the *Moving Picture World*, MOTION PICTURE NEWS, *Exhibitors Herald* and *Exhibitors Trade Review* for "Skinner's Dress Suit" for the interest of state right buyer and exhibitor.

"Skinner's Dress Suit" is but the first of a series of productions, starring famous players, which will be exploited by Victor Kremer Film Features, Inc. The local Kremer exchange, New York Independent Masterfilm, Inc., has already received many inquiries from exhibitors in New York and New Jersey requesting bookings on "Skinner's Dress Suit" in its new form, it is stated

Joseph LaRose Joins Chester Forces

Joseph LaRose, formerly production manager for the Rialto and Rivoli theatres, has arrived in Los Angeles and taken up his new duties as assistant to C. L. Chester, president of C. L. Chester Productions, Inc. Mr. LaRose, will devote the greater portion of his time to assisting Mr. Chester in the creation of Chester Comedies, but will also assist with Chester-Outing Scenics and Chester Scenics. All this product will hereafter be controlled by Educational Films Corporation, it is stated.

Before leaving New York to take up his new duties arrangements were made with Mr. LaRose by the exploitation department of Educational Films to give unusual cooperation in supplying advance information about these pictures with special reference to the unusual angles that will appeal to the box office. His long experience in presenting such pictures will enable him to make suggestions that occur to him during the production period and the exhibitors will have the benefit of this.

Attention Given Film Pleases Garrson

Murray W. Garrson, who has released on the state right market "A Dream of Fair Women," a picture based on Tennyson's poem of the same title, is very much pleased by the attention that his release has aroused among members of the trade and the general public. He feels that not the least commendable feature of his picture is the fact that it introduces to the screen new faces in the persons of the successful contestants in the recent Fame and Fortune Contest. In this connection, Mr. Garrson says:

"The public will respond to it quite heartily as the exhibitors. Nothing is quite so welcome or even appealing as new faces and new personalities. This picture presents four of the most beautiful, most talented, most charming young women in the United States. Their entrance on the screen will bring fresh vigor to films."

Christie Film Extends Hollywood Property

Having outgrown the city block at Sunset and Gower streets which Al Christie started as the first motion picture studio in Hollywood, the Christie Film Company has branched out and is acquiring property in the neighborhood.

The first acquisition is three acres on Selma avenue, on which a big new stage is being built and also a street scene for a new special production which will introduce Chic Sale as a star under the Robertson-Cole banner.

Christie's frontage on Sunset boulevard is now built up solid with the completion of carpenter shops two hundred feet long, where machinery has been installed and operations are going forward.

New Gaiety Comedies Now in Exchanges

New Gaiety Comedies include releases, featuring two teams of well known comedians. In the comedy "Twin Bedlam," Billy Bletcher and Vera Reynolds are featured; the story is by Jack Jayne.

"Why Cooks Go Cuckoo" is the title of another Gayety Comedy presenting George Ovey with Lillian Biron. The story is by Keene Thompson. "Dry and Thirsty" presents Billy Bletcher and Vera Reynolds again.

"Good Morning Nurse" presents George Ovey under the influence of nurses, with Lillian Biron playing the chief feminine disturber. "Parked in the Park," one of the new Gayety one-reelers, presents Billy Bletcher and Vera Reynolds again. This story was written by Bletcher himself.

All of the comedies which are now in the hands of the exchanges, were directed by Craig Hutchinson and James Clemens

SIMPLE SOULS



To The Bank

in the Metro Thirty-Six, 1920 Model, is part of the daily routine of the exhibitor of *Fewer* and *Better* Pictures.

If you have too lean a mixture in your booking schedule, or the spark in your feature films is missing fire, or there's carbon in your cash register, try

The Willow Tree
by J. H. Benrimo
Starring **Viola Dana**

The Best of Luck
by Cecil Raleigh and Henry Hamilton
With An All Star Cast

Should A Woman Tell
by Finis Fox
Featuring **Alice Lake**

The Right of Way
by Sir Gilbert Parker
Starring **Bert Lytell**

The Walk-Offs
by Frederic and Fanny Hatton
Starring **May Allison**

Alias Jimmy Valentine
by Paul Armstrong
Starring **Bert Lytell**

Shore Acres
by James A. Herne
Starring **Alice Lake**

Old Lady 31
by Rachel Crothers
Starring **Emma Dunn**

The Very Idea
by William LeBaron
Starring **Taylor Holmes**

and start off on high along Box-Office Record Boulevard.

Metro

Uphold Independent Field

New State Right Sponsor Asserts Red Tape Is Reduced to Minimum

ANOTHER ardent believer in the future of the independent market arrived in New York last week in the person of D. W. Townsend, general sales manager for the Art-O-Graph Film Company of Denver, whose two latest feature productions, "Wolves of the Street" and "The Desert Scorpion," are being distributed by the Arrow Film Corporation.

While in New York Mr. Townsend paused long enough to relate some of the reasons which prompt his belief in the independent field.

"There is no other way to get to the exhibitor fairly and squarely and with a minimum of intricate detail and expense, than through the independent exchange plan," declared Mr. Townsend. "Art-O-Graph will produce at least six pictures this year, and it will possibly be eight. All of these will be of the same high grade of workmanship and artistry that has characterized our other subjects, and all of them will be released to the independent field."

Dr. Shallenberger of Arrow Film announced that territorial rights for both "Wolves of the Street" and "The Desert Scorpion" were selling rapidly, and that a large share of the country had already been disposed of, although only a few days have elapsed since first announcement of the two features. The former is a story of Wall Street and the open spaces of Colorado.

"The Desert Scorpion" was written by L. V. Jefferson, of San Francisco, and like "Wolves of the Night," was directed by Otis B. Thayer, who in spite of the enormous amount of work involved in these two subjects, has started upon a new production for Art-O-Graph, "Finders, Keepers," from the magazine story by Robert Ames Bennett.

Plans to Exploit "Torchy"

Producer Announces Separate Department to Advertise Comedies

"WE will have our own exploitation department to assist exhibitors in putting these comedies across and advertising them to the public," announces Charlie Burr, producer of the "Torchy comedies.

"As no expense is being spared in making these comedies clean and high class in every respect, likewise we will spare no expense to have them properly exploited after they have been sold to the distributor. We believe that the exploitation angles planned for the 'Torchy' series will overshadow anything which has ever been done before for short subjects."

As soon as distribution details are completed a photoplay edition of the first book will be off the press. This book will be profusely illustrated with scenes from the film. As rapidly as each of the pictures is completed another of the "Torchy" books will be issued with the photoplay illustrations, announces Mr. Burr.

Already there are seven volumes of these stories in print, and the stories themselves have been appearing for eleven years in the best known newspapers throughout the country. At the present time the current stories are appearing alternate weeks in 23 newspapers in the United States and Canada. The News Syndicate handling Sewell Ford's stories will increase the number to 100 or more newspapers to coincide with the release date of the comedies.

Master Films, Inc., will have its own exploitation department and already this branch is being organized. The publicity and cooperation work will be handled in such a way so that these comedies may be real drawing cards, wherever they are shown.



A scene from "The Dinner Hour," a Rolin comedy

"Democracy," Ten Reel Feature, Complete

"Democracy" or "The Vision Restored," a ten-reel screen drama with a punch and a purpose, has been completed, under the direction of William Nigh, at the Thomas A. Edison studio in New York City, according to the announcement of Lee Francis Lybarger, president of the Democracy Photo-Play Company. This fulfills the original plans of the organization as announced in December, 1918.

"Democracy" was conceived by Mr. Lybarger, who retired as president of the International Lyceum and Chautauqua Association of America to produce this drama.

Jans Feature Opens At New York Strand

Herman Jans' first independent production, "Love Without Question," in which Olive Tell is to be seen in the star role, will be given its first public showing at the Strand Theatre, New York, on Wednesday morning, March 24th.



Gertrude Astor

Burston Has New Method of Naming Serial

A prize competition opened to filmers of all kinds as well as the lay public started by Louis Burston to attract a fitting title for the producer's new Francis Ford serial, was last week abruptly closed by the United States Postal authorities. Burston did not know that prize contests with cash or other awards cannot legally be circulated through the mail.

The producer now offers to buy from contributors at the highest space rates paid to the best paid authors any acceptable suggestions sent in.

Flower Is Art Director For Park-Whiteside

A. Bela Viragh-Flower is the art director who is responsible for the interiors prominently in evidence in "Empty Arms" and "The Scarlet Dragon," both of which features were written by Willard King Bradley and directed by Frank Reicher.

Before joining Lester Park and Edward Whiteside, Flower was employed in a similar capacity by Clara Kimball Young, for whom he conceived many magnificent interiors. His work in "The Marionettes" will be remembered for many a day.

Gordon Circuit Books Hank Mann Comics

Hank Mann Comedies have been booked by the entire Gordon Circuit in New England, according to Dr. W. E. Shallenberger, president of the Arrow Film Corporation, which is distributing this brand. The Gordon Circuit is composed of some of the most prominent houses in the New England territory, and the Hank Mann Comedies will play them in one-week stand only.

W. G. Underwood Books Arrow Releases

W. G. Underwood, of the Specialty Film Company, Dallas, Tex., was a visitor in New York the last week. While here he bought the rights for his territory for the Hank Mann Comedies and for "The Chamber Mystery," a feature production being distributed to the independent market by the Arrow Film Corporation

Contents of Current News Reels

Fox News No. 43: Artistic "shot" of U. S. battleship at sunset off the Barbadoes; experiments with bombs by the Army Chemical Warfare Service at New Orleans; arrival at the Battery, New York, of the new police boat Nahant, sold to the New York police department by the navy for one dollar in recognition of the department's harbor services; Secretary of War Baker presents the national colors to the New York Girl Scouts; latest styles in bathing suits on the Pacific Coast; views of "hydroauto;" the Philadelphia American League Baseball Club at Lake Charles, La., with "close-up" of Connie Mack.

Gaumont News No. 3: Auto drivers fly at lightning speed in California auto races; Clemenceau sails for Egypt on a much-needed vacation; portraits of prominent people are typewritten by artistic stenographers at rapid speed; pomp and splendor attends inauguration of France's new president; Lake Union, Washington harbor, shows large number of wooden ships built for war service; terrific wind does great damage throughout New England; enormous lettuce crop in the Imperial Valley, Mexico; sailors of the Atlantic fleet take in sights of Panama City; Paris again seen in all its pre-war gayety; crew candidates turn out for practice at Washington University.

Hearst News No. 9: General Pershing inspects the big guns at Watertown, Mass., and later visits Camp Devens with Governor Coolidge; Carranza troops on dress parade at Mexican capital; U. S. Air Service patrolling the border; railroads being returned to private owners; "in the public eye;" Major R. W. Schroeder, who established an aeroplane altitude record of 36,020 feet; and "Indoor Sports" by Tad.

International News No. 9: Prince of Wales inspects the Cadet Corps at Eton, England; some "shots" of baseball stars in action in the spring training grounds of the South; Governor Edwards signs Jersey "Wet" bill; Peggy Marsh, the actress, with her fifty million dollar baby, Tony Fields; big fire in the Loop, Chicago; Historic Moro Castle attracts American visitors at Havana, Cuba.

Kinograms No. 19A: Pinehurst, N. C., society turns out to watch thoroughbreds work out on track; the S. S. Moccasin sinks while tied up in Brooklyn pier; golf season starts at Pinehurst, N. C.; oil gusher in California does considerable damage; both swimming and skating are enjoyed in carnival at Banff, Canada; Prince of Wales visits Eton College; Sir Robert Borden, premier of Canada, visits in United States; Chemical Warfare Service does stunts in recruiting drive at New Orleans; society takes possession of playgrounds at St. Moritz, Switzerland; prohibition forces vineyard workers in California to do truck farming; newlyweds build sod house in New Hampshire and begin simple life; ice-covered trawlers return to Boston with their catch of fish.

Pathe News No. 19: Sailors of the U. S. S. Pittsburgh inspect famous ruins and relics of by-gone days in Greece; ex-German liner sinks at pier, while the S. S. Moccasin, with its sea-cocks mysteriously opened, overturns at its moorings; "shots" of passing events and prominent personages in Great Britain; ladies in demand as coal-shovelers at Bridgetown, Barbadoes; political figures in the limelight both of the U. S. and Great Britain; turf season in full swing at Oriental Park, Cuba; residences, past and present of the ex-Kaiser; skiing and dog-races at Negaunee, Mich., during the winter carnival; submarine boats maneuvre in conjunction with Atlantic fleet; smoke screen bombs demonstrated by U. S. Chemical Warfare Service; military training and "indoor" athletics for colleges, at Ithaca; honeymooners fool Mr. Landlord Profiteer by building sod house in forest at Walpole, N. H.

Universal Current Events No. 9: First "shots" of Mohammed VI, the sultan of Turkey, meets Major Arnold of the American Near East Relief Commission; the 5th Cavalry on the border answering a riot call; an aeroplane flying over St. Moritz, Switzerland; making seamen for the Merchant Marine at the Virgin Islands; Uncle Sam's Jackies enjoying a day off in the British West Indies.

Fox News No 40:—Damage wrought on property in Chicago district by explosion of 500 pounds of dynamite; disabled liner, St. Paul, back in port in Halifax; U. S. submarine, the S-15, is launched at Bridgeport, Conn.; steamship Baccarat takes to the water at Cleveland; scenes of the Chicago express strike; baby lambs gambol on the White House lawn; right and wrong ways of dressing as demonstrated by Barnard girls; train being dug-out at Sammonsville, N. Y.; with the Atlantic Fleet at Panama; court scenes of trial of Grover C. Bergdoll, being tried on Governor's Island on charge of being a draft evader.

Gaumont News No. 4:—Models of 14-inch railroad guns presented to Secretary Daniels at Washington; scenes from Havana, Cuba, to which American tourists are "strangely" flocking in great numbers; departure from Petaluma, Cal., to New York of fifteen freight cars carrying millions of eggs; treatment of tubercular children at Mattapan, Mass.; some border devices to enforce prohibition laws against smugglers; arrival in New York harbor of Mauretania with many prominent business men aboard; crab fishing in Puget Sound; regal ceremonies at the opening of Parliament in London; Santa Cruz arrives at San Francisco, a veritable Noah's Ark by reason of its varied array of animal passengers; women are instructed how to select the least expensive cuts of meat in regular classes at Washington, D. C.

Hearst News No. 10:—Auto classic opens at Los Angeles, "Jimmy" Murphy, an unknown, winning the first prize of $10,000; the U. S. cavalry in practice down on the border; Japanese girls arriving at San Francisco to marry men they have never seen; massacres renewed as Turks face expulsion; and hundreds of underfed youngsters are sent to Norway where good food is plentiful. "Indoor Sports" by Tad concludes this reel.

International News No 10 Grand Duchess of Luxemburg is greeted by ex President Poincare at Phonville, France, Madame Spinelly, Parisienne actress reported to have the most shapely limbs in Paris, who is here to perform at Ziegfeld's Follies; the U. S. fleet at Panama, and German troops on guard against new uprisings in Berlin

Kinograms Reel No. 21B Atlantic fleet greeted in Colon harbor by President Porras of Panama; bison herd in safe retreat in San Francisco Park; a Kaiser manikin, invented by Londoner, moves as the light shines on it; John D. Rockefeller poses at Ormond Beach, Fla.; Chicago National League team in spring practice at Pasadena; New Orleans hospital to administer to crippled dollies; open air festival at Mills College, Oakland; California Hindu colony raises great crop of celery; ordnance department stages its own "fashion show. White House visitors under heavy camera barrage; Buzzard's Bay canal open for traffic as coal shortage threatens New England.

Pathe News No. 21:—Harvard baseball team "warms up" at Cambridge, Mass.; views of railroad strike in Rome, Italy; some personages in the limelight; Dutch care for starving waifs from Austria; everybody's going to Havana, and aero-cameraman gets some views from above of the "wet haven;" S. S. Bohemia strikes "Blind Sisters;" ledges oil Sambro, Canada, and disastrous effects ensue; ice jams render traffic hazardous on the Susquehanna; with the Atlantic Fleet; fashion in onslaught against H. C. L. and New York "shots" go to prove it.

Universal Current Events No. 10.—Prince of Wales reviews fire fighters of London and presents medals; merchant marine recruits being put through some practical ship exercises; Lieuts. Short and Elliott perform some hazardous stunts in their airplanes; the Giants in training at San Antonio, Texas, with close ups of John McGraw, Giant manager, and Benny Kauff

Educational Series to Be Ready by Summer

Four complete series of Appleton-Universal text-films will be ready for schools and colleges of the United States before summer, according to an announcement made today by Harry Levey, general manager of the Universal's Educational Department. Mr. Levey was able to make this statement, he said, by reason of the rapid advancement of the work of Don Carlos Ellis, director of text-film production, formerly film chief of the U. S. Department of Agriculture, who has been concentrating his efforts on Zoology, Commercial Geography, Hygiene and History.

These text-films will be based on the text books on these subjects published by D. Appleton & Company, and will be edited by the authors whose names will appear on the films.



Kohn Will Do Exploitation

Will Assist State Rights Buyers in Advertising Short Subjects

STATE rights buyers handling short features produced by the Marion H. Kohn Productions will receive unlimited help in selling, distributing and exploiting the one and two-reel shorts subjects produced by that concern. This is the promise that Marion H. Kohn of 90 Golden Gate avenue, San Francisco, Cal., makes to prospective purchasers of available territory. The Kohn productions are being made by the National Film Corporation of America of Hollywood, Cal. Joe Brandt is the authorized eastern representative.

"I propose to go the limit with the state rights buyer with these productions," declares Mr. Kohn "I'm a state rights man myself and I know that the short subject release needs just as much care in production and exploitation as the biggest feature ever produced. My stars, Grace Cunard, Polly Moran and 'Smiling Bill' Jones are already known very well to the public, but I want, first of all, to make the state rights buyer my friend by cooperating with him fully in all his many problems. Then we will go after the exhibitor. He is a hard man to please—that's why he's a successful showman—but I know that the Marion H. Kohn shorts objects will please him and his patrons. With every contract we make we pledge the state right buyer the best press-notices, the finest of paper, exploitation hints that are new and novel and consistent advertising in the various trade papers, aimed directly at the exhibitors."

The Marion H. Kohn Productions have already disposed of considerable territory, states Mr. Kohn

Outlook Called Good for Aywon Film

L. Laurence Barent, manager of the Aywon Film Corporation, reports that within the past two months business has increased threefold and the outlook for the spring is very bright both in New York and New Jersey. He says:

"Our new feature 'The House Without Children' has been booked solid far beyond the expectations of our organization. The next release, Lucy Cotton, in 'Blind Love,' is booked in the Loew and Syd Cohen and David Picker Theatres, and is being daily booked in all the first-run local houses."

Eugene Sue Story to Be Picturized

"The Mysteries Of Paris," Eugene Sue's story of life in the underworld of Paris, will be adapted for the screen by Stanley J. Worris, according to a report issued by the Hub Cinematograph Company of Boston, the concern now starting on the picture at its studio in Winthrop, Mass. It will run to eight reels and will be two months in the making, according to Ed. Cornell, under whose supervision it is being made.



Louis Goldstein, formerly with Inter-Ocean, who has sailed for South America to remain four years

"Tarzan" Pictures in Private Showing

"The Return of Tarzan," latest of the Edgar Rice Burroughs' stories to reach the screen, was given a private showing early this week. Numa Pictures Corporation is its sponsor. The trade-showing is scheduled for within a few days.

The present Tarzan story is now announced as the first of what will most likely be several Edgar Rice Burroughs' production on the screen. With the ending of this latest one, Tarzan and his sweetheart are left, reunited, in the heart of the jungle. The next story promises to bring them, in story-travel, back to civilization.

Commonwealth Acquires "Why Women Sin"

Sam Zierler, president of the Commonwealth Film Corporation, and who has the Equity franchise for the New York territory, concluded a deal the early part of this week with Mr. Thomas de Vassey, secretary of the Wistaria Productions, Inc., and Mr. Jacques Kopfstein, the sales manager, whereby he secures the exclusive exhibitor's rights for New York State and Northern New Jersey of "Why Women Sin."

"Jiggs" Comedies Are Heavily Booked

Backed by a newspaper campaign of national scope and by the long standing popularity of the "Bringing Up Father" comic strip, which appears in more than four hundred newspapers in the United States, the new International comedies based on the famous comics of McManus are destined for immediate success, according to early reports to the Pathe Exchange. Many important bookings have been recorded for the first comedy which will be released on April 4th. "Jiggs in Society" is the title.



Scene from the Paramount-Al. St. John comedy, "Cleaning Up," presented by Warren Brothers



Polly Moran, in her first Marion H. Kohn comedy, "The Ragged Road to Happiness"

Inter-Ocean Begins Drive

Will Show Producer Importance of a Specialized Export House

THE first important step in the development of Inter-Ocean Film Corporation's plans for educating the American motion picture producer in general and the independent producer in particular to the value of placing their productions in the hands of a reputable export house specializing in the distribution of American films in foreign territories, got underway this week in the first of a series of advertisements which are to be carried in American trade journals throughout the coming year.

This is the line with its policy recently made public through the trade press, of inaugurating an extensive and far-reaching advertising and publicity campaign in behalf of the American motion picture export company, and to emphasize the advantages to be derived from the producer's association with such an organization. It is wholly apart from Inter-Ocean Film Corporation's regular advertising and publicity campaign which is now being conducted in the various foreign trade mediums.

This is declared to be the first time in the history of the motion picture industry that a large American film exporting concern has attempted such a campaign in the American trade press. That it will be instrumental in producing the desired results both to the American producer and to the Inter-Ocean Film Corporation is a conclusion which Inter-Ocean officials have no hesitancy in affirming.

The campaign will be conducted by A. L. Feinman, who will also continue in charge of advertising and publicity in foreign trade mediums.

Smith Likes Film Making

New Metro Author Explains How He Evolved Into a Playwright

WINCHELL SMITH, who recently joined Metro's staff of authors at its studios in Hollywood, and who is now personally supervising the picturization of "The New Henrietta," the comedy which he and Victor Mapes adapted from a play by Bronson Howard, is well pleased with life at the studio.

Mr. Smith was first an actor and then a producer. He never had any newspaper experience and states that he sometimes "feels that the less a man knows about the mehanics of literary work, the better he is equipped for dramatic writing. A man who writes phrases as people speak them, and not as the copy books construct them, he is the man who gets the best dialogue."

Mr. Smith states that it was merely by accident that he obtained a chance to write a play. "The man who was to dramatize a story which I was to produce backed out at the last minute," he said.

Lesser Company Seeks Deep Water Locale

In order to obtain the necessary deep water scenes for her forthcoming production, Annette Kellerman and her entire company have gone to San Francisco on a two weeks' location trip. Two special cars were necessary to transport the aggregation of picture players from Los Angeles to San Francisco. H. P. Caulfield, production manager for Sol Lesser, headed the expedition.

More than $250,000 is being spent on this new Kellerman production. For the interiors many of the most elaborate sets ever conceived at the Brunton studio were built, while hundreds of players were used for the water scenes.

Kohn Enthusiastic Over Short Subject Films

One of the most enthusiastic producers on the West Coast is Marion H. Kohn, head of the short-subject concern bearing his name. The three Kohn releases, which are made at the studios of the National Film Corporation of America in Hollywood, Cal., are the first three links, declares Mr. Kohn, of a "mighty chain" of short-subject releases which, if market conditions remain normal, will be lengthened from time to time.

Commonwealth Film to Handle Jans Picture

Announcement is made by President Sam Zierler of the Commonwealth Film Corporation, that they have secured the rights for the state of New York from Jans Pictures, Inc., for the initial release of the Olive Tell series, "Love Without Question," adapted from the book, "The Abandoned Room," by C. Wadsworth Camp and produced by B. A. Rolfe.

"The Mystery of 13" Is Still Selling

Producer Burston, of Burston Films, Inc., announces that the serial thriller "The Mystery of '13'" is still going strong. Among the sales of states right territory for the week is that of Louisiana and Missouri to the Pearce Film Company of New Orleans. This leaves very little territory in the United States still unsold.

Another Durning Picture Is Announced

Exhibitors and public were informed this week that Bernard Durning, who appeared in "When Bearcat Went Dry," and more recently in "The Gift Supreme", distributed by Republic Distributing Corporation, is shortly to appear in a new feature called "The Sowing of Alderson Cree." Pauline Stark will be his leading woman.

SIMPLE SOULS

Breezy Items from Many Cities

GET THE HOME NEWS

CLEVELAND

"Overland Red," Harry Carey's latest Universal release opened at the Standard theatre on Sunday, March 7, to bigger business than did "Blind Husbands," thus creating a new record mark in the history of the house. The same condition has existed all week. The picture has played to more business than any other picture since it came under the personal management of Tom Carroll.

E. A. McAuliffe, one of Ohio's well known film men, has recently allied himself with R. C. Buttolph as assistant manager for the New York Masterpiece Distributors, Inc., with local offices at 412 Belmont Building. Mr. McAuliffe at one time managed the Cleveland Fox exchange.

Next week will be moving week for the Select exchange. By request of the owner, who holds all motion picture tenents in contempt, Select is moving over to the Belmont building and will share office space with the Republic Distributing Corporation.

Billy Exton, who has been at the head of Supreme Photoplays Productions, handling "Mickey" in Ohio, closes his Cleveland office March 15, to become press agent for the John Robinson Circus.

"On With the Dance" is the first photoplay to enjoy the distinction of a four weeks' run in a Cleveland motion picture theatre. "On With the Dance" opened at Loew's Euclid theatre February 15 for two weeks. Public demand for seats was so great that "The Copperhead," the following attraction, was pushed off for another week to retain "On With the Dance." And now comes the announcement that the Mae Murray picture will be kept for the fourth consecutive week, thus making a new record for Cleveland and for the Euclid.

"The Lost City" is upsetting all of the oldest motion picture policies, according to Maurice Lebensburger, manager of the Standard Film Service, through which the serial is released in Ohio, Michigan and Kentucky. It is being booked at all of the high class first-run houses all through the territory. And first-run houses have always shied at serials previously. Among those who have been won over to the serial and have booked "The Lost City" are the Park, Youngstown; Opera House, Warren; Majestic, Ashtabula; Grand, Bucyrus; New Boulevard, Cincinnati; New Rialto, Akron; Orpheum, Cleveland—all first-run houses. And all of them report tremendous success.

"Harold Lloyd is the biggest drawing card we have ever had," said George Rider, manager of the Strand and Orpheum theatres, Cleveland. "He goes so strong with the patrons of both of our houses that we have taken to featuring him equally with our feature photoplay."

R. W. White, contract manager for the Fox Film Corporation, paid local Manager William Shapiro a visit of several days this week, getting local viewpoints preparatory to the annual Fox drive.

M. J. Mintz, in charge of the serials to be released through the Republic Distributing Corporation, was in the city this week arranging with local Manager C. E. Thompson about the initial exploitation of "Whirlwind," the first serial to be released under the Republic banner.

With the closing of contracts this week with the Diamond theatre, Toledo; Lodi theatre, Lodi, and the See-It theatre, Ashtabula Harbor, the United Picture Theatres of America has passed the 100 per cent representation in the Northern Ohio district, according to local Manager Dave Klein. "Every town in our territory has at least one franchise holder in our company," Mr. Klein said, "running all the way from two to seven days."

The New York Masterpiece Distributors, Inc., with R. C. Buttolph as local manager, have opened up a Cleveland office for the distribution of fifty-two "Brady-Made" feature productions, culled from a list of 350 pictures released by William A. Brady during the past four years. With all new prints of these pictures, a full supply of paper and accessories, Mr. Buttolph has already bearded the Ohio exhibitors, and reports a lot of signed contracts.

The first six features to be released through the New York Masterpiece Distributors, Inc., are "The Trap," featuring Alice Brady and Frank Mayo; "The Man of the Hour," with Robert Warwick; "Souls Adrift," co-starring Ethel Clayton and Milton Sills; "Maternity," another Alice Brady picture; "Friday the Thirteenth," with Robert Warwick, and "The Hidden Scar," with an all-star cast, including Ethel Clayton, Holbrook Blinn, Irving Cummings, Montagu Love and Maude Evans.

Temporary offices of the New York Masterpiece Distributors, Inc., are at 412 Belmont building.

With the announcement this week that the Citizens Saving and Trust Company and the Union National Bank would not enter their joint building project at the corner of Euclid and East Ninth streets, Cleveland, while building material remains so costly, comes the further announcement that Loew's Euclid theatre, which is located on a part of the property that is to be utilized by the new bank structure, will not be torn down next July, as was expected.

Loew's Euclid theatre lease expires next July. If the bank had proceeded along the lines originally scheduled the Euclid theatre would have ceased to exist by the middle of next summer. Now that the banks are postponing their building project, the Euclid will continue to stand and do business at its present location until they do start building, which is a matter of at least another year.

Sam Morris, who came out of Cleveland several months since to become one of the leading factors in the Selznick Pictures Corporation, was in town for a day last week, and oh! what a reception he got. Everybody in the film business made it his special duty to shake Morris by the hand and tell what's happened in the old place since he went to the Big City to live. It wasn't a business trip. Just a stop over from Detroit.

OKLAHOMA CITY

Peter and John Sinopoule, owners of the Overholser theatre, announce that their house is to be torn down and replaced by a new structure, the estimated cost of which is to be $250,000. Work will start on the new building about April 15, and it is anticipated that the structure will be completed in time to open at the beginning of the fall season. The proposed theatre will be of modern construction and equipment and will have a seating capacity of 2,100.

In the sweeping investigations now being conducted by the Welfare Board of Oklahoma City a thorough probe of the picture theatres in their relation to the boys and girls of the city is to be undertaken. A prohibition of juvenile attendance at the "movies" during school hours is to be recommended. The theatre owners and managers stand ready to enlist their aid in promoting the investigation.

Erie Middleton, former motion picture operator at the Empress theatre in Oklahoma City, has become associated with the local Pathe Exchange. Manager Pickerel of the Pathe exchange is now in New York for business conferences.

The Emergency Film Service of Dallas, Texas, has been incorporated with a capital stock of $25,000. The incorporators are H. A. Rogers, J. G. Tomlin and V. O. Travers, all of Dallas.

Managers, operators and ticket sellers of two moving picture shows at Ponca City, Okla., were arrested Monday on a charge of violating the Sunday closing law. It is charged that these shows remained open, both on Sunday, February 15, and on Sunday, February 22. The theatre people will fight the charges against them in the higher courts. Defendants in the case are B. C. Wieck and J. C. Murray, and Floy Stevens and Arthur Erwin, operators.

All of the theatres and moving picture houses at Fort Worth, Texas, remained closed February 29, although all other places of business were opened as usual. The theatres are preparing to open again next Sunday, and will continue to open on Sunday until absolutely prohibited by the higher courts after test cases have been tried on their merits.

DETROIT

Harry A. Ross, Detroit manager for Famous Players-Lasky, has left for New York to take the position of assistant sales manager for the same corporation. He is succeeded locally by Charles W. Perry, who has been assistant manager of the local office. Mr. Ross has been associated with the motion picture industry for eleven years, all of which have been with Mutual and Paramount. He left the managership of the Mutual exchange in Cleveland to come to Detroit.

One of the newest of publicity stunts is the giving of free motion picture performances in the store of the J. L. Hudson company, one of the city's big department stores, every Saturday morning. Harry Guest, of the local exchange, promoted the plan and is presenting advance showings of releases.

Three gunmen visited the Miles theatre last Monday noon, knocked down the bookkeeper in the office on the second floor and made their escape with $5,100, comprising the Saturday and Sunday receipts.

Louis K. Sidney of St. Louis has succeeded Sol Lawrence as manager of the Washington theatre. Mr. Lawrence is going to the New Terminal theatre in Newark for the Fox organization.

Henry S. Koppin says he will start actual building in June on the Catherine, a 2,000-seat house at Antoine and Catherine streets.

It is announced that Arthur S. Hyman has no further interest in Arthur S. Hyman Attractions, Inc., a Michigan states right exchange. C. O. Brokaw is in charge of the business.

It has developed that under the lease of the Miles theatre to Charles H. Miles, who originally built this house, Mr. Miles will pay the theatre company a total of $6,120,000 in rentals during the sixty and odd years the lease runs.

William Kent, assistant manager of the Select office, has been promoted to manager of the Toronto office for the same organization. General Manager Sam Morris made the appointment.

Eli M. Orowitz of Chester, Pa., has arrived to take charge of exploitation at the Paramount exchange, succeeding T. E. Planck. Mr. Orowitz's most exploitation stunts will concern "Huckleberry Finn," which opens at the Broadway Strand on March 21.

George De Rue has becomes sales manager for Hyman Attractions. He handled the Mutual exchange for many years.

So great was the attendance at the Broadway Strand for "On with the Dance," the picture has been held over for a third week, the decision not being made until Thursday.

Safe robbers, who have been flooding Detroit, tried their skill at the Merrick theatre, but found nothing of value.

M. A. Slepski, who recently announced a new theatre on Grand River avenue, says the house will seat 2,500 and the building, with stores and offices, will cost $300,000. Al. Mareski has been made manager of Mr. Slepski's Free Poland theatre.

PROVIDENCE

A big tract of land has been bought in Olneyville Square for the erection of a modern moving picture house. Olneyville is a section of Providence about 15 minutes car ride from the heart of the city. In the square is located the Royal theatre, the only picture house in that section. It has dominated the field for the past five years and changes its programme three times a week. An attempt to open a theatre on the site bought some years ago met with resistance on the part of a Baptist church across the street.

The Modern theatre repeated Mary Pickford's Pollyanna the week of March 8, after having run it before capacity houses the previous week. It is the second time this season that a Mary Pickford picture has run two weeks here.

Moving picture managers here are facing a little "difficulty" with ushers, scrubwomen and other employes, not classed under the regular unions. A union has been formed and delegates are "waiting" on the managers in the hopes of being recognized. Proprietors anticipate little trouble, however, because they declare they will have no trouble in filling their places if it comes to the stage of making a shift because of the union.

With the session of the State Legislature more than three-quarters over, the moving picture bill to legalize moving pictures on Sunday is still in the hands of the committee with little prospect of its being brought out. Managers will in a few days, however, band together in an attempt to have at least a hearing on the measure.

SAN DIEGO

Mrs. Edith Whitson, wife of W. W. Whitson, owner of the Plaza theatre, San Diego, Cal., died at her home in that city on March 4th after a long illness. She had resided in San Diego for 35 years.

The Garden theatre has been opened at La Jolla, a suburb of San Diego, Cal., by Charles Webstead.

Mrs. M. A. Large has bought the Come Again theatre on Imperial avenue, between 25th and 26th streets, San Diego, Cal., and re-opened it under the name of the Victory.

CANADA

Hon. Peter Smith, Toronto, the new provincial treasurer of Ontario, jumped into the limelight on March 2 by announcing that "not while I retain my senses" would the tax on theatre tickets in the Province of Ontario be removed. He declined to follow the example established by the Province of Quebec in turning over the ticket tax to the various local municipalities.

The revived "Burlesque on Carmen," starring Charlie Chaplin, has been organized into a road show, a feature of which

is a musical revue headed by Joe Carr, a well-known Toronto comedian. The management of the show is in the hands of Mike Wilkes of Toronto.

Exhibitors and others flocked to the Dominion theatre, Ottawa, Ontario, on Monday evening, March 1, for a private showing of three episodes of "Daredevil Jack," the Pathe serial starring Jack Dempsey.

The Coleman Theatre Equipment Company, 12 Queen street, East, Toronto, Canadian distributors of a considerable variety of theatre supplies, has appointed Theatre Supplies, Limited, 304 McLean block, Calgary, Alberta, as its Western Canadian agents.

SEATTLE

Harry C. Arthur, Jr., who was recently appointed division manager for the United Pictures Corporation, with headquarters in Seattle, has resigned his position and is going with the National Pictures.

Charles R. Gilmour, division manager for National, was a ten-day visitor in Seattle and is now going back to his headquarters.

R. H. B. Wright has resigned from the Northwest Exhibitors' Circuit and, before taking up his new position he will go to Canada and look after some business interests.

R. C. Montgomery, salesman for Realart pictures, has been sent to Montana again to make a clean-up.

Jack Lannon, president of the Greater Features Company, has left for an extensive trip to Chicago, New York and other buying centers to secure some more state right pictures.

Ashley McRae, chief salesman for the Greater Features, Incorporated, was recently sent to Montana to book the popular picture "U 35." As soon as he reached Butte, his first stop, he was taken down with the "flu" and was compelled to enter a hospital. He is well now after an illness of practically four weeks.

Frank A. Bernardo, since last May in charge of Oregon south of the Columbia river, and Western Washington northward to the Canadian line, for the Goldwyn Distributing Corporation, has been promoted to the position of northwest manager for Goldwyn. J. A. Koerpel, former manager, has been sent to San Francisco to assume Mr. Aronson's position as division manager. Mr. Aronson will leave for Australia as soon as possible, where he will represent the Goldwyn Distributing Corporation.

Mr. Bernardo long has been a resident of Seattle, former owner and manager of a Seattle picture house, and one of the best known photoplay salesmen of the northwest.

NEW ORLEANS

J. J. Fabacher is one of the younger men of New Orleans who is making a creditable reputation in the film business. He is assistant manager under Jack Stewart in the New Orleans office of the Goldwyn company.

J. Perlitz of the Fern theatre in New Orleans did some extensive and attracting exploiting of the "Jinx" when showing it in the Fern. Black cats, signifying Jinx, were strung from every incandescent in the front of the show. The lobby was decorated with as many black cats as could be attractively arranged therein. Strings of black cats were stretched from telephone poles to the front of the building.

Rene Broussard, owner of the Pastime theatre at Broussard, La., visited New Orleans last week and bought as many feature films as he could safely book, from various exchanges.

Fred Hedrich of the Lyceum and Mecca theatres of New Orleans has been very busy of late with the construction of the new Mecca, which, he says, will be the largest, most attractive suburban theatre in New Orleans.

Mrs. Bemiss of the Lomo theatre Hammond, La., says the remodelling of her house soon will be completed without the loss of a single day's business, the work having been done by halves.

"Jovial" 'Gene Clark and "Turk" Carter are both laid up with severe colds, leaving the Saenger organization without special representatives.

A thief entered the office of the manager of the Tudor theatre one night last week. He pried open the desk of Fred Clapp and took $109. The theft was discovered by Chester Gondolf, bookkeeper. The thief was not caught.

CINCINNATI

A new first-run theatre will open its doors in Cincinnati this week when the old Standard theatre, formerly a burlesque house, will be turned over to the "movies" under the name of the "Boulevard Theatre." The house has been entirely remodeled and is modern in every respect. The largest pipe organ in the city has been installed, and the theatre will boast the only gold-fibre screen in town. The house will be under the management of H. Fischer. The opening attraction will be "The Beloved Cheater" and the first episode of the serial 'The Lost City." Manager Fischer is planning a big publicity campaign for the opening, including heavy newspaper advertising, teasers, and a unique lobby display.

Felix Feist, vice-president of the Goldwyn Film Company, is in Cincinnati this week. He was welcomed by Oscar F. Bower, resident manager, Arthur Lucas, of Atlanta, division manager, and Felix Mendelssohn, Goldwyn's New York representative.

J. Chesborough has opened up a new colored house in Columbus, Ohio, on the east side.

W. H. Goldstein, general sales manager of Universal Exchanges, and Art Schmidt, district manager, were visitors at the local Universal office this week.

Nate Lefkowitz, manager of the Cincinnati Standard Film Service office, is planning for the near future a public screening of the first episode of "The Lost City," and will issue invitations to exhibitors throughout the territory.

$105,000 was paid by Thomas Noctor and associates in the recent purchase of the People's theatre and property adjoining at Thirteenth and Vine streets. The deal, which was one of the largest in local theatrical circles for years, also included the leasing of Heuck's Opera House. Associated with Mr. Noctor in the transaction were Thomas Reilly, owner of the Colonial theatre, and interested in the Avenue, Ohio, Center and other houses; Joseph Aute, who is interested in the Hippodrome and Victoria theatres, and George Talbot, who has been manager of the People's theatre since its control by the Noctor interests.

Under the new plan, as announced, the People's theatre will continue throughout the current season without change of policy, which was one of vaudeville and features, while Heuck's Opera House, which has also been showing a mixed program, will be operated as a popular-priced dramatic theatre.

BUFFALO

The city council has adopted the film exchange fire prevention ordinance, with the result that every exchange in Buffalo faces the necessity of moving to meet the requirement of 15 feet on all sides of the office. Two new exchange buildings are now under process of construction. One will house Metro, Universal, United, Republic, Vitagraph, and the other Famous Players-Lasky and another office, which according to rumor is Realart. Exchanges, under the ordinance, are given until June 1, 1921, to meet the requirements of the ordinance. By that time it is expected that most exchanges will be in new buildings. Talk of a large film building is being revived in Buffalo.

The Elk theatre, 824 Elk street, in the heart of the "Emerald Isle" district, has been sold for F. L. Pfennig by the Hunt Business Agency.

J. C. Ragland, general sales manager of Realart Pictures Corporation, inspected the local exchange the week of March 1 and complimented Henry E. Wilkinson, local manager, on the showing made by the office. Alice Brady was also in Buffalo the same week in her stage play and in the Realart production of "The Fear Market," which Manager Ira M. Mosher of the Palace presented for a four-day showing.

Billie Burke was the star of a motion picture show given in the North Evans Congregational church Thursday evening, March 5. Billie appeared in "Peggy," which was the headliner of a film show put on by Lawrence Heimburg, principal of the Woodlawn school.

The new Hathaway theatre in Binghamton will be ready for the public in six weeks. The house will cost $250,000.

C. A. Taylor, Pathe exchange manager, was in charge of the special exchangemen's car on the Empire, which left Buffalo Monday night, March 8, for the Utica convention.

George Scherrer, of restaurant fame, who owns the Savoy theatre in Syracuse, will break ground May 1 for a handsome, modern motion picture theatre in Corning, N. Y. He will also erect a theatre in Cuba and has in addition, purchased a site in Warren street, Syracuse, on which he will build a 3,500-seat picture palace, which will be the largest in the salt city.

Frank S. Hopkins, Universal manager, has engaged Otto Schroepel, former Hodkinson representative at the Pathe office, as booker.

Jacob Rosing is building a 2,500-seat house in the vicinity of Broadway and Fillmore avenue which will cost, according to reports, $250,000. Work has commenced on the structure and it will open in September under the general direction of George Rosing.

Manager George A. Hickey came in for some flattering comments on the general excellence of the Goldwyn office upon the occasion of the visit of C. Paulson and J. C. McConville, auditors from the home office. "The Buffalo office is one of the best we have gone over on our trip," said Mr. McConville.

Harry Dixon, former manager of the Modern Feature Film exchange, is now a salesman on the Pioneer staff. Mr. Dixon will soon assume the management of the new Rivoli on Broadway.

The new Strand theatre opened Monday, March 8, in Binghamton with Jack Pickford in "The Little Shepherd of Kingdom Come," and "The Blooming Angel," both Goldwyn attractions. Fred Gillen is manager of the new Binghamton house.

Three new salesmen have been added to the local Goldwyn staff. They are H. S. Riehl, George Van Den Vouver and Howard Morgan, the latter formerly connected with Vitagraph. E. E. Thompson, exploitation man, has been transferred to New York.

"Eddie" McBride, formerly a reporter on the staff of the Buffalo Evening News, is now breaking into the film game at the local Fox office.

Henry Stichter has resigned as press agent at the Star theatre on account of the increased amount of work at the office of Gardiner Pictures, Inc., where Mr. Stichter is in charge of publicity.

TAMPA

A new producing company, known as the American Bioscope Films Trust, has leased seventeen acres of land on the edge of Tampa and is now at work erecting stages, developing plant and other buildings. Bert Tracy, it is said, will be the director. He is now at work completing fourteen comedies for the "Sunbeam Comedies" at Jacksonville, after which he will come to Tampa and take charge of the Bioscope productions.

Tamar Lane, the production manager of the Character Pictures Corp. of New York, is in Tampa looking over locations for a photoplay they will produce, to be called "The Isle of Destiny." Mr. Lane finds conditions so favorable that he has announced he will bring his company here the first of April.

INDIANAPOLIS

J. S. Knight of Morgantown sustained a loss of $3,000, when a fire destroyed his motion picture theatre. The loss was partially covered by insurance.

The Circle had a theatre party for the Indianapolis Rotary Club last week. Films of the Rotary convention taken in Ft. Wayne several weeks ago were the special attraction.

A rumor is abroad that one of the numerous New York combines seeking theatrical locations throughout the country is bidding for a $500,000 location in Evansville.

Incidentally, the Standard Realty Company of Evansville announces its intention of erecting a million dollar house at the corner of Main and Sixth streets. The same men are behind this company who have money in the Bankers-Merchants Theater Company in Indianapolis. The company intends to build in Indianapolis.

Kenneth Hackley, John L. Bond and James E. Childress of Earle Parke, Ind., have incorporated the Hackley Film Corporation with capital of $50,000.

Film Illustrates Talk of State Official

Secretary of State Francis M. Hugo is a firm believer in the adaptability of a motion picture to state work. In fact Mr. Hugo is already using a two-reel feature, supplementing and illustrating the talks which he is giving before chambers of commerce and other bodies, in an effort to lessen the number of automobile accidents in which pedestrians figure.

In every case, proprietors of motion picture theatres have joined Mr. Hugo in this work, donating their places for the Saturday morning meetings intended solely for children. Mr. Hugo gives a twenty-minute talk, calling attention to the need of greater caution in crossing streets and highways.

Many other of New York State's departments are also utilizing motion pictures in talks describing the activities of the respective departments.

Ottawa Teachers Urge a School Theatre

The official report of the recent convention of the School Teachers' Institute of Ottawa, Ontario, contains a strong recommendation for the use of moving pictures for the teaching of geography to the children.

The recommendation calls for the establishment of a large theatre in which classes could be held daily. It was also urged that the municipal or school-theatre should be used for school extension courses and for the education of the parents and adults of the community at the expense of the city.

West Is New Manager in La Crosse, Wis.

C. R. (Hi) West, former city editor of The Minneapolis Tribune, and more recently in the publicity department of the Southern Enterprises, at Dallas, Tex., now is advertising manager for the LaCrosse Theatres Company, which operates six theatres in La Crosse, Wis., playing vaudeville, legitimate road shows and motion pictures.

The Forum for Directors, Players and Writers

In the Studios

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Anita Stewart, long established as a star in the silent drama, appearing in Louis B. Mayer Productions through First National

News Notes from the West Coast

By J. C. JESSEN

CHRISTIE

Further expansion of the Christie Film Company became known yesterday when Al E. Christie, President and Supervising Director, completed a deal purchasing three acres of ground adjoining the Hollywood Studios where additional stages will be built. The new plot is on Selma avenue and now gives the Christie Company more than a block of land for its present site. In addition, negotiations are under way by the Christie brothers for the purchase of twelve acres near the present site.

Harry Edwards, who since returning from the navy has served as assistant to Al E. Christie, has been promoted to the office of Production Manager of the Christie Film Company. Edwards formerly played in Christie Comedies prior to his entrance in the navy, he being leading man at that time for Betty Compson.

Activities at the Christie plant are now centered about the filming of the first Chic Sales subject for Robertson-Cole which is being directed by Al Christie and Scott Sidney. Exterior scenes for this story, "The Smart Aleck," which is laid in a small town, are being filmed in Sunland, California. The cast includes Colleen Moore, Walt Whitman, Colin Kenny, Bert Woodruff, Lydia Yeamans Titus, J. P. Lockney and others.

METRO

The big Metro plant is the quietest it has been for many months, but next week will see renewed activity for by that time everything will be in readiness for six producing units to begin active production.

The first of the new series to be started will be that of the Bert Lytell company in the filming of "The Temple of Dawn," with Dallas FitzGerald as director. Probably the next will be the company making "Parlor, Bedroom and Bath," with Viola Dana as star and Eugene Pallette as her leading man. Edward Dillon has come to the coast especially to direct this picture.

Other scripts now in readiness for the producing company are those for "The Outsider," which will star Alice Lake and "Fine Feathers," starring May Allison, but for these units no director has been selected.

"Hearts Are Trumps," is the next Drury Lane picture which will be produced by Rex Ingram with an All Star cast and another All Star cast will make the first of the Winchell Smith productions, "The New Henrietta," script for which is now being completed by June Mathis.

The report that John E. Ince is to leave Metro is denied by officials at the studio and plans are being made for this director to begin work shortly after the completion of editing "Old Lady 31."

The C. E. Shurtleff company producing "Burning Daylight," with Mitchell Lewis as star, is still at Truckee, California, making a number of the exteriors for this first Shurtleff release. Practically all of the interior scenes were completed at the studio before the company went to the snow country and so an early completion of the film is expected.

This picture will have an unusual array of talent including several spectacular characters. One of particular interest is Scott Turner, the original "Cherokee Kid," of the Alaskan gold field country and probably the most famous gambler of the gold rush days.

Another character of interest is that taken by William V. Mong who appears in the role of a down and out attorney whose greatest enemy is booze.



E. Carl Wallen, staff photographer for International News Reel, released through Universal, who is said to be the only man to photograph the Sultan of Turkey

FOX

This week finds all of the Fox units at work with the exception of one. The William Russel unit has gone to Fort Bragg in the redwood country of northern California where exteriors for an original story by Julius Furthman, "Big Jim O'Kane," will be filmed by director Emmett J. Flynn. The cast accompanying Russell includes Eileen Percy, Frank Brownlee, Fred Warren and Lon Poff.

The Buck Jones company which has been delayed in production because of illness of Jones this week resumed the production of "Forbidden Trails," under the direction of Scott Dunlap, who is author of the scenario which is adapted from the Charles Alden Seltzer story of the same name. Stanton Heck, William Elmer, George Kunkel and Fred Herzog are the players selected to support Jones.

Director Howard M. Mitchell continues work on "His Harvest," starring Shirley Mason. Edward J. LeSaint is making series of "Rose of Nome," and Denison Clift is at work on the big scenes for the Madlaine Traverse production now temporarily known as "The Spirit of Good." The Tom Mix company has returned from central California where exteriors were made for "No Limit Parson," by Director Jacques Jaccard.

The William Farnum company has completed all scenes for "Orphans" and the star is taking a vacation at Cataline Islands while director J. Gordon Edwards completes the editing of this film.

Work on the multiple reel comedy being made by Hampton DelRuth and other comedy directors of the Fox organization is progressing, but no date has been fixed for the completion of this subject which will be in six reels. All of the comediennes of the Fox organization as well as the beauty chorus with amplifications are taking part in this film.

NEILAN

Marshall Neilan and organization are now at the Jasper Hollywood studios where they will remain for a period of at least six months while Neilan's studio is being completed.

Neilan has been preparing for the making of his third First National release and has selected cast for this production which will include Walter Long, Agnes Ayers, Charles West, Barney Sherry, Noah Beery, Little Leslie Barry and Bull Montana. The filming of this subject is being started this week.

Producer Neilan is also making arrangements for the filming of a series of short subjects adapted from the Booth Tarkington "Penrod" stories and has engaged Reed Heustis, sporting writer of the Los Angeles Herald, to prepare the continuity, and Jack McDermott will direct the making of these pictures which will feature Leslie Barry.

Henry Cronjager, cameraman of the Marshall Neilan productions, is perfecting an attachment for a still camera to a motion picture camera to make possible the taking of still photographs during the making of scenes. By this device it is claimed action photographs can be secured to be highly advantageous to all publicity and promotion work.

GOLDWYN

Two new subjects were put into production at Goldwyn studios this week when Director Paul Scardon began the filming of "Milestones" and Pauline Frederick did her first work for "Madame X" under the direction of Frank Lloyd. "Milestone" will be the first picture made by Scardon in the West and the cast selected includes Lewis S. Stone, who recently appeared in Marshall Neilan's "The River's End;" and Alice Hollister, who returns to the screen after an absence of over eighteen months. Others who will play in this picture are Harvey Clark, Gertrude Norman and Gerald Pring.

The only members of the supporting cast for Pauline Frederick engaged are William Courtleigh, who will play the part of the judge, and Casson Ferguson, who will appear in the role of Raymond.

Victor Schertzinger has completed the filming of "The Slim Princess," with Mabel Normand and Sidney Alcott has made the last scenes for the first Rupert Hughes eminent authors production, "Scratch My Back," which has T. Roy Barnes and Helene Chadwick in the feature roles.

Roy Barnes and the company playing in "The Branding Iron" have gone to Truckee for snow scenes and director Al Green and the Jack Pickford company are leaving for San Diego to make exteriors for "The Double Dyed Deceiver."

E. Mason Hopper, who has directed the first three of the "Edgar" series for Goldwyn has been transferred to feature production and will direct the filming of "Empire Builders," by Mary Roberts Rinehart. Cullen Landis is the only player so far engaged for this subject.

Nathan Litson, who has been manager of production at Goldwyn, is to direct the making of the re-



C. E. Shurtleff, president of C. E. Shurtleff, Inc., owners of the exclusive rights to Jack London stories

maining nine numbers of the "Edgar" series and this week is beginning his first work as director.

SELZNICK

All four Selznick producing units are at work at the Brunton studios after a brief absence for exterior scenes. Owen Moore is working in a last scene under the direction of Wesley Ruggles for Selznick picture in "His Word of Honor," and Eugene O'Brien, with his director, Robert Ellis, recently arrived from the East, has started work in "The Figurehead," by John Lynch, also a Selznick picture. The cast selected to support O'Brien includes Anna Q. Nillson, Edwin Stevens, Ora Carewe, Joseph Gerard and Kate Parks. The Lawrence Weber company, headed by Edith Hallor, is working on "Just Behind the Door," a Republic release. George Irving is directing and the cast includes J. Barney Sherry, Arnold Gregg, Betty Blythe, and Ida Lewis. The rumors and stories recently published that Edith Hallor is to return to the speaking stage are incorrect, at least for the present. Lawrence Weber, theatrical and motion picture producer, recently announced that it had been impossible for him to induce Miss Hallor to leave Selznick organization and go to New York to play in "The Beautiful Virgin," a production now under way for the speaking stage in New York.

The third subject being made for National Motion Picture theaters, titled "The Invisible Divorce," will have Grace Darmond and Walter Miller as principals in addition to Walter McGrail and Leatrice Joy. This unit under the direction of Tom Mills has been filming exterior scenes in the California oil well section and have now returned to the studio to make interiors.

F. P. LASKY

One of the mammoth stages at Lasky Studio has been transferred into a large interior of an athletic club gymnasium for scenes in the Robert Warwick picture now being made from Walter Wood's scenario adaptation from "The Man From Blankleys." The big event of the gym will be a series of sparring bouts between Warwick and Kid McCoy (Norman Selby). Joseph Henaberry is in charge of direction and Bebe Daniels is feminine lead.

Ethel Clayton has completed work in "The Ladder of Lies" under the direction of Tom Forman and the first of the week will begin a new picture titled "All In A Night," which will be directed by Thomas C. Heffron. The cast has not been fully selected.

Bryant Washburn and director James Cruze are temporarily moving their producing activities to the Morosco studio where scenes are being made from an adaptation from the Broadhurst story "What Happened to Jones," scenario of which was prepared by Elmer Harris. Margaret Loomis is playing opposite Washburn.

"What's Your Hurry" is the title selected for the Wallace Reid production now in the making from the Byron Morgan story "The Hippopotamus Parade." Lois Wilson is Reid's leading woman in this picture, this being the first time she has played opposite Reid.



Will Rogers, in "The Strange Boarder," a Goldwyn picture

Three principals have been selected for the William C. DeMille production which will be started the latter part of this month. Tom Meighn will play the title role of Conrad in "The Quest of His Youth," and Kathlyn Williams has been especially engaged for one of the leading roles. Margaret Loomis has been cast for a role in this subject.

C. B. DeMille continues on his next production but no additional information has been given concerning story, cast or title. William D. Taylor will not be ready to begin the filming of "Young America" until about April 1.

NATIONAL

The National Film Corporation of America this week began the production of a series of two reel comedies which will feature "Buddy Post" a young giant measuring 6 feet 6 inches in heighth and weighing 325 lbs. A special series of stories are to be written to fit the comedian by L. E. Jefferson and the supporting cast will be selected to fit the needs of each story. The series will be known as "Buddy Post" comedies.

Helen Howard, who has played in a number of American productions with Margarita Fisher, William Russell and others, has been engaged by the National to play leads in a series of comedies.

Jack Hoxie, who was starred in "The Lightning Bride" serial will by the first of April be in readiness to begin the filming of a new serial for National. Hoxie is to be supported in the serial by Lucille Rubey, who at present is playing in Capital comedies opposite Neal Burns. Bert Glennon, who photographed "The Lightning Bride" serial will be cameraman on the new serial.

INCE

With the first subject "Wheelbarrow Webster" starring Lloyd Hughes completed, work is to be started on the filming of "Homespun Folks" shortly at Ince Studio and according to announcement made this week "Homespun Folks" will be released as a Thos. Ince super-special attraction. The story is by Julien Josephson, author of a number of Charles Ray stories, and the recent MacLean May comedy "Shakespeare Clancy." The scenes for "Homespun Folks" are laid in a little country town, where one man controls all affairs. The changing of this condition gives the foundation for the story, which introduces romance and adventure.

Director Fred Niblo is progressing in the filming of "The Incubus" adapted from the Marjorie Benton Cooke story by Agnes Christine Johnston and starring Enid Bennett. The plot of the story is the eternal triangle and the new phase of this story being that a friend of the husband, who has kept up the alimony to his divorced wife falls in love with her. The subject is a drama, but lightened with touches of comedy.

The MacLean-May Company with a number of Ince hydro-aeroplanes have gone to the San Diego Aviation field for the making of a number of scenes for "Lucid Intervals." This subject is being directed by Jack Nelson, who has Bert Cann as his photographer. The story is by Arthur Mackin and gives MacLean the role of a book agent, with Miss May aiding him in order to hasten their wedding

George H. Minnick has been engaged as Fire Chief of the Ince Studio and is organizing a company of twenty men and supervising the installation of fire fighting apparatus. Minnick was for twenty-three years Captain of the Philadelphia Fire Bureau and is nationally known in Ince Fire Prevention circles.

Charles H. Kyson has been appointed director of Sets for the Ince Studio. Following graduation from Columbia University, he studied abroad and more recently has been associated with a number of the West Coast Film companies. He was in charge of Art decoration for "The Luck of the Irish," "The Splendid Hazard," "The Heart of a Fool," "Don't Change Your Husband" and other subjects.

A. Lincoln Hart, a pioneer director of the speaking stage, is to direct the forthcoming Louise Glaum production, work on which will be started on Miss Glaum's productions on the speaking stage and has a nation wide reputation for his ability

The Hobart Bosworth subject "Mr. McNiel" made by J. Parker Read, Jr., under the direction of Roy H. Marshall, is being finished this week. This is an adaptation from the Frank Brownlow story of the same name. The cast for this picture includes Jeane Calhoun, in the role of Sylvia Harris, and the supporting cast has Roland Lee, William West and little Mary Jane Irving

UNIVERSAL

The sudden departure of Tarkington Baker, who for the past several months has served as general manager at Universal City, caused considerable surprise. Mr. Baker left for New York on the 10th, following the issuance of a statement that he had tendered his resignation to President Carl Laemmle about a month ago and that it was imperative that he get back to New York without further delay. W. O. Howard, who has been assistant to Mr. Baker is temporarily in charge of the Universal studios, and it is expected there that an appointment of a general manager will be announced within a short time.

The change in management has not altered producing activities and all production plans are going ahead on schedule.

At the present time, there are seven companies working at Universal City; two of these on serial, two on short western subjects, two on feature productions and one on a five reel comedy drama, in addition to the films that are now in charge of the editing department.

Robert Anderson, who was recently engaged to direct a series of comedies has begun work on the filming of the first, which is "Monsieur Couperin" from scenario by Bernard McConlell. Anderson has a cast which includes Benla Booker, Frances Brissell, William DeVaull, Olga Grey, Syd Talbrook and Helena Holtz

Other feature productions are "Virginia" adapted for the screen by Doris Schroeder and being directed by Phil Rosen and "A Tokio Siren" starring Tsuru Aoki. The latter is being directed by Norman Dawn with Jack Livingston as leading man and other principals including Peggy Pearce, Florence Hart, Arthur Jasmine and Frederick Vroom.

Lyons and Moran are now editing their first five reel comedy drama "Everything but the Truth" and Lynn Reynolds is at work on "Bullet Proof" and Harry Carey on





A new portrait of Gloria Swanson, in Cecil DeMille's "Why Change Your Wife?" a Paramount-Artcraft feature

"The Daring Duchess". All of these films will be ready for shipment to New York in a short time.

Reeves Eason is to direct the next Harry Carey story, which will be "Crossed Claims". The cast will be selected this week and work of filming the story will be started in a few days.

"Hoot" Gibson is now working under the direction of Mack V. Wright in a short western subject entitled "Pardners."

The serials in the making are "The Moon Riders" with Art Acord and "The Vanishing Dagger" starring Eddie Polo.

BRUNTON

Producing activities at the Brunton Studios are almost up to the capacity of the big plant, there being more than a dozen companies now at work there including the four Selznick units. Director Ernest C. Warde and the J. Warren Kerrigan company are at work on "The House of Whispers," which is an adaptation from the William Johnston novel of the same name and the Bessie Barriscale Company being directed by William C. Cabanne, is back from San Francisco where they made scenes from on board an oriental liner for a forthcoming production.

The B. B. Hampton production organization has the "U. P. Trail," in production under the direction of Jack Conway and will put another subject in production within the next few days.

Allan Dwan is home from his trip to New York and will shortly start the filming of his last subject for Mayflower corporation. At the present time he is editing the three pictures recently filmed for this company.

The Betty Compson company recently organized in New York has started work on the first production which is titled, "The Test," and will be made under the direction of Arthur Rosson. The cast engaged to support Miss Compson includes Clara Horton, Ralph Lewis, Roy Stewart, Emory Johnson, Roscoe Karns, Betty Schade and several others. Hal Rosson who has worked with his brother director, Arthur Rosson, on a number of productions, is leaving for the east where he will be with International.

The Mary Pickford organization has begun rehearsal on the second release for United Artists, "'Op o' my Thumb." The cast has not all been definitely selected.

The Annette Kellerman Company has finished interior scenes and are now working on location in the well known Pacific ocean. Miss Sylvia Breamer, recently placed under year contract by Mayflower, has arrived in Los Angeles and preparations are being made for the filming of her first subject, "Athalie," which will be directed by Sidney A. Franklin. This Robert W. Chambers story will have a cast composed of Anna Q. Nillson, Conrad Napel, Robert Cain, Sam DeGrasse and others.

Work of preparing the continuity for the first Dustin Farnum Robertson and Cole subject, an adaptation from the book, "Big Happiness," is in charge of Jack Cunningham and director Colin Campbell expects to begin the filming of this within the next two weeks.

HERE AND THERE

The third of the Clara Kimball Young productions for Equity was finished this week by Director Harry Garson, when the last scenes for "The Soul of Rafael" were filmed at the Allesandro Street studio. This story is an adaptation from the one of the same name by Marah Ellis Ryan, author of "Told in the Hills" and other successful novels. The story is laid in the California days in the late regime of the Spanish and for the production a number of very elaborate sets reproducing the missions of California were filmed. Supporting Miss Young in this subject are Bert Grassby, Frank Glendon, one Della Ouize and Miss Ruth King.

The subject will be ready for shipment to New York within a few days.

General Manager Sam E. Rork of Katherine MacDonald Photoplay Corporation has engaged James Young to perfect the next picture starring Miss MacDonald. This will be "The Notorious Miss Lisle," adapted from the story of the same name by Mrs. Barbee Reynolds The picture will be cast within the next few days.

President Hal Roach of the Rolin Film Company this week moved the entire organization to the new studios of the company at Culver City. The new plant covers several acres of ground and has a large administration building of mission design, two big stages and other necessary buildings for the various departments.

The new plant will enable Producer Roach to realize many of his ambitions with respect to comedy production and considerable improvement in production and general atmospheric condition of all scenes will be noted in the forthcoming subjects made at the new plant. For some time it has been impossible for the company to make a number of their scenes at Culver City Studios, and these scenes will be in early issues of the Harold Lloyd comedies as well as those featuring Harry Pollard and Beatrice LaPlante.

The Douglas Fairbanks Company is home from spending three weeks in the wilds of Arizona, north of Winslow, where they made the western scenes for the coming Fairbank's production, which has been given the permanent title of "The Mollycoddle." Those who accompanied Producer Actor Fairbanks to this wild location, 175 miles from a railroad were Ruth Renick, Wallace Beery and Betty Bouton, George Steward, Paul Burns, Adele Farrington, together with scenario writer Tom Geraghty and Cameraman William Empey and Harry Thrope. In addition Mr. Fairbanks required a large number of technical men and the party included more than sixty.

Jesse D. Hampton has engaged William J. Bowman to direct the next William Duncan picture, which will be "The Man From Make Believe." The continuity for this story is being written by Eugene B. Lewis.

The recently organized Pandora Productions, Inc., has completed its first subject. "The Crucifix of Destiny," and have taken up the making of "The Miner's Dream of Home," which will feature Wheeler Dryden, an Englishman. R. D. Armstrong, who has been connected with several Los Angeles studios and produced several pictures in Japan, is in charge of direction. T. J. Shirley is General Manager, H. E. Wagner and C. J. Barber, cameramen and Agnes Parsons, continuity and title writer.

Captain W. A. Williams, half owner of the La Tosca Theatre, who was one of the first twenty American aviators to go to France and one of the three to return, recently left Los Angeles to go back to France to claim a bride, who is a former French countess. While enroute Capt. Williams was taken ill with influenza in New York, and after recovering sailed for London. Cablegrams this week brought the information he was suffering from a relapse, and is now in a London hospital. When Capt. Williams left New York he expected to be back here with his bride by April 1st.

E. H. Emmick, owner of the Peerless Exchanges at San Francisco and Los Angeles, is spending two weeks in Los Angeles supervising the work of this exchange handled by Harry MacIntyre. Mr. Emmick was accompanied to Los Angeles by Mrs. Emmick, they visiting all theatres enroute by an auto trip.



Elinor Faire, now adding her winsome beauty to Universal pictures

B. F. Rosenberg, who has been Metro branch manager at Salt Lake for two years, and the past two months has been serving in a like capacity at Denver, has been selected as manager of the Los Angeles Metro exchange to succeed Arthur B. Lamb, who has taken a position on the executive staff at the Metro studios. Western Representative Harry Lustig has been in charge of the Los Angeles branch for the past few weeks.

C. L. Theuerkauf, Los Angeles Universal Exchange manager, and Director Eric Von Stroheim have returned from an auto trip to Bakersfield, California. While at that city Director Von Stroheim made personal appearances at several of the theatres conducted by the Grogg Amusement Company.

Harry H. Hicks, for ten years identified with the film trade as manager of exchanges or special representative, has tendered his resignation as manager of the Vitagraph Los Angeles branch to accept the management of the photoplay and organ department of Sherman Clay and Company for the Northern California and Nevada territory. In this position he will have the exclusive sale of American Fotoplayers in this territory.

Mr. Hicks has served as manager of the General in all of their branches west of Omaha; opened the Select offices in San Francisco, and later served as manager of this exchange in San Francisco, and later served as manager of this exchange in San Francisco, Seattle, and Cincinnati. From the latter city he returned to Los Angeles and has since been manager of the Vitagraph.

SIMPLE SOULS

Herbert Raymond, one of the owners of the Raymond Amusement Company, owners of the Rosemary Theatre at Ocean Park, died during the past week of influenza.

F. L. Brown is the new manager of the Laughlin Theatre at Long Beach which is owned by the Broadway Amusement Company which conducts the Superba Theatre in Los Angeles.

W. L. Merrill, who served as branche manager for the Hallmark Pictures in Los Angeles, has tendered his resignation, and accepted the management of the Sun Exchange, an independent one, at San Francisco.

Theodore Bendix of the Bendix Music Bureau, 701 Seventh Avenue, New York, is in Los Angeles making arrangements with theatres to use musical talent furnished through this bureau.

Clune's Auditorium which has been one of the historical theatres of the film industry of the west coast since its opening as a motion picture house more than five years ago, is to become the home of the Philo Harmonic Orchestra of Los Angeles, and will be used exclusively for concerts, as Wm. H. Clune has sold his lease on the building, owned by the Baptist Association of Los Angeles, to W. A. Clark, Jr.

This sale does not mean that Mr. Clune is leaving the film industry, for he still retains two other theatres, Clune's Broadway, Los Angeles and Clune's Theatre at Santa Anna in addition to owning the Clune studio now occupied by the Douglas Fairbanks Company and conducting the Clune Artificial Lighting Company which furnishes light and power for the making of motion pictures at studios or on location.



A scene from Maurice Tourneur's presentation of Jacques Futrelle's novel, "My Lady's Garter," a Paramount-Artcraft release

However, the sale of the lease points to a change in the industry so far as Los Angeles is concerned, as Clune's auditorium has heretofore served as the theatre of premiers where the public first saw a number of the biggest productions made in the west including "The Spoilers", "The Birth of a Nation", "Intolerance", "The Eyes of the World", "Hearts of the World", "The Greatest Thing in Life", and others; the last picture being shown there being Mary Pickford's "Polyanna." But the Auditorium will not long be missed by the picture loving people of Los Angeles and the people of the film industry, as three other magnificent theatres will be completed within the next eighteen months.

The Auditorium was built by the Baptist Association more than ten years ago.

Samuelson Units Near Close of Program

G. B. Samuelson and members of his organization, who came to California in December are planning to return to their English studio near London, leaving Los Angeles in April. Before their departure, the Samuelson organization will have completed six productions. It is the intention to work at the London studios for six or eight months and to return to Los Angeles late in the fall of this year.

Other plans for the Samuelson organization have provides for the Peggy Hyland Company to go to Egypt for the purpose of filming exteriors for "Desert Dreamers." This expedition will be equipped after the company arrives at London, and those who will accompany the organization are Fred Granville, Ralph C. Wells and Malcolm S. Boylan in charge of publicity. Granville has recently completed the direction of "At the Mercy of Tiberius," which stars Miss Hyland.

The Samuelson units are now finishing three pictures. Florence Turner is being featured with Miss Maudie Dunham in "The Ugly Duckling," an original comedy drama written by G. B. Samuelson and being directed by Alexander B. Butler. "David and Jonathan" is the title of a film which will star Madge Titheridge, and this unit is at Catalina Islands this week taking exteriors.

Rumors Big Activities at Christie Plant

Charles Christie, Treasurer and General Manager of the Christie Film Company is expected home from his trip to New York by March 13, and at the studio it is stated he will then make definite announcements concerning the future policy of this pioneer independent comedy producing company. In advance of Mr. Christie's announcement it is stated at the studio that plans now made provide for the making of a company of big pictures during the coming year, these to be adaptations from books and plays with all-star casts. Rumors have it that the Christie company is to discontinue the making of some of the short comedies they have been releasing in the past, and it is generally understood that these reports refer only to the one reel subjects that Christie has been making for the past three years.

Selznick Picture Being Cut and Titled

George Archainbaud, Selznick director, is supervising the cutting and titling of the latest Elaine Hammerstein's production, made by Myron Selznick. This production was finished a few days ago and is titled "The Shadow of Rosalie Byrnes." Miss Hammerstein has a dual role in this drama.

SAM POLO

The Heavy in Joe Ryan's Current Serial

"MOODS OF EVIL"

for Vitagraph

Hollywood Hokum

Our Motto: All the News, If it's News, When it's News

Very springish.

Betty Blythe is to have her own company.

Col. H. A. Browne of London was in our midst.

Shirley Mason had her only wisdom tooth pulled this week.

Al Roscoe claims boxing with his wife is his pastime.

Pauline Frederick has three automobiles and a horse.

A. P. A. item says William Conklin has finished "Hairpins."

Bert Lytell orated before the San Francisco Ad Club this week.

In Mexico they call May Allison "la Guerita," meaning the blonde.

Alice Lake is doing her spring millinery shopping, if that's news.

May Allison is commuting between the Metro studios and Santa Barbara.

Max Roth, who does things in New York for Sol Lessor, has been out our way.

Bill Rogers and a cowboy have introduced rope dueling. Casualties to date—none.

Bessie Bird is going to be featured in Blue Ridge mountain stories by C. K. Storm.

Rhea Mitchell won't accept a flattering New York offer because she just L-O-V-E-S L. A.

The "Burning Daylight" company are riding to location in sleighs and bob sleds at Truckee.

Bob Brunton is now sporting a beautiful nickel trimmed, maroon limousine. Hard to take.

Roy Barnes, who recently came amongst us from vaudeville, calls our art the jumping tintypes.

Allen Boone has deserted our town for the purpose of attending the Robertson-Cole convention.

Rain this week again delayed the Metro earthquake but the technical men say "We'll do it yet."

Metro has an authors' row. The doors bear the names of Winchell Smith, Peter B. Kyne and Bavard Veillers.

Kathlenn Kirkham is for the first time in six years wearin' plain clothes in a picture with Mae Marsh.

Charley Clary made a personal appearance in London by proxy I say, were the King and Queen there?

Anita Stewart's brother, George, is now in pictures and has played with Bill Russell and Doug Fairbanks.

Tony Moreno, we are told, is having a vacation and during said vacation he has nothing to do but read scripts.

Carrie Lee carries her bathing suit home in an envelope every evening after working with Annette Kellerman.

Otto Hoffman was in pictures in 1916 but pictures did not look good enough to him then and he went back on the stage.

Sam Rork claims he is not a producer and the MacDonald company's New York representative, Mr. Finneman, claims he is. Argue it out for yourself.

Panama has been moved into our midst and is now situated at Goldwyn studio where the Al Green directed picture, "The Double Dyed Deceiver," is being shot.

Earl Rodney has beaten the High Cost of Living by building a bungalow all himself with his little hands and a little hammer and saw.

The Brunton publicity department sent a full sheet of matter headed by "This story hasn't one chance in forty of getting by," and we agree. Page the waste basket.

William Farnum was held up by four men and four Winchesters on a lonely road between Los Angeles and Palm Springs but William's trusty cowboys arrived and scared the bad men away.

Henry King is putting all his spare nickels into stock of a company that will manufacture glass coffins. Henry can tell you about the selling features of these coffins if he just has a chance.

Priscilla Dean gave a birthday party for Wheeler Oakman and all the guests thought it was to be an engagement announcement event. "They say" Prissy and Wheeler are either engaged or married or both.

Harvey Thew has had his printing emporium working again and therefore we have a blue and yellow announcement that Harvey has completed a new script "just outside the door." But why the yellow, Harvey?

Benny Leonard and Leach Cross entertained Jim Corbett at a luncheon at the Universal City cafe, the event being a farewell banquet to Handsome Jim, who left for New York Saturday, the 13th. A good time was had by all.

Henry Otto is responsible for May Allison learning to smoke and mix cocktails. The acomplishments were required for "The Cheater" and "Fair and Warmer." Page W. S. P. U. (Women's Smoke Prevention Union.)

All the heavy women of filmdom were rounded up to support "The Slim Princess." Jack Sayre assistant casting director at Goldwyn placed the minimum weight at 200 pounds and they were paid according to their weight.

Personal and Otherwise

MAY KITSON, who did such good work in Selznick's production, "The Woman God Sent," has also completed her part in "The Scarlet Dragon," a Photoplay Libraries picture. Mrs. Kitson is now waiting for another star who wants a sympathetic "motherly mother."

Henry Mortimer, whose latest release is Realart's "The Fear Market," starring Alice Brady, is now turning his attention to the legitimate stage. He is appearing at the Punch and Judy in the play that opened Saturday night, entitled "Musk."

Glenn Anders, who showed us in "Civilian Clothes" just what a juvenile lead should be, is to trip the light fantastic in the same capacity in Victor Herbert's new musical comedy "Oui, Madame." Because of this, Mr. Anders is said to have been obliged to refuse a flattering offer from Selznick, and will be unable to give any time to the screen until stage rehearsals are completed.

Thurston Hall seems entirely human as well as histrionic. He is said to be in open revolt against the H. C. of clothing, and he declares that fans who expect to see him in a brand new suit in every scene will be sadly disappointed. He intends to let the new styles come in and go out without seeking even a speaking acquaintance with them during their brief existence, and he is going to stand by the expensive and well-fitting garments that his wardrobe includes at present so long as they are presentable.

Estelle Taylor, who is completing work on the Fox super-feature "When New York Sleeps," has been engaged to play the leading role in "Milady's Dress," Edward Knoblauch's sensational drama that was produced in the speaking stage two years ago.

Gladden James has completed his work in the leading role of "A Good Woman"—the Park Whiteside production that was produced at the Talmadge studios.

"Charles Ray is lost," writes his P. A., who proceeds to explain that he simply disappeared from his happy home and devoted family, and chiefly from the Los Angeles studio. And the deserted ones admitted bitterly that it was all their fault. After Mr. Ray's contract with Thomas Ince expired, and he signed up with First National and Arthur S. Kane, he demanded a long vacation, his first in eight years. So everybody took a hand in planning his vacation for him. Some one thought it was a fine time for him to look over a ton or so of manuscripts. Another thought he might go up to San Francisco and be interviewed a lot. Someone else thought he should visit N. Y. and wired friends there to expect him on a certain date. While they were planning, the star disappeared. Overnight. Just like that. Without a word to anybody. But he'll be back, the P. A. feels assured. Work on "Forty-Five Minutes From Broadway" can't begin without him, he says, and if he really wants to know, we'll add that perhaps Mr. Ray is waiting for his leading lady, who after completing her part opposite Mr. Ray in "Paris Green," came to New York, and was here when he wired her to return for his first First National production. Who is she? A little, black haired ingenue. Her name? Ann May.

Emmett Dalton's six-reel special production "Beyond the Law" opened at the Symphony Theatre, Los Angeles, on February 15th, and, according to report, has been smashing house records to smithereens at every performance. Dr. Dalton is said to be the sole survivor of the most famous gang of bandits that ever spread terror through the West in those early days when the railroads were piercing the wilderness in their slow progress to the Pacific.

The first serial to be handled by the Selznick Enterprises will be "The Whirlwind," which will be released by Republic Pictures, of which Lewis J. Selznick is advisory director. The serial is in fifteen episodes and features Charles Hutchinson and Edith Thornton. Selznick News Weekly will make its first appearance on Easter Sunday, and will continue thereafter in two releases weekly.

Several exteriors for "The Flapper" the new Olive Thomas production by Frances Marion, are being made at Lake Placid, N. Y., according to a statement from the Selznick offices this week. "The Flapper" company includes Alan Crosland, director, William P. Carleton, Theodore Westmen, Jr., Marcia Harris and Wm. Jos. Scully cameraman.

Ralph Ince and Zeena Keefe have returned from what they claim was nearly the North Pole, where they have been shooting exteriors, and are working now at the Fort Lee Studios. Gladys Coburn is announced as the latest addition to the cast for this picture, the working title of which is "The Law Bringers." The story deals with the life of the Royal Northwest Mounted Police, as well as native Indians and French-Canadians.

Robert Ellis, director, and Jack Abbott, assistant director, accompanied Eugene O'Brien to California a few days ago, when the Selznick star went West to make a picture on the Coast. "The Figurehead" is announced as the working title of the film. Rubye DeRemer was leading woman for Mr. O'Brien in "A Fool and His Money", completed at the Fort Lee Studios, just before the star caught the train for Calif.

Gloria Hope has the feminine lead in Owen Moore's third Selznick picture, "His Word of Honor", which is being made in Calif. under the direction of Wesley Ruggles. Seena Owen, who appeared with Owen Moore in "Sooner or Later" has the feminine lead in "The Gift Supreme". Tully Marshall, Lon Chaney and Melbourne MacDowell are also in the cast.

Elaine Hammerstein has finished "The Shadow of Rosalie Byrnes" and expects to take a short rest before starting her next feature.

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working space in one of *the largest and most completely equipped studios in Greater New York, located at College Point.*

Two connecting stages, 100 x 70 ft. and 60 x 50 ft., respectively. Latest type Wohl, Kligel and Cooper-Hewitt lighting, with a 56 switch, double throw 4 panel Metropolitan board. Capacity 15,000 amperes.

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FLUSHING 3000

Fiction Works Suited To The Screen

Special Reviews Weekly

AN UNCONSCIOUS CRUSADER

By Sidney Williams

Character of Story: Business novel.
Theme: Newspaper life.
Characters: James Radbourne, a young newspaper man; G. W. Lewis, editor of the Fordport Globe; Norman, city editor of the Globe; Littlefield of the Times; James Nowell, a journalistic adventurer; "The Colonel," owner of the Globe; Haskell, attorney for the Record; Goodwin, city editor of the Record; Yardsley, "wet" leader; Annie Ogden, daughter of the Governor; politicians, financiers, etc.
The Plot: James Radbourne, a young newspaper correspondent in a country town, is made a reporter on the Globe in Fordport, a neighboring city. After going through the usual experiences of a young newspaper reporter, he becomes a permanent fixture on the staff until a half interest in the paper is sold to a New York journalist who instal's a new manager, which starts a contest between the two owners for the control of the paper. When the Colonel, the original owner of the Globe again gains complete control, Lewis, the former managing editor is put back in his job and makes things very uncomfortable for Norman, the city editor and for Radbourne, both of whom have been working in harmony with the new management and carrying out the ideas of Nowell, a New York man who believes that New York journalism can be introduced into Fordport. With the break Nowell persuades Norman and Radbourne to go in with him and found a new paper called the Record. On a vacation Radbourne meets and falls in love with Annie Ogden, daughter of the Governor, and proposes to her but gets little encouragement, she being determined to wait until he has proved his mettle before she commits her future to his keeping. With the launching of the Record great pressure is brought to bear to put it out of business in a hurry. The interests behind the Globe are powerful in politics and business and the young newspaper men find it hard to get enough support from advertisers to keep the paper running. Certain schemes of Nowell's for financing the venture fall through and they find themselves running from day to day with a constant prospect of being forced to shut down. Some money, but only a little, is finally raised from the liquor interests and this further antagonizes that portion of the population who regard the liquor men as a menace to the community. The Record now finds itself with no friends in the regular political parties and allied with a liquor party which is not only weak but unwilling to give strong financial support to the paper. Yardsley, one of the liquor leaders, gets enough money into the paper to become interested and continues to carry it from week to week in the hope that they will be able to sell out the property. Various prospects show up but one by one they prove to have been won over by the enemies of the paper before a deal can be closed. At the last Norman and Nowell desert the paper, leaving Radbourne to fight the battle alone. He plunges into the election fight and by printing facts regarding the Republican administration which the other papers fear to print, forces a Democratic victory. Radbourne faces immediate bankruptcy when Yardsley tells him that he has succeeded in putting over a big deal in the East and now has plenty of money to float the paper until such time as it is on a paying basis. Satisfied that he has proven his mettle, Annie now consents to marry Radbourne.
Locale: Middle Western City.
Picture High Lights: Many good situations and good story of newspaper business, but love interest needs strengthening.

* * *

THE PASSIONATE PILGRIM

By Samuel Merwin

Character of Story: Comedy drama.
Theme: The psychology of genius.
Characters: Henry Calverley; Margie Daw, feature writer; "Hittie" Hitt, librarian of the News; Mrs. Watt, widow of Senator Watt; Humphrey Weaver; Mary Ma'oney; Mr. Guard, book publisher; Listerley, publisher of the News; Parker, Mrs. Watt's attorney; Timothy J. McIntyre, Mayor; Harvey O'Rell, politician; Senator Painter; Mr. Amme, attorney for the Cantey estate; Miriam Cantey; Miss Russell, a trained nurse; Qualters, attorney for Senator Painter; Will Appleby, Miriam's brother-in-law; Holmes Hitt, advertising expert; Esther Appleby.
The Plot: Henry Calverley, having served a term in prison for kidnapping his wife, who was a witness against his mother-in-Paw in a trial for the murder of Senator Watt, comes to a Middle Western city under the assumed name of "Hugh Stafford," and secures a position on a newspaper. Calverley, in his own name, is a famous writer although a very young man, not yet thirty. This story deals with his experiences in trying to get a foothold as Stafford. As in Merwin's other stories, Calverley is an erratic genius who gets himself into trouble faster than other people can get him out of it. With a great gift for writing he has a fatal enchant for telling the truth and a facility for showing people in their true colors which invariably results in trouble of one kind or another. In this story he loses his position on the News through too frank a criticism of the Mayor, and is appointed to write the life of Jim Cantey, a deceased politician who was formerly the head of the great political machine of the state. The Mayor, Harvey O'Cell, and others know that there are documents in the Cantey estate which incriminate all of them, and they fear that Henry, if he lays hands on them, will make them public. Miriam Cantey, for many years an invalid, who wins her way back to strength and health through the inspiration of Henry's love, is in sympathy with Henry's desire to write the truth in the biography and proves to him that this was the desire of her father. Much of the excitement of the story turns on the attempts of the politicians to prevent Henry's doing this. Pressure is also brought to bear upon Miriam by her sister, who tries to have Miriam shut up as an incompetent, fearing that their family name will be disgraced by the publication of the book and also fearing that Miriam will marry Henry and the family fortune, largely in Miriam's hands, will pass to a stranger. There is so much detail in the working out of this part of the story that it is impossible to include all of it in a brief synopsis. Henry is finally forced out of the position of biographer, is left two million dollars by his mother-in-law, which he refuses to accept for himself and on the suggestion of Margie Daw uses to create a fund for the assistance of ex convicts. The enemies Henry has made in the political field have not scrupled to attack his reputation, and with the death of his mother-in-law the whole story of the murder trial and of his imprisonment comes out again, much to his distress. Margie's scheme of having him give the fortune for the use of unfortunates provides Margie and Horace Hitt with material for a great publicity campaign which sets Henry right with the public. Henry succeeds in getting much damaging information against the political ring and catches the Mayor trying to rob his room searching for documents incriminating the chief executive of the city. As a result Henry forces the Mayor to resign and leave town. Miriam suddenly asserts herself, breaks away from her sister, places her estate in the hands of Henry and thus puts him into a position of great power, since the Cantey estate owns and controls the largest business enterprises in the city, including the News. The story ends with Miriam and Henry engaged to marry and with everything satisfactorily arranged.
Locale: Middle Western city.
Picture High Lights: Good picture material. Young man lead.

* * *

THE PRICE OF HONOR

By Pierce Kingsley

Character of Story: Drama.
Theme: Sanctity of the home.
Characters: Tom Blake; Colonel Roderick Fanning; Captain Bane; Young Fanning; Ned Preston; Polly, Blake's wife; Marie La Roue.
The Plot: Blake is orderly to Colonel Fanning, whose son is a scapegrace. To save young Fanning from the vengeance of Captain Bane, whose wife is fascinated by the young rascal, Blake goes to Baine's house to warn them that Bane is returning unexpectedly, Bane mistakes Blake for Fanning and shoots him. Blake recovers and makes a rather unsatisfactory explanation of his visit to the house. As a consequence of this he is advised by his colonel to return to England. He does so. Young Fanning, returning from India, becomes interested in Blake's wife and makes love to her. Blake forbids her to have anything to do with Fanning, who then tells her that Blake was forced to leave India because of an affair with a woman. Fanning persuades Polly to elope to America with him, taking with her Blake's little son. Blake discovers this and for the first time tells the Colonel the truth about what happened in India. He then sets out for America to find the man who has despoiled his home. Meeting with no sort of success in this, he drifts up into Canada and finally becomes one of the most trusted officers of the Canadian Northwest Mounted Police—a man with a reputation for never failing to get the person he is sent to arrest. Fanning, meanwhile, has changed his name to Preston and keeps a store near the Canadian border. Blake's son has grown up under the name of Ned Preston. Fanning makes love to Marie La Roue, Ned's sweetheart, and the two men quarrel. Fanning orders Ned out of the house, and the latter leaves vowing that he will get even with Fanning. Fanning is shot and killed through a window by an Indian whom he has abused. Ned is accused of the murder and flees to Canada, as the evidence is very strong against him. Blake is assigned to catch the supposed murderer. After a long hunt he finds Ned and arrests him, only to discover by a birthmark on the boy's shoulder that this is his own son. He resigns from the service but finally decides that it is best for the boy to return to the States and stand trial. Ned goes back, his father with him, and gives himself up. The evidence is strong against him; even his mother is forced to testify that she heard him utter threats against Fanning. As the case looks hopeless and Ned is about to be convicted of the crime, the Indian who did the shooting comes forward and makes a confession. Blake and his wife Polly are reunited and Ned and Marie are married.
Locale: India, England, Canada.
Picture High Lights: Good dramatic picture material though not especially original. It is rather a new combination of familiar situations. The most original touch in the story is a birth mark on the son reproducing the scar of Blake's wound. The idea of a child being marked by prenatal influence of the father is certainly unique. The story is told in such manner that the scenes are naturally suppplied, and the director will have little difficulty in the matter of the locale, for no great amount of local color is called for except in the Canadian scenes.

* * *

AT THE SIGN OF THE RED SWAN

By Ambrose Elwell

Character of Story: Romance.
Theme: Adventure.
Characters: Ambrose Elwell, a sailor; Hazel Weatherbys, an innkeeper's daughter; her father and mother; Zatick, a Turk masquerading as a Greek; Captain Williams; Captain Robbins; Calvert, a lawyer; Molly Horn; Larry Horn; an old Jew; sailors, prisoners, etc.; the Chaplain.
The Plot: Ambrose Elwell is the son of a fisherman who lives on an island off the coast of Maine. Until he is eighteen years of age he never leaves home except to go fishing for lobsters with his father. When the story opens his father has been drowned in a storm and he sets out to seek his fortune by becoming a sailor on a small ship which runs to the mainland and does a coasting trade. His mother tries to persuade him to remain at home, but in vain. Instead of coming home on the boat on which he sailed, he signs with a ship going to the Banks and while fishing in a small boat with another sailor is swept out to sea, where the two nearly perish from exposure and hunger. They are picked up by a steamer and carried to Liverpool, where a purse is taken up for them. Elwell there makes the acquaintance of the Weatherbys, who conduct a respectable inn, and becomes interested in Hazel Weatherby, the daughter. He learns that they are upon the point of sailing for Canada, whither they are going on the advice of a young attorney who desires to marry Hazel. Elwell ships on a steamer for the Orient but scurvy breaks out aboard ship and the course of the ship is changed. Elwell escapes at a British colony and puts up at the Red Swan Inn, where he meets an old Jew who takes a fancy to him and tells him that he is carrying much money in his belt. Elwell sees the Jew to his room and afterward goes for a walk in the moonlight. In the morning he is arrested, charged with the murder of the Jew, who has been killed and robbed during the night. Elwell has changed his name to avoid arrest as a deserter from his ship, and cannot make the authorities believe anything he tells them. Zatick, the proprietor of the tavern, and as it afterward develops, the real murderer, goes out of his way to fasten suspicion on Elwell. The Weatherbys happen to arrive in the Colony while he is in jail, and learning of his arrest convince the chaplain and the doctor that he is innocent of crime. With the assistance of these two men he escapes, while under sentence of death, and after lying low for a few days ships on a boat commanded by a friend of the Weatherbys. On board he discovers that Zatick is also a member of the crew under another name. Zatick is on the way to England, where he hopes to collect more on the estate of the Jew. He is surprised counting the money and papers of the Jew and forced to confess to the crime, which he committed with the aid of Molly Horn, his confederate in many crimes. In view of this evidence, a pardon is granted to Elwell and to the men who helped him escape, and he comes back to the colony and is married to Hazel, who goes home with him to his island.
Locale: Island off Maine; England, Canada, the high sea.
Picture High Lights: Melodramatic.

* * *

The Guardian

By Frederick Orrin Bartlett

Character of Story: Maine woods romance.
Theme: Character.
Characters: Nat Page, Gene Page, Julie Moulton, Pierre Bartineau, Deacon Elisha Gideon, Bella Page, Gene's wife; sailors, woodsmen, etc.
The Plot: Nat Page is a big woodsman of character as broad and strong as

his physical frame. His brother, Gene, is as big physically as Nat, but has what is popularly described as "a yellow streak." He is exceedingly handsome and a favorite with the women, especially Julie Moulton, with whom both brothers are in love. Nat, who is the chief of a lumber camp, offers Gene a job with him but Gene thinks that he prefers to go to sea. He secures a berth as seaman on a boat bound for South America and, before he leaves, secures Julie's promise to marry him on his return. Gene goes to Boston where he meets with a man in a restaurant who begs a meal. Bella, the waitress, warns Gene against this man but Gene pays no attention. He gets drunk with the stranger and is robbed. He misses his boat. Bella takes pity on him, takes him home with her and secures him a position as dishwasher in the restaurant. The cook, a powerful woman, bullies Gene until one day he tires of it and empties a can of beer down her neck. Gene and Bella are both discharged. Gene gets a job as a longshoreman and marries Bella before a justice of the peace. Nat, meanwhile, falls deeply in love with Julie but she is true to Gene though keeping secret the engagement. In the city Gene begins to drink and to tire of Bella. He longs for his old home and for Julie. Reading in the newspaper that the justice who married him to Bella was a fake without proper authority, he makes up his mind to desert her. He does not know that she is about to become a mother. He goes back to his home pretending that he has been to South America. He marries Julie immediately. Nat is horrified but determines to make a man of Gene, who has already disgraced himself by getting drunk on his wedding day which so disgusts Julie that she refuses to live with him except in name until such time as he has proven himself a man. Nat takes Gene to camp where he has to fight his way. Sober, he beats Bartmeau, who attacks him for abusing a horse. Later a bootlegger comes to camp and Gene gets drunk and is disgracefully beaten by Bartmeau, acting the coward and earning the contempt of all of the men. Nat locks Gene and the bootlegger in the barn with the whisky. Gene, crazed with liquor, almost kills the bootlegger. Bella, with her child, comes looking for Gene and is lost in a storm, found by Nat and taken to his home. She tells him that she knew Gene in the city but does not betray the fact that they were married. Bella dies of exposure and Nat adopts the child. Gene's paternal instinct is awakened at sight of the child and he determines to have him. He knows that he cannot do this without defeating Nat in a fair fight. He dares not acknowledge the child until able to fight Nat, so trains for many months to get into condition. He then picks a fight with Nat and they have a terrific battle, Gene's fear being subordinated to his desire to have the child. The fight is a draw and this takes the courage out of Gene once more. Drunk, he is trapped in a "badger game" and in trying to defend his money for the sake of the boy, is stabbed and fatally injured. He dies in the hospital leaving word that the money is for the baby. Thus Nat learns for the first time that the baby is his own nephew. Nat and Julie are married.

Locale: Boston and little town in Maine.

Picture High Lights: Good character study, good emotional situations, slight comedy relief and plenty of fighting.

THE HARBOR ROAD

By Sara Ware Bassett

Character of Story: Comedy drama.

Theme: New England life.

Characters: Nate Harlow, a fisherman; Deborah, his sister; Tressie, their adopted daughter; Dora Mayhew, a girl from the city; Mrs. Mayhew, her mother; Mrs. Minot, a city woman; Norman Minot, her son; Bob Kittridge, an artist.

The Plot: In the little Cape Cod village of Wilton lives Nate Harlow and his sister Deborah and their love niece Tressie, who is like a daughter to them. For some years their funds have been running lower and lower, and Nate has seemed unable to catch up financially through his fishing. Nate and Tressie are of congenial temperaments and both love to spend their time on the water, but neither of them have much practical sense. Deborah, on the other hand, has enough practical sense for all of them, and manages to keep the home running in spite of the fact that she gets little assistance in the matter of paying the bills. She finally makes up her mind that something must be done to alleviate the condition of their exchequer, and in casting about for a plan hits upon the idea of taking in summer boarders, though Wilton has never been a resort for city folk. Nate and Tressie are distressed at the idea of having strangers in the house and having to help look after the comfort of the "paying guests," but as they have no better solution to offer, agree that Deborah's plans must be carried out. The boarders turn out to be a mother and daughter and a mother and son. Deborah, who has been under the impression that Mrs. Minot's son is a little boy, is much shocked to find him a grown man and one who is likely to prove interesting to a girl of Tressie's age. She soon concludes, however, that there is little danger of Norman becoming interested in Tressie since he is constantly in the company of Dora Mayhew. She does not know that this is engineered by Mrs. Mayhew, a social climber, who realizes that the Minots have a better social position than herself and who thinks that a marriage between her daughter and young Minot would be of great assistance to her in her plans for social advancement. This party is soon augmented by the arrival of Bob Kittridge, a Bohemian artist, who is fascinating in his manner and so jolly that he wins over all of the occupants of the Harlow house—even Deborah. With the arrival of Kittridge a new element enters, for Kittridge is immediately struck with the beauty of Tressie and does not hesitate to pay her marked attention. He finally succeeds in convincing her that Minot will marry Dora and persuades her to run off to Boston with him, she being under the impression that he wants to marry her. She is undeceived in this regard promptly and in time to prevent being compromised. At Wilton, however, much anxiety and distress is caused by her unexplained absence. Kittridge is struck with remorse and helps her to get home, where she finds that her absence has made Norman understand how much he cares for her, so that the story ends with the departure of the Mayhews and the marriage of Tressie and Minot. This is a simple story with some strong emotional scenes in it but no very complicated plot. It is apparently drawn from life, so far as the conditions in the fishing village are concerned, and it is not improbable that the author has modeled her characters upon living persons. It has sufficient body to furnish a light vehicle for an ingenue.

Locale: New England village.

Picture High Lights: The heroine is a type of girl popular in pictures.

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THE FORGING OF THE PIKES

By Anison North

Character of Story: Canadian romance.

Theme: Rebellion.

Characters: Alan Machree; Mackenzie, agitator; Hank; Nick Deverill, innkeeper; Barbara, his daughter; Howard Selwyn; Sir Francis Bond Head; Co'. Vin Egmond; the Schoolmaster.

The Plot: Alan is the son of a Scotch farmer who has settled in Canada, where Alan was born. At the time of this story there was much dissatisfaction with the Canadian Government and Mackenzie was agitating the question of armed resistance to the authority of the clique in power. Alan and Barbara, or "Barry" as she is called throughout the story, grow to be great friends and A'an falls in love with her. Shortly after the death of her supposed mother, Barry disappears and Alan learns that she was not the daughter of the innkeeper and his wife, who posed as her parents. Alan does not, at this time, know that she has eloped with Howard Selwyn, an elegant young Englishman who plays upon her romantic nature and marries her with an Indian ceremony, not binding in the eyes of the English law. Alan leaves for Toronto, where he goes to work for his uncle, a well-known loyalist and Tory in politics. When the rebellion finally breaks out, Alan throws in his lot with that of the rebels and takes part in the one and only battle of the rebellion, in which the ill-trained and ill-armed troops of the revolutionists are badly beaten by the regu'ars from the capital. The rebellion lasts only a few days and ends in a rout. Many of the rebels escape over the border into the United States, but Alan returns to the home of his uncle. Much to his surprise, his uncle agrees to keep his secret, and nobody else knows of his participation in the revolt. All goes well in this respect until he learns that his father, who took no part in the uprising, has been arrested. Alan goes to the Chief Justice and pleads for the release of his father. In the course of his conversation with the justice, A'an states that he is the only member of his family who took any part in the rebellion, and frankly states that he was one of the rebels under arms. He is put in prison but is later pardoned upon the petition of his uncle, who has influence with the administration. His father is also released. Several of the leaders of the rebellion are publicly hanged. Alan now returns to the woods, where he learns that Barry reached Eng'and, following Selwyn, only to find him married to a woman of the English aristocracy. Selwyn advised her to return to America, but this she did not do until Selwyn was killed in hunting. She then comes gack to her old home, and, after a little time, is married to A'an, who settles down on the farm.

Locale: Canadian country and Toronto.

Picture High Lights: For picture purposes there would need to be some modification of the p'ot, which is too loosely knit for screen use as it stands. There is, however, a theme in it and the story deals with concrete historical happenings. As a change from the highly improbable and ever-present "society" melodrama, a picture based on something more substantial than the now obsolete cabaret might find a welcome.

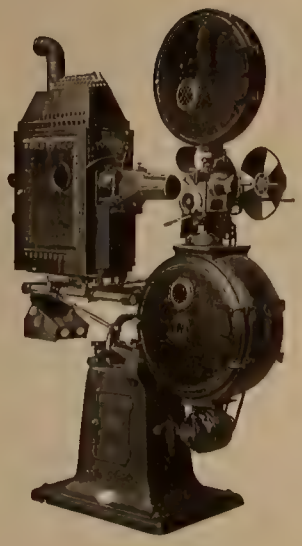
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Rugged, Restful Simplicity Found in Pantheon

Toledo Theatre Boasts of Genuine Comfort in its Arrangements

IT was not so many years ago that motion picture theatres were considered as having something lacking if their interiors were not frescoed and furbelowed with hanging vines and flowing draperies on every wall. Perhaps it was as well that such elaborateness was considered proper since it was often necessary to use scenic effects to make up for what the picture lacked.

But since then, there have been many changes. As usual, the mode has gradually been simplified with greater attention given to the effect of each part on the whole. It has been found possible to design theatres with a minimum of ornateness without in any way sacrificing their attractiveness. In more cases than not, this metamorphosis has had the effect of working a decided improvement and of turning out a theatre with an atmosphere of genuine comfort.

Photographs of the Pantheon theatre of Toledo indicate that this house should be placed under the last named class.

The Pantheon is located on St. Clair Street on the site of the old Kaiserhof. It is 60 feet by 120 feet by inside measurement, and has a seating capacity of 1000.

The front of the theatre is without excess ornament, which gives it a becoming dignity. An ample marquee extends well over the sidewalk and covers both entrances. Lights on the under side of the marquee illuminate the sidewalk directly in front of the ticket office. Stanley frames have been placed on both sides of the theatre front and a plain but attractive electric sign over the door flashes the word Pantheon.

One of the accompanying illustrations shows the lobby as it appears when it is not being used to exploit special features. It resembles more a lounging room in a club-house than the lobby of a theatre. Ths effect is created by the massive plaster-covered pillars and the heavy ribbed ceiling arches. At the extreme right will be noticed the brick fireplace with its mantel lights and other decorations. Another illustration shows the same lobby after decorators and artists have transformed it into an oriental lounging room and the effect secured with the few added articles demonstrates how the design of the lobby adapts itself to a wide variety of uses.

Before passing on and into the auditorium a few words should be said about the interior illumination of the Pantheon which is here evident for the first time. The artists worked at all times in conjunction with experts of the National X-Ray Lighting Company with a view to securing the exact degree of general illumination and percentage of reflection from

SPECIFICATIONS OF PANTHEON THEATRE

Architects	M. M. and M. B. Stophlet
Contractors	M. Rabbitt and Sons
Illumination	Nat. X-Ray Reflector Co.
Projectors	Simplex
Seats	American Seating Co.
Organ	Hope-Jones
Display Frames	Stanley Frame Co.
Manager	H. C. Horator

ceilings and side walls. With architecture of this type a soft toned lighting scheme is absolutely necessary in order that the sharp lines be not accentuated. It is probable that anyone viewing these photographs will agree that the architects and engineers were unusually successful in attaining their objective. It will be noticed that in the lobby the lights are hidden above the side moldings and the light is therefore reflected from the curved ceiling. The lighting arrangements together with the delicate tints of the wall colorings, the lamp shades and hangings produce the restful and inviting atmosphere strived for.

Entrance to the auditorium proper is gained through doors on either side of the lounging room. The run-a-ways do not lead into the back of the auditorium but to a point about half way down the length of the house. At the point of ingress lies the dividing line between the orchestra seats and the "balcony," although, strictly speaking, there is no balcony. As the photograph shows, there is but a slight slope to the first twelve rows of seats but after them comes the "cross-over" and from then on the slope grows steeper. This seating arrangement is ideal for a theatre of this size and layout since every seat in the house is a good seat with an unobstructed view of the screen. Besides improving the angle of view from the seats in the back of the auditorium this considerable slope makes it possible to have the lounging room and lobby occupy the space beneath it, thus economizing on all available space.

The proscenium arch continues the general scheme of simplicity but nevertheless fits in well with the flat ceiling and rounded corners where ceiling and wall meet. The walls are broken up by a number of similar panels formed on the sides by double sets of columns and on top by an ornamental frieze. All the ornamental plaster in this part of the Pantheon has been carried out in the style of the Italian Renaissance period.

An ample sized stage, 46 x 18 feet, makes it possible to arrange special settings. Border lights and foot-lights have been installed to take care of special lighting effects.

All lighting of the auditorium is produced by rows of lights with special reflectors arranged around in a trough on top of the side walls. This makes it necessary for the light to be reflected from the ceiling and is therefore entirely indirect, producing a soft light not at all tiresome to the eyes.

As is to be expected, the mechanical equipment is on a par with the remainder of the theatre. In the projection room there are two Simplex machines and spot lights, a switchboard controlling all lights and lighting effects in the house as well as the proscenium curtains.

During the winter months the house is heated by a hot-water heating system which has proved satisfactory.

A $25,000 organ, played in shifts by three musicians, furnishes the music. An orchestra will not ordinarily be used.

Messrs. M. M. and M. B. Stophlet who drew up the designs for the Pantheon, the contractors, and H. C. Horator, the manager, have been lauded for the theatre which, to a certain extent, is a product of their combined creative and administrative geniuses.

Plans Prepared for Theatre in Canton

George Henry Dieringer, architect of Wheeling, West Va., is preparing plans and specifications for a new theatre building 50 x 100, to be constructed by the Architectural Building Co., in Canton, Ohio. The theatre will have all the necessary equipment for pictures and road shows. Offices and store rooms are to be placed over the theatre front.

Work on Jake Well's Colonial Already Under Way

Plans for Jake Wells' new Colonial theatre, to be erected upon the old site at Eighth and Broad Streets, Richmond, Va., have been filed with the Building Inspector of that city and work has already been begun on the excavations in the adjoining lot between the present Colonial and the Broadway theatre. The contractors do not think it necessary to close the present Colonial preparatory to tearing down the old building for about four or five weeks.

J. W. Atkinson & Co. have been awarded the construction contract on a cost plus basis and it is estimated that the new building will cost about $150,000. The building permit was asked for the Virginia Theatre Corporation, of which Jake Wells is president.

Mr. Carneal, of Carneal & Johnston, the

(*Continued on page 2966*)

The Toledo Pantheon—Where Simplicity Means Beauty



The Pantheon Lobby Design Lends Itself to Exploitation





Some Results from the Use of Brick as Theatre Front Material



At Right: Colonial Theatre, Colfax, Ill.



Left: Allen Theatre, Brandon, Canada



Right: Auditorium Theatre, Waukesha, Wisconsin



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Weil's Colonial Theatre, Richmond, Va.

(*Continued from page* 2961)

architects, said that the plans had been gone over in the fullest detail with study of the most modern moving picture houses in this country. Intended purely as a movie house, there will be no stage provided for in the new Colonial, which will seat 1,860 and be the largest theatre south of Philadelphia.

The interior is to be highly ornamented and the main lobby will be of marble. No steps will be used in the interior, all passages from one level to another being inclined planes. The theatre will be of stone, marble and terra cotta and will be the only theatre in Richmond of an entirely fireproof construction. It will have emergency exits on three sides and cover the entire lot from the corner to the present line of the Broadway theatre. Off of the main foyer are extensive provision for ladies' parlors, lounging and smoking rooms and other modern theatre conveniences.

A Description of the Electrical Lay-Out in Allen's Winnipeg Theatre

By R. S. Chamberlain, of Mundy, Rowland & Co., Contractors

FROM an electrical standpoint this theatre compares very favorably with the most up-to-date theatres of any of the Eastern cities. The current, which enters the building underground, is supplied from two different sources and is so arranged that the operator can, by merely pressing a push-button, switch the load for the whole lighting or power on to the mains of either supply company.

There is a special switchboard room for the main switches, meters and main distributing panels. Both sets of mains are tapped, previous to entering the main switch, with a set of feeders feeding a double-throw switch for the emergency lighting.

The main light for the theatre proper, is supplied by a group of seven-light fixtures, under and over the balcony, a large center fixture hanging from the dome with concealed lights of white, amber, red, and blue colors lighting the dome itself, while on either side wall is a series of three-light candle fixtures with very elaborate shades.

These brackets are so wired that one light of each is on the emergency panel and so is kept burning all through the performance while the other two are under the control of the operator. The same principle applies to the seven-light fixtures under and over the balcony. Six of these lights are frosted spherical lamps controlled from the operating booth while the seventh light, which is concealed in the fixture, emitting its light through an amber diffuser, is controlled from the emergency panel.

One rather unusual feature of the lighting is a border light about 58 feet, containing approximately 160 lamps, concealed behind the proscenium arch. The lights are of four different colors, similar to the cove lighting of the main dome. All these lights are fed from a 56-circuit, dead front Sprague panel located in the picture booth, each circuit being individually switched. The bus bars for this panel are fed with fifteen sets of feeders from the main operating switchboard. This switchboard is mounted in a special compartment of the booth, partitioned off from the main operating portion, with extension arms on each switch.

A portion of the back wall facing the screen was omitted and a slate panel 68 inches by 30 inches was installed, slotted to allow the switch extension arms to pass through. On the face of this slate panel is mounted a shaft with fifteen lever switch handles to which are connected the extension arms. These levers are so arranged that they can be operated singly, or by interlocking can be operated in groups or all together with two master levers.

Immediately above this panel is set a similar panel in every respect, with fifteen dimmer plates mounted on the back similarly operated, either singly or together. These dimmers are of the Cutler-Hammer make, with their standard interlocking device.

The booth itself, a most important factor in all moving picture houses, is both large and airy, which enables the operators to work under more favorable conditions than is often the case.

There are three picture machines (Powers), one double stereopticon and one spot light. The D. C. current for these machines is supplied by a Hertner Electric 75-75 Transverter with 550 volts on the A. C. motor driving it. The three picture machines are connected in series, each being fed from a slate panel switchboard supplied with short-circuiting switches to cut out the lamps not in operation. While this seems to be a bad feature at first glance, on looking into the matter one finds it very good practice. The transverter is designed to run on a short circuit without any ill effects, but it is impossible to conceive of any operator leaving it short circuited for any length of time, because while doing so he could not possibly get any light.

The orchestra lights are controlled from the booth and are so arranged that they can be dimmed down and switched out, leaving the organ or piano light still burning. This does away with the inconvenience of switching twenty lights individually or the alternative, flashing them on all at once.

A feature not seen in many theatres is a series of colored lamps mounted on each musician's stand and controlled by push buttons on the leader's desk. These lights are run on a six-volt circuit, reduced from 110 volts through a small transformer and are merely flashed momentarily, each color indicating some prearranged movement.

On either side of the orchestra is a small illuminated fountain which is in operation during the performance with a very pleasing effect.

The front of the house is about as brightly illuminated as any one could wish, the foyer being exceedingly well lit while the marquise, with its frosted lamps, creates a very pretty impression.

The front exterior lends itself very ad-

(*Continued on page* 2968)

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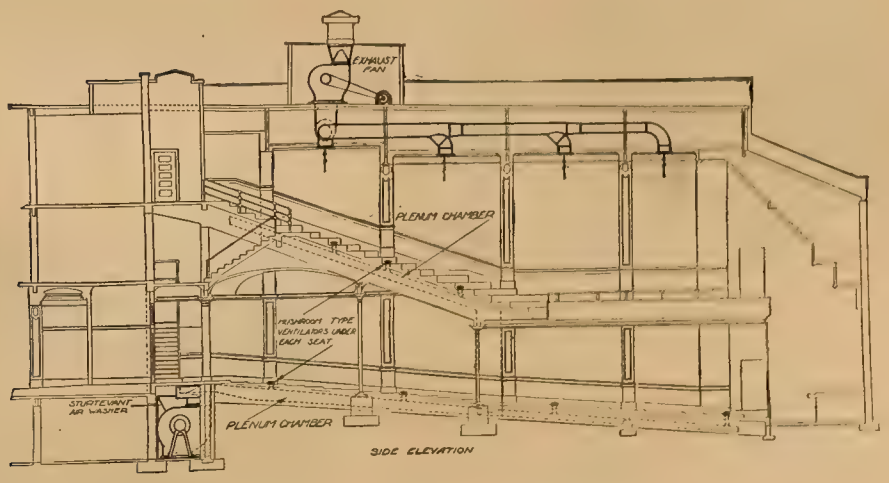
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AND ALL PRINCIPAL CITIES

George Feinberg Has Good Record as Accessory Dealer

Is Expert on Projectors—and Haberdashery

LADIES and Gentlemen we have with us this week J. George Feinberg and the fact that he parts his name in the middle does not disguise the fact that the J. stands for Justin. J. George breezed into this vale of tears thirty-three years ago. After passing through the first long pants and also that very dangerous puppy-love-period, our good friend J. George found himself in the wholesale millinery business, and while not looked upon as one of the very best "trimmers," he nevertheless made a very successful millinery salesman.

Seeing all around him evidences of great wealth being accumulated in the theatrical field and having several influential relatives engaged in said field, George decided that the millinery business would henceforth lose one of its greatest leaders and announced to a breathless world that the motion picture business had better polish up a brand-new halo, inasmuch as J. George was ready to bounce into the arena of motion picture industry. So, five years ago, together with Llelwyn H. Francis, a graduate of the University of Minnesota and formerly on the advertising staff of the Orpheum and Gayety theatres, Minneapolis, he laid the cornerstone for a most successful theatre equipment house in the midwest.

It seems that an old-time actor by the name of Dick Ferris staged a great spectacular production entitled "Fighting the Flames" at the Minnesota State Fair Grounds at Minneapolis and the two budding young equipment magnates spoken of in this biography were stationed at several entrance gates at said fair grounds, engaged in taking in the tickets that had been purchased by the populace of Minnesota.

It might be well to say that J. George is short, round and chubby and like all men of his robust frame is perpetually smiling. Moreover to the ladies who might read this announcement we will say that J. George is not married, has no bad habits and has contributed almost a fortune to the building up of the Wrigley Spearmint Gum business, all of his waking hours being devoted on the side to the masticating of the "Product of Wrigley."

On December, 1911, in the Bijou Theatre Building, Feinberg & Francis located their first motion picture equipment quarters and today they are located on the second and third floors of the Loeb Arcade Building and have what is undoubtedly the finest furnished offices of any theatre supply house in the country. Besides being Simplex Distributors, the Teco Products Mfg. Company also handle the



J. George Feinberg

Simplex Ticket Seller, Idealite Screen, Steel Opera Chairs and Stanley Frames and carry a general line of theatre equipment.

Mr. Francis spends most of his time on the road among the hundreds of personal friends that are distributed across the territory in which he is located, while J. George attends to considerable of the office routine.

As an indication of the speed at which these young and enterprising theatre equipment specialists are traveling, it is only necessary to say that since August last they have taken two hundred and twenty-seven orders for Simplex Projectors and have formed the irritating habit of using freight cars to transport machines from New York to their territory.

J. George has made several pilgrimages during the year to the Metropolitan City and has always made the Simplex factory his headquarters upon the occasion of these visits. Motion Picture News is oftentimes carried into the homes of the exhibitor and for that reason we are not at liberty to detail in our account all of George's activities while in our city this last time. But we have the word of one of the world's greatest press agents whose initials are W. C. F. and who is neither bald-headed nor six-foot tall, that George has considerable speed, as indicated in a little seance that took place on Saturday last.

While we would not exactly say that a trail of broken hearts is following George's advent into Greenwich Village, we can safely state, however, that several of them were left bruised and mangled and if upon George's arrival to Minneapolis he does not open a Pirates' Den similar to that located on Christopher Street, we are missing our usual ability to make good such prophecies. It is secretly whispered about town that George has a penchant for silk shirts and that he usually carries a goodly number for emergencies. We know of several such silk shirts that should always be kept by George as carrying with them fond memories of a night's revel in the city of New York.

The picture which accompanies this article shows a bright-faced and apparently unsophisticated youth, gazing out with innocent expression upon a wicked world, but what we could say about that same little chubby-faced George if the United States Postal Regulations permitted us to do so.

It is now in order to bid "Au Revoir" to chubby George and wish him "God Speed" to the farmlands of Minnesota. We trust that his ambition to make sales enough so that he may retire at the end of five years and ride into New York on a Stutz Speedster, may be realized. Come again to our city, George, and bring your bank-roll, silk shirts and everything, and mayhap by that time, the Pirates' Den will have added to its already attractive interior a few more female pirates and a greater number of intricate terpsichorean steps.

Electric Layout at Allen

(*Continued from page 2966*)

vantageously to flood lighting and this has been carried out by mounting six Davis flood lights on the roof of the marquise where they are concealed from the street and the general effect is very pleasing and satisfactory.

The lounge, located over the vestibule and foyer, is a most comfortable and beautifully decorated room and is well lighted with artistic brackets on the columns and six large piano stand lamps arranged at the back of the chesterfields. These stand lamps are supplied with rose-tinted silk shades of very elaborate design, matching the shades on the candelabora brackets, the whole producing a soft, subdued and voluptuous effect.

In fact, the whole installation of lighting is a credit to the owners, who were willing to go to such an expense to obtain a desired effect, as well as the engineer that designed it, and the contractor that carried out that design with such satisfactory results.

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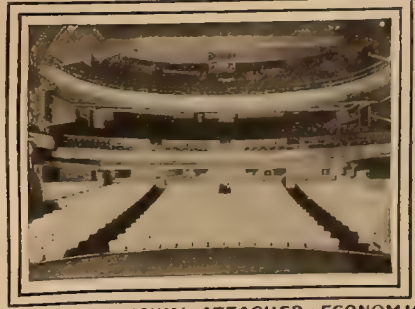
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Paper on Safe Design of Theatres

At the coming Montreal Meeting of the Society of Motion Picture Engineers, Mr. Will F. Braun of Chicago, architect of many of the finest theatres in the country, will deliver a paper on "The Design of Theatres from the Standpoint of Safety to the Audience." A résumé of the paper is given below:

There is a lack of proper building ordinances outside of the large cities regulating the safety of the audiences. In the design of theatres there are many things that should be standardized to insure safety. As most of the theatres at the present time are being built with complete or at least semi stage facilities, we will take it for granted that the theatres under consideration are equipped with a stage. Those without a stage or scenery should follow the same safeguard for the rest of the building as provided for later. Equipment will be considered in detail.

In the preparation of this paper, the ordinances of ten of the largest cities in the country governing the construction of theatres, have been reviewed. Also the recommendations of the National Board of Fire Underwriters as well as many other authorities on this work.

In discussing the various points safeguarding the audience from fire and panics, we will consider the following points in the design and construction: type of construction, entrance lobby, foyers, stairways, seats, aisles, exits of main floor and balconies, emergency exits and passages, projection room, stage design, curtain, ventilation, automatic sprinklers, equipment outside of the theatre and buildings in connection with the theatre.

Laurier Theatre Opens After Remodelling

After two months under the management and control of H. W. Vance, the Laurier Theatre, Hull, Quebec, has become a very successful enterprise. For a number of years this house had been a white elephant and eventually the theatre was only operated on Sundays. The theatre had been controlled by a rather large syndicate of Hull citizens and even their united efforts did not result in the obtaining of a comfortable share of support. The theatre changed hands just before Christmas and it was remodelled throughout.

The house had been known as the Odeon Theatre but this name was changed to "Laurier Theatre" in memory of the late Sir Wilfred Laurier, one of Canada's greatest statesmen. A handsome lobby replaced a store in the building and about $2,500 was spent for new projection equipment, including two Power's 6B power-driven projectors, a Hertner transverter and a gold fibre screen. One of the brand new features is an eight-piece orchestra and, last but not least, Mr. Vance booked a number of really worthwhile pictures. These bookings came on top of an expenditure of $15,000 for changes and improvements in the house itself.

Lynch Enterprises Buy Typhoon Equipments

The S. A. Lynch Enterprises, the well known theatre owners, operating one of the largest chains of theatres in the South, have placed with the Typhoon Fan Company during the last few days another large order for Typhoons.

These people have found that the Typhoon Cooling and Ventilating System meets their requirements and also increases to a considerable extent the box office receipts.

The Lynch orders just received cover Typhoon equipment for the Palace Theatre, Fort Worth, Texas; the New Theatre, Little Rock, Arkansas; Ranger Theatre, Ranger, Texas; Queen Theatre, Dallas, Texas.

Swaab's Messenger Out

That breezy little house-organ of Lewis Swaab's has made its March appearance. Well arranged and edited with just enough extraneous matter to lighten the commercial side this little pamphlet of 8 pages has built up a clientele who look forward to its receipt each month.

Included in its pages this issue is a notice of the sudden death of Harry Saunders who was exceedingly well known about Philadelphia and who had been in the employ of the Swaabs for over 12 years. Saunders was a member of Local 307.

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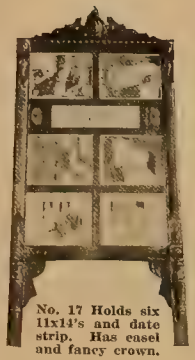
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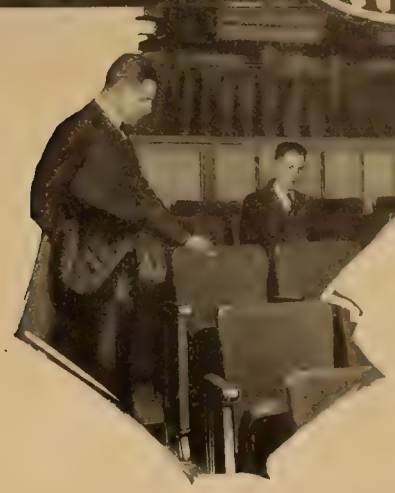
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F A B R I K O I D

Equipment Operating Projection Questions Answered

Practical Electricity—IV
Study Lessons for the Projectionist

It is our intention to make these lessons of practical value to the projectionists, with no more theory than is necessary to explain the subjects. As the series progresses an attempt will be made to lay particular emphasis on subjects having to do directly with projection.

One of the unusual and most profitable features of the course will be the examination questions at the end of each lesson. The reader should go over the subject matter carefully and then attempt to answer the questions having to do with the text.

In addition to this there will appear from time to time a number of practical problems, having to do with the subjects studied up to that time. Any reader who so wishes is invited to write out questions and answers and send them to the Technical Department of MOTION PICTURE NEWS for correction. These answers will then be corrected and returned, providing return postage is enclosed.

As has been stated the resistance of a circuit varies with the temperature of the conductor and the apparatus connected to it. In most cases the resistance of a material increases with an increase of temperature, so that when a current is passed through a circuit heat is generated and the resistance of the circuit increases.

The change in resistance for a given change in temperature is quite different for different metals. Some alloys, however, have a very small change in resistance for a change in temperature and it is very important in making standard resistances that such alloys be used in order that the resistance will remain constant over a wide range of the temperature.

TABLE I

Size of Wire B & S Gage	Circular Mils Cross Secton	Current Carrying Capacity		Resistance per 1,000 ft. 20° Centrigrade
		Rubber Covered	Slow Burning	
0	105,500	125	200	.0983
1	83,690	100	150	.1239
2	66,370	90	125	.1563
3	52,640	80	100	.1970
4	41,740	70	90	.2485
5	33,100	60	80	.3133
6	26,250	50	70	.3951
7	20,820	40	58	.4982
8	16,510	33	46	.6282
9	13,090	28	38	.7921
10	10,380	24	32	.9989
11	8,234	20	28	1.261
12	6,530	17	24	1.588
13	5,178	14	20	2.003
14	4,107	12	16	2.525
15	3,257	9	12	3.184
16	2,583	6	8	4 015

When a rheostat is used in a circuit such as in an arc circuit it is necessary that the rheostat be placed in such position that the heat generated can be easily carried away in order that the grids may not heat excessively and cause a change in the value of the rheostat. Also in the case of conductors it is necessary that a wire of sufficient size be used to carry the desired amount of current, for in case of too small a conductor excessive heating takes place and causes danger of fire.

Table I shows the safe current carrying capacity of different sizes of wire for both rubber and slow burning insulation.

Carbon is different from most materials as regards the effect due to heating, in that the resistance decreases when the temperature is increased, so that the resistance of a carbon lamp is about twice as great when cold as after it has become heated by the passage of current for some time. Also in the case of a carbon arc the resistance is greater when starting the arc than after it has become heated, therefore an arc should be adjusted for hot resistance and allowed to "warm up" each time before making the necessary adjustments.

Table II gives the temperature coefficients for some of the most common materials. The temperature coefficient may be defined as the per cent change in resistance per degree (Centigrade) change in temperature. Most metals such as aluminum, copper, tin and silver have a practically constant change of about 4/10 of one per cent (.004) of their resistance at zero degrees Centigrade for an increase of one degree in temperature above zero.

If we know the resistance of any material at zero degrees Centigrade we can find the resistance at any desired temperature from the equation:

$R_t = R_o (1 + at)$ in which R_t is the resistance at the desired temperature, R_o is the resistance of the material at some specified temperature as taken from tables, a is the temperature coefficient from Table II, and t the number of degrees change in temperature.

Sample problem:

The resistance of a certain copper conductor is 12 ohms at zero degrees centrigrade. Find the resistance at 60 degrees C.

Solution:

$R_o = 12$ ohms, a from Table II for copper is .0043, t is 60 degrees. The equation will be $R_t = 12 \times (1 + .0043 \times 60)$.

$R_t = 12 + 3.09 = 15.09$ ohms, the required resistance or an increase of 3.09 ohms due to a rise in temperature.

TABLE II.—TEMPERATURE COEFFICIENT

Substance	Temp. Coef. Referred to 0° Centigrade
Aluminum	.0043
Carbon	—.0006
Copper	.0043
German Silver	.00031
Iron	.0063
Silver	.0040

Resistances of different sizes of wire in tables are given for a certain temperature so that the value of resistance at any desired temperature may be found by applying the above equation to the value found in the table. From Table I the resistance of 1,000 feet of number 10 copper wire is .9989 at 20 degrees C.

Sample problem:

Find the resistance of 1,000 feet of number 10 copper wire at 50 degrees C.

Solution:

Using the equation $R_t = R_o \times (1 + at)$, R_o the resistance at 20° C equals .9989, a from Table II equals .0043, t the change in temperature is $50° - 20° = 30°$. Then $R_t = .9989 \times (1 + .0043 \times 30) = 1.129$ the resistance of 1,000 feet at 50° Centigrade.

In an electric circuit the resistance is dependent upon the sort of material making up the circuit. In comparing different materials as to their ability to conduct electricity we speak of their specific or relative conductivity, and since silver has the property of being the best conductor of electricity we will compare the relative conductivities with regard to this metal. Silver will be taken with a conductivity of 100 the other metals being rated by a fractional part corresponding to their ability to conduct electricity.

Table III gives the specific or relative conductivity of some of the most common metals. Also included in this table are the specific resistances of the metals named. The specific resistance, which is expressed in microhms or in millionths of an ohm is the resistance of a centimeter cube of the metal taken between opposite faces.

TABLE III—CONDUCTANCE AND SPECIFIC RESISTANCE

Substance	Specific or Relative Conductance	Microhms Per Cubic Cm. 0°C.	Ohms Per Mil-Foot 0°C.
Silver	100	1.47	8.82
Copper	96	1.56	9.54
Iron	16	8.85	54.5
German Silver	7.5	33.1	.....
Mercury	1.6	94.07	.....

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Another way of expressing the resistance of a substance is in terms of ohms per mil-foot, which is the resistance of a volume of the material one foot in length and having a uniform cross section of one circular mil. The values for mil-foot resistance are included for the substances of Table III.

Sample problem:

A silver wire of a certain size and length will conduct 25 amperes; how much current will an iron wire of the same size and length conduct providing the same voltage is applied?

Solution:

The conductivity of iron is 16 in comparison to silver as 100. Then if I is the current to be conducted by the iron wire $I : 25 = 16 : 100$ $I \times 100 = 25 \times 16$ $I = 4$ Amperes.

There are two systems in common use by which temperature may be measured, these are the Fahrenheit and Centigrade systems. The Fahrenheit thermometer is one in which there are 180 equal divisions between the freezing and boiling points of water at sea level, the freezing point being taken as 32° and the boiling point 212°. In this system temperatures are denoted as degrees F.

The Centigrade thermometer is one in which there are 100 equal divisions between the freezing and boiling points of water. The freezing point is taken as 0 degrees and the boiling point as 100 degrees. Temperatures are denoted in this system by degrees C.

Temperatures may be changed from one scale to the other in the following manner.

To change from Fahrenheit to Centigrade subtract 32 and multiply by 5/9.

Sample problem:

A temperature is recorded as 77° F. Find the corresponding temperature in the Centigrade scale.

Solution:

$(77 - 32) \times 5/9 = 45 \times 5/9 = 25$ or 25° Centigrade.

To change from Centigrade scale to Fahrenheit multiply the reading by 9/5 and add 32.

Sample problem:

A temperature is taken as 15° C. Find the corresponding F. temperature.

Solution:

$(15 \times 9/5) + 32 = 27 + 32 = 59$ degrees which is the corresponding Fahrenheit temperature.

In speaking of the size of a conductor for carrying electric current that is the cross sectional area we say that it is so many circular mils, abbreviated (C. M.), in cross section. The circular mil is the area of a circle whose diameter is one thousandth (.001) inch. If the diameter of the wire is known in thousandths of an inch, namely mils, we can determine the circular mil cross section by squaring the diameter.

Example:

A number 16 wire has a diameter of 50 mils, then the circular mil cross section is 50×50 or 2500 circular mils.

In speaking of different sizes of wires they are distinguished by gage numbers. The gage most commonly used and the one called the American Gage is the one adopted by Brown & Sharpe Mfg. Co. and is known as the B & S Gage.

A gage for determining the size of an unknown wire is made up in the form of a disk in which notches are cut corresponding to the different sizes of wires. A wire of unknown size is fitted into these slots until one is found in which it fits snugly, these slots are marked giving the size. From standard wiring tables similar to Table I the circular mil cross section, the current carrying capacity, and resistance can then be found.

A simple way of remembering the sizes of wires is as follows:

A number 10 wire has approximately a cross section of 10,000 circular mils, a resistance of 1 ohm per thousand feet and a current carrying capacity of 24 amperes. A change of three numbers will either half or double the characteristics of the wire, i.e. a number 7 wire has a cross section of 20,000 circular mils, a resistance of .5 ohms per thousand feet and a current carrying capacity of 48 amperes.

Wants to Know Just How the Ratio of Intermittents Is Figured

Cites Several Cases Where the Explanations Have Been Misleading

A FREQUENT and well informed contributor to the Projection Department, W. B. Allen, president of Local 360, Edmonton, Canada, wants us to settle once and for all the hazy clouded atmosphere that seems to have settled about the intermittent movement. He also has something pithy to say about their examinations up in Edmonton. The letter is well worth reading and should bring out some worth while replies from other readers.

Of late there has been a lot of discussion regarding the revolving shutter and the intermittent movement. And it seems to me that the articles published in some cases are a little bit misleading to say the least. It must be admitted by the fraternity that we are in a way guided by what we find in the various books and trade papers and for this reason it seems to me that the various editors and authors of papers, books, articles, etc., should be careful what they let get by. Of course the editors are not supposed to be infallible but then it seems to me that they should have a fairly good idea as to the mode of operation of a revolving shutter and the ordinary intermittent movement.

Now, Mr. Editor, let's see what you have to say on the following. The quotations are taken from two articles published in different papers by authorities on projection. One was published a few months ago and the other about eighteen months ago: "since the movement has a six-to-one ratio, which means that an angular rotation of the cam-pin through 60 degrees is required to accomplish one complete shift or quarter revolution of the star-wheel."

Here is another one by an authority on matters pertaining to projection: "a five-to-one intermittent movement would mean that the necessary blade width would be one sixth of 360 degrees or sixty degrees." This latter quotation may not be quite clear but it is meant that the intermittent angle is 60 degrees same as in the 6-to-1. I could go on to repeat a number of such instances of late and of old. Now, as I have already said these statements are made repeatedly by these authorities and it seems to me that we, the projectionists, should demand that these parties get the right information on the subject or else don't publish these articles because, as I said before, they are very misleading.

Now, Mr. Bragdon, the reason I come to you with this matter is because you are not one of the authorities in question. It has been my experience in the past that it is pretty hard to make an editor take any back-water so I gave up trying. When you spring something like this on them they come across with: "it was a typographical error," or if you go after 'em too strong, well, they throw your letter in the waste-paper basket, so what's the use? Believe me they are a sly bunch and you have to be very diplomatic or you will not get very much satisfaction!

There are a few other things that I have to bring to the attention of the NEWS but I think I will wait and see what success I have with this affair first.

I certainly would like to hear from Bro. Thoreau Victoria on this matter. I think he should have some well defined ideas on this matter seeing that he is the author of that proposed examination that was in the NEWS a few weeks ago. I had to laugh when I was reading it. My mind was brought to a meeting that was held in this city a few months ago and yours truly was present representing the projectionists and the chairman of the meeting was THE CITY ELECTRICIAN, a man who never saw the inside of a projection room, and it was by his ruling that a lot of the questions should be eliminated from the examination as an operator, he said, had no use for this sort of dope (of course he never heard of the word projectionist). And to put real humor into the situation Mr. John Hazza, manager of one of our leading theaters sent a letter which was read out; after expressing his real regret at not being able to be present he went on to say that an operator (get the operator) did not have to know the first thing about optics and that is just about his statement, word for word, but he went on to say that HIS operators didn't need to know anything about anything, so we all enjoyed a good laugh, except the chairman and, he could not see the joke, and went on with our business. So if my good friend Hazza would read Thoreau's article I am quite sure that he would insist that Bro. Thoreau be sent to Ponoka (our nearby asylum) for attention. However, Thoreau's article and similar articles will do real service in the interest of the projectionists and they should receive wide publicity. Perhaps, in the near future, I will find time to give you a few notes on the Provincial Examination of this Province and being that I am in close touch with the seat of parliament I know a little bit of what is going on. I wonder if the Editor has anything to say or objection providing that I allow him to censor the articles which I send in?

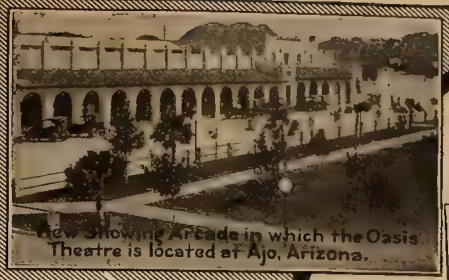
Well, I will admit that this is some mixed up letter but I just did not have time to write two letters, as should have been done, but I'll send the editor a cigar if he patches it up to be readable.

Reply:

At times, we fear, all of us have been in error when making casual references to "the speed of intermittent movements." Not in error mathematically but only as regards the correct nomenclature. When one man mentions that a movement has a ratio of 4-1 and another man states that his movement has a ratio of 5-1, to all appearances the latter gentleman has a faster mechanism. But not necessarily so. On further examination it may be found that the two movements are of the same speed. The difference in statements was caused by the different bases on which the speeds were based. And that point right there is the cause of all the trouble. For it is a simple task to measure the speed of any given intermittent movement, and any projectionist with a little ingenuity can satisfy himself as to the relative efficiencies of the different types. But after the measurements are made comes the vital part of the matter. The question is "What shall he base his comparisons on?"

To be elementary for a few paragraphs suppose that we have an apple. We divide it into 4 parts. One part is eaten. What then is the ratio of the part that is eaten to those that remain. The answer of course is 1-3. But what part of the apple has been eaten? One-fourth (¼) naturally. From these figures you can easily see how the wide variation in nomenclature has come about. Right in the case of the apple you have two ratios, 1 to 3 and 1 to 4, referring to the same thing but in a different way.

Now coming back to the less edible intermittent movement, most projectionists know, or should know, that there are 360 degrees in a complete circle. He also knows that it is



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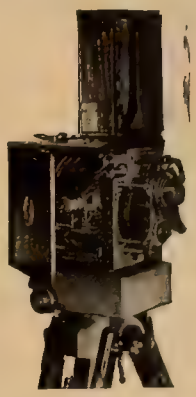
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necessary for the movement—be it Geneva Star or pin-cross and cam—to complete one cycle of 360 degrees for each frame that is shown. This cycle includes the pulling down of the entire frame plus the actual time that the film is at rest while it is being projected to the screen. The instant that the movement again commences to move the film marks the end of that first cycle. Therefore the cycle has been divided into two parts, the time of movement and the time of rest.

Suppose now that we make a test of a movement and find that the pin or the cam moves exactly 90 degrees in order to bring down the film one frame. This would mean that the same pin or cam must be moving through 270 degrees while the frame was being projected. We have then, 90 degrees of movement and 270 degrees of rest. What is the speed of the intermittent?

The correct answer to this question is *another* question. It is, What do you mean by *speed?*

So far as we know this particular nomenclature has not as yet been taken up by the Committee on Standardization of the Society of Motion Picture Engineers but no doubt it will be soon. To us it would seem that the speed ratio would mean the time of rest compared to the entire cycle. In other words the intermittent just described would be said to have a speed of 4-1. On this same basis an intermittent which showed a period of movement of but 72 degrees would be said to have a ratio of 5-1.

Some other experts have ascribed a ratio as meaning the period of movement compared to the period of rest. On this basis a movement that boasted a 72 degree period of travel would be called a 4 to 1 intermittent.

So as you see, until the nomenclature is standardized either statement is correct but to be understood it is necessary that the speaker explain his method of arriving at the speed ratio.

According to your letter one expert has based his speed on the blade width. This is an arbitrary method and can not be considered a strictly mathematical solution inasmuch as of two projectionists with the same intermittent one may be able to trim off several degrees from the blade. Surely this does not make the movement faster. Then there is the intermittent movement with period of acceleration and deceleration so proportioned that it is possible to trim as much as 10 degrees from the blade width without encountering travel ghost. This is made possible by the fact that the first part of the travel of the sprocket is slight and that on account of it there is no necessity for the covering blade to complete its covering action until the intermittent has moved 10 degrees.

The blade width theory is not correct and should not be followed since it permits of too wide a variation in results.

This department rarely goes in for the "explosive stuff" so our exclamations on your statements about "trade paper editors" will be purely imaginary. There is no reason why a conductor of a department such as this should fear "back treading." It's a small man that can't or won't admit his mistakes.

We thought down here that you men up there were pretty well satisfied with the examinations given out but your present letter tends to disprove it. With individuals such as you have pictured there is considerable to be wished for. As for the statement by the theatre manager—it needs no comment. The same thing but with truth could be said of a good many managers.

Out of Focus Effect

Walter L. Greene, Morganton, N. C., writes:

I am running a Powers 6-B. Motor Driven Machine with Madza Light Equipment, it is nearly new and runs fine, but for the past month I have been bothered with an out of focus effect in the center of the picture. Thinking that it was the aperature plate tracks worn I put on a new one but this did not remedy the trouble. The sprockets are all in alignment, also the aperature plate and the tension springs set square on the tracks of the aperature and are adjusted right. This trouble seems to occur more frequent when running Pathe Films, and when running such films as Paramount-Artcraft and First National the out of focus effect does not occur.

Please advise me if some film perforations cause this or it is due to some machine trouble.

I have been a member of the N. A. M. L. for a year and I think it is a great thing. I have been operating for seven years and have always inspected the films before each show, so I have really been a member for seven years.

Reply: It seems quite probable that the surfaces between the lens case and the jacket of your objective have become worn, and a slight change in your adjustment is caused by the vibration of the machine. This trouble may be remedied by placing a thin piece of felt between the lens case and the jacket and thus preventing any movement due to vibration.

I. P. A. Holds Interesting Meeting

The International Projection Association held its usual meeting at the club-rooms of the society on March 15th. The speaker for the evening was one of the engineers of the General Electric Company who gave an interesting talk on "Motor Generators as Applied to Projection." Beginning with the next meeting, which will be held on March 27, the lectures will be given on Saturday nights, the change being due to the desire of the society's officers who wished to make it possible for as large an attendance as possible.



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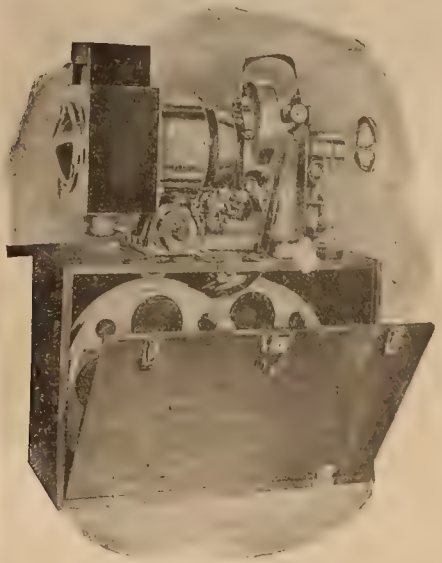
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Portable switchboard installed at International Film Studio

The operation of the arc light, however, demands the attention of experts, and it is further necessary that these experts have efficient equipment at their disposal in order to obtain good results.

The International Film Company of New York have installed in their thoroughly modern studio, an elaborate lighting system capable of producing some wonderful effects. An interesting part of this installation is a portable switchboard that can be quickly and easily transported from one part of the studio to another, and gives excellent serviceability.

This board which is shown by the accompanying photographs is a Westinghouse-Krantz product, and specially designed for portable work since it can be connected by means of a heavy three-conductor stage cable directly to the incoming switchboard. The board may then be placed in any section of the studio where spider boxes are required for cutting in lights.

This piece of apparatus consists of a slate board and switches together with Kliegle receptacles contained in a No. 12 gauge steel box for protection, and mounted on caster wheels for portability. On the board are six three pole, single throw, 125 ampere knife switches, each feeding to three point Kliegle receptacles, which in turn may be connected to six-way spider boxes for distribution to the individual lamps.

This switchboard, which is about thirty-six inches wide by thirty-two inches high by eighteen inches deep, weighs approximately 350 pounds, and since it is entirely enclosed is amply protected for safety.

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View of switchboard closed. Note castors which make board portable

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FOR the past ten years I have been watching musical directors throughout the country, and have tried to study their work from every conceivable angle. One of the surest signs that a musical director is appropriately accompanying pictures is the fact that he is always in the market for plenty of music. I am in a position to know who is buying music and who is not.

Among the many musical directors who are striving to acquire a large and up-to-date library is Mr. R. E. Moulton, of the Sexton Theatre, Great Falls, Montana. Mr. Moulton has had a great amount of experience in this particular line. As early as 1911 he played in Pantages Theatre, Omaha, Nebraska, the Imperial Theatre, Great Falls, Montana, Ansonia and Rialto Theatres, Butte, Montana, etc. He can be considered a pioneer when a snaredrum indicated a fainting spell of a vamp.

Readers may wonder why I say all this and of what interest it may be to them. I am sure that there are many orchestra leaders who are still adhering to the old clap trap style of accompanying pictures. They are still trying to get away with libraries consisting of music received through orchestra clubs, and professional favors.

Mr. Moulton recently sent me several programs which he played in connection with certain pictures and after reviewing same, I came to the conclusion that although his orchestra consists of a combination of only eight men, he is nevertheless, playing such numbers as "Erotik" by Grieg, "Romance" from the Wieniawsky Concerto No. 2, and many other of such standard compositions.

From a newspaper clipping which I received from the Great Falls Daily Tribune, I learned that Mr. Moulton is setting his own musical suggestions, and he spends a great deal of time preparing his musical programs.

"Told In The Hills," a picture recently shown at the Sexton Theatre, was one picture I happened to see myself, and am therefore in a position to judge the musical setting selected by Mr. Moulton, which herewith follows:

The above musical suggestions absolutely reveal the fact that the work of Mr. Moulton and his associates, deserves to be commented upon. Of course, as in every instance, a lot of credit for the splendid work the above gentleman is doing, is due to Mr. Wm. Steege, manager of the Sexton Theatre. Money spent on music is considered a surplus expenditure. By this I mean that the majority of exhibitors and theatre managers consider music a surplus item, because, figuratively speaking, it cannot show any net returns. I believe, that is therefore very important that the manager of a theatre be progressive and modern enough to realize that money spent for music cannot be figured in the same way as money paid for a film. Music is nothing but an asset which indirectly brings returns and it takes a master mind in exhibition of pictures to be able to realize this. Motion Picture exhibitors and producers should consider such man as Mr. Moulton and Mr. Steege as promoters of trade, which will result to the advantage of all parties. THE EDITOR.

"JUDY OF ROGUES HARBOR"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Adagietto" (from Symphonette Suite), Berge

1—"Spring Blossoms" (Moderato Int.), by Castillo (4 minutes and 30 seconds), until—S: At Screening.
2—"Dramatic Recitative, No. 2," by Levy (1 minute and 45 seconds), until—T: "Jim Shuckies, the cause."
3—Continue pp (35 seconds), until—T: "You sure you wouldn't."
4—"Slimy Viper" (A mysterious tone picture), by Borch (1 minute and 25 seconds), until—T: "Under the pretense of."
5—"Love Song" (Dramatic Mod.), by Flegier (3 minutes and 50 seconds), until—T: "The Governor Roderick."
6—"Birds and Butterflies" (light Int.), by Vely (1 minute and 30 seconds), until—T: "Will you be a good kitty."
7—Continue pp (40 seconds), until—T: "How in the world do you do."
8—Theme (3 minutes and 50 seconds), until—: "If you're ready to."
9—"Dramatic Agitato," by Hough (4 minutes and 30 seconds), until—T: "Denny darlin', I'm goin'.
10—"Chanson Melancolique" (Dramatic Pathetic), by Collinge (3 minutes and 25 seconds), until—S: Judy puts child on bed.
11—'Dramatic Tension," by Andino (2 minutes and 15 seconds), until—S: Judy drops child through window.
12—"Sinister Theme" (Misterioso), by Levy (3 minutes and 15 seconds), until—T: "Back home to face the."
13—"Poeme Symphonique" (Dramatic), by Borch (2 minutes), until—T: "Judy, for God's sake."
14—Theme (1 minute and 15 seconds), until—T: "Morning finds the real."
15—"Crafty Spy" (descriptive mysterioso), by Borch (1 minute and 45 seconds), until—T: "Where control never."
16—"Lovelette" (Melodious Int.), by Levy (1 minute and 5 seconds), until—T: "It will be alright."
17—Repeat: "Crafty Spy," by Borch (50 seconds), until—T: "At the citizen's next."
18—Theme (1 minute and 30 seconds), until—T: "While out under the skies."
19—Continue ff (20 seconds), until—T: "Jim's to get old man."
20—"Stars and Stripes Forever (March), by Sousa (1 minute and 20 seconds), until—T: "When the boys come."
21—Produce effect followed by "Half Reel Hurry," by Levy (1 minute and 5 seconds), until—S: Bomb explodes.
22—"Misterioso Dramatic," by Borch (1 minute and 5 seconds), until—T: "What do you mean buttin'."
23—"Agitato Appassionato," by Borch (45 seconds), until—S: The fight.
24—Continue pp (25 seconds), until—T: "You saved my grandfather's."
25—Theme (3 minutes and 40 seconds), until—T: "Governor Kingsland finds."
26—"In the Ruins" (Dramatic), by Kempinski (1 minute and 40 seconds), until—T: "I'll never have any peace."
27—Continue to action (3 minutes and 5 seconds), until—T: "In the Ketchel homestead."
28—Aragonaise from "Le Cid" (Dramatic Allegro), by Massenet (3 minutes and 50 seconds), until—T: "I gotta' go now."
29—Adieu (12 8 Dramatic), by Pararger (2 minutes), until—T: "So once more Judy."
30—"Dramatic Recitative No. 2," by Levy (3 minutes and 20 seconds), until—T: "I warn you, I'm going to."
31—"Half Reel Hurry," by Levy (2 minutes and 25 seconds), until—T: "Your father is ill here."
32—Theme (2 minutes), until—T: "You've done a good night's."
33—Continue pp (55 seconds), until—T: "My mother, Oh, I've always."
34—Continue ff (25 seconds), until—T: "Everything I possess."

END

"A CARMEN OF THE NORTH"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Love's Enchantment" (Dramatic Pathetic), Varley

1—Intermezzo from "Carmen," by Bizet (1 minute and 20 seconds), until—S: At Screening.
2—"Evening Sounds" (Dutch Characteristic), by Kriens (3 minutes), until—T: "Joseph Stanley, a young farmer."
3—"Dramatic Conflict" (Hurry Heroic), by Levy (1 minute and 50 seconds), until—T: "In the town where Joseph."

NOTE: pp then in action.

4—"Adieu" (12/8 Dramatic), by Pavargar (1 minute and 40 seconds), until—T: "Joseph's first duty."
5—"Aragonaise" from Carmen, by Bizet (2 minutes), until—T: "For Carmen's Heart."
6—Theme (1 minute and 20 seconds), until—T: "I shall never forget you."
7—"Dramatic Suspense," by Winkler (1 minute and 25 seconds), until—T: "Carmen joins her confederates"
8—"Pathetic Andante," by Vely (45 seconds), until—T: "Later, his loved ones."
9—"Madriola" (Spanish one-step), by Levy & Samuels (35 seconds), until—S: Smugglers dancing.
10—Continue pp. (30 seconds), until—T: "Free but disgraced."
11—Habanera from "Carmen," by Bizet (1 minute and 10 seconds), until—T: "Carmen!"
12—"Dramatic Agitato," by Hough (40 seconds), until—T: "This place is over the border."
13—Theme (1 minute and 10 seconds), until—T: "I belong to you, Joseph."
14—"Andante Appassionato" (Passionate Agitation), by Borch (2 minutes and 25 seconds), until—T: "It's the Sergeant."
15—Theme (1 minute and 55 seconds), until—T: "As time spread onward."
16—"Sinister Theme," by Vely (4 minutes), until—T: "An eventful night."
17—"Pizzicato Misterioso," by Andino (3 minutes and 5 seconds), until—T: "It's time to make the rounds."
18—Danse Boheme from "Carmen," by Bizet (2 minutes and 10 seconds), until—T: "The sunlight turns."
19—"Dramatic Recitative (No. 2)," by Levy (2 minutes and 15 seconds), until—T: "Thank Goodness."
20—"Hunkatin" (Half tone one-step), by Levy (1 minute and 30 seconds), until—T: "A road house, etc."

NOTE: To be played with hand organ effects.

21—Cont. to action (45 seconds), until—T: "Dalboni, a celebrated baritone."
22—"Marriage Blues" (Fox-trot), by Berkins & Samuels (2 minutes and 30 seconds), until—T: "Where the undercurrents flow."
23—Aria from "Carmen," by Bizet (40 seconds), until—T: "Several nights later."

NOTE: As baritone solo with piano acc.

24—Theme (3 minutes and 5 seconds), until—T: "When other lips."
25—Farandole from "Carmen," by Bizet (1 minute and 55 seconds), until—T: "After their marriage."
26—"Waltz Caprice," by Rubenstein (3 minutes), until—T: "The other hungry."
27—Toreador song from "Carmen," by Bizet (2 minutes), until—T: "A gala night."
28—"Carmen March," by Bizet (1 minute and 40 seconds), until—T: "But the shadows."
29—(Berg 66) "Misterioso Agitato" (Descriptive), by Smith (2 minutes and 40 seconds), until—T: "Can't you even pity me."
30—Cont. to action (55 seconds), until—T: "And while Dalboni."
31—Theme (1 minute and 5 seconds), until—T: "Back to the depths."
32—Cont. to action (35 seconds)' until—T: "After two years."
33—Cont. pp. (33 seconds), until—T: "Then the gold returned."

UNTIL THE END.

"CHAIN OF EVIDENCE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Reproach," Berge

1—Theme (5 minutes and 30 seconds), until—S: At Screening.
2—"Why?" (Ballad Fox Trot), by Levy (35 seconds), until—T: "Dot Curly-Katie Worth."

NOTE: To be produced as piano solo.

3—"Dramatic Recitative," by Levy (1 minute and 50 seconds), until—S: "Girl leaves piano."
4—"Dramatic Conflict," by Levy (1 minute), until—S: "The fight."
5—"Blue Bells" (Moderato), by Zamecnik (4 minutes and 40 seconds), until—T: "August 10th."
6—"Sparklets" (Moderato), by Miles (2 minutes), until—T: "I like the way."
7—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 40 seconds), until—T: "September 16th."
8—"Dramatic Narrative" (For scenes of reminiscence), by Pement (2 minutes and 5 seconds), until—S: "Girl looking at her mother's picture."
9—"Serenade" (Moderato), by Drigo (2 minutes and 10 seconds), until—T: "Famous English surgeon here."
10—"Cavalleria Rusticanna" (Intermezzo), by Mascan (50 seconds), until—S: "Interior of shoemaker's shop."

NOTE: To be produced as violin solo, followed by violin solo with piano acc.

11—"Babillage" (Caprice), by Contello (1 minute and 45 seconds), until—S: "Close-up of playing cards."
12—"Dramatic Suspense," by Winkler (2 minutes), until—T: "Don't blame Perkins."
13—Theme (3 minutes and 30 seconds), until—T: "September 21st."
14—"Golden Youth" (Valse Lente), by Roney (2 minutes and 55 seconds), until—T: "We have done the best."
15—"Sinister Theme," by Vely (1 minute and 20 seconds), until—S: "Close-up of wall safe."
16—Theme (3 minutes), until—T: "Allen keeps his radium."
17—"Love's Enchantment" (Dramatic Pathetic), by Varley (2 minutes and 50 seconds), until—S: "Mrs. Sturgiss near her mirror."
18—"Misterioso Dramatico," by Borch (1 minute and 10 seconds), until—S: "Close-up of clock showing 1 o'clock."

NOTE: Watch shots.

19—Continue to action (1 minute and 45 seconds), until—T: "Dick Morley was very bitter."
20—"Misterioso Agitato" (Descriptive), by Smith (4 minutes and 40 seconds), until—S: Close-up of blacksmith."
21—Theme (3 minutes and 20 seconds), until—T: "It was not Dick who fired."
22—"Prelude" (Heavy Dramatic), by Rachmininoff (5 minutes and 50 seconds), until—T: "I came here to."
23—"Intermezzo" (Moderato), by Huerter (1 minute and 50 seconds), until—T: "As soon as they were out."
24—Theme ff (1 minute and 30 seconds), until—T: "I was convicted on."

THE END

"HIS WIFE'S MONEY"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Mod. Mel.), Varley

1—"Woodland Whispers" (Characteristic), by Czibulka (2 minutes and 45 seconds), until—S: At Screening.
2—"Dramatic Suspense," by Winkler (3 minutes and 15 seconds), until—T: "This is not a time."
3—Theme (1 minute and 5 seconds), until—T: "Rob't Harlow."
4—"After Sunset" (Dramatic), by Pryor (3 minutes and 35 seconds), until—T: "It may be an all night search."
5—"Bluette" (2/4 Allegretto Grazioso), by Aitken (3 minutes and 30 seconds), until—T: "Marion, do you realize."
6—Theme (4 minutes and 10 seconds), until—T: "As I shall be off."
7—"Vision" (3/4 Andante), by Drdla (1 minute and 40 seconds), until—T: "You may retire."
8—Theme (2 minutes and 30 seconds), until—T: "Tell me who she is."
9—"Spring Blossoms" (Melodious Int.), by Castillo (1 minute and 55 seconds), until—T: "Marion is in her room."
10—"Lovelette" (Int.), by Levy (3 minutes), until—T: "And then came the golden hours."
11—"Marriage Blues" (Fox-trot), by Berkin and Samuels (3 minutes and 30 seconds), until—T: "And the season of social."
12—"Pathetic Andante," by Vely (3 minutes and 50 seconds), until—T: "And day by day."
13—"Devotion" (Mod), by Deppen (1 minute), until—T: "The forlorn hope."
14—Theme (1 minute and 45 seconds), until—T: "His wife in the east."
15—"Sparklets" (Mod.), by Miles (4 minutes), until—T: "A long journey."
16—Cont. to action (1 minute and 30 seconds), until—T: "To go back now."
17—"Serenade—Dramatic," by Widor (4 minutes and 5 seconds), until—T: "And as the sierra."
18—"Canzone Triste"—(Andantino Con Moto), by Conte (4 minutes and 10 seconds), until—T: "And the Gods smirk."

NOTE: Watch explosion.

19—"Gruesome Misterioso," by Borch (1 minute and 55 seconds), until—T: "No man can stay there."
20—"Chanson Melancolique" (Dramatic), by Collinge (1 minute and 30 seconds), until—S: Announcing the find of gold.
21—Cont. pp (1 minute and 55 seconds), until—T: "The east again."
22—"Adieu" (12/8 Dramatic), by Favarger (4 minutes and 30 seconds), until—T: "The Lightning strikes."
23—"Dramatic Tension," by Andino (3 minutes and 20 seconds), until—T: "Get Marion here."
24—Theme ff (2 minutes), until—T: "That is not true."

UNTIL THE END

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Review of Latest Musical Compositions

1—"Wigwam," by Joe Samuels & Harold Sanford, a novelty Indian fox trot most appropriate for society ballroom scenes. (Belwin, Inc.)

2—"Lo-La-Bo," a fox trot, played, danced and sung everywhere. (Carl Fischer-Witmark.)

3—"Alexandria," a fox trot, sung in the stage success of "Aphrodite," at the Century theatre, New York City, N. Y. (Carl Fischer-Witmark.)

4 "Venetian Moon," a fox trot by Goldberg and Magine said to be the fox trot hit of the year. (Jerome H. Remick.)

5—"Lovelette," by Sol P. Levy, a beautiful conception of a light melodious and original melody, suitable for love scenes. (Belwin, Inc.)

6—"Mystery," a fox trot by Joseph A. Cirina. They say its a second "Vamp." (Leo Feist.)

7—"My Baby's Arms," a beautiful melody hit from the "Ziegfeld Follies." (Leo Feist.)

8—"Oriental Stars," a one-step hit by Jas. V. Monaco. (Shapiro, Bernstein & Co.)

9—"O," a fox trot by Byron Gay, and Arnold Johnson. The number with the laughing trombone. (Leo Feist.)

10—"Wildflower Waltz," the latest waltz by Mary Earl, writer of "Beautiful Ohio." (Shapiro & Bernstein.)

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The Complete Plan Book

Everything the Showman Needs on Every Picture Released

Two Christie Comedies
(One Reel Each)

FOR light comedies these latest releases from the Christie workshop will generally please, although there are no spontaneous laughs concealed anywhere in the two reels. The ideas behind the offerings, "No Babies Allowed," and "Marry Me," are genuine and are brought out without any resort to slapstick. And since the treatment of them is not exaggerated but considerably human they should find response with picturegoers who do not ask too much for their money.

As its title indicates, "No Babies Allowed" presents the youthful couple who are unable to find an apartment because of the objection to babies. The parents almost give up in despair when they resort to camouflage and gain admittance by employing a tradesman to carry baby up in his basket. At which point the complications begin. The busy, snooping landlord causes the parents to deposit the infant on the dumbwaiter and before they get it back the child is lugged off to an orphan asylum. The conclusion reveals the happy couple building their own home. Jimmy Harrison and Dorothy DeVore are the principals but the honors go to the infant. It is a good natured child that can smile when it is being tossed around like a ham. Babies have brought bright spots to more than one picture.

"Marry Me" is a satire on the leap year proposal and offers Bobby Vernon in the role of the chap who scoffs at the idea of girls proposing. Just to prove that he is wrong his chums conceive the scheme of having Vera Steadman pop the question. Of course she is not in earnest at first but when she sees another woman taking advantage of leap year by proposing to Bobby, she quickly decides that he is worth having after all. This comedy is more compact with incident and humor than the other and scores with better results. —*LAURENCE REID.*

"The Evil Eye"
(Hallmark)

"THE EVIL EYE," the new Ascher serial starring Benny Leonard, the lightweight pugilist champion, does not promise, from the first three episodes, to be a step forward in serial making. Leonard ought to have been satisfied with being a good fighter and let it go at that. Not that the plot gives him much acting to do. It is a story of a relentless, powerful gang of crooks, who are pursuing a million dollars in bonds, the heroine, and the family jewels. The star is shown in few, if any close-ups. One thing, however, he does do—he supplies good action in every episode. His fist fights are truly realistic and display the cleverness and speed that brought him fame in the prize ring.

Of course there is a "master mind" of the underworld, who plans the daring Wall Street bond robberies. This time he is a combination of Shylock, the witches of Macbeth and the notorious Mr Hyde. He is wheeled about in an invalid chair, burning his "evil eye" into everyone he meets, and blinding those who fall under his disfavor. He is hideous enough to make a good comedian.

The best way to describe the serial is to say that it is no better and no worse than the old time "mystery" serials. It lacks remarkable thrills, the producer probably thinking that Benny's beating several gunmen per episode would be enough. The story in the early episodes at least, coincides almost exactly with the recent Wall Street bond robberies, which ought to help make it draw. The star's name will also pull tremendously—*MATHEW TAYLOR.*

"Ghosts of Romance"
(Adventure Scenic Robertson-Cole Two Reels)

UNDER the above title, Robertson-Cole is presenting views of a number of California Spanish missions as they appear today, with a thread of a story injected, that of a young Mexican who makes a pilgrimage to pay homage to a dead padre buried at the Northern end of the once thriving string of religious enterprises.

With the exception of a few scenes there is nothing much of interest in the offering. Long distance shots of crumbling piles of masonry do not present either a dramatic or scenic feast. There is little attempt to make the views artistic although some few of the subtitles are rather good. On the other hand some others are very involved. We do not think the picture worth considering more seriously.—*J. S. DICKERSON.*

"The Madonna of the Slums"
(Stage Woman's War Relief Series—Universal—Two Reels)

SOME way the Stage Women's War Relief series impress us as being the product of some one who has but slight belief in the intelligence of "movie" audiences or else he has decided that anything is good enough so long as it is for "charity." Anyway the stories being presented are decidedly commonplace. Any good continuity writer could turn one out in two hours.

The picture under the above title is no exception. It tells the story of a rich artist who has never completed a master painting because he could not find a model for the face. Then Jeanette Eagles as the young wife of a chap in hard luck, same being Holbrook Blinn, goes out on the street to beg so she can buy milk for her baby, and the artist secures just what he desired.

Besides Miss Eagles, just now scoring a considerable personal success in the current stage play "The Wonderful Thing," a number of other real celebrities are in the cast. Helen MacKellar of "The Storm" company and until recently appearing with Richard Bennett in "Beyond the Horizon" has a part which presents no possibilities. Galli Curci appears in a couple of scenes which show her singing at the Metropolitan opera house. Holbrook Blinn who will be remembered for some good roles in past pictures, demonstrates that "one has to have a part to make a hit" appearing to very bad advantage in a bit. Others are Ethel Intropodi, Louis Alberni, Victor Sutherland, John Morris and Jessie Ralph. However, the last named probably will not mean much to people outside of New York.—*J. S. DICKERSON*

"Haunted Spooks"
(Harold Lloyd Comedy Pathe Two Reels)

IT is customary to speak of every new Harold Lloyd comedy as his best. The rich incidents, the humorous details of his previous effort are swallowed up in the rich assortment of tricks in the succeeding piece. So it is with "Haunted Spooks." No matter how funny his other pictures were his latest offering seemingly eclipses them all. So spontaneous is the flow of ridiculous incidents, so firmly established are its manifold points that the thought is brought home that the Rolin company labors with painstaking care. Not working on schedule, Messrs. Roach and Lloyd have time to THINK up some new and clever business, and it is not transferred to the screen until it is perfect. The impression is gained that as much time and study are put into these comedies as in a special feature production. The result is Harold Lloyd is making just about the best pictures that are coming from any fun factory.

"Haunted Spooks" is a satire on spiritualism. Timely isn't it? Boy, page Sir Oliver Lodge! But before the spirit part dancing around the house which will go to the girl if she marries and remains there a year, the begoggled Harold cuts up some didoes which are excruciatingly funny. And novel too, don't forget that. The piece starts with all its cylinders working and the first laugh is sent up with the introductory caption which informs the spectator to "hold on tight, we're going around a curve." The boy is in pursuit of love, the girl is sixteen and never been . . . . . but once or twice, and to find the locale the onlooker is advised to go down the Mississippi as far as he can and turn to the right.—*LAURENCE REID.*

Index to Complete Plan Book and EXHIBITORS BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to November 8, 1919.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

A. B. C. OF LOVE, THE (ACME-PERRET-PATHE) MAE MURRAY (DEC. 7) ..... DEC. 13
"Delicate story brutalized by the scissors."—M. P. News.
Exhibitor Comment—"An average picture to average business three days."

ADVENTURE IN HEARTS, AN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (DEC. 7) ..... JAN. 17
"Great production of popular play and novel."—M. P. News.
Exhibitor Comment—"A poor picture to average business one day."

ADVENTURER, THE (FOX) WILLIAM FARNUM ..... MAR. 6
"Plenty of color in this costume play."—M. P. News.

ALMOST A HUSBAND (GOLDWYN) WILL ROGERS (OCT. 18) ... OCT. 25
"Will Rogers scores in quaint comedy."—M. P. News.
Exhibitor Comment—"Disappointing. Star had no chance or else they didn't turn him loose." "This picture did big business for two days." "A new star for us, who jumped at once into popular favor. His work made an ordinary picture a much talked of feature. Average to big to extra big business for three days."
Consensus—"Fair picture, big business."

ANNE OF GREEN GABLES (REALART) MARY MILES MINTER (NOV. 23) ..... NOV. 29
"May be termed as good average picture."—M. P. News.
Exhibitor Comment—"Miss Minter's best picture; nothing startling, but very pleasing. Extra big to big business three days." "Personally I didn't care for it but the youngsters raved over it. Broke all records for four days. Extra big business four days." "This feature broke all box office records and won the highest praise from my patrons." "A splendid picture to extra big business for two days."
Consensus—"Good picture, big puller."

APRIL FOLLY (PARAMOUNT-ARTCRAFT) MARION DAVIES ... MAR. 13
"Wild absurdities and pretty poses featured here."—M. P. News.

BANDBOX, THE (HODKINSON) DORIS KENYON (NOV. 16) ..... NOV. 22
"Picture is burdened with too much mystery."—M. P. News.
Exhibitor Comment—"This feature did not come up to expectations. Poor business two days." "This picture is burdened with too much mystery. It did not please my patrons and fell down the second day." "Average to poor business two days."
Consensus—"Average picture, average puller."

BEAUTY MARKET, THE (FIRST NATIONAL) KATHERINE McDONALD (DEC. 1) ..... JAN. 31
"Plot ancient but intelligently treated."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "This picture pleased, to average business one day."
Consensus—"Average picture, average puller."

BECKONING ROADS (ROBERTSON-COLE) BESSIE BARRISCALE (DEC. 14) ..... JAN. 3
"Barriscale's latest has interesting moments."—M. P. News.
Exhibitor Comment—"An average picture. Have seen better with this star. Average business two days."

BEHIND THE DOOR (INCE-PARAMOUNT-ARTCRAFT) HOBART BOSWORTH (DEC. 14) ..... JAN. 17
"A wonderfully realistic story of revenge."—M. P. News.
Exhibitor Comment—"Great, thrilling, intense suspense. Good, clean love theme. Excellent cast which acted well together with splendid photography. It was well received by my patrons and is a good box office attraction." "A good picture, to big business for one week." "A very good picture to average business two days." "Played this production one week to big business."

BELOVED CHEATER, THE (ROBERTSON-COLE) LEW CODY (DEC. 6) ..... DEC. 6
"Excellently developed story of original theme."—M. P. News.
Exhibitor Comment—An average picture to average business three days."

BLACK GATE, THE (VITAGRAPH) EARLE WILLIAMS ..... DEC. 10
"Characterization robs story of truth."—M. P. News.
Exhibitor Comment—"Fair picture to average business."

BLACK IS WHITE (FAMOUS PLAYERS-LASKY) DOROTHY DALTON ..... MAR. 20
"Unusual picture dramatically, but has ticklish sequence."—M. P. News.

BLIND LOVE (GERALD BACON-AYTON) LUCY COTTON (FEB. 1) ..... JAN. 31
"A well constructed drama."—M. P. News.

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1) ..... JAN. 17
"This love story has pictorial appeal."—M. P. News.

BLOOMING ANGEL, THE (GOLDWYN) MADGE KENNEDY ..... FEB. 21
"Miss Kennedy saves poorly developed idea."—M. P. News.
Exhibitor Comment—"A good picture to big business one day." "A fair picture to average business two days."
Consensus—"Pleasing picture, average puller."

BLUE BANDANA, THE (ROBERTSON-COLE) WM. DESMOND (NOV. 23) ..... DEC. 6
"Breezy role for Desmond in Western."—M. P. News.
Exhibitor Comment—"Played this one to the biggest Saturday business in almost a year."

BONDS OF LOVE (GOLDWYN) PAULINE FREDERICK (NOV. 16) ..... NOV. 15
"Frederick is splendid in mother-love story."—M. P. News.
Exhibitor Comment—"A well liked feature. Big business two days, average one." "A very good picture. Extra big business three days, big business two and average business two days." "Average bus. two days."
Consensus—"Good picture, good puller."

BONNIE, BONNIE LASSIE (UNIVERSAL) MARY MacLAREN (OCT. 5) ..... NOV. 8
"Wholesome comedy drama is entertaining."—M. P. News.
Exhibitor Comment—"A fair production to average business two days."

BROKEN BUTTERFLY, THE (ROBERTSON-COLE) LEW CODY-PAULINE STARK (NOV. 16) ..... NOV. 8
"Humanities spoiled by illogical climax."—M. P. News.
Exhibitor Comment—"This feature drew a packed house for two days and pleased the patrons. Extra big business two days." "Not the picture for our city. Our folks like lively stuff. Average business." "Tourneur's productions do not seem to appeal to my audiences. Poor business."
Consensus—"Good picture, good puller."

BROKEN MELODY, THE (SELZNICK) EUGENE O'BRIEN (DEC. 14) ..... JAN. 3
"Will afford good average entertainment."—M. P. News.
Exhibitor Comment—"A good picture which did good business for me." "A very good picture to extra big business for four days."
Consensus—"Good picture, good puller."

BROTHERS DIVIDED (PATHE) FRANK KEENAN (DEC. 7) ..... DEC. 13
"Should highly entertain Keenan followers."—M. P. News.

BURNT WINGS (UNIVERSAL) FRANK MAYO ..... FEB. 28
"A good average picture which will interest."—M. P. News.

CAPITOL, THE (ARTCO-HODKINSON) LEAH BAIRD ..... JAN. 3
"Intrigue and politics burden this picture."—M. P. News.

CHAINS OF EVIDENCE (HALLMARK) EDMUND BREESE ..... MAR. 6
"Mystery melodrama has few moments of interest."—M. P. News.

CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14) ..... JAN. 31
"Conventional story lifted through sumptuous production."—M. P. News.
Exhibitor Comment—"A good picture to average business for two days." "Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair."
Consensus—"Good picture, average puller."

CLIMBERS, THE (VITAGRAPH) CORINNE GRIFFITH ..... NOV. 8
"Good for thought in this entertainment."—M. P. News.
Exhibitor Comment—"A fair picture to average business three days." "A very interesting picture nicely produced. Big business two days."

COMMON PROPERTY (UNIVERSAL) ROBERT ANDERSON (OCT. 12) ..... OCT. 18
"Anderson scores in symphony of darkest Russia."—M. P. News.

COPPERHEAD, THE (PARAMOUNT-ARTCRAFT LIONEL BARRYMORE ..... FEB. 21
"An American classic and great personal triumph for star."—M. P. News.
Exhibitor Comment—"A good feature to big business for three days." "This feature played my house for three days to big business."
Consensus—"Good picture, good puller."

CORSICAN BROTHERS, THE (UNITED PICTURES THEATRES) DUSTIN FARNUM (DEC. 21) ..... JAN. 3
"Famous story and play makes a success."—M. P. News.

COUNTERFEIT, THE (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON (NOV. 30) ..... NOV. 29
"Picture hardly suffices for star's talent."—M. P. News.
Exhibitor Comment—"Played this feature on the program with another feature to big business two days." "Although this is not Miss Ferguson's best it went over O. K. and satisfied my patrons. In fact, my patrons enjoyed it. It did average business for two days." "Good picture to average business one day."
Consensus—"Average picture, average puller."

COUNTRY COUSIN, THE (SELZNICK-SELECT) ELAINE HAMMERSTEIN (NOV. 2) ..... NOV. 29
"This may satisfy the majority."—M. P. News.
Exhibitor Comment—"Fair picture. Average business two days, big business one." "This is one of the most pleasing pictures I have shown in some time. Average business two days." "A good picture, but star is not known well enough here. Played it two days to average business."
Consensus—"Pleasing picture, average puller."

CRIMSON SHOALS (MONOPOL) FRANCIS FORD (NOV. 2) ..... NOV. 1
"A typical Francis Ford melodrama."—M. P. News.

CYCLONE, THE (FOX) TOM MIX (JAN. 24) ..... JAN. 31
"Familiar formula makes fair picture for Mix."—M. P. News.
Exhibitor Comment—"Not up to Mix standard. Average business one day." "Good action, but story was left unfinished. Average business three days."
Consensus—"Average picture, average puller."

Box Office Reports continued on page 2986

"THE VIRGIN OF STAMBOUL"
(Universal)

Star and Director Create Excellent Turkish Picture

IT is not very often that in a picture dealing with a foreign and little known land the director is able to truthfully create the atmosphere of the story. But in "The Virgin of Stamboul." Universal's seven-reel feature of Constantinople and the desert, with Priscilla Dean as star, we spend an hour and a half wandering in the Turkish city and galloping over the sands. Besides the atmosphere of this picturesque locale, the picture has splendid sets and desert exteriors, and an excellent star and supporting cast.

Priscilla Dean is a beggar girl of the streets, untamed, wild and impetuous, and she makes up well as an Oriental. Her acting is one of the best things of the picture. The story isn't startling and we come away with a memory of the star, the sets, and the thrilling battle scene of the final reel, rather than the plot. The spoken sub-titles appeal, despite a constant repetition of some Turkish words, but the descriptive titles are a little too descriptive. An anti-climax rather detracts from the action at the end, when we flash from two realistic individual struggles to the big general melee at the city's walls.

The story of the little Turkish girl, forced by inexorable customs into marriage with an unseen husband, arouses the sympathy. Wheeler Oakman, the globe-trotting American, furnishes good action and makes a fine appearance, although he is not too pretty to be offensive. Wallace Beery makes an admirable heavy.

The one objection to the picture is that it is a trifle too long. The first reel barely introduces the characters and shows a number of street scenes. This, of course, creates the atmosphere, but lengthens the picture too much. But it is a big feature and will be well liked.—Length, 7 reels.—*Matthew Taylor.*

THE CAST

Sari	Priscilla Dean
Sari's Mother	Eugenie Forde
Captain Carlisle Pemberton	Wheeler Oakman
Achmet Hamid, a sheik	Wallace Beery
Yusef Bey	E. A. Warren
Hector Baron	Edward Burns
Kaptain Kassan	Nigel de Brullier
Resha	Ethel Ritchie

Directed by Tod Browning.
Story by H. H. Van Loan.
Scenario by William Parker.

PRESS NOTICE—STORY

On ———— the ———— theatre will offer "The Virgin of Stamboul" to its patrons. This seven-reel feature is a Universal production, starring Priscilla Dean.

The story is laid in the city of Stamboul, near Constantinople. Sari, played by Priscilla Dean, is a beggar girl of the streets, who attracts the attention of Captain Pemberton, an American soldier of fortune, who has recruited the Black Horse cavalry in order to preserve law and order in the desert. Sari overhears Pemberton being told that her soul is as filthy as the streets of Stamboul, and rushes to the mosque to pray, although she knows that no Turkish woman may enter the mosque. There she witnesses a murder of revenge committed by a sheik, who afterwards tries to lure her to his harem. She defies him, but he takes advantage of the Turkish custom which permits a man to purchase a bride and keep his name unknown to her until after the ceremony.

Meanwhile Pemberton, at last admitting to himself his love for the impulsive little beggar girl, returns from the desert. But the sheik carries them both away as prisoners to his fortified camp outside the walls. Then Sari escapes and brings word to the Black Horse cavalry, who respond to the call of their master through the woman he loves. The battle and final rescue that follows is one of the most spectacular offered on the screen in many a day.

PROGRAM READER

You may have seen pictures of the Northwest, and of the South Seas, but you have never seen such a picture of the wild, barren desert as is "The Virgin of Stamboul" coming to this theatre on ————. You are carried to Stamboul, the city of crime and filth, in the heart of Turkey. You will wander among its cosmopolitan throngs of veiled women, motley beggars, and richly dressed sheiks. You will have all the atmosphere of that strange country "somewhere east of Suez, where the best is like the worst." And you will see Priscilla Dean as Sari, the beggar girl, and witness one of the most thrilling and elaborate battle scenes of recent years. The date ————! The place—this theatre! And the result ———— a mighty fine evening's entertainment.

SUGGESTIONS

You have many angles to advertise in this feature. First there is the star, who has a large following. She is also supported by a cast, some of whom are well known. Dwell on the fact that the story is by H. H. Van Loan, and that Tod Browning directed it. Also it is seven reels, and you can book it as something unusually spectacular because of its unusual length. If you can borrow some camels from a menagerie, they would offer the best exploitation you could have. Dress your box office up as a tent of the desert. Put turbans and Turkish costumes on your ushers. Use a sign in front of your theatre or in the lobby reading, "The Virgin of Stamboul" and underneath:

"Ship me somewhere east of Suez, where the best is like the worst;
There there ain't no ten commandments, and a man can raise a thirst."

Kipling's lines are well known and would convey the locale of the story to your patrons better than any advertising of your own.

CATCH LINES

"The Virgin of Stamboul"—the story of a little beggar girl of "the wickedest city in the world" and how she revolted against cruel Turkish customs.

Seven reels of tense, appealing drama laid in picturesque Stamboul and the wild, open desert.

"MY LADY'S GARTER"
(F. P.-Lasky)

Mystery Melodrama Which Should "Get By"

HIGHLY improbable, wildly melodramatic in spots and decidedly episodic in plot development is this adaptation of Jacques Futrelle's mystery detective story of the same name, but in spite of the picture's technical faults we are inclined to think that it will pass with the average audience.

To begin with stories of this sort, the hunting of a notorious criminal with information as to his identity withheld from the audience together with the bringing forward of much circumstantial evidence pointing to the hero as the guilty man, are popular. They carry suspense and interest even when they are arbitrary as this one is.

Next in favor of this production is good action in the various individual sequences even if those sequences are numberless and not well connected. Third, the picture makes a good bid for popularity because the hero turns out to be the secret service chap and everything ends according to Hoyle.

The feature is not Tourneur's best by any means nor is it to be classed as his worst. The lack of a good continuity probably can be blamed on faults of the original story, along with another probability of having shot too many scenes and then having to cut to an arbitrary footage. This latter difficulty, it seems might have been avoided by discarding a sequence having to do with some English history showing the origin of the "My Lady's Garter" part of the picture and which has nothing to do with the real plot, that of capturing "The Hawk" and letting the heroine get married. Length, 5 reels. *J. S. Dickerson.*

THE CAST

Bruce Calhoun	Wyndham Standing
Helen Hamilton	Sylvia Breamer
Henry Van Derp	Holmes E. Herbert
Meredith	Warner Richmond
Dexter	Paul Clerget
Brokaw Hamilton	Warren Cook
Mrs. Hamilton	Louise Dergney
Keats Gaunt	Charles Craig

From the novel by Jacques Futrelle. Directed by Maurice Tourneur.

PRESS NOTICE STORY

Jacques Futrelle, one of the heroes of the ill fated Titanic left behind a novel of international fame, "My Lady's Garter," which has been adapted under the same title to picture production by Maurice Tourneur, director of such great successes as "The Life Line," "The Blue Bird" and other noted photoplays. "My Lady's Garter" has been booked for the ———— theatre for a ———— days' engagement beginning ————.

That it promises to be as entertaining as its famous director's other productions can be announced as positive since the ideal photoplay plot, that found in the trailing of a notorious criminal by the secret service is the story which is told in pictured events.

In the role of the detective is Wyndham Standing, while Sylvia Breamer has the part of the heroine. A complete cast of Paramount-Artcraft caliber is in support of the leading characters, there being no particular star. The feature is exciting and thrilling to the extreme and will furnish an evening of genuine entertainment to all who like the mystery story at its best.

PROGRAM READER

Another of Maurice Tourneur's famous melodramas, "My Lady's Garter," has been booked for the ———— theatre for a ———— days' engagement beginning ————. To those who remember "The Life Line," "Woman" and other of this director's productions, the coming attraction will need no guarantee as to its excellence. Mr. Tourneur always produces pictures brimful of action and romance and "My Lady's Garter" is no exception. The picture is adapted from the widely read novel by Jacques Futrelle (Mr. Futrelle was one of the heroes of the Titanic disaster) and is a mystery story concerning the efforts of an American secret service man to trap a master criminal whose alias is "The Hawk." "The Hawk" is finally brought to justice, but not before Wyndham Standing as the detective and Sylvia Breamer as the girl, are involved in many exciting adventures which end in a romance. Mr. Tourneur's skill in weaving the scenes of this sort of a story into just the right tempo is too well known to need further comment. The dramatic worth of Mr. Futrelle's novel is unquestioned and the cast selected to enact it is ideal. The result is a special feature which should not be missed by a single person who enjoys a good photoplay.

SUGGESTIONS

We would dwell heavily on the fame of the director for producing melodramatic productions, with reference to his past successes, give the author of the book, with mention of his death on the Titanic, good billing and play up the fact that this is a mystery detective story, without paying much attention to the cast unless you consider Standing and Breamer strong enough to feature.

New York papers are full of stories concerning robberies being committed in which it is hinted that there is a "master criminal" planning the various crimes. Link your exploitation into the news events, stating that "My Lady's Garter" concerns such a man. You also have a chance for some exploitation in the historical sequence of this feature since telling the origin of the "Order of the Garter" in England is good reading. We question somewhat the policy of this last suggestion, however, since you run the danger of impressing your patrons with the idea that it is a historical picture. We would rather pass over the fact that there is a costume sequence in the production at all. If you want the high lights of the picture for selling angles, we think they are to be found in a motor boat chase, a rescue from drowning of the heroine by the hero, the blowing up of a motor boat in the last sequences, and an automobile chase. The picture gives you some views of the Hudson River and of famous Riverside Drive, New York.

CATCH LINES

Jacques Futrelle died a hero on the Titanic, but his great novel of the master criminal who was brought to justice by the Secret Service, lives after him. Thrilling in book form and just as exciting and interest holding in the photoplay. Adapted by a master in producing melodrama and played by a fine cast of principals in a story having no star role.

Exhibitors' Own Box Office Reports

(Continued from page 2984)

DANGEROUS TALENT, THE (AMERICAN-PATHE) MARGARITA FISHER ..... MAR. 20
"A crook play with a good story and love interest."—M. P. News.
Exhibitor Comment—"Played it three days to big business. Poor weather held it down." "Played this picture one week to extra big business three days and big business three days."

DAREDEVIL, THE (FOX) TOM MIX ..... MAR. 20
"Mix breaks his own record as stunt artist." M. P. News.

DAUGHTER OF TWO WORLDS, A (FIRST NATIONAL) NORMA TALMADGE (JAN. 5) ..... JAN. 17
"Norma Talmadge has story of shadows and sunshine." M. P. News.
Exhibitor Comment—"Played this picture one week to extra big business. Big business three days and big business one day."
Consensus—"Good picture, good puller."

DEADLINE AT ELEVEN (VITAGRAPH) CORINNE GRIFFITH. MAR. 20
"Story of a girl reporter is fairly interesting."—M. P. News.

DESERT GOLD, (HAMPTON-HODKINSON) SPECIAL CAST ..... NOV. 15
"Vivid action and rich backgrounds here."—M. P. News.
Exhibitor Comment—"Knockout business and an extra good picture. Big business four days." "Played this feature with the June Caprice picture, 'A Damsel in Distress,' to extra big business for one week. Grey's stories are very popular here. This feature was well liked and went over big." "A strong Western picture, but it did not go well here as this house requires comedy to draw the business. Story powerful and well enacted which should make it a good drawing card where such pictures are liked. Zane Grey's name good box office card. Average business three days." "Grey's book followers praise picture highly. Dark photography."

DEVIL'S RIDDLE, THE (FOX) GLADYS BROCKWELL ..... MAR. 13
"Gladys Brockwell picture offers mild entertainment."—M. P. News.

DOUBLE SPEED (PARAMOUNT-ARTCRAFT) WALLACE REID...FEB. 14
"Undue use of coincidence, but still highly entertaining."—M. P. News.

EASTWARD HO (FOX) WILLIAM RUSSELL (NOV. 23) ..... NOV. 29
"Pictorial action in this melodrama." M. P. News.
Exhibitor Comment—"Plenty of action, pleased. Big business." "Russell coming fast. This picture and a Sunshine Comedy, 'Footlights,' got the money in spite of shortened hours on account of coal famine. Extra big business one day to big business two days." "A good picture which pleased my patrons although business was only average to poor for two days."
Consensus—"Good picture, good puller."

EASY TO GET (PARAMOUNT-ARTCRAFT) MARGUERITE CLARK. MAR. 6
"Highly entertaining comedy on a domestic theme."—M. P. News.

ERSTWHILE SUSAN (REALART) CONSTANCE BINNEY (NOV. 16) ..... NOV. 22
"Human characterizations make this interesting."—M. P. News.
Exhibitor Comment—"Very pleasing picture, nicely produced. Star very well liked. Big business two days. Business better than we expected. Star well liked. Against heavy competition we had a packed house. Big business one day." "A good picture with good story, although photography was rather poor. Average business three days." "Played this feature one week with Chaplin comedy, 'A Day's Pleasure,' to big business the first three days and average the last."
Consensus—"Good picture, good puller."

EVE IN EXILE (AMERICAN-PATHE) CHARLOTTE WALKER (DEC. 20) ..... DEC. 20
"Hamilton story offers entertainment." M. P. News.
Exhibitor Comment—"Played this one with the Paramount-Artcraft feature, 'The Woman in the Suitcase,' starring Charlotte Walker, to extra big business the first day and poor business the second." "Charlotte Walker not suited for part. Poor business one day."
Consensus—"Average picture, average puller."

EVERYWOMAN (PARAMOUNT-ARTCRAFT) SPECIAL CAST (DEC. 28) ..... DEC. 27
"Spectacular appeal in this rich production." M. P. News.
Exhibitor Comment—"This picture did good business the first week, but bad business the second."

EYES OF YOUTH (EQUITY) CLARA KIMBALL YOUNG (OCT. 26). NOV. 15
"Wonderful picture for all classes."—M. P. News.
Exhibitor Comment—"Poor business, due to blizzard. Average business two days." "A good, big business," "A fine picture. Big to average business two days."
Consensus—"Good picture, good puller."

FEAR MARKET, THE (REALART) ALICE BRADY ..... FEB. 7
"Better than average plot, well produced and acted."—M. P. News.
Exhibitor Comment—"A fair show but poor photography. Played it three days to average business." "Picture did average business for three days."

FEUD, THE (FOX) TOM MIX (DEC. 7) ..... DEC. 20
"Mix puts on the actor's mantle here." M. P. News.
Exhibitor Comment—"Gives Mix opportunity for acting as well as action. Pleasing story and good cast. Average business." "Played this one with a Harold Lloyd comedy to extra big business two days and big business two days. This is a splendid program feature and my patrons liked it very much and went away satisfied. A great program combination." "My audience did not care for this one. Mix tries to be an actor, but we like him better when he rides his horse and does stunts. Average business two days to big business one." "Unpleasant story and too sad. Big business." "Mix good, but picture not of his kind. Did not send them away boosting. Average business two days." "A splendid picture that is absolutely correct in costuming and settings for the 1860 period. Did not draw as well as his previous pictures due, no doubt, to its being a costume picture. Big business two days." "A good picture but not much of a drawing card."
Consensus—"Good picture, good puller."

FIGHTING COLLEEN, A (VITAGRAPH) BESSIE LOVE ..... NOV. 22
"An entertaining comedy drama."—M. P. News.

FIGHTING CRESSY (J. D. HAMPTON-PATHE) BLANCHE SWEET (JAN. 11) ..... DEC. 6
"Blanche Sweet scores in Harte story."—M. P. News.
Exhibitor Comment—"Fairly good. Big business." "An average picture to average business three days."
Consensus—"Average picture, average puller."

FLAME OF THE DESERT, THE (GOLDWYN) GERALDINE FARRAR (NOV. 9) ..... NOV. 8
"Conventional story is rich in color."—M. P. News.
Exhibitor Comment—"Poor picture to average business one day."

FLAME OF HELL GATE, THE (ROBERTSON-COLE) BEATRIZ MICHELENA ..... MAR. 20
"Plenty of action in old-time picture of gun-play and bandits."—M. P. News.

FLAMES OF THE FLESH (FOX) GLADYS BROCKWELL ..... JAN. 3
"Gladys Brockwell takes up vampire's burden."—M. P. News.
Exhibitor Comment—"Brockwell pictures don't draw here. This one appears to be just the kind my patrons don't want. Poor business one day." "The usual Brockwell picture. It did average business for two days."
Consensus—"Average picture, average puller."

FOOTLIGHTS AND SHADOWS (SELZNICK) OLIVE THOMAS....FEB. 21
"A pleasing picture with many strong points."—M. P. News.

FORBIDDEN WOMAN, THE (EQUITY PICTURES CORP.) CLARA KIMBALL YOUNG ..... MAR. 6
"Artistic production of poorly developed plot."—M. P. News.

FORGED BRIDE, THE (UNIVERSAL) MARY MACLAREN ..... FEB. 7
"Mary MacLaren has a mild offering here."—M. P. News.

FORTUNE HUNTER, THE (VITAGRAPH) ..... MAR. 6
"Famous stage success made into entertaining picture."—M. P. News.
Exhibitor Comment—"A good feature which pleased my patrons for one week. It did extra big business one day, big business three days and average business three days."

FUGITIVE FROM MATRIMONY, A (ROBERTSON-COLE) H. B. WARNER (NOV. 29) ..... DEC. 13
"Warner scores in humorous characterization."—M. P. News.

GAY LORD QUEX, THE (GOLDWYN) TOM MOORE (NOV. 30)....DEC. 27
"This picture is just pleasantly entertaining."—M. P. News.
Exhibitor Comment—"Tom Moore is certainly a big favorite in this city. My patrons liked this one and it did extra big business for two days." "Not up to Moore standard. Average business three days."

GAY OLD DOG, THE (HENLEY-PATHE) JOHN CUMBERLAND (NOV. 16) ..... NOV. 22
"One of the most human pictures ever shown."—M. P. News.
Exhibitor Comment—"A fairly good feature but it ends badly. Title very misleading. Big business two days." "A poor picture to average business one day."
Consensus—"Average picture, average puller."

GIRL IN BOHEMIA, A (FOX) PEGGY HYLAND (NOV. 30)..... NOV. 15
"Satisfactory entertainment for majority."—M. P. News.
Exhibitor Comment—"Not up to standard. Poor business." "The star, Peggy Hyland, was good, but the picture, in my estimation, was poor. Average to poor business two days."

GIRL FROM OUTSIDE (GOLDWYN) SPECIAL CAST (NOV. 16)..NOV. 22
"Pleasing picture with many comedy touches."—M. P. News.
Exhibitor Comment—"Picture good but weather bad. Average business two days." "Did not go strong first day at advance prices. The best Rex Beach picture since 'The Spoilers.'" "A good picture which played my house for two days to good business."
Consensus—"Good picture, good puller."

GLORIOUS LADY, THE (SELZNICK-SELECT) OLIVE THOMAS (OCT. 19) ..... NOV. 15
"Will get by as mildly entertaining."—M. P. News.

GOLDEN SHOWER, THE (VITAGRAPH) GLADYS LESLIE (NOV. 30) ..... DEC. 27
"Better than average entertainment."—M. P. News.
Exhibitor Comment—"Just a fair picture. Average business."

GRAY TOWERS MYSTERY (VITAGRAPH) GLADYS LESLIE..... OCT. 25
"Gladys Leslie in mystery melodrama."—M. P. News.

GREAT AIR ROBBERY, THE (UNIVERSAL) LIEUT. O. L. LOCKLEAR (JAN. 28) ..... JAN. 17
"Sensational picture of aeroplane feats."—M. P. News.
Exhibitor Comment—"House has been sold outright to the Aero club of Minneapolis. Placing seats at advance prices, have practically sold out one week in advance. The reason for the Aero club putting on this show is to help promote the aero mail service." "Pleased men greatly but not the women. Stunts great, but story poor. Average business two days."
Consensus—"Good picture, good puller."

GREATER THAN FAME (SELZNICK) ELAINE HAMMERSTEIN (JAN. 18) ..... JAN. 24
"Mediocre picture made from pot-boiler story."—M. P. News.
Exhibitor Comment—"Fair picture that pleased." "Well received though of light structure. Miss Hammerstein seems to be developing very nicely. If given good stories she ought to develop fast. Big business for one week." "Average business two days." "A fine pleasing picture in which star does her best work. Good business three days."
Consensus—"Good picture, good puller."

GREATEST QUESTION, THE (FIRST NATIONAL) SPECIAL CAST (DEC. 29) ..... JAN. 10
"Photoplay of sadness, artistically produced."—M. P. News.
Exhibitor Comment—"This is an above the average picture and a good box office attraction."

GUN FIGHTIN' GENTLEMAN, A (UNIVERSAL) HARRY CAREY (DEC. 15) ..... DEC. 8
"Not enough action for Carey here."—M. P. News.

HAUNTING SHADOWS (ROBERTSON-COLE) H. B. WARNER....JAN. 24
"H. B. Warner has a winner here." —M. P. News.

LASCA (UNIVERSAL) FRANK MAYO (DEC. 8) ..... NOV. 29
"Famous poem makes fairly pleasing picture."—M. P. News.
Exhibitor Comment—"A fine picture to average business."

HAWTHORNE OF THE U. S. A. (PARAMOUNT-ARTCRAFT) WALLACE REID (NOV. 30) ..... NOV. 29
"Elaborately presented, affording enjoyment."—M. P. News.
Exhibitor Comment—"A dandy picture, which was liked by all my patrons. Extra big busines one day to big busines two days."

HEART O' THE HILLS (FIRST NATIONAL) MARY PICKFORD (DEC. 6) ..... DEC. 13
"Mary Pickford has dramatic role here."—M. P. News.
Exhibitor Comment—"A good Pickford picture, but personally do not think it as good as some of her others. Patrons came to see Mary Pickford, saw her and went away satisfied. Average business two days." "A great picture and you will love Mary again in this one. Average business two days." "One of her best. Extra big business three days."
Consensus—"Good picture, average puller."

HEART OF A GYPSY, THE (HALLMARK) SPECIAL CAST (DEC. 6) ..... DEC. 13
"Obvious story of a Romany romance."—M. P. News.
Exhibitor Comment—"A very fair picture to average business two days."

Box Office Reports continued on page 2988

"KING SPRUCE"

(Dial-Hodkinson)

Lumber Story Pleases Despite Complicated Plot

MITCHELL LEWIS has been given a role that fits him well in this latest story of the "big timber" country, and despite the rather cumbersome series of incidents that comprise the plot, we find ourselves quite genially disposed to the entire production. The star furnishes a welcome relief from the many handsome young movie heroes. His roughness, virility and strength are in perfect harmony with the crashing of timber and the cries of the lumber jack. He would be ruined by a full dress suit. But the production does not come near to equalling "The Barrier," the Rex Beach story in which Lewis played the lead some time ago. The star himself, the director, and especially the story, are to blame for this.

The plot is food for thought. You are obliged to figure it out. Complications are worked up and then a sub-title tells us that several months have elapsed. And then both villains suddenly reform, and that is all there is to it, whereas we were awaiting a grand and glorious climax.

Some excellent forest fire scenes are revealed with equally fine photography, and the star, massive, ferocious, and wild-eyed, furnishes the high spots in his several fights with the villain. Joe Ray makes a good type and Mignon Anderson acts well in her dual role. Melbourne MacDowell is more of a society heavy than a rugged, outdoor type.

This picture ought to please everyone except the matinee girl, but Mitchell Lewis has appeared in better productions.—Length, 5 reels.—*Matthew Taylor.*

THE CAST

Dwight Wade	Mitchell Lewis
Elva Barrett	Mignon Anderson
John Barrett	Melbourne MacDowell
Redman Ide	James O'Neil
Tommy Eye	Joe Ray
Nina Ide	Betty Wales
Prophet Eli	Frederic Herzog

Story by Holman Day.
Directed by Roy Clemens.

PRESS NOTICE—STORY

"King Spruce," a story of the tall timber country, with the popular Mitchell Lewis as star, will be the attraction at the ———— theatre on ————. The star's virile personality fits perfectly into this story of strong, rough men who spend the winter in the heart of the deep woods and the spring in driving the felled logs to civilization's farthest outpost.

Dwight Wade is a college graduate and a school teacher in a little town on the outskirts of the woods. He is in love with Elva Barrett, the daughter of a rich lumber king, who is seeking the nomination for governor. In order to separate the two lovers, Barrett brings Wade to the woods with his lumberjacks. Barrett himself leaves his palatial residence to go to camp for the first time in twenty years. There he burns out some paupers who have "squatted" on his land. But one of them, a girl known throughout the woods as "Skeets' girl," has her revenge. With a flaming brand she rushes through the forests, setting fire to the underbrush. Wade, although a quarrel with the boss of Barrett's camp has caused his dismissal, helps to extinguish the flames.

Here we learn something of Barrett's earlier life. Twenty years before he stole the wife of an old lumberman, and "Skeets' girl" is his daughter. Wade learns this and Barrett is forced to promise that he will give the girl a name. When Barrett tries to compromise by marrying her to his foreman, a terrific battle ensues between the two forces of lumberjacks, and "Skeets' girl" is brought to the home of her wounded father in the city.

In the spring, when the giant logs are floated down the river, matters are finally cleared up. Barrett repents his unjust actions and the foreman marries "Skeets' girl," who loves him. Wade is united to Elva, an efficient lumberman, instead of a teacher.

PROGRAM READER

Here is a story laid in the picturesque lumber country. And besides this excellent locale there is a story that is full of dramatic incidents. And above all there is the incomparable Mitchell Lewis as star. Lewis is unique in the motion picture world. No other star on the screen to-day would be able to take this part of a rough and ready lumberjack, hard fighting, yet ever kind and ready to defend the weak. Lewis is supported by an excellent cast, and the feature is crowded with such spectacles as forest fires and battles between the forces of lumberjacks from opposing camps. The love interest is not lacking, and it is a picture that will leave an impression.

SUGGESTIONS

Mitchell Lewis is a star who is well known and has a large following. Exploit him, but never him alone. Tell what kind of a story he is in—a story of the lumber country. He has done excellent work in these kind of pictures before, such as "Jacques of the Silver North" and "Faith of the Strong." Your patrons will even remember "The Barrier," if you ever showed it. The title of this picture also has good value, for you can create a number of catch lines to get the atmosphere, such as "a story of that country where they talk of the spruce tree as if it were a virile, moving personality." Lobby decorations can be effected with skins of animals, old rifles, etc.

You could use a large sign in front of your theatre reading, "Danger! Beware of forest fires! See 'King Spruce' and see what one can do."

CATCH LINES

"King Spruce" is a story of the country where the cry of "t-i-m-b-e-r" echoes through the woods, followed by the crash as giants of the forest fall.

Mitchell Lewis, the strongest, most virile star on the screen, in an attractive story of the tall timber country.

Box Office Reports—Pages 2984-86-88-90-92

"THE THIRD WOMAN"

(Robertson-Cole)

Might Be Classed as Fair Entertainment

CARLYLE BLACKWELL is responsible in many ways for the success of this feature, which by the way, might be classed as fair entertainment.

If the story is taken into consideration, we might call it rather weak and elemental, for it is divided into three parts, each one of which is a tale in itself, without the proper connecting links to give it the right blending. The locale is laid in New York and the southwest, principally among the Pueblo Indians, the latter scenes being very interesting, for they introduce the life and customs of this pre-historic race and their dwellings, which have always possessed a wonderful fascination for the white man.

The opening scenes show the star as the son of a wealthy man who has made his money in the west and has come east to live. The young man is engaged to a society butterfly, but breaks his promise when he accidently discovers that his mother is an Indian. The call of the latter race now becomes strong within him and we next see him among his mother's people. He is about to marry an Indian maiden but cannot, for the call of the white man has again entered his soul, compelling him to leave the tribe. After wandering about, he finds true happiness in the daughter of his father's old colleague, who does not object to his Indian blood.

Carlyle Blackwell looks and acts the part of the young halfbreed very well. In many instances, however, he is too much in evidence and certainly "loves" close-ups whether necessary or not. Length, 5 reels. *Frank Leonard.*

THE CAST

Luke Halliday	Carlyle Blackwell
Eleanor Steele	Louise Lovely
Marcelle Riley	Gloria Hope
Judson Halliday	Winter Hall
James Riley	George Hernandez
Scar Norton	Walter Long
Tonawanna	Frank Lanning
Mo-Wa	Myrtle Owen

PRESS NOTICE—STORY

"The Third Woman," a Robertson-Cole production, with Carlyle Blackwell in the leading role, will play this theatre on ———— of next ————.

It is the story of a man who conceals from his son the fact that the son's mother was an Indian squaw and who brought up the young man to believe that he was of pure white blood. Carlyle Blackwell plays the role of the young half-breed to perfection, injecting such naturalness into the character that one would be led to believe at times that he was a descendant of the Redman.

Arriving home from college, Luke Halliday becomes engaged to a young society butterfly, whom he believes he loves. But then comes Marcelle Riley, daughter of his father's old colleague of plainsmen days. She is pretty and her frankness makes a great impression upon Luke, who begins to delight in the joys of love. But his happiness is of short duration, for a blackmailer appears upon the scene and discloses the fact that our hero is of Indian blood. The call of his mother's race now seizes Luke and we next see him dwelling among the Indians. As time goes on he becomes engaged to an Indian maiden and is about to marry her, when the call of the white man enters his soul and he finds he cannot. He leaves the tribe and wanders about for many days. By chance he runs into the blackmailer who had informed him of his Indian blood and is about to choke him to death when Marcelle and her father arrive upon the scene and prevent him from committing murder. The wanderer is invited to the young woman's home, where he learns the great truth, that the love of a noble woman transcends all difference of race or conventional idea of "blood taint."

PROGRAM READER

Manager ———— announces that "The Third Woman," a Robertson-Cole production, with Carlyle Blackwell in the leading role, will play this theatre on ———— of next ————. It is the story of a man who conceals from his son the fact that the son's mother was an Indian squaw and who brought up the young man to believe that he was of pure white blood. Carlyle Blackwell has never done a better piece of character work in his long career upon the screen, for he has drawn the likeness of the young half-breed with a trueness that could not be excelled. The opening scenes show the star as the son of a wealthy man who has made his money in the West and has come East to live. His son Luke is engaged to a society butterfly, whom he believes he loves. But Marcelle, the daughter of an old colleague of his father's, appears upon the scene and Luke begins to feel that he has found his true love. Through an accident, however, our hero discovers that his mother was an Indian squaw. The call of the Indian race now seizes Luke and we next see him dwelling among the Pueblo Indians. As time goes on he becomes engaged to one of the maidens and is about to marry her, when the call of the white race becomes so strong in his soul that he finds he cannot.

He leaves the tribe and wanders about for many days until by accident he meets Marcelle, with whom he finds true happiness.

SUGGESTIONS

This production if taken as a whole can play almost any house and give the patrons a pleasing afternoon or evening's entertainment. The story, although not of the strongest, has its interesting moments and it would be a good idea to feature it in your advertising. It is one of those peculiar tales, which if told right, and this one is, that interweaves the race barrier question in such a way that an audience cannot but help show interest in it. So play it up and use catch lines such as "His Father Had Made the Fatal Mistake of Marrying an Indian Woman and Did Not Tell His Son that He Was of Indian Blood. What Did the Young Man Do When Told of the Circumstances?" A line like this would tend to draw the attention of the patrons to this singular story and let them know what to expect.

Carlyle Blackwell is a splendid type for this sort of characterization and he looks and acts the part throughout with a studied knowledge of what he is doing. You might feature his name in your advertising. And also do not forget that there are introduced some beautiful and picturesque scenes of Indian life which are bound to excite attention. Play these up also

The Index to The Complete Plan Book

(Continued from page 2986)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

HEART STRINGS (FOX) WILLIAM FARNUM (JAN. 18)..... JAN. 17
"Hodge podge of sentiment and melodrama here."—M. P. News.
Exhibitor Comment—"Our Farnum business, which is usually good, fell down badly on this one. Poor business one day." "Avenue picture to average business three days." "Not the type suited to Farnum." "Did not draw as well as some of his other pictures. Average business two days."
Consensus—"Average picture, average puller."

HELL SHIP, THE (FOX) MADLAINE TRAVERSE..... FEB. 28
"Interesting moments in this colorful sea story."—M. P. News.

HER ELEPHANT MAN (FOX) SHIRLEY MASON..... FEB. 7
"New star in interesting vehicle."—M.P. News.
Exhibitor Comment—"A good picture to big business."

HIGH SPEED (HALLMARK) EARLE-HULETTE (JAN. 17)..... JAN. 24
"Contains many thrills and exciting moments."—M. P. News.

HIS DIVORCED WIFE (UNIVERSAL) MONROE SALISBURY (OCT. 26)..... NOV. 15
"A simple story of simple folks."—M. P. News.

HIS HOUSE IN ORDER (FAMOUS PLAYERS-LASKY) ELSIE FERGUSON..... MAR. 20
"Famous stage play made into fair picture." M. P. News.

HIS WIFE'S FRIEND (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (DEC. 21)..... FEB. 21
"Has many good points which should satisfy."—M. P. News.
Exhibitor Comment—"An average picture to average business. Played it one week." "A poor picture to average business three days."
Consensus—"Average picture, average puller."

HIS WIFE'S MONEY (SELZNICK)..... MAR. 6
"Star, cast and direction make very pleasing picture."—M. P. News.
Exhibitor Comment—"Only a fair picture."

HUCKLEBERRY FINN (PARAMOUNT-ARTCRAFT) SPECIAL CAST..... MAR. 6
"Mark Twain's immortal story lives on the screen."—M. P. News.

ISLE OF CONQUEST, THE (SELECT) NORMA TALMADGE (OCT. 26)..... NOV. 8
"Will pleasantly entertain majority."—M. P. News.

ILLUSTRIOUS PRINCE, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (NOV. 2)..... NOV. 22
"High class drama should completely satisfy."—M. P. News.
Exhibitor Comment—"Star doesn't get us the money. Average picture to average business two days." "This is a good picture which did average business two days."
Consensus—"Good picture, average puller."

IN HONOR'S WEB (VITAGRAPH) HARRY T. MOREY..... NOV. 15
"Morey in conventional satisfactory story."—M. P. News.
Exhibitor Comment—"Best picture with this star in some time. Average business two days." "A very good picture but didn't draw on account of the name. Average business." "Morey not a drawing card here. Some liked the play and some didn't."
Consensus—"Good picture, good puller."

IN MIZZOURA (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (OCT. 5)..... OCT. 25
"Augustus Thomas' play effectively picturized."—M. P. News.
Exhibitor Comment—"Just a pleasing picture to average business three days." "A fair picture to average business."
Consensus—"Average picture, average puller."

IN OLD KENTUCKY (FIRST NATIONAL) ANITA STEWART (DEC. 15)..... JAN. 3
"Picture adapted from stage success."—M. P. News.
Exhibitor Comment—"One hundred per cent. investment. So big a success the first week that I played it for a second week."

IN SEARCH OF A SINNER (FIRST NATIONAL) CONSTANCE TALMADGE..... MAR. 20
"Constance Talmadge stars in highly entertaining comedy."—M. P. News.

IN WALKED MARY (CAPELLANI-PATHE) JUNE CAPRICE..... MAR. 6
"Frail picture offers mild entertainment."—M. P. News.

IT PAYS TO ADVERTISE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN (NOV. 23)..... NOV. 22
"Breezy comedy offers good entertainment."—M. P. News.
Exhibitor Comment—"Played this one on the program with the Universal feature 'The Triflers,' starring Edith Roberts, to extra big business first day and poor business the second."

JOHN PETTICOATS (PARAMOUNT-ARTCRAFT) WILLIAM S. HART (NOV. 9)..... NOV. 15
"Hart is humorous as well as human here."—M. P. News.
Exhibitor Comment—"A very good feature to big business one day and average business the following." "Fine—ladies liked it. Big to average business for two days."
Consensus—"Good picture, good puller."

JOYOUS LIAR, A (BRUNTON-HODKINSON) J. WARREN KERRIGAN..... DEC. 27
"Kerrigan picture has interesting moments."—M. P. News.
Exhibitor Comment—"A peach of a picture but Kerrigan is not up to standard. Average business three days."

JUBILO (GOLDWYN) WILL ROGERS (DEC. 7)..... DEC. 20
"Will Rogers scores in charming picture."—M. P. News.
Exhibitor Comment—"This is simply great, one of the best the Goldwyn organization has turned out in the new series." "Delightful; splendidly received, well cast, good direction and good photography. Predict good future for Rogers. Big business seven days." "Best Rogers has done since 'Laughing Bill Hyde.' Average business one day." "An average picture to average business three days."
Consensus—"Excellent picture, big puller."

JUDY OF ROGUE'S HARBOR (REALART) MARY MILES MINTER. FEB. 14
"Hectic melodrama fails to hit bill's-eye of truth."—M. P. News.

L'APACHE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (NOV. 2)..... DEC. 20
"Dalton finds expression in dual role."—M. P. News.
Exhibitor Comment—"A good picture. Extra big to poor business two days." "A splendid production to extra big business one day and big business three."

LAST OF HIS PEOPLE, THE (SELECT) MITCHELL LEWIS (DEC 20)..... DEC. 27
"Lewis has characteristic role here."—M. P. News.

LAST STRAW, THE (FOX) BUCK JONES..... FEB. 14
"Buck Jones makes debut in interesting western."—M. P. News.

LINCOLN HIGHWAYMAN, THE (FOX) WILLIAM RUSSELL (DEC. 28)..... JAN. 10
"Russell has entertaining mystery melodrama."—M. P. News.
Exhibitor Comment—"Star hasn't drawn here yet, but the picture pleased fairly well. It is a very fair one. A dog seems to be the feature player. Average business one day." "Played this picture with the Anita Stewart feature, 'Human Desire,' to big business for two days. This program made a good impression."
Consensus—Average picture, average puller."

LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN)... FEB. 28
"Civil War period popular novel given fine production."—M. P. News.
Exhibitor Comment—"A great picture and a big success."

LIVE SPARKS (BRUNTON-HODKINSON) J. WARREN KERRIGAN..... FEB. 7
"J. Warren Kerrigan in variety picture."—M. P. News.

LONE HAND, THE (ALEXANDER) SPECIAL CAST..... MAR. 20
"A good Western with many thrilling and gripping moments."—M. P. News.

LONE WOLF'S DAUGHTER, THE (J. PARKER REED, JR.-HODKINSON) LOUISE GLAUM (DEC. 14)..... DEC. 20
"A stirring melodrama that will register."—M. P. News.
Exhibitor Comment—"This feature knocked them off their seats and went over with a BANG! It's some picture. Extra big business three days." "Extra big business for one day."

LORD LOVES THE IRISH, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN..... DEC. 27
"Melodrama and humor in this Kerrigan film."—M. P. News.
Exhibitor Comment—"A good feature to average business two days."

LOST MONEY (FOX) MADLAINE TRAVERSE (DEC. 7)..... DEC. 13
"This photoplay will undoubtedly satisfy."—M. P. News.
Exhibitor Comment—"A fair picture to average business two days." "Good picture to average business one day."
Consensus—"Pleasing picture. Average puller."

LOVES OF LETTY, THE (GOLDWYN) PAULINE FREDERICK... FEB. 21
"Artificial picture of a woman's ambition."—M. P. News.
Exhibitor Comment—"A very satisfactory picture. Box office value good."

LUCK OF GERALDINE LAIRD (ROBERTSON-COLE) BESSIE BARRISCALE..... FEB. 14
"Has some good points which should interest."—M. P. News.

LUCK OF THE IRISH, THE (MAYFLOWER-REALART) SPECIAL CAST..... FEB. 7
"Up to Dwan's usual standard."—M. P. News.

LURE OF AMBITION (FOX) THEDA BARA (NOV. 30)..... NOV. 22
"Feeble entertainment from old-fashioned theme."—M. P. News.
Exhibitor Comment—"An average production to average business two days."

MALE AND FEMALE (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 16)..... DEC. 6
"Lavish and spectacular production."—M. P. News.
Exhibitor Comment—"Name against it; otherwise big. Big business for a week."

MAN THERE WAS, A (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM..... MAR. 13
"Powerful theme and rich background make fine picture."—M. P. News.

MARKED MEN (UNIVERSAL) HARRY CAREY (DEC. 21)..... DEC. 27
"This is a mighty good picture."—M. P. News.
Exhibitor Comment—"Very good. Average business one day."

MARY'S ANKLE (FAMOUS PLAYERS-LASKY) MACLEAN-MAY.. MAR. 13
"Amusing farce from Mary Tully's stage play." M. P. News.

ME AND CAPTAIN KIDD (WORLD) EVELYN GREELEY (NOV. 3)..... NOV. 15
"Fantastic story offers light entertainment."—M. P. News.

MIND THE PAINT GIRL (FIRST NATIONAL) ANITA STEWART (NOV. 10)..... DEC. 6
"Star's admirers should enthuse over this."—M. P. News.
Exhibitor Comment—"Average picture to average business three days." "Big business one day to average three." "Anita Stewart has a very weak character in this production. Poor to average business two days."
Consensus—"Fair picture, average puller."

MIRACLE OF LOVE, THE (PARAMOUNT-ARTCRAFT) COTTON-STANDING (NOV. 23)..... JAN. 3
"Strong flavor of romance in picture."—M. P. News.
Exhibitor Comment—"This feature was a disappointment to my patrons. Many adverse comment. Poor business for one week." "My patrons did not like this picture. It did average business for me for one day." "A fair picture. Receipts below the average."
Consensus—"Average picture, average puller."

MISFIT EARL, A (BETZWOOD-GOLDWYN) LOUIS BENNISON (NOV. 16)..... NOV. 22
"Louis Bennison scores in a humorous story."—M. P. News.

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1)..... JAN. 31
"Satisfied from all angles."—M. P. News.

MORE DEADLY THAN THE MALE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON (DEC. 7)..... DEC. 21
"Ethel Clayton scores as polite vampire."—M. P. News.
Exhibitor Comment—"Played this one with the Universal feature 'The Pointing Finger,' starring Mary MacLaren. It was a very good program and did extra big business for one day."

MOTHERS OF MEN (FILM SPECIALS-REPUBLIC) CLAIRE WHITNEY..... MAR. 13
"Has many interesting moments which should satisfy."—M. P. News.

MY HUSBAND'S OTHER WIFE (BLACKTON-PATHE) BREAMER-GORDON (JAN. 4)..... DEC. 27
"Satisfying offering on a marital theme."—M. P. News.

NOTHING BUT THE TRUTH (HOLMES-METRO) TAYLOR HOLMES (DEC. 27)..... JAN. 24
"Nothing wonderful, but will entertain."—M. P. News.
Exhibitor Comment—"Played this one three days to average business."

ON WITH THE DANCE (PARAMOUNT-ARTCRAFT) MAE MURRAY..... FEB. 28
"Mae Murray has a fascinating picture here."—M. P. News.
Exhibitor Comment—"Great show—chapter from life. Big business." "Wonderful, more business second week than the first." "This feature played my house three weeks. A wonderful production." "A very excellent picture. General theme appealing. Box office value very good."
Consensus—"Good picture, good puler."

Box Office Reports continued on page 2990

"SOONER OR LATER"
(Selznick)

Farcical Idea Is Frail But Fairly Amusing

NO mental concentration is demanded in Owen Moore's latest expression, "Sooner or Later," because it is too absurd to make much of a fuss over. The story establishes the theory that every fellow falls sooner or later for some one girl even though he may call himself a woman-hater, and in bringing out this point the idea is stretched to the breaking point. While it starts off on a fairly reasonable premise it soon becomes outrageously farcical and in carrying it to feature length oxygen is supplied by the padding expert in the shape of Keystone fireworks.

If one wants to fool himself by taking it seriously, one will realize that the piece has not the idea or finesse needed for high-class comedy, nor the speed demanded for slapstick farce. There appears to be no happy medium between these two extremes. On element of patrons demands the one—another, the other. "Sooner or Later" is neither the one or the other. There is really no substance to the thing, but it is so palpably ridiculous and treated as such that the spectator is disarmed from an analytical standpoint. Much amusement is gained in the antics of the slapstick burglars who dodge in and out of trick doors in their efforts to elude the hero.

This bit of outrageous action takes up the better part of two reels and is so concentrated that the tiny thread of romance is buried in the background where it remains until resurrected for the final clinch. The picture in the earlier reels could be called "Motoring with Owen Moore" since it presents him racing over the roads in a high-powered car, and these scenes become rather tedious because the chief characters are always in the limelight. There is no continuity visible, the action presenting a series of episodes. But it amuses after a fashion—what with the drollery of Owen Moore, the burglars and the pointed subtitles.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Patrick Murphy	Owen Moore
Edna Ellis	Seena Owen
Robert Ellis	Clifford Gray
Mrs. Ellis	Amy Dennis
Charles Porter	Mr. Brennan
Mrs. Charles Porter	Jane Carleton
Mrs. Hollander	Marie Burke
Miss Hollander	Katherine Perry

By Louis Allen Browne.
Scenario by R. Cecil Smith.
Directed by Wesley Ruggles.

PRESS NOTICE—STORY

"Sooner or Later," Owen Moore's second Selznick picture, will be presented at the ———— theatre on ———— of ———— week. This is an adaptation by R. Cecil Smith of Lewis Allen Browne's story, "The Woman Hater," and it offers the star manifold opportunities to display his talents as a light comedian. The sum and substance of the title is the fact that they all fall sooner or later in matters of love. Patrick Murphy, the character played by Mr. Moore, is no exception, although he is known as a woman-hater. He tries to help out his friend, Robert Ellis, whose new bride has left him, and much to his surprise he is convinced that the person he has fallen in love with is the wife in question.

He kidnaps the girl and takes her to his friend's home and to save her reputation when visitors arrive and convince him that she is not Ellis' wife, he declares that they are just married. Complications ensue when the house is burglarized and the incidents are crammed full of humor. Finally Ellis arrives and discovers the case of mistaken identity. And Mrs. Ellis arrives too, accompanied by a man and woman. In the end congratulations are offered Patrick for picking such a winner. He is a woman-hater no longer. This is a delightful picture which maintains a farcical tone throughout. Mr. Moore in the role of the woman-hater has a role to which he is particularly adapted. Seena Owen appears in leading support of the star and gives a charming performance. Wesley Ruggles is the director.

PROGRAM READER

Patrons of the ———— theatre will find much to interest them in the Owen Moore picture, "Sooner or Later," which will be shown on ———— of ———— week. This is a pure farce which contains sixty minutes of laughter, the only serious thing in it being the tempestuous love of a confirmed woman-hater for a charming girl. He flirts in the morning with her over a telephone call and in the evening he is engaged. You may call him a fast worker. But circumstances played a part in overcoming his hatred of the feminine sex. His friend Bob Ellis is a newly-wed whose wife has left him and Pat is commissioned to locate her and bring her home. The girl of the flirtation seems to fit Bob's description of his spouse. The result of his adventure is ludicrous in the extreme. Mr. Moore is right at home in this type of picture and gives an effective performance.

SUGGESTIONS

The idea of the woman-hater who is ensnared by an engaging female into matrimony forms the basis of this comedy picture. So use it in your copy. Tell that the boys all fall "sooner or later," even though they may be confirmed woman-haters. Bill this as an uproarious farce which crackles with zippy action and sparkles with humor throughout five reels. Use stills and endeavor to secure those which show the star and Seena Owen in the high-powered racing car. Play up the name of Owen Moore. He has a large following. Use teasers on the billboards with the announcement—Sooner or Later. This will arouse curiosity among the readers and they will wonder what is coming. Play up the teasers in advance and then a few days before the showing go into details. You can link up with stores and have dealers use cards that "Sooner or later you will take advantage of our fine display of ————." The picture can be advertised along with the article.

CATCH LINES

He was a confirmed woman-hater, but they all fall sooner or later. Did Patrick Murphy? See Owen Moore in "Sooner or Later."

"THE FLAMING CLUE"
(Vitagraph)

Harry Morey Has a Vigorous Melodrama Here

AS an exponent of rough and tumble melodramas Harry Morey stands in a class by himself. In giving him subjects of such melodramatic vitality as "The Flaming Clue" to interpret, his sponsors have gauged his personality to a nicety. It carries as much dynamic force as the star possesses himself and anyone in search of two-fisted entertainment will find it here. The plot takes up the familiar subject of the underworld in which a Secret Service man is intent on capturing a band of counterfeiters a subject incidentally which is always interesting provided it is worked out, as it is here, with dramatic intensity.

It may be familiar, but in this instance it is treated with enough incident and thrills as to make it appear quite original. The outstanding points in the offering are found in Mr. Morey's adaptability for the role of the sleuth and the careful direction of Edwin L. Hollywood. The latter has not only brought out a wealth of dramatic and physical action, but has also seen to it that the plot travels to its climax without any digressions. Fortified with a compact continuity, the picture cannot help but score. It carries a healthy punch in nearly every scene, some of which may be defined as genuine redblooded thrills.

In fulfilling the demands of the role, Mr. Morey has overwhelming odds, but he doesn't falter. So earnestly does he go about his work that the action is made reasonably lifelike. One sympathizes with the sleuth because he is painted as a regular fellow instead of the usual relentless type. The romance is not a negligible factor as in most rugged melodramas, and, furthermore, it is not established in an arbitrary manner. The director has paid particular attention to his atmosphere which is brought out in appropriate backgrounds and types. Some of these are tough looking customers, but they surely belong here. Length, 5 reels. —*Laurence Reid.*

THE CAST

Ralph Cornell	Harry Morey
Betty Quall	Lucy Fox
Aaron Prine	Sidney Dalbrook
Mrs. Quall	Eleanor Barry
Jimmie Quall	Jack McLean
Vielkon	Frank Evans
Lassiter	R. E. Milasch
King	Robert Gaillard
Rabeet	Bernard Siegel

By Frederic Van Rensselaer Dey.
Directed by Edwin L. Hollywood.

PRESS NOTICE STORY

The virile and versatile star of Vitagraph pictures, Harry T. Morey, will appear at the ———— theatre for ———— days beginning ———— in his latest photoplay entitled "The Flaming Clue." This subject is of the detective brand and it provides the star with another colorful characterization. The feature deals with the capture of a band of counterfeiters and every detail has been worked out in accordance with modern methods of detecting crime. The story is filled with the necessary ingredients-suspense action, mystery and romance.

Mr. Morey plays the part of Ralph Cornell, a secret service man engaged in tracking down a band of counterfeiters who are making twenty dollar bills in an underground cellar. The only clue is the fact that one of the old Coddington notes appeared in circulation after a period of years and after the original counterfeiter had died. It was supposed at that time that the plates had been destroyed. Cornell is assigned to the case, and in the disguise of a naturalist seeking for fossils he visits Coddington's former home where he obtains board and falls in love with the daughter of the house. The chief counterfeiter is also in love with the girl and lays several traps for Cornell. But the detective turns the tables eventually. Mr. Morey is assisted by a competent cast of players.

PROGRAM READER

Harry T. Morey, one of the most popular figures on the screen, and who is noted for his rugged portrayals, will appear at this theatre in the near future in a picture calculated to keep the interest of the patron at fever heat. The star assumes the role of a detective who is assigned to the task of rounding up a band of counterfeiters and in the action presents him in situations of deep mystery and suspense. There is a fascinating romance which balances the melodramatic scenes and which gives it a strength necessary to make it enjoyable. The story is written by Frederic Van Rensselaer Dey, author of many thrilling detective tales, and the character played by Mr. Morey is an ideal one for his personality. How he fulfils his task is told in five reels of absorbing action. Watch for further announcements.

SUGGESTIONS

The best angle to play up in this feature is the name of the star. Inasmuch as the picture offers a detective story it would be advisable to keep the patrons in suspense. So don't go into details concerning the plot. Tell that the author is one of the most famous in this country at writing detective stories. Use teasers far in advance with catch lines that mystify the reader. Then follow up with newspaper spreads. About three days before the opening tell that "The Flaming Clue" will appear at the ———— theatre. Treat it as a story of love, adventure, mystery and thrills. Catch lines and many of them is an excellent angle. Bill the picture as a typical Harry Morey offering.

CATCH LINES

He balked at nothing to round up a gang of counterfeiters. They had baffled the secret service for years. Did he capture them? See "The Flaming Clue."

See "The Flaming Clue" with Harry Morey. A picture of thrills, adventure and romance.

The twenty dollar bill had baffled the secret service for years. The plates were thought to be destroyed, but— See Harry Morey in a fascinating detective play, "The Flaming Clue."

Do you like detective stories? Do you like mystery and thrills? Then see "The Flaming Clue," Harry Morey is the star.

The Index to The Complete Plan Book

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PICTURE BRAND STAR RELEASED PLAN BOOK

OTHER MEN'S SHOES (EDGAR LEWIS-PATHE) CRAUFORD KENT (FEB. 1).....JAN. 24
"Crauford Kent seen in dual role."—M. P. News.
Exhibitor Comment—"A good feature to average business."

OUT YONDER (SELZNICK) OLIVE THOMAS (DEC. 21).....JAN. 3
"Excellent entertainment for majority."—M. P. News.
Exhibitor Comment—"Did not come up to expectations; in fact it did not appear to be up to standard. Average business two days." "An average picture which did big business for three days." "A good picture and good box office attraction."
Consensus—"Good picture, good puller."

OVERLAND RED (UNIVERSAL) HARRY CAREY.....FEB. 21
"Vital and vivid Western is Harry Carey's latest."—M. P. News.
Exhibitor Comment—"A great production which broke all previous records by a big margin."

PALISER CASE, THE (GOLDWYN) PAULINE FREDERICK.....FEB. 7
"High class melodrama which holds interest."—M. P. News.
Exhibitor Comment—"A good picture to average business one day." "A good feature to average business one day."
Consensus—"Good picture, average puller."

PARTNERS OF THE NIGHT (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....MAR. 13
"Detective story carries an adequate punch."—M. P. News.

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PEGEEN (VITAGRAPH) BESSIE LOVE (JAN. 18).....JAN. 24
"Saccharine story on a Pollyanna theme."—M. P. News.

PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY (JAN. 26).....JAN. 31
"Fantastic story of love and vengeance."—M. P. News.

PICADILLY JIM (SELZNICK) OWEN MOORE.....FEB. 21
"Entertaining light comedy from popular story."—M. P. News.

PINTO (GOLDWYN) MABEL NORMAND.....FEB. 7
"Mabel Normand is amusing as a two-gun girl."—M. P. News.
Exhibitor Comment—"Normand is favorite here. Picture suits her and she acts with pep. Extra big business two days." "Average picture to average business three days."

POINTING FINGER, THE (UNIVERSAL) MARY MACLAREN (DEC. 1).....DEC. 13
"May please the MacLaren admirers."—M. P. News.
Exhibitor Comment—"A good picture to average business one day."

POISON PEN, THE (WORLD) JUNE ELVIDGE (NOV. 16).....NOV. 22
"Novel characterization in Elvidge's latest."—M. P. News.

POLLYANNA (PICKFORD-UNITED ARTISTS) MARY PICKFORD (JAN. 18).....JAN. 24
"The supreme effort of true artists."—M. P. News.
Exhibitor Comment—"This feature played my house all week to extra big business every day. Expect second week to equal first week's business. Daily papers are voluntarily boosting this production as the greatest Miss Pickford has ever done and say it is the best in artistry ever produced." "Second week of this feature. Played it all week to big business every day." "An excellent picture which did excellent business for me for two weeks." "An exceedingly poor box office vehicle."
Consensus—"Excellent picture, big puller."

POOR RELATIONS (ROBERTSON-COLE) ZASU PITTS (OCT. 26).....NOV. 1
"Carries a few entertaining moments."—M. P. News.
Exhibitor Comment—"My patrons like Za Su Pitts very much. Good business for one day." "A good feature to big business three days. "A fine little picture. Vidor is some director." "Average business one day."
Consensus—"Pleasing picture, average puller."

PRINCE AND BETTY, THE (JESSE HAMPTON-PATHE) WILLIAM DESMOND (DEC. 21).....DEC. 20
"Desmond appears in comic opera plot."—M. P. News.
Exhibitor Comment—"An average picture to average business two days."

PRINCE OF AVENUE A (UNIVERSAL) JAMES CORBETT (FEB. 23).....JAN. 17
"James J. Corbett stars in political story."—M. P. News.

RED HOT DOLLARS (PARAMOUNT-ARTCRAFT) CHARLES RAY (DEC. 28).....JAN. 10
"Wholesome, entertaining comedy drama."—M. P. News.
Exhibitor Comment—"Played this feature to an exceptionally big week, due to the holidays and drawing power of the star. The picture was very good and Ray had fine support. Direction, photography, sets and titles were all excellent. The story fell a little below the level of Ray pictures, but as a whole was fine entertainment. Extra big business all week." "Fair only, for Ray. Big business one day." "A wholesome, entertaining story that holds interest throughout. Will aid greatly in increasing the star's popularity. Our patrons liked it immensely. Box-office value excellent." "Average picture to average business three days." "A good picture to better than average business two days."
Consensus—"Good picture, good puller."

REGULAR GIRL, A (SELZNICK-SELECT) ELSIE JANIS (NOV. 9).NOV. 29
"Suitable for the Janis following."—M. P. News.
Exhibitor Comment—"This is not a very good picture. Average to poor business two days." "Played this feature for one week to average business." "One of those pictures that really entertain. Played it two days to average business."
Consensus—"Average picture, average puller."

RESPECTABLE BY PROXY (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON.....FEB. 14
"Artistic production and good interpretation lift story."—M. P. News.
Exhibitor Comment—"An average picture to average business three days."

RIDER OF THE LAW (UNIVERSAL) HARRY CAREY (NOV. 3)...OCT. 25
"Harry Carey appears as a Texas ranger."—M. P. News.
Exhibitor Comment—"A record breaker. Extra big business."

RIGHT OF WAY, THE (METRO) BERT LYTELL.....FEB. 14
"Rich photoplay made from this famous story."—M. P. News.
Exhibitor Comment—"A great feature which did big business." "A pleasing feature which did big business the first half and average the last half of the week."

RIGHT TO LIE, THE (PATHE) DOLORES CASSINELLI (NOV. 16).....NOV. 29
"A conventional sob sister story."—M. P. News.
Exhibitor Comment—"Good picture, but too long and draggy. Big business two days."

PICTURE BRAND STAR RELEASED PLAN BOOK

RIVER'S END, THE (NEILAN-FIRST NATIONAL) SPECIAL CAST.....FEB. 28
"Rich production given vivid Northwest story."—M. P. News.
Exhibitor Comment—"A good picture to good business."

ROAD TO DIVORCE, THE (UNIVERSAL) MARY MACLAREN....MAR. 13
"An interesting picture which should give satisfaction."—M. P. News.

ROUGE AND RICHES (UNIVERSAL) MARY MACLAREN (JAN. 19).....JAN. 10
"Often told tale makes obvious picture."—M. P. News.

SACRED FLAME (SCHOMER-ROSS) EMILY STEVENS (NOV. 9)..NOV. 8
"Dramatic meat in heart interest story."—M. P. News.

SAGE BRUSHER, THE (HAMPTON-HODKINSON) SPECIAL CAST.....JAN. 10
"Reviewer pronounces this a wonderful picture."—M. P. News.

SEALED HEARTS (SELZNICK-SELECT) EUGENE O'BRIEN (NOV. 16).....NOV. 15
"Characterization kills story interest."—M. P. News.
Exhibitor Comment—"This is the most popular star that appeared here, but should have used picture of lighter makeup for him." "This feature has only an ordinary story, and in my opinion O'Brien should be given better stories or I am afraid he will not be popular. Robert Edeson seemed to have the principal part. Average business for one week." "A fair production to big business for one day." "A fair picture to average business two days."
Consensus—"Average picture, good puller."

SCARLET DAYS (GRIFFITH-PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30).....NOV. 22
"Splendid melodrama of olden golden West."—M. P. News.
Exhibitor Comment—"This picture pleased to big business for one week."

SCREAM IN THE NIGHT, A (SELECT) SPECIAL CAST (OCT. 5)..OCT. 25
"This picture stumps the reviewer."—M. P. News.
Exhibitor Comment—"A pleasing picture to average business."

SEEING IT THROUGH (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....FEB. 28
"Heart interest story carries bewildering detail."—M. P. News.

SHARK, THE (FOX) GEORGE WALSH (JAN. 18).....JAN. 24
"Sea story furnishes Walsh a dramatic role."—M. P. News.

SHE LOVES AND LIES (SELECT) NORMA TALMADGE.....JAN. 17
"Enjoyable comedy drama with Norma Talmadge."—M. P. News.
"Here's one star that improves. They all like her and she has a big following. This picture pleased very much. Extra big business two days."

SHOD WITH FIRE (FOX) WILLIAM RUSSELL.....FEB. 28
"William Russell has fairly interesting offering."—M. P. News.
Exhibitor Comment—"Same old Western stuff. I didn't hear 'em rave over it. Average business three days."

SHOULD A HUSBAND FORGIVE? (FOX) MIRIAM COOPER (NOV. 9).....NOV. 1
"Conglomeration of plots looks like a serial."—M. P. News.
Exhibitor Comment—"The best picture of Fox's for big productions. Story is very interesting; business only fair three days."

SHOULD A WOMAN TELL? (METRO-SCREEN CLASSIC) ALICE LAKE (DEC. 20).....JAN. 3
"Star and director put picture over."—M. P. News.
Exhibitor Comment—"Story just average but the cast and direction puts this picture over. Big business two days, average one."

SILK HUSBANDS AND CALICO WIVES (HARRY GARSON-EQUITY) HOUSE PETERS.....MAR. 13
"Good production of familiar stage and screen story."—M. P. News.

SIX BEST CELLARS, THE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....MAR. 20
"Bryant Washburn has a knockout here."—M. P. News.

SKY EYE (STATE RIGHTS—SOL LESSER) SPECIAL CAST (JAN. 4).....JAN. 17
"Thrilling melodrama in mid-air."—M. P. News.

SLAVES OF PRIDE (VITAGRAPH) ALICE JOYCE.....JAN. 24
"Alice Joyce has familiar story of marital conflict."—M. P. News.
Exhibitor Comment—"A good picture. Alice Joyce is going strong here. Big business three days." "The star pleased, but the balance of the cast seemed rather weak and needs some comedy introduced to relieve it. Average business one day."
Consensus—"Pleasing picture, good puller."

SMOULDERING EMBERS (KEENAN-PATHE) FRANK KEENAN (FEB. 29).....FEB. 21
"Character study is colored by Keenan's art and personality."—M. P. News.

SOLDIERS OF FORTUNE (REALART) SPECIAL CAST (NOV. 9)..NOV. 22
"Sure fire at box-office end as entertainment."—M. P. News.
Exhibitor Comment—"Ran this production a week with raised prices and it did extra well." "I was somewhat disappointed in the business of this feature, as I looked for a wonderful week. The feature did only average business for me."
Consensus—"Good picture, good puller."

SPORTING DUCHESS, THE (VITAGRAPH) ALICE JOYCE.....MAR. 13
"Entertaining picture made from Drury Lane melodrama."—M. P. News.

STEEL KING, THE (WORLD) JUNE ELVIDGE-MONTAGU LOVE (NOV. 24).....DEC. 6
"Will satisfactorily entertain generally."—M. P. News.
"Pleased; star has fair drawing power. Average business one day."

STOLEN KISS, THE (REALART) CONSTANCE BINNEY.....MAR. 20
"Picture of sticky sentiment and obvious coincidences."—M. P. News.

STREET CALLED STRAIGHT, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....MAR. 20
"Popular novel loses its substance on screen."—M. P. News.

STRONGER THAN DEATH (SCREEN CLASSIC-METRO) NAZIMOVA (JAN. 18).....JAN. 24
"Nazimova's rare art capitalizes again."—M. P. News.
Exhibitor Comment—"A remarkable picture with a good star. Story really does not fit her in many ways, although the name of the star was enough to draw the business. Action dragged in many places. Nazimova should have a better background for her talent. Average business two days." "Played this one for one week to extra big business every day. It is a good picture."

STRONGEST, THE (FOX) SPECIAL CAST.....FEB. 21
"Clemenceau's name may carry this picture by."—M. P. News.

TARNISHED REPUTATIONS (PARRET-PATHE) DOLORES CASSINELLI.....MAR. 13
"Dolores Cassinelli burdened with shop-worn story."—M. P. News.

Box Office Reports continued on page 2992

"THE DEADLIER SEX"
(Hampton-Pathe)

Illogical Story Lacking in Many Points

JUST an average program feature which should get by in most any house and attract. The scenes are laid in the big city and the north woods with preference given to the latter.

Bayard Vieller, who is the author, has given us a fair though illogical story. He has not much to tell and becoming short in ideas has resorted to the old fault, padding, thus lengthening a three-reel story in six. And his characters are not of the strong, virile type but are rather of the weaker kind in that they resort to cunning and treachery to obtain their ends. Of course there is always a fascination in scenes which picture the great outdoors and many authors knowing this seem to have built their stories around them, thus neglecting or being unable to develop the characters suitable to the situations. This appears to be the defect in this narrative. Then again there is no strong love interest and with the exception of two fist fights between hero and villain, there are no thrills.

Blanche Sweet is a pretty star, but she is far from convincing in the roll she plays, as it offers no adequate opportunities to her.

She wanted to teach him a lesson and at the same time protect her stockholders' interest. So she had him kidnapped and brought to the north woods where she taught him that the female of the species is more deadly than the male. After she had tamed him she promised to become his wife in order that they might fight life's battles together.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Mary Willard.....Blanche Sweet
Henry Willard.....Winter Hall
Huntley Green.....Roy Laidlaw
Harvey Judson.....Mahlon Hamilton
Jim Willis.....Russell Simpson
Jules Borney.....Boris Karloff

Story by Bayard Vieller.
Directed by Robert Thornby.
Cameraman Charles Kaufman.

PRESS NOTICE—STORY

"The Deadlier Sex," a Pathe production starring Blanche Sweet, will appear at this theatre on ——— of next ———. In this feature Miss Sweet plays the role of a young society girl who at her father's death takes charge of his huge interests and succeeds in bringing to bay a dangerous rival whose only thought is the almighty dollar. And she puts the finishing touches to her hard-earned victory by marrying him. This picture should interest any audience for it is up-to-date in story, acting and direction. Bayard Vieller, who is well known for his successful plays and scenarios, is the author.

Mary Willard has become so exasperated at Harvey Judson for his unscrupulous ways in doing business that she decides to have him kidnapped so that she can teach him a lesson and at the same time protect her stockholders from him. When the young man wakes up in the North Woods he believes at first that the motive is robbery but discovers his mistake when he finds his money has not been taken. He tries in many ways to bribe the guide to take him to the nearest settlement but without avail. He thinks up a scheme, however, which leads to his discovery by his friends but not until after he has had two fistic encounters with a Frenchman who is in love with the heroine. When Judson is told that Mary is the cause of his being detained in an unknown region he accuses her of trying to ruin him, the result of which brings on a quarrel which ends rather disastrously in an automobile wreck, while both were trying to reach the nearest railroad station. At the station they are both informed by a new arrival that their property is in possession of the government. This brings them to their senses and they decide that in future they will do their battling together.

PROGRAM READER

Manager ——— announces that the Pathe production, "The Deadlier Sex," starring Blanche Sweet, will appear at this theatre on——— of next———.

The story was written by Bayard Vieller, author of "Within the Law" and "The Thirteenth Chair," and shows the way a young woman with brains succeeded in obtaining her end from a stock juggler who with a time table and a gallon of water could produce an attractive stock certificate.

Blanche Sweet makes a very attractive heroine and is at home in a role of this kind which calls for subdued emotion as well as strong dramatic intensity. The locale of the story is laid in the big city and the North Woods, where some wonderful scenes of the great outdoors are shown in conjunction with the narrative.

She wanted to teach him a lesson and at the same time protect her stockholders' interests. So she had him kidnapped and brought into the north woods where she taught him that the female of the species is more deadly than the male. After she had tamed him she promised to become his wife in order that they might fight life's battles together.

The cast, which is a strong one, is composed of such well known players as Winter Hall, Roy Laidlaw, Russell Simpson, Mahlon Hamilton and Boris Karloff.

SUGGESTIONS

This feature has many good exploitation angles which should be played up to good advantage. First, the story was written by Bayard Vieller, who has become one of our foremost writers for the screen and who is a very successful playwright, being the author of "Within the Law," "The Thirteenth Chair" and many other popular plays. It would not be a bad idea to feature him in your advertising in conjunction with the story which, although not very strong, has enough interest to carry it through.

Then again there are many opportunities to feature the important points in the story, such as the fights between hero and villain in the north woods. And again the fact that a young woman is able to run her father's gigantic business and at the same time acomplish her aim in defeating a man who is an expert in juggling stocks and does not scruple at anything in order to accomplish his aims.

Blanche Sweet is a very pretty star and does all she can with the part handed to her. But she has not been given an opportunity to display her talents in the present role. You might say, however, that her beauty has never been shown to better advantage and that she plays her part in an up-to-date manner.

It would also be a good idea to mention the members of the cast, among whom are such well known players as Winter Hall, Roy Laidlaw, Mahlon Hamilton, Russell Simpson and Boris Karloff.

"THE DREAM CHEATER"
(Brunton-Hodkinson)

Balzac Story, Starring Kerrigan, Makes Clean, Entertaining Picture

GOOD sets and a good cast support J. Warren Kerrigan in this interesting picture adapted from "The Wild Ass' Skin," a story by the French master, Honore de Balzac. The story, written many years ago, is cleverly modernized and Americanized. Apparently labor conditions in France during the past century were somewhat parallel to those that exist in the United States to-day.

The star, as usual, is shown in many close-ups to display his heart-breaking self to better advantage. However, although the story makes a light drama, there is room in spots for more emotional acting than Kerrigan displays. The theme is a variation of the old "wishing lamp" plot, only this time it is a piece of ass' skin that is to shrink with every wish until finally it will disappear, and the life of the wisher will end.

The star comes into possession of the skin, and like Midas with his touch of gold, finds it torturing him to death. Everything must be supplied, for if he wishes for even a match to light his cigarette, the parchment will shrink and death come closer. Finally he conceives a bright idea. He wishes the thing out of his life, and out it goes together with all his troubles. A pretty romance runs through it all, and various "types" are presented which are very well done.

Fritzi Brunette pleases the eye as Pauline Mahon, and in fact little fault can be found with any of the cast. This camouflaged fairy tale proves to be unusually entertaining, especially as we see the hero's wishes being fulfilled in a perfectly logical and natural manner.—Length, 5 reels.

Matthew Taylor.

THE CAST

Brandon McShane.....J. Warren Kerrigan
Shamus McShane.....Sam Sothern
Angus Burton.....Wedgewood Newell
Mimi Gascoigne.....Alice Wilson
Shib Misah.....Joseph J. Dowling
Patrick Fitz-George.....Thomas H. Guise
Pauline Mahon.....Fritzi Brunette
Mrs. Mahon.....Aggie Herring

By Honore de Balzac.
Scenario by Jack Cunningham.
Directed by Ernest C. Warde.

PRESS NOTICE—STORY

"The Dream Cheater," an entertaining photoplay featuring the popular star, J. Warren Kerrigan, will play at the ——— theatre on ———. The picture is adapted from a story by the famous French master, Balzac. The star is cast as Brandon McShane, a young writer left almost destitute by the death of his father. He bids his friends adieu and takes a room in the home of Pauline Mahon and her mother in the tenement district. Here he falls under the influence of certain radical friends and joins their set, bewitched by a charming young widow.

But eventually she casts him aside and another of her former admirers, an Oriental, presents the jilted lover with a magic skin, by means of which the possessor's wishes may be obtained. But there is a penalty. With each wish the skin shrinks, shortening the life of its owner. The skin brings him millions, but he is unhappy, for he dare not wish for anything. Finally he wishes the parchment out of his life, and it disappears, and with it his troubles and fears. He is free to go back to his sweetheart, Pauline, into whose life he has wished riches and brought happiness.

J. Warren Kerrigan has a delightful role in this interesting story which will bring him many more admirers.

PROGRAM READER

Would you like a picture that combines a whimsical fairy-story idea with the masterly character painting and plot development of Balzac? Add to this the popular star, J. Warren Kerrigan, and you will have some idea of what "The Dream Cheater," coming to this theatre on ——— will be like.

The Balzac plot has been Americanized and modernized, and makes one of the most interesting comedy-dramas of the year. The supernatural element in the picture does not destroy its interest. The star possesses an Oriental rug that grants its owner every wish, but the wishes come true in a perfectly natural manner in the logical sequence of events. You will never regret seeing this handsome star in a picture that shows him the possessor of millions and a poverty stricken young writer.

SUGGESTIONS

If you have a number of Kerrigan admirers in your district, play him up big, for he really does well in this picture and he has a role that will suit his followers to perfection. Show his photo in announcing the feature, and display it in a prominent part of the lobby during the run.

The story is taken from "The Wild Ass' Skin," by Balzac. Remember that Balzac enjoys a remarkable reputation as a writer. But also remember that he wrote some books that are not in Sunday school libraries. So when using the author's name you might mention the fact that the picture is perfectly clean. This you can safely do, for there is not one scene in the whole film that could possibly be objected to. Use the "wishing skin" idea in your catch lines and appeal to that childish element in all that delights in fairy tales. A contest in the local paper, such as "What Would You Wish for With the Magic Skin," might be arranged.

CATCH LINES

Like Midas, he had a magic gift, and like Midas, it meant his death. How he saved himself and returned to the girl he loved is shown in "The Dream Cheater," with J. Warren Kerrigan.

The handsome idol of the screen in a whimsical little drama by the French master, Honore de Balzac.

Balzac made the story live a hundred years ago. Kerrigan re-creates it on the screen to-day.

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PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

TEETH OF THE TIGER (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 2) ..... **DEC. 20**

"A high class mystery story with thrills."—M. P. News.

Exhibitor Comment—"A very good picture to average business." "One of the best detective stories ever shown on the screen. Photography and settings extra good, and too much cannot be said in favor of direction. Business not up to standard due to name of production, although business increased throughout week." "This is a very good production. My patrons were pleased and it did big business for four days."

Consensus—"Good picture, good puller."

THIEVES (FOX) GLADYS BROCKWELL (DEC. 7) ..... **NOV. 8**

"Gladys Brockwell stars in crook melodrama."—M. P. News.

Exhibitor Comment—"They liked the star, Gladys Brockwell, here and this production was the type that seemed to fit her. I played it with a Sunshine Comedy, 'School House Scandal,' and it certainly was a cracker-jack program. Extra big business one day to big business two days." "Good production of old crook theme but star appeared to be rather weak. Poor business."

Consensus—"Good picture, good puller."

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 24) ..... **JAN. 31**

"Fairly interesting picture on a domestic theme."—M. P. News.

$30,000 (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... **FEB. 21**

"Kerrigan in typical melodramatic romance."—M. P. News.

THUNDERBOLT, THE (FIRST NATIONAL) KATHERINE MACDONALD (NOV. 23) ..... **NOV. 22**

"Powerful strokes in this vital drama."—M. P. News.

Exhibitor Comment—"This picture is well directed but the story is much overdrawn. Katherine MacDonald does not draw well here. Average to poor business two days."

TIN PAN ALLEY (FOX) ALBERT RAY-ELINOR FAIR (DEC. 28) .. **JAN. 10**

"Lacuse taken with truth in this sentimental tale."—M. P. News.

Exhibitor Comment—"May appeal to those familiar with music row. Poor business one day."

TOBY'S BOW (GOLDWYN) TOM MOORE (DEC. 20) ..... **DEC. 27**

"A very entertaining photoplay."—M. P. News.

Exhibitor Comment—"Just an ordinary feature. The story appeared to be rather weak. Average business." "A good picture to average business one day." "A very pleasing story. Star is a big favorite. Extra big business two days."

Consensus—Average picture, average puller."

TONG MAN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA (DEC. 14) ..... **DEC. 20**

"Hayakawa in different role that scores."—M. P. News.

Exhibitor Comment—"The best feature this star has appeared in. Patrons well pleased and played it to big business for seven days." "My patrons do not like this star. Average business four days."

Consensus—"Good picture, good puller."

TOO MUCH JOHNSON (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN ..... **MAR. 6**

"Hackneyed story is broadly burlesqued."—M. P. News.

Exhibitor Comment—"An average picture to average business three days."

TREE OF KNOWLEDGE, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (JAN. 11) ..... **JAN. 24**

"Kathryn Williams runs away with the show."—M. P. News.

Exhibitor Comment—"Played this picture for one week to better than average business. The cast, including Kathlyn Williams and Wonda Hawley, are strong factors in getting the picture over, even though Warwick's acting is above his usual picture standard. The story, while not unusual, is carried along by the stars and satisfied my patrons. Photography, direction and settings are all that can be desired." "An average feature to average business three days."

Consensus—"Average picture, average puller."

TREMBLING HOUR, THE (UNIVERSAL) KENNETH HARLAN-HELEN EDDY (OCT. 26) ..... **NOV. 1**

"Well knit drama of crooks and mystery."—M. P. News.

Exhibitor Comment—"A pleasing picture to extra big business one day." "A very good picture. Extra big business." "Average picture to poor business two days."

Consensus—"Good picture, good puller."

TRIFLERS, THE (UNIVERSAL) EDITH ROBERTS (JAN. 12) ..... **JAN. 17**

"Will afford very pleasing entertainment."—M. P. News.

Exhibitor Comment—"Average business one day." "Played this one on the program with the Paramount-Artcraft feature, 'It Pays to Advertise,' to extra big business first day and poor business second day." "An average picture to average business three days."

Consensus—"Average picture, average puller."

TURNING THE TABLES (PARAMOUNT-ARTCRAFT) DOROTHY GISH (NOV. 16) ..... **NOV. 15**

"Farce will agreeably entertain majority."—M. P. News.

Exhibitor Comment—"A very good picture, big business two days." "Big business all week with Arbuckle comedy on program." "Pleased highly. Average business one day."

Consensus—"Good picture; good puller."

TWELVE-TEN (REPUBLIC) MARIE DORO (DEC. 14) ..... **JAN. 3**

"Heavy drama with a mystery element."—M. P. News.

23½ HOURS LEAVE (PARAMOUNT-ARTCRAFT) MACLEAN-MAY (NOV. 16) ..... **NOV. 8**

"Best comedy offering of the season."—M. P. News.

Exhibitor Comment—"Excellent picture, good action and comedy. Big business two days." "A very good picture, pleased my patrons. Big business three days." "Two new stars made quite a hit in this popular story. Comedy was clean and easily appreciated by all. Everyone delighted with picture that drew more business every night and week finished strong, as people started to talk about it." "A phenomenal feature which did phenomenal business for me and pleased my patrons. I played it one week to extra big business every day."

Consensus—"Excellent picture, big puller."

UNDER SUSPICION (UNIVERSAL) ORA CAREW (NOV. 23) ..... **NOV. 22**

"Will pleasantly entertain generally."—M. P. News.

UNDERCURRENT, THE (SELECT) GUY EMPEY (NOV. 23) ..... **NOV. 29**

"Patriotic note may carry this picture by."—M. P. News.

Exhibitor Comment—"Good picture of that type. Did not draw. Poor business two days."

VAGABOND LUCK (FOX) RAY-FAIR (NOV. 16) ..... **NOV. 29**

"Heart interest and atmosphere here."—M. P. News.

Exhibitor Comment—"Had heard of this picture, got it and put it over for three days to big business. It is not a big production but a pleasing one and my patrons went away satisfied."

VALLEY OF TOMORROW, THE (AMERICAN-PATHE) WILLIAM RUSSELL (JAN. 11) ..... **JAN. 17**

"William Russell in story of vengeance and love."—M. P. News.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

VENGEANCE OF DURAND, THE (VITAGRAPH) ALICE JOYCE ... **NOV. 15**

"Good suspenseful dramatic photoplay."—M. P. News.

Exhibitor Comment—"Extra good. Extra big to big business two days." "Story weak, photography good, star better than her last two releases. Average to poor business all week." "My patrons like the star and they liked the story. It certainly was a great production and shows careful preparation. Big business two days to average one." "An average picture which did big business for three days."

Consensus—"Good picture, good puller."

VEILED MARRIAGE, THE (HALLMARK) ANN LEHR-RALPH KELLARD ..... **MAR. 20**

"Not much realism in this complicated melodrama."—M. P. News.

VERY IDEA, THE (METRO) TAYLOR HOLMES ..... **MAR. 6**

"An amusing comedy which should interest."—M. P. News.

VICTORY (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30) .. **DEC. 6**

An absorbing heavy calibre drama."—M. P. News.

Exhibitor Comment—"It was rather grewsome for the ladies but many of them enjoyed it. It has a wonderful story, well cast, good photography and splendidly directed. Big business every day for one week." "This is a good feature with an excellent cast which held my audience throughout. It did big business for me every day for one week." "Very disappointing. Big business."

Consensus—"Good picture, good puller."

VIRTUOUS VAMP, A (FIRST NATIONAL) CONSTANCE TALMADGE (NOV. 16) ..... **NOV. 29**

"Best Constance Talmadge picture to date."—M. P. News.

Exhibitor Comment—"Extra big business for a week. A splendid picture."

WALK-OFFS, THE (METRO-SCREEN CLASSICS) MAY ALLISON (JAN. 25) ..... **FEB. 7**

"Praiseworthy effort to make something of poor ideas."—M. P. News.

WANTED, A HUSBANND (PARAMOUNT-ARTCRAFT) BILLIE BURKE (DEC. 28) ..... **DEC. 27**

"Registers as highly amusing comedy."—M .P. News.

WATER, WATER, EVERYWHERE (GOLDWYN) ..... **FEB. 14**

"Will Rogers makes this picture worth while."—M. P. News.

WEB OF CHANCE, THE (FOX) PEGGY HYLAND (DEC. 21) ..... **DEC. 27**

"Nothing here to cause you worry."—M. P. News.

Exhibitor Commeit—"Not up to her usual standard. Attempted comedy in subtitles not amusing. Poor business one day."

WEB OF DECEIT, THE (CAREW-PATHE) DOLORES CASSINELLI (JAN. 18) ..... **JAN. 10**

"Tho dual role seen again."—M. P. News.

WHAT EVERY WOMAN LEARNS (PARAMOUNT-ARTCRAFT) ENID BENNETT (NOV. 9) ..... **NOV. 1**

"Picturization of an average drama."—M. P. News.

Exhibitor Comment—"A very good picture. Extra big business." "A dandy picture. Extra big to big business three days." "This is a little heavy for Enid Bennett, but every one enjoyed it considerably. It held up well as an average picture. Average business two days." "A good feature which did big business for me for one day."

Consensus—"Excellent picture, big puller."

WHAT'S YOUR HUSBAND DOING? (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY (NOV. 23) ..... **NOV. 22**

"Captivating farce registers high class."—M. P. News.

Exhibitor Comment—"Although only Monday this picture is sure of a clean-up on the week. Opened Sunday to nearly $300 more business than any other single day's business in the history of the house. These stars have been 'made' here and this one is a sure bet, with the people boosting it." "A good feature which did big business for three days."

WHEN THE CLOUDS ROLL BY (UNITED ARTISTS) DOUGLAS FAIRBANKS (DEC. 20) ..... **JAN. 10**

"Sure fire winner with any audience."—M. P. News.

Exhibitor Comment—"Personal opinion is that this is one of the best Fairbanks pictures released in a long time, although star is not as popular here as he should be. Picture has unsatisfactory ending and makes the whole thing seem more or less improbable. Of course anything can happen in a Fairbanks picture." "A great picture. Stood them out in spite of rainy weather. Extra big business three days."

Consensus—"Splendid picture, good puller."

WILLOW TREE, THE (SCREEN CLASSIC—METRO) VIOLA DANA (JAN. 11) ..... **JAN. 17**

"An original and fantastic tale of Japan."—M. P. News.

WINCHESTER WOMAN, THE (VITAGRAPH) ALICE JOYCE ..... **NOV. 1**

"Pleasing in spite of much coincidence."—M. P. News.

WINGS OF THE MORNING (FOX) WILLIAM FARNUM (NOV. 24) ..... **DEC. 6**

"Farnum followers will like this one."—M. P. News.

Exhibitor Comment—"The star is always good but the picture is far below the Fox standard, although it pleased. Big to average business two days." It is my opinion that the man who passes this one up will miss the opportunity to do good business. Big business first two days to extra big business last two. We turned them away the last day."

WOMAN GAME, THE (SELZNICK) ELAINE HAMMERSTEIN .... **MAR. 20**

"Many interesting elements make entertaining picture."—M. P. News.

WOMAN IN THE SUITCASE, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT (JAN. 18) ..... **JAN. 24**

"An unusual picture from every angle."—M. P. News.

Exhibitor Comment—"Good entertainment, photography and direction. The story impossible, but acceptable from entertainment point of view. Played it one week to average business." "A good picture to average business one day." "Played this one with the American feature, 'Eve in Exile,' starring Charlotte Walker. It was a good program and extra big to poor business for two days." "An average picture to average business three days."

Consensus—"Pleasing picture, average puller."

WOMAN OF PLEASURE, A (HAMPTON-PATHE) BLANCHE SWEET (OCT. 26) ..... **NOV. 22**

"Should exploit as a big production."—M. P. News.

Exhibitor Comment—"Average business two days." "The title and star brought them in, but picture disappointing. Big business three days." "Very disappointing. Poor business one day." "A fair picture to average business two days."

Consensus—Average picture, average puller."

WOMEN MEN FORGET (AMERICAN CINEMA-UNITED) MOLLIE KING ..... **MAR. 20**

"Mollie King in 'Perpetual Triangle' story."—M. P. News.

YOU NEVER KNOW YOUR LUCK (WORLD) HOUSE PETERS (NOV. 16) ..... **NOV. 29**

"Entertaining production, should satisfy."—M. P. News.

"A MANHATTAN KNIGHT"
(Fox)

Crook Melodrama Makes Lively Picture

PLACE a band of crooks in an underground den, gather together certain members of select society, add the valuable jewels, introduce a courageous hero, provide the long arm of the law with a number of policemen, mix well and you have a favorite recipe of crook melodramas. "A Manhattan Knight" may carry all these ingredients, but it is so highly colored with strenuous action and travels at such a rapid tempo that one hasn't time to reflect about its obvious design. Director George Beranger has made this picture a success through keeping in mind that the incidents must carry punch and suspense. George Walsh, the star, doesn't dominate the story here so well distributed are the several roles. In fact he fails to appear until the second reel.

"A Manhattan Knight" is as "in-trikit" as most crook melodramas, but the spectator can always see light. So much for a well arranged continuity. The jewels provide the tangle of the plot and to gain possession of them a suicide is indicated, a murder is more than indicated, and several "knock 'em down and drag 'em out" scenes are introduced. Although the plot is penetrable there is considerable mystery attached to the separate groups of characters and in the end hokum is applied to make the hero eligible for romantic expression.

Mr. Walsh has his work cut out for him here and he executes it with all his familiar fireworks. He sails into the gangsters single-handed and comes up smiling. The romance doesn't have much of a chance to establish itself. But that is of no consequence. What is important is the fact that the picture presents a lively melodrama—one that is compact with action. Assisting the star in giving color to his best work to date are Virginia Hammond and Louis Wolheim.—Length, 5 reels.—*Laurence Reid.*

THE CAST

John Fenton.....George Walsh
Belle Charmion.....Virginia Hammond
Gordon Brewster.....William H. Budd
Their Uncle.....Warren Cook
Crook Butler.....John Hopkins
The Family Doctor.....William T. Hayes
A Medium.....Cedric Ellis
Detective.....Charles Slattery
Mangus O'Shea.....Louis R. Wolheim
Stool Pigeon.....Jack Raymond
Sproul.....Walter Mann
His Daughter.....Pauline Garon
Her Sweetheart.....W. A. Sullivan
Another Detective.....L. J. O'Connor

By Gelett Burgess.
Scenario by Paul H. Sloane.
Directed by George A. Beranger.
Photographed by Charles Gilson.

PRESS NOTICE—STORY

"A Manhattan Knight," founded upon the successful novel by Gelett Burgess, will be offered at the ———— theatre on ———— of ———— week with the athletic star, George Walsh, in the title role. There is in the picture every incident essential to the making of a good photoplay, and a capable cast, excellent direction, wonderful photography are features which will be noticeable to the spectator. It has the singular distinction of being practically without lapse of time, the entire action transpiring in the space of a few hours in the evening. The offering is with one exception the most serious one in which the star has ever appeared. While it presents him at the peak of his athletic prowess, still it provides him with opportunities to express histrionic talent.

Mr. Walsh as the hero is at all times convincing in the part of John Fenton, who is advised by a crystal gazer to "find the woman." He is told that she is in his life attracting him to her. When the police arrive to search the apartment for a thief, Fenton escapes by entering the window of the girl's home. He is instrumental in saving her from persecution and the action revolves around his attempt to protect her and certain valuable jewels which her brother has stolen. A notorious gang of crooks are constantly on their trail and Fenton has his work cut out for him in capturing them. It is a night of rich adventure for him, but he is successful in the end and the clues straightened out reveal his identity to him. The picture develops with fast-moving action and is punctuated with considerable thrills. Mr. Walsh is supported by a capable cast.

One of the most exciting mystery pictures seen here this year will be presented at the ———— next ———— and ———— under the title of "A Manhattan Knight." This is by Gelett Burgess, the popular author, and is an adaptation of his successful story, "Find the Woman." When you see this picture you will look upon George Walsh in the role of a resourceful New Yorker who stops at nothing to protect the woman of his life. It is rich in adventure and thrills and the action is crowded with exciting situations. How the star carries his audience breathlessly through the swiftly moving scenes, how the varying phases of New York life are depicted is told in five reels of gripping melodrama. Mr. Walsh gives a good account of himself in the title role and his support includes Virginia Hammond, Louis Wolheim, Pauline Garon and others. George Beranger is the director.

PROGRAM READER

Exploit this picture as an adaptation of Gelett Burgess' popular novel, "Find the Woman." Bring out that it is a mystifying melodrama which has to do with crime in New York. Tell that it is chock full of adventure and thrills and romance. Treat it as the best picture in which George Walsh ever appeared. This star has quite a following, so it would be advisable to emphasize his name in big type. What of the title? Surely it has its advertising value. So play it up in a teaser campaign and through catch lines. Tell that it surpasses all the pictures of the season in its power to grip and intrigue the imagination. Use stills of the feature and tell that it offers a revelation of crime in the metropolis. You can create atmosphere for your lobby by dressing it in harmony with the action. Have your artist paint a figure of a man in armor. Decorate your lobby in shields and armor. Mention the other members of the cast, also the director.

"ALARM CLOCK ANDY"
(Ince-Paramount-Artcraft)

Charles Ray Scores Again as Bashful Youth

IF there is one actor capable of appearing indefinitely in a part which has made him famous that actor is Charles Ray. Some picturegoers may bemoan the fact that the star is never identified with any other character but the bashful youth, but if they stop to consider what a skilful artist he is they will realize that he always varies his interpretation. Although the role may continue the same in its general outline, Mr. Ray always adds a few new strokes and touches so that it appears different. He is so human and sincere that he could lift the most commonplace material and make it a joy to behold.

But "Alarm Clock Andy" doesn't happen to be an ordinary story. Agnes Johnston has injected enough human elements to make it consistent, convincing and appealing and her characters are so deftly interwoven with the plot that prominence is not given to any one factor. The star has attended to the rest. Jerome Storm, the director, has realized upon the possibilities, bringing out its incidents, giving emphasis here and there to some particular episode, and above all keeping in mind that the human note must predominate.

The spectator will sympathize with the shy, bashful youth who depreciates himself. He will appreciate that there are sensitive souls who hide their virtues under a bushel, while those less competent get ahead by selling their personality. Mr. Ray's hero arises to the top because he uses one of these "live wires" as a model, but it takes considerable fighting with himself to accomplish the transformation. He has moments when he reverts to his hesitant, bashful manner. These are the incidents which establish the humorous points. In giving emphasis to the transformation there must be a good contrast in the opposite type, which introduces George Webb in the role of the peppery fellow—a role capitally played. Length, 5 reels. *Laurence Reid.*

THE CAST

Andrew Gray.....Charles Ray
William Blinker.....George Webb
Dorothy Wells.....Millicent Fisher
Mr. Wells.....Tom Guise
Mr. Dodge.....Andrew Robson

By Agnes Johnston.
Directed by Jerome Storm.
Photographed by Chester Lyons.

PRESS NOTICE STORY

Charles Ray, without doubt one of the greatest favorites of the motion picture public, will be seen at the ———— theatre during the week of ———— in his latest picture, "Alarm Clock Andy." The scenario was written by Agnes Johnston, one of the most talented authors in the screen world, and the offering was produced under the direction of Jerome Storm, the same director who presided over some of his best Ince-Paramount pictures. The star has another of his ideal subjects here and he is presented as a bashful town youth who branches out as a salesman of motor trucks. His determined efforts to get ahead in business despite his shyness and other shortcomings are sure to win sympathy for him.

The romance is revealed when he journeys to his employer's home and discovers a charming girl. The love affair between Andy and Dorothy is carried on in that inimitable Ray method of love making. The final scenes in which the star vanquishes his rival and puts over the big business deal will enthuse the spectators and send them home smiling. "Alarm Clock Andy" is the type of story which has made Charles Ray famous. It is intensely human and appealing and uncommonly realistic. Mr. Ray proves again his technique and artistry in the part of the country youth. He is supreme in the delineation of such a character. In his support are such competent players as Tom Guise, George Webb, Millicent Fisher and Tom Robson. Jerome Storm's direction is praiseworthy in every respect.

PROGRAM READER

Charles Ray, without a doubt one of the most popular stars of the screen, will come to the ———— theatre next ———— in what in considered his greatest picture, "Alarm Clock Andy." This offers him a variation of his country boy role in that his bashfulness finds expression in a city office. He plays the part of Andrew Gray, a clerk, who is so overwhelmed with sensitiveness and fear that these traits keep him a drudge when less talented people forge ahead through sheer bluff. How he uses the biggest bluffer of all as his model in becoming aggressive takes up the better part of the action—action which is punctuated with humor and pathos and considerable realism. Through the picture runs a fascinating romance. Mr. Ray is supreme in the delineation of the bashful, awkward youth and those who are not his followers will make him their favorite when they see him in "Alarm Clock Andy."

SUGGESTIONS

A Charles Ray picture is its own best advertising. The bare announcement that this favorite star is booked for your theatre means invariably a big line at the box-office. So you don't have to spread yourself in exploitation. Word of mouth advertising will suffice. You can state, however, that he has a variation of his country boy story and that he again comes forward as an extremely bashful and timid youth. Here is an opportunity, though, to link up with your jewelry stores and have them place a sale of alarm clocks. Signs reading that "Charles Ray wakes up in the morning to the ring of a clock like this" will attract attention. You can run stories about Charles Ray and the type of role he has made famous. If you want to go in for extensive advertising you can use a teaser campaign. Feature the picture as a comedy-drama of youth and romance. Tell that it is a quaint character study.

CATCH LINES

He was so timid that if anyone stepped on his foot he would apologize for having it in the way. Did he become aggressive? See Charles Ray in "Alarm Clock Andy."

He was an office drudge and men less competent than he rose to the top because they sold their personality. Did Andy learn to bluff? See the popular Charles Ray in his latest comedy-drama, "Alarm Clock Andy."

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

ALEXANDER FILM CORP.

Mar. 15—The Lone Hand (Roy Stewart).....5

INDIAN SUBJECTS

Mar. 29—Defying the Chief.....1
Mar. 22—Coming of Lone Wolf.....1
Mar. 15—The War Bonnet.....1
Mar. 8—The Fight on the Deadwood Trail.....1

KATTEJOHN COMEDIES

Mar. 22—Cabareting Under Difficulties.....1

AMERICAN FILM CO., INC.

Aug. 10—This Hero Stuff (Wm. Russell).....5
July 27—The Tiger Lily (Margarita Fisher).....5
July 13—Yvonne from Paris (Mary Miles Minter)..5

"FLYING A" SPECIALS

Mar. 15—Dangerous Talent (Marguerita Fisher)....6
Feb. 15—The Honey Bee (Marguerita Sylva).....6
Valley of Tomorrow (William Russell).....6
Jan. 15—Eve in Exile (Charlotte Walker).....7
Oct. 5—Six Feet Four (Wm. Russell).....6

ARROW FILM CORPORATION

The Desert Scorpion (Cobb Johnson).....5
Wolves of the Street (Cobb-Johnson).....6
Vilgantes (Special Cast).....7
Fool's Gold (Mitchell Lewis).....6
The Law of Nature (Coleman-NeMoyer-Lee).....7

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.
Lightning Bryce (Ann Little-Jack Hoxie); 15-Episode Western.

WESTERN DRAMAS

Blazed Trail (Lowell-Crossman-Lawrence).....2
The Northwoods Dramas (Edgar Jones-Evelyn Brent).....2

ONE AND TWO-REEL COMEDIES

Arrow (Eddie Boulden-Lillian Vera).....1
Hank Mann (Hank Mann).....1
Sunbeam (Fatty Filbert-Bert Tracey).....2
Hank Mann (Hank Mann-Madge Kirby).....2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....6
Days of Daring (Tom Mix).....5
Persuasive Peggy (Peggy Hyland).....6
Eternal Penalty (Henry Kolker).....5
Roses and Thorns (Lenore Ulrich).....5
She Pays (Julia Dean-Louise Huff).....5
Justice (Cyril Scott).....5
The Guilty Woman (Marie Empress).....5
Adventures of Helen (Helen Holmes Serial) 20 two-Reel Episodes.

CHESTER-OUTING PICTURES

64—Fire.....1
63—In and Out of Kongo San.....1
62—Take in Boarders.....1
61—Editorial Horseplay.....1
60—Adam and Eve in the Andes.....1
59—Pigs and Kava.....1
58—Wanted an Elevator.....1

SCREENICS

Feb. 7—The Great American Yawn and Getting His Angoran.....1
Feb. 1—Barks and Skippers and Men, Monkeys and Human Beings.....1
Jan. 31—In a Naturalist's Garden and Horseshoe and Bridal Veil.....1
Jan. 24—Hippety Hoppety Woppety and Cash Your Checks.....1

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Mar.—Petticoats and Pants.....2
Feb.—Her Bridal Night-mare.....2

SINGLE REEL COMEDIES

Mary's Nightmare.....1
Watch Your Step-Mother.....1
Nearly Newlyweds.....1
Fair But False.....1
Kids and Kidlets.....1
A Looney Honeymoon.....1
Kidnapping Caroline.....1

GAYETY COMEDIES

Why Cooks Go Cuckoo (Geo. Ovey).....1
Fireman, Save My Gal (Geo. Ovey).....1
Ladies Must Dance (Geo. Ovey).....1
Bounced (Geo. Ovey).....1
A Saphead's Sacrifice (Bletcher-Reynolds).....1
Twin Bedlam.....1
Ruined by Love.....1

CANYON PICTURES CORP.

(Twelve Two-Reel Westerns Featuring Franklyn Farnum)

Twelfth, The Cowboy and the Rajah.....2
Eleventh, Cupid's Roundup.....2
Tenth, "Breezy" Bob.....2
Ninth, Brother Bill.....2
Eighth, When Pals Fall Out.....2
Seventh, Shackles of Fate.....2
Sixth, The Puncher and the Pup.....2
Fifth, The Uphill Climb.....2
Fourth, Vengeance and the Girl.....2
Third, Hell's Fury Gordon.....2
Second, The Two Doyles.....2
First, The Desert Rat.....2

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1
Everson's Comedy Circus (Pony, Dog and Monkey).1
Harry Collier & Co. (Comedy Bicycle Novelty).....1
La Meen Boys.....1
Marie DeWald (Aerial Girl).....1
The Arabian Whirlwind Troupe (Tumbling Arabs)..1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play.....1

RED CROSS TRAVEL SERIES

The Relief of Poland.....1
Constantinople, the Gateway of the Orient.....1
America's Watch on the Rhine.....1
Belgium, the Broken Kingdom.....1
Marie, Queen of Rumania.....1
Archangel, City of Snow.....1
The Tiny Kingdom of Montenegro.....1

BRUCE SCENICS

The Chilkat Cubs.....1
Wanderlust.....1

SPECIALS

The Why of a Volcano.....1
The Second Chance.....1
War Spruce.....1

EQUITY PICTURES CORP.

The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Mar.—Easy to Get (Marguerite Clark).....4110
Mar.—My Lady's Garter (Tourneur Prod.).....4823
Mar.—April Folly (Cosmopolitan).....4983
Mar.—Excuse My Dust (Wallace Reid).....4330
Mar.—Mary Ellen Comes to Town (Dorothy Gish).....5771
Mar.—Jack Straw (Robert Warwick).....4704
Mar.—His House in Order (Elsie Ferguson).....4707
Mar.—Alarm Clock Andy (Charles Ray).....4942
Feb.—Dangerous Hours (Ince).....4938
Feb.—Young Mrs. Winthrop (Ethel Clayton)..4707
Feb.—Huckleberry Finn (Special).....7186
Feb.—The Amateur Wife (Irene Castle).....5358
Feb.—Black is White (Dorothy Dalton).....5562
Feb.—Mary's Ankle (MacLean-May).....4660
Feb.—On With the Dance (Special).....6483
Feb.—The Six Best Cellars (Bryant Washburn)..4822
Feb.—All of a Sudden Peggy (Marguerite Clark).4448
Feb.—Double Speed (Wallace Reid).....4144
Jan.—The Copperhead (Lionel Barrymore).....6351
Jan.—What's Your Husband Doing? (MacLean-May).....4692
Jan.—The Tree of Knowledge (Robert Warwick).....4940
Jan.—The Thirteenth Commandment (Ethel Clayton).....4721
Jan.—Too Much Johnson (Bryant Washburn)..4431
Jan.—The Woman in the Suit Case (Enid Bennett).....5410
Dec.—Everywoman (Special Cast).....6854
Dec.—Red Hot Dollars (Charles Ray).....4847
Dec.—Wanted—A Husband (Billie Burke).....4596
Dec.—Hawthorne of the U. S. A. (Wallace Reid).4850
Dec.—A Girl Named Mary (Marguerite Clark)..4729
Dec.—His Wife's Friend (Dorothy Dalton).....5612
Dec.—Behind the Door (Bosworth Ince Prod.)..5969
Dec.—The Cinema Murder (Cosmopolitan).....5354

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PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage.....2
Nov. 16—The Hayseed.....2
Sept. 7—Back Stage.....2

PARAMOUNT-SENNETT COMEDIES

Feb. 15—Ten Dollars or Ten days.....2
Jan. 18—The Star Boarder.....2
Dec. 21—Love, Honor and Behave.....2
Dec. 7—A Lady's Tailor.....2
Nov. 23—Down on the Farm.....2
Nov. 9—His Last False Step.....2
Oct. 26—Salome vs. Shenandoah.....2
Oct. 12—Up in Alf's Place.....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....1
Dec. 21—Those Distant Cousins.....1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

Mar. 14—Teasing the Soil.....2
Feb. 22—Hoodooed.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

Mar. 28—The Boys' Big Club.....1
Mar. 21—Strassburg Redeemed.....1
Mar. 14—The Kingdom of the Yellow Robe.....1
Mar. 7—Bustling Brussels.....1
Feb. 29—The Yankee Watch on the Rhine.....1
Feb. 22—Oriental College Boys and Co-Eds.....1
Feb. 15—Parisian Faces and Figures.....1
Feb. 8—Filming Ferocious Formosans.....1
Feb. 1—Belgium Smiles Again.....1
Jan. 25—From Blarney to Broadstairs.....1
Jan. 18—The Royal Ballet of Bangkok.....1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz.....1
Dec. 14—Down the Strand in London.....1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle.....1
Dec. 7—Memory Lane.....1
Nov. 23—Sunshine and Shadows.....1
Nov. 9—A Night in June.....1

PARAMOUNT MAGAZINE

Mar. 28—The Song Factory.....1
Mar. 21—Game Trails of the Southland.....1
Mar. 14—Reclaiming the Everglades.....1
Mar. 7—Popping the Question.....1
Feb. 29—The Growth of the North American.....1
Feb. 22—On the Job With Grandma.....1
Feb. 15—The Lure of Fashion.....1
Feb. 8—Museum Mysteries.....1
Feb. 1—Famous Women in World's Work.....1
Jan. 25—Nature's Beauty Parlor.....1
Jan. 18—Reeling in the Big Ones.....1
Jan. 11—A Matter of Form.....1
Jan. 4—The Dream Weavers.....1

TRUEX AND OTHER COMEDIES

Mar. 28—Cleaning Up (Al. St. John).....2
Dec. 28—To Good to be True (Ernest Truex).....2
Dec. 14—Speed (Al. St. John).....2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....7
The City of Purple Dreams.....6
Who Shall Take My Life?.....7
Zongar, the Dare Devil of Romance.....5
The Natural Law.....6
The Grain of Dust.....6
The Lust of the Ages.....6
Has a Man the Right to Kill?.....5
Beware of Strangers.....5
Persuasive Peggy.....6
The Spoilers.....6
The Ne'er To Well.....9
The Garden of Allah.....8

FILM SPECIALS

JOLLY COMEDIES

Feb. 23—Girls Will be Girls (Leo Whilte).....1
Feb. 16—Pardon Me (Gertrude Selby).....2
Feb. 9—Hubby's Mistake (Gertrude Selby).....1
Feb. 2—The Close Shave (Ben Turpin).....2
Jan. 26—Breaking Into Society (Billy Armstrong)..1
Jan. 19—Neptune's Step-Daughter (Gertrude Selby).2
Jan. 12—Artless Artie (Harry Fox).....2
Jan. 5—The Nutcrackers (Ben Turpin).....2

FIRST NATIONAL EXCHANGES

The River's End (Neilan).....6584
The Turning Point (Katherine MacDonald).....5778
The Daughter of Two Worlds (Norma Talmadge) 6078
Even as Eve (Grace Darling).....6237
Two Weeks (Constance Talmadge).....5998
The Greatest Question (Griffith).....6244
A Day's Pleasure (Chaplin).....1714
The Beauty Market (Katherine MacDonald).....6018
Heart O' the Hills (Mary Pickford).....6329
Mind the Paint Girl (Anita Stewart).....5661
The Thunderbolt (Katherine MacDonald).....4840
In Old Kentucky (Anita Stewart).....7649
Virtuous Vamp (Constance Talmadge).....5411
Back to God's Country (Nell Shipman).....6237

EXECUTIVE OFFICES

"SINNERS"
(Realart)

Director Missed Chance to Make Big Picture

HERE is a picture which had enough sound elements to make a small edition of "The Miracle Man," but the director failed to grasp his opportunity. While he has turned out a fairly interesting subject, still the chance was his to give the screen something worth while had he realized the value of the theme and moral. "Sinners" is a "redemption" picture with the old, old story of the country girl who migrates to the city and encounters some of its vice before she returns to her native heath, with the knowledge that sin doesn't pay. She is saved from the primrose path through an urgent appeal from her dying mother.

Having not seen the original play we cannot say how faithfully it is adapted, but if it failed to bring about the redemption of the sinners with whom she came in contact, that is no reason why the director couldn't have improved upon it and conceived it upon a "Miracle Man" foundation. He has missed a fine opportunity and the construction he has placed upon it is full of loopholes. The gay crowd from the city are lugged to the country and forced to go through ludicrous details. The hero is drawn as a colorless individual who is not redeemed because he is good at heart. Why he should submit to the insults offered the girl by the village hypocrite, who professes to love her, is inexplicable. This cad is outrageously overdrawn and his counterpart never existed in real life.

Why not have painted the hero as the worst sinner of all and brought about his transformation? Why not have made the girl a genuine sinner? It is logical that she became one. Must we gloss over truth? If picturegoers were given it occasionally they might grow to like it. And so the really fine moral that is woven in this story is lost. Half-hearted sinners cannot win sympathy. The picture is charming in its atmosphere and backgrounds and the acting of Miss Brady and her players is entirley capable.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Mary Horton	Alice Brady
Mrs. Horton	Agnes Everett
Hilda West	Augusta Anderson
Polly Gary	Lorraine Frost
Saidee	Nora Reed
Bob Merrick	James L. Crane
Horace Worth	W. P. Carleton
William Morgan	Frank Losee
Doctor Simpson	Craufurd Kent
Joe Garfield	Robert Schable

By Owen Davis.
Scenario by Eve Unsell.
Directed by Kenneth Webb.
Photographed by George Folsey.

PRESS NOTICE—STORY

One of the most entertaining photoplays in which Alice Brady, the Realart star, has yet been seen, will be shown at the ———— theatre beginning ————. It is titled "Sinners" and is based upon the stage play of the same name, written by Owen Davis, in which Miss Brady achieved one of her greatest dramatic successes. The picture presents a strongly emotional story—one that is rich in interesting contrasts. The gay life of the city is set off against the dignity and wholesomeness of country life and there are some decidedly tense situations developed. Miss Brady plays the part of a young woman who goes to the city to seek work. Failing to find it she is befriended by a woman of questionable reputation.

The friends of this woman are the sinners of the play and the girl's association with them, when news of it reaches home, leads to false accusations and some powerfully dramatic situations. One of the most interesting incidents of the action develops through a trip the sinners make to the home of the girl, after she has returned there. The story carries a good moral and such elements as heart appeal and pathos. Miss Brady contributes a convincing performance in the leading role and plays with considerable charm and naturalness. Her cast includes James L. Crane, Agnes Everett, Lorraine Frost, William P. Carleton, Frank Losee, Craufurd Kent, and Robert Schable. Kenneth Webb directed the feature from a scenario by Eve Unsell.

PROGRAM READER

Patrons of the ———— theatre have long since accepted Alice Brady as one of their prime favorites. The management takes great pleasure in announcing, therefore, that included in the coming attractions scheduled for exhibition at the ———— theatre, is "Sinners," Miss Brady's latest picture. Adapted from Owen Davis' play of the same name in which the star appeared successfully for several months, the subject offers an hour of interesting entertainment. Miss Brady appears as a country girl who goes to the city and is befriended by a woman of questionable reputation. The circumstance of living with this woman and associating with her friends leads to situations which are highly dramatic and gripping. In the star's company are such capable players as James L. Crane, Frank Losee, Craufurd Kent and Robert Schable. Watch for further announcements.

SUGGESTIONS

In announcing "Sinners" all that you should really need is a line to the effect that Alice Brady is the star. Her pleasing personality, the dramatic character of the stories, the support, the settings, all these meritorious qualities have long since become known to the public if you have played the previous Alice Brady offerings. In other words the star's name has come to mean a certain type of entertainment. In "Sinners," Realart has provided you with a title that will make them sit up and take notice. Be sure to bring out that it is a screen version of the play of the same name by Owen Davis, one of the cleverest playwrights, and that the star of the picture was also the star of the play. Your descriptive matter should take up the theme to some extent without going into great detail. Mention the supporting cast. Feature the picture as a gripping drama of saints and sinners and that it carries rich qualities of sentiment and heart appeal.

"DUDS"
(Goldwyn)

Mystery Tale Has Interesting Elements Which Should Excite

A GOOD program feature with enough thrills, love interest and suspense to carry it through and excite the attention. The star is his usual self and gives a splendid performance of the young officer who, returning home from the front, finds that the pursuits of a peaceful life have no charm for him, his inclinations laying in the direction of excitement and the joys obtained from it. Opportunity comes to him in the form of a job to his liking, a detective who is employed to unravel a deep mystery. He solves the problem, which is that of finding out the smugglers who are bringing diamonds into the country. But this is accomplished only after he has had many narrow escapes and thrilling encounters. And his reward is the hand of the girl whose father he had served.

The story is not new to the screen, as the theme has been used many times heretofore and appears to be overdrawn in many places. Still it is one of those mystery tales which if told well and the parts given into the hands of capable actors will always make a good impression.

And we must say that the cast, which includes such well-known players as Naomi Childers, Christine Mayo, Edwin Stevens and Lionel Belmore, is an excellent one.

Proper direction also lends its charm to the picture, which for detail in the arrangement of interiors, whether elaborate or mediocre, could not be excelled. Care has also been given to the exteriors, which give the proper atmosphere to the story at all times. The lightings are up to standard.

All told this picture should play most any house and interest. Length, 5 reels.—*Frank Leonard.*

THE CAST

Phoebe Plunkett	Tom Moore
Olga Karakoff	Naomi Childers
Patricia Melton	Christine Mayo
Karakoff	Edwin Stevens
Rosenthal	Lionel Belmore
Durand	Edwin Wallack
Jues	Wilson Hummell
Slater	H. Milton Ross
Helen Crosby	Betty Lindley
Marquise	Florence DeShon
Pat's Pal	Jack Richardson

Story by Henry C. Rowland. Directed by Thomas R. Mills. Photographed by Otto Brautigam.

PRESS NOTICE—STORY

Tom Moore will appear at the ———— theatre in ———— of next ———— in his latest Goldwyn feature, "Duds." This is a mystery story containing all the elements to make it one of the best produced pictures to date. It has thrills, love interest and enough suspense to carry it through and excite the attention of any audience.

Tom Moore in the title role is his usual self and gives a splendid performance of the young officer who, returning home from the front, finds that the pursuits of a peaceful life have no charms for him. As Captain Plunkett he accepts a dangerous job to find the whereabouts of the great "Sultana" diamond, which has been robbed from a French woman in the war swept area. After many difficult and dangerous adventures he succeeds in locating the precious gem which is hung from a chain on his sweetheart's neck, encased in a locket which he had given to her, never dreaming that the diamond was inside. The villains have entrapped the heroine, drugged her and are about to rob her of the gem when our hero enters and in a thrilling manner saves his precious gift.

Tom Moore never had a better vehicle in which to exploit his abilities and he has taken advantage of every point, never missing fire once, in this thriller of thrilling stories.

PROGRAM READER

Tom Moore, Goldwyn's popular star, will play this theatre on ———— of next ———— in his latest feature, "Duds." It is a mystery story containing enough thrills, love interest and suspense to carry it through and excite the attention of any audience.

It is also admitted that this is the best Tom Moore production to date, for the role he plays fits him better than any he has had in some time and gives him leeway to display his various talents, which become cramped if not given liberty to broaden out.

As Captain Plunkett, a young officer who has returned from the war and who is dissatisfied with the conventionalities of modern life, he is at his best. He does not care for the peaceful pursuits but turns more to the adventurous.

Opportunity comes to him in the form of a job to his liking, a detective, who is employed to unravel a deep mystery. He solves the problem, which is that of finding out the smugglers who are bringing diamonds into the country. But this is accomplished only after he has had many narrow escapes and thrilling encounters, in which he rescues the heroine from the clutches of the villains and also saves the "Sultana" diamond which the thieves are trying to obtain possession of. His reward is the hand of the girl whose father he had served.

SUGGESTIONS

If you book this feature lay stress on the fact that it is a mystery story with plenty of thrills, love interest and suspense. Although this story is nothing new in screen production and contains only the ordinary ingredients which go to make up a story of this kind, still the interest is there and you can go as far as you like in exploiting it without being afraid of disappointing your patrons.

Also play up Tom Moore, for he gives a good performance of the young officer who is desirous of escaping the pursuits of a peaceful life. Tell your patrons that this is a new story written from a different angle and shows the star to good advantage, as it gives him room to broaden out and use all his talents.

Advance Information on All Film Releases

(Continued from page 2994)

FLORIDA FILM CORPORATION
(At State Right Exchanges)

A Dumbwaiter Scandal....2
A Pool of Peaches....2
Fabulous Fortune Fumblers....2
His Conscience His Guide....2
Fred's Fictitious Foundling....2
Work and Win 'Em....2

FOX FILM EXCHANGES
BIG PRODUCTIONS

While New York Sleeps (Special Cast)....5
The Strongest (Special Cast)....6
Should a Husband Forgive? (Special Cast)....7
Evangeline (Special Cast)....7
Kathleen Mavourneen (Theda Bara)....6
Checkers (Special Cast)....7

WILLIAM FARNUM SERIES

The Orphan....6
The Adventurer....6087
Heart Strings....6
Wings of the Morning....6
The Last of the Duanes....7

THEDA BARA SERIES

Lure of Ambition....5
La Belle Russe....6

TOM MIX SERIES

Desert Love....5
Three Gold Coins....5
The Daredevil....5
The Cyclone....5
The Feud....5
The Speed Maniac....5

FOX ENTERTAINMENTS

The Tattlers (Madeline Traverse)....4200
Would You Forgive (Vivian Rich)....5
Leave It To Me (Wm. Russell)....5
Black Shadows (Peggy Hyland)....4100
Molly and I (Shirley Mason)....5
A Manhattan Knight (George Walsh)....4800
The Hell Ship (Madleine Traverse)....5
Her Elephant Man (Shirley Mason)....5
Tin Pan Alley (Ray and Fair)....5
The Square Shooter (Buck Jones)....5
Flames of the Flesh (Gladys Brockwell)....5
Shod With Fire (William Russell)....5
The Shark (George Walsh)....5

SUNSHINE COMEDIES

Training for Husbands....2
The Lightweight Lover....2
The Great Nickel Robbery....2
The Heart Snatcher....2
Her Private Husband....2
Her Naughty Wink....2
Sheriff Nell's Comeback....2
Hungry Lions and Tender Hearts....2

MUTT AND JEFF CARTOONS

The Beautiful Model....½
Hula Hula Town....½
The Honest Jockey....½
Chewing Gum Industry....½
The Price of a Good Sneeze....½
Putting on the Dog....½
The Pawnbrokers....½
The Chemists....½
The Rum Runners....½
The Mint Spy....½

FROHMAN AMUSEMENT CORP.
(At State Right Exchanges)

TEXAS GUINAN SERIES

Just Bill....2
The Boss of the Rancho....2
The Spirit of Cabin Mine....2
The Heart of Texas....2
The Call of Bob White....2
The Sacrifice....2

MACK SWAIN SERIES

Nimrod Ambrose....2
Ambrose and the Bathing Girls....2
Ambrose in Bad....2
Ambrose's Winning Ways....2
Ambrose Visit....2
All Wrong Ambrose....2
Gemini Ambrose....2

GARDINER SYNDICATE
(At State Right Exchanges, Albany and Buffalo)

Apr.—Tillie's Punctured Romance....6
Mar.—The Superman....6
Mar.—The Forbidden Woman....7
Feb.—Virtuous Men....7
Jan.—Eyes of Youth....7
Dec.—The Lost Battalion....6
Dec.—Everybody's Business....6

Nov.—Birth of a Race....8
Oct.—Yankee Doodle in Berlin....6
Sept.—Mickey....7
The Bandit and Preacher (Wm. S. Hart)....5
The Hell Hound of Alaska (Wm. S. Hart)....5
Satan's Pawn (Bessie Barriscale)....5
The Straight Road (Chas. Ray and Bessie Barriscale)....5
One Day....5
How Molly Made Good....6
The Birth of Man....5
Heart of New York....3
The Salamander....5
The Birth of Democracy....6
Custer's Last Fight....3
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (10 episode serial, Gaumont)....2
The Demon's Shadow (Serial in 10 episodes)....2
Series of 42 Fatty Arbuckle Comedies....3
Series of 29 Chaplin Comedies....3
Series of 28 Sennett Keystone Comedies....2
Series of 28 Keystone Liberty Comedies....1
Series of 16 Shorty Hamilton two reel Westerns....3

GARSON-NEILAN PRODUCTIONS
(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)....9
The Hushed Hour (Blanche Sweet)....

GAUMONT COMPANY
(At State Right Exchanges)

Husbands and Wives (Vivian Martin)....6
Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (Serial, ten two-reel episodes)....

GOLDWYN EXCHANGES
STAR SERIES
SPECIALS

Duds (Tom Moore)....5
The Little Shepherd of Kingdom Come (Jack Pickford)....6
The Blooming Angle (Madge Kennedy)....5
The Paliser Case (Pauline Frederick)....5
Water, Water, Everywhere (Will Rogers)....5
Pinto (Mabel Normand)....5
Flame of the Desert (Geraldine Farrar)....7
The Loves of Letty (Pauline Frederick)....5
Jubilo (Will Rogers)....6
The Gay Lord Quex (Tom Moore)....5
Jinx (Mabel Normand)....5
Bonds of Love (Pauline Frederick)....5
Strictly Confidential (Madge Kennedy)....5
Almost a Husband (Will Rogers)....5

GREAT AUTHORS PRODUCTIONS

The Street Called Straight (Basil King)....
The Cup of Fury (Rupert Hughes)....7
The Girl from Outside (Rex Beach)....7

BENNISON SERIES

Oct. 1—A Misfit Earl (Bennison)....5
Aug. 15—High Pockets (Bennison)....5
May 11—The Road Called Straight (Bennison)....5
Mar. 23—Speedy Meade (Louis Bennison)....5
Jan. 5—Oh, Johnny (Louis Bennison)....5

CAPITOL COMEDIES

Jan. 11—A Sure Cure (Mr. and Mrs. De Haven)....2
Dec 28—Two Dollars, Please....2
Dec. 14—The Little Dears (Mr. and Mrs. De Haven) 2
Nov. 30—A Much Needed Rest (Parsons)....2
Nov. 16—Moving Day (Mr. and Mrs. De Haven)..2
Nov. 2—His Own Medicine (Parsons)....2
Oct. 19—Why Divorce? (Mr. and Mrs. De Haven).2

FORD EDUCATIONAL WEEKLY

Nov. 23—Paper Making....1
Nov. 16—Nature's Echo....1
Nov. 9—Net Profits (Catching Salmon in Skeena River)....1
Nov. 2—Rocks of Ages (Granite Quarries)....1
Little Bo Peep (Wool Industry)....1
By the Sea (Seeing Atlantic City)....1
Panama Canal....1
Town Topics (Panama Under Uncle Sam)....1
Snapping Snappers (Fishing in the Gulf of Mexico).1

GOLDWYN-BRAY PICTOGRAPHS

Feb. 8—All Aboard for the Moon....1
Feb. 1—Marvels of the Universe....1
Jan. 25—Hello, Mars....1
Jan. 18—Behind the Signs on Broadway....1
Jan. 11—Woman's Crowning Glory....1

GRAPHIC FILM CORPORATION

Moral Suicide (Mason-Baird)....7
Ashes of Love (Hackett-Shannon)....6
When Men Betray (Gail Kane-Stuart Holmes)....6
Echo of Youth (Richman-Baird-Shepard)....6
Someone Must Pay (Gail Kane-Edmund Breese)....6
A Child for Sale (Leslie Hale Connelly)....6

HALL ROOM BOYS PHO. PLAYS

Dec. 29—The Lovable Scamps....2
Dec. 15—Taming the West....2
Dec. 1—The Chicken Hunters....2
Nov. 17—Pretty Soft....2
Nov. 3—A Howling Success....2
Oct. 20—Nothing But Nerve....2
Oct. 6—Almost Heroes....2
Sept. 22—They do it on $8 per....2

HALLMARK PICTURES CORP.
FAMOUS DIRECTORS SERIES

A Veiled Marriage (Lehr-Kellerd)....5
Carmen of the North (Anna Bos)....5
Chains of Evidence (Breese-Shotwell)....5
High Speed (Edward Earle-Gladys Hulette)....5
The Heart of a Gypsy (Florence Billings)....5
The Phantom Honeymoon (Marguerite Marsh)....5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy) 5
A Dangerous Affair (Billings Rawlinson)....5

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt.2
A House Divided (Sylvia Breamer)....6
The Littlest Scout (Violet Blackton)....6
Wanted for Murder (Elaine Hammerstein)....6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy)....6

SERIALS

The Screaming Shadow (Ben Wilson-Neva Gerber)....15 Episodes
The Trail of the Octopus (Ben Wilson, Neva Gerber)....15 Episodes

THE EVIL EYE

(Fifteen two-reel episodes starring Benny Leonard.)
Mar. 15—First, Below the Deadline....2

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Emerson Hough's)....7
The Westerners (Stewart Edward White's)....7

ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Eltinge F. Warner)

The Desert of Wheat (Zane Grey's)....6
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS

The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louis Glaum)....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)....6
The Bandbox (Doris Kenyon)....6

ARTCO PRODUCTIONS

The Capitol (Leah Baird)....6
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.

$30,000 (J. Warren Kerrigan)....5
Live Sparks (J. Warren Kerrigan)....5
The Lord Loves the Irish (J. Warren Kerrigan)...5

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes)....6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)....6

IVAN FEATURE PRODUCTIONS
(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison)....7
Human Clay (Mollie King)....5

JANS PICTURES CORP.

A Woman's Business....6
Love Without Question (Olive Tell)....7

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner)....5
Efficiency Edgar's Courtship (Taylor Holmes)....5
The Misleading Lady (Henry B. Walthall)....5
Open Places (Jack Gardner)....5
The Little Shepherd of Bargain Row (R. Traverse).5
The Range Boss (Jack Gardner)....5
The Alster Case (Bryant Washburn)....5
The Man Trail (Richard Traverse)....5
Men of the Desert (Jack Gardner)....5
Little Shoes (Henry B. Walthall)....5
Broncho Billy Dramas....
Snakeville Comedies....
Fables in Slang (George Ade)....1
Stripped for a Million (Crane Wilbur)....5
Strife (George Le Guere)....5

CHAPLIN REISSUES

A Burlesque on Carmen....4
Feb. 1—The Champion....2
Mar. 1—Jitney Elopement....2
Apr. 1—Work....2
May 1—By the Sea....1

Release Information continued on page 2997

Advance Information on All Film Releases

(Continued from page 2996)

MASTER FILMS, INC.
Torchy Comedies (Johnny Hines).....2

MERIT FILM CORP.
Fools' Gold (Mitchell Lewis).....6
She Wolf (Texas Guinan).....5
Heart of Texas (Tom Mix).....5
Window Opposite (Leah Baird).....7
Once to Every Man (Jack Sherrill).....6

METRO EXCHANGES
SCREEN CLASSICS, INC., SPECIALS
May—A Daughter of the Snows (Mitchell Lewis)..6
May—The Temple of Dawn (Bert Lytell).....6
May—The Marriages of Mayfair (Special Cast).....6
May—Four Horsemen (Special Cast).....6
Apr.—Burning Daylight (Mitchell Lewis).....6
Apr.—The Skylark (Bert Lytell).....6
Apr.—Fine Feathers (May Allison).....6
Apr.—Parlor, Bedroom and Bath (Viola Dana).....6
Mar.—The Hope (Special Cast).....6
Mar.—Alias Jimmy Valentine (Bert Lytell).....6
Feb.—Juda (May Allison).....6
Feb.—Eliza Comes to Stay (Viola Dana).....6
Feb.—Shore Acres (Alice Lake).....6
Feb.—Old Lady 31 (Emma Dunn).....6
Jan.—The Walk-Offs (May Allison).....6
NAZIMOVA PRODUCTIONS
Mar.—The Heart of a Child (Nazimova).....7
Jan.—Stronger Than Death (Nazimova).....7
The Brat (Nazimova).....7
The Red Lantern (Nazimova).....7
Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7
TAYLOR HOLMES PRODUCTIONS
May—Nothing But Lies (Taylor Holmes).....6
Mar.—The Very Idea (Taylor Holmes).....6
Dec.—Nothing But the Truth (Taylor Holmes).....6

MISCELLANEOUS
(State Right Features)
Democracy (Special Cast) Democracy Photoplay Co.....10
Democracy (Special Cast) Lester Park-Edward Whiteside).....
Why Women Sin (Ann Luther)) Westeria Prods...
Deliverance (Helen Keller) Geo. Kleine.....6
The Return of Tarzan (Numa Pictures Corp.).....
Empty Arms (Gail Kane-Thurston Hall) Photoplay Libraries, Inc.....
Vera Mack (Two Reel Western Dramas) Doubleday Prod. Co.....
The Blindness of Youth (Foundation Film Corp.).....
The Confession (Henry Walthall) National Film Corp.
The Mystery Mind-Serial (J. Robert Pauline) Supreme Pictures, Inc.....
The Penny Philanthropist (Peggy O'Neil-Ralph Morgan) Arthur S. Hyman Attractions.....
The Whirlwind-Serial (Chas. Hutchinson) Allgood Pictures Corp.....
Before the White Man Came(Northwestern Film Corp.)
A Woman in Grey-Serial (Arline Pretty-Henry G. Cell) Serico Prod. Co.....
The Sacred Flame (Emily Stevens) Schomer-Ross Prods. Co.....
Emmett Dalton (Two Reel Western Dramas) Wilk and Wilk.....
Sky Eye (Sol Lesser).....
The Price Woman Pays (Beatriz Michelena) J. Frank Hatch Enterprises.....
The Greater Glory (Transatlantic Film Co. of America)
The Lost City (Juanita Hanson) Warner Bros.....
COMEDIES
Comedy Art Prods. (Special Pictures, Los Angeles) 2
6 Turpin Comedies (Cameo Film, Chicago)....1 & 2
Doubleday Comedies (One Reel a Week) Doubleday Prod. Co.....
Jolly Comedies (Film Specials).....2
Bobby Burns Comedies (Jaxon Film Corp.).....2
Jester Comedies (Territorial Sales Corp.).....2
Ham and Bud (Jans Prods., Inc.).....1

MONOPOL PICTURES
Crimson Shoals (Francis Ford).....6
Alma Where Do You Live (MacTammany-Larkin)..6

PATHE EXCHANGES
Apr. 4—Lifting Shadows (Emmy Wehlen).....6
Mar. 28—The Deadlier Sex (Blanche Sweet).....6
Mar. 14—Tarnished Reputations (Dolores Cassinelli).5
Mar. 7—In Walked Mary (June Caprice).....5
Feb. 29—Smoldering Embers (Frank Keenan).....5
Feb. 1—Other Men's Shoes (Crauford Kent).....7
Jan. 18—The Web of Deceit (Dolores Cassinelli)....6
Jan. 11—Fighting Cressy (Blanche Sweet).....6
Dec. 14—The A-B-C of Love (May Murray).....6
THE BLACK SECRET (Serial)
(Fifteen two-reel episodes starring Pearl White and Walter McGrail).
Feb. 15—Fifteenth, The Secret Host.....2
Feb. 8—Fourteenth, The Hidden Way.....2
Feb. 1—Thirteenth, Wings of Mystery.....2
Jan. 25—Twelfth, The Chance Trail.....2
Jan. 18—Eleventh, The Death Studio.....2
Jan. 11—Tenth, The Inn of Dread.....2
TRAILED BY THREE
(Fifteen Two-Reel Episodes Starring Stuart Holmes and Frankie Mann)
Apr. 11—Second, Trapped in Chinatown.....2
Apr. 4—First, The Mystery Pearls.....2
THE ADVENTURES OF RUTH
(Fifteen two-reel episodes starring Ruth Roland, William Human and Herbert Heyes).
Apr. 4—Fifteenth, The Key of Victory.....2
Mar. 28—Fourteenth, The Fighting Chance.....2
Mar. 21—Thirteenth, Within Hollow Walls.....2
Mar. 14—Twelfth, The Vault of Terror.....2
Mar. 7—Eleventh, The Trap.....2
Feb. 29—Tenth, The Forged Check.....2
Feb. 22—Ninth, The Cellar Gangsters.....2
Feb. 15—Eighth, The Harlem Model.....2
DAREDEVIL JACK
(Fifteen Two-Reel Episodes Featuring Jack Dempsey)
Apr. 11—Ninth, Phantoms of Treachery.....2
Apr. 4—Eighth, Blending Hate.....2
Mar. 28—Seventh, A Blow in the Dark.....2
Mar. 21—Sixth, A Skirmish of Wits.....2
Mar. 14—Fifth, A Race for Glory.....2
Mar. 7—Fourth, Shanghaied.....2
Feb. 29—Third, Wheels of Fate.....2
Feb. 22—Second, The Ball of Death.....2
Feb. 15—First, The Mysterious Bracelets.....3
BRINGING UP FATHER
(Thirteen Two-Reel Comedies Featuring Johnny Ray and Marguerite Fitzroy)
Apr. 4—First, Jiggs in Society.....2
AFTER THIRTY
(Six two-reel comedy dramas Featuring Mrs. Sydney Drew and John Cumberland).
Feb. 22—The Charming Mrs. Chase.....2
ROLIN COMEDIES
Mar. 21—Cut the Cards (Snub-Pollard).....1
Mar. 7—Fresh Paint (Snub Pollard).....1
Feb. 29—Find the Girl (Snub Pollard).....1
Feb. 22—Raise the Rent (Snub Pollard).....1
Feb. 15—Waltz Me Around (Snub Pollard).....1
Feb. 8—Getting His Goat (Snub Pollard).....1
Feb. 1—All Lit Up (Snub Pollard).....1
Jan. 25—The Dippy Dentist (Snub Pollard).....1
Jan. 18—Slippery Slickers (Snub Pollard).....1
ROLIN TWO REELERS
Feb. 8—His Royal Slyness (Harold Lloyd-Mildred Davis).....2
Dec. 28—From Hand to Mouth (Harold Lloyd-Mildred Davis).....2
Nov. 30—Capt. Kidd's Kids (Lloyd-Daniels).....2
TWO-REEL SPECIALS
Nov. 23—Miss Gingersnap (Baby Marie Osborne)...2
Oct. 12—Daddy Number Two (Baby Marie Osborne).2
BLACKTON PRODUCTIONS
Apr. 11—The Blood Barrier (Breamer-Gordon).....6
Feb. 15—Respectable by Proxy (Breamer-Gordon)...6
Jan. 4—My Husband's Other Wife (Breamer-Gordon).....6
Nov.30—Dawn (Sylvia Breamer-Robt. Gordon).....6
NEWS REELS
Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PHILIPP (ADOLF) CORP.
The Midnight Girl (Adolf Philipp-Marie Tagano)...2
My Girl Suzanne (Adolf Philipp-Patsy De Forest)....2
Oh, Louise (Adolf Philipp-Marie Tagano).....

PIONEER FILM CORPORATION
(At State Right Exchanges)
The Boomerang (Henry B. Walthall).....
Virtuous Sinners (Wanda Hawley).....
Sins of the Children (Alma Hanlon).....
Wives of Men(Florence Reed).....

REALART PICTURES CORP.
SPECIAL FEATURES
The Luck of the Irish (Dwan's).....6
Soldiers of Fortune (Allan Dwan's).....7
The Mystery of the Yellow Room (Chautard's).....6
STAR PRODUCTIONS
Sinners (Alice Brady).....5
The Stolen Kiss (Constance Binney).....5
Judy of Rogue's Harbor (Mary Miles Minter).....5
The Fear Market (Alice Brady).....5
Anne of Green Gables (Mary Miles Minter).....6
Erstwhile Susan (Constance Binney).....5

REPUBLIC DIST. CORP.
(See Selznick Enterprises)

ROBERTSON-COLE PRODS.
SUPERIOR PICTURES
Seeing it Through (ZaSu Pitts).....5
The Luck of Geraldine Laird (Bessie Barriscale)....5
The Beggar Prince (Sessue Hayakawa).....5
The Third Generation (Brentwood).....5
Haunting Shadows (H. B. Warner).....5
Beckoning Roads (Bessie Barriscale).....5
The Tong Man (Sessue Hayakawa).....5
Heart of Juanita (Beatriz Michelena).....5
A Fugitive from Matrimony (H. B. Warner).....5
The Blue Bandanna (William Desmond).....5
The Illustrious Prince (Sessue Hayakawa).....5
SPECIALS
The Beloved Cheater (Gasnier's).....5
The Broken Butterfly (Tourneur).....5
SUPREME COMEDIES
A Four-Cylinder Frame-Up.....1
Mollie's Millions.....1
Her Nearly Husband.....1
Hearts and Diamonds.....1
Their Little Wife.....1
Pass the Apples, Eve.....1
Are Honeymoons Happy?.....1
MARTIN JOHNSON PICTURES
Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1
The Home of the Hula Hula.....1
ADVENTURE SCENICS
Sons of Salooskin.....1
Sheep O' Leavenworth.....1
Flaming Ice.....1
The Last Resort.....1
The Forbidden River.....1
Land the Mountain.....1
Just Over Yonder.....1

SELZNICK ENTERPRISES (LEWIS J.)
SELZNICK PICTURES
(Distributed through Select Exchanges)
Youthful Folly (Olive Thomas).....5
The Woman Game (Elaine Hammerstein).....5
A Fool and His Money (Eugene O'Brien).....5
The Desperate Hero (Owen Moore).....5
The Shadow of Rosalie Byrnes (Elaine Hammerstein).....5
Out of the Snows (Special).....5
The Woman God Sent (Special).....5
His Wife's Money (Eugene O'Brien).....5
Footlights and Shadows (Olive Thomas).....5
The Imp (Elsie Janis).....5
Sooner or Later (Owen Moore).....5
SELECT PICTURES
(Distributed through Select Exchanges)
She Loves and Lies (Norma Talmadge).....6
The Last of His People (Mitchell Lewis).....5
The Undercurrent (Guy Empey).....7
A Scream in the Night (Special Cast).....6
Faith of the Strong (Mitchell Lewis).....6
The Isle of Conquest (Norma Talmadge).....6
NATIONAL PICTURES
(Distributed through Select Exchanges)
Blind Youth (Special Cast).....5
Just a Wife (Special Cast).....5
The Invisible Divorce.....5
REPUBLIC PICTURES
(Distributed through Republic Exchanges)
Trilby (Reissue) Tourneur Production with Clara Kimball Young.....5
Girl of the Sea (Williamson Submarine Prod.).....6
The Amazing Woman (Ruth Clifford).....5
The Blue Pearl (Edith Hallor).....5
12:10 (Herbert Brenon Prod.) Marie Doro.....5
Wm. J. Flynn Series (Herbert Rawlinson).....2
Judge Brown Series.....2
Twelve Chaplin Reissues.....2
Dad's Girl (Jackie Saunders).....5
The Gift Supreme (Special Cast).....5
The One Way Trail (Edithe Sterling).....5
Mothers of Men (Special Cast).....
The Great Shadow (Tyrone Power).....5
The Adventuress (Julian Eltinge).....5
Man's Plaything (Grace Davidson).....5
KINOGRAMS
Every Tuesday and Saturday.
PRIZMA
Every Saturday.

STATE RIGHT EXCHANGES
DOLL VAN FILM CORP. (CHICAGO)
(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.....
Public Defender.....
Carmen of the Klondike.....
The Grain of Dust.....
Hearts of the World.....
The Crucible of Life.....
Nine-tenths of the Law.....

Release Information continued on page 2998

Advance Information on All Film Releases

(Continued from page 2997)

DOO LEE FILM CO., INC. (N. Y. STATE)

SPECIAL PRODUCTIONS

Are You Legally Married? (Lew Cody—Rosemary Theby)
Reclaimed (Niles Welch—Juvenile Scott)
Window Opposite (Leah Baird—James Morrison)
Once to Every Man (Jack Sherrill)

SELECTED PRODUCTIONS

Stripped for a Million (Crane Wilbur)
The Profiteer (Jack Sherrill—Alma Hanlon)
When the Desert Smiled (Neal Hart)
Miss Arizona (Gertrude Bondhill)
His Daughter Pays (Gertrude McCoy)
Denny from Ireland (Shorty Hamilton)
Pen Vulture (Shorty Hamilton)
The Snail (Shorty Hamilton)
The Ranger (Shorty Hamilton)
When Arizona Won (Shorty Hamilton)
Gale Henry Comedies (2 reels—one every two weeks)
Bull's Eye Comedies (2 reels—one every two weeks)
Original Billy West Comedies (2 reels—one every two weeks)
Neal Hart (2 reel dramas—one every two weeks)
Al Jennings (2 reel dramas—one every two weeks)
Napoleon and Sally (one reel comedies)
Tom Mix (one reel drama, re-issues)
Ann Little (2 reel Western dramas, re-issues)
Lightening Bryce (Fifteen Episode Serial)
Dragon's Den
The Neuse
Perilous Trails

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Gareth Hughes)
It Happened in Paris (Mme. Yorska)
Human Passions (Lottie Tilford)
Man and Woman (Betty Mason)
The Red Viper (Gareth Hughes)
Your Wife and Mine (Eve Dorington)
And the Children Pay (Gareth Hughes)
Dr. Brind's Wonders of Nature (One every week)
Johnny Dooley Comedies (Johnny Dooley—one every month)

UNITED ARTISTS CORPORATION

Jan. 18—Pollyanna (Mary Pickford)
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)
Oct. 20—Broken Blossoms (D. W. Griffith)

UNITED PICTURE THEATRES

Apr. 18—The Eternal Mother (Florence Reed)
Mar. 28—The Pinch Hitter (Charles Ray) Recreated Triangle
Mar. 21—Women Men Forget (Mollie King)
Mar. 14—The Vampire (Dorothy Dalton) Recreated Triangle
Feb. 29—The Hick (Chas. Ray) Recreated Triangle
Feb. 22—The Corsican Brothers (Dustin Farnum)
Feb. 15—Tiger Girl (Lillian Gish) Recreated Triangle
Jan. 25—A Gamble in Souls (Dorothy Dalton)
Jan. 4—The Clodhopper (Charles Ray)
Dec. 14—Betty of Greystone (Dorothy Gish-Owen Moore)
Nov. 23—The Flame of the Yukon (Dorothy Dalton)

CUCKOO COMEDIES

Feb. 29—Ball Bearing, but Hard Running (Burns-Ralston)

KEYSTONE COMEDIES

Apr. 4—First Aid (Special Cast)
Mar. 28—Better Late Than Ever (Wm. Collier)
Mar. 21—Courts and Cabarets (Peggy Pearce)
Mar. 14—The Two O'Clock Train (Special Cast)
Mar. 7—The Worst of Enemies (Weber-Fields)
Feb. 22—Bombs and Brides (Murray Thurman)
Feb. 8—The Dancing Master (Alice Lake)
Jan. 25—She Loved a Nut (Mary Thurman-Ray Griffith)
Jan. 18—Mabel's Speed Cop (Mabel Normand-Roscoe Arbuckle)
Jan. 11—Only a Farmer's Daughter (Louise Fazenda-Charles Murray)
Jan. 4—A Lunch Room Romance (Mabel Normand-Roscoe Arbuckle)

TRIANGLE COMEDIES

Feb. 22—The Love Riot
Feb. 1—His Baby Doll

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Road to Divorce (Mary MacLaren)
Burnt Wings (Mayo-Hill)
Overland Red (Harry Carey)
The Forged Bride (Mary MacLaren)
The Peddler of Lies (Mayo Carew)
The Prince of Avenue A (James Corbett)
Rouge and Riches (Mary MacLaren)
Marked Men (Harry Carey)
The Phantom Melody (Monroe Salisbury)

JEWEL PRODUCTIONS, INC.

Mar. 29—The Virgin of Stamboul (Priscilla Dean)
Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francelia Billington)
Nov. 17—Blind Husbands (Eric Von Stroheim)

JEWEL COMEDIES

Mar. 29—A Prohibition Monkey (Joe Martin)
Feb. 9—Over the Transom (Mrs. Joe Martin-Adams)

CENTURY COMEDIES

Mar. 22—A Lion's Alliance (Century-Lions)
Mar. 10—My Dog Pal (Century Dog)
Feb. 23—Tiger Rose and Dandy Lions (Century Lions)
Feb. 11—Good Little Brownie (Century Wonder Dog)

STAR COMEDIES

Apr. 5—Downing and Uprising (Lyons-Moran)
Mar. 29—Butting in on Baby (Lyons-Moran)
Mar. 22—Oiling Uncle (Lyons-Moran)
Mar. 15—Stop That Shimmie (Lyons-Moran)
Mar. 8—Wives and Old Sweethearts (Lyons-Moran)
Mar. 1—Officer Call a Cop (Lyons-Moran)
Feb. 23—The Latest in Pants (Lyons-Moran)
Feb. 16—Old Clothes for New (Lyons-Moran)

OKEH KOMEDIES

Jan. 12—Bill's Wife (Ben Wilson)
Dec. 29—Seeing Things (Neal Burns)
Dec. 15—His Lucky Blunder (George Ovey)
Dec. 1—Tailor Maid (Neve Gerber)

RAINBOW COMEDIES

Apr. 5—A Champion Loser
Mar. 29—Light Hearts and Leaking Pipes (Monberg-Warwick)
Mar. 15—Roaring Love Affair (Monberg-Sweet)
Mar. 3—A Red Hot Finish (Warwick-Harmon)
Feb. 18—The Bull Thrower (Gregory-Engel)

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 15—The Mad Woman (O'Neil-Power)
Mar. 1—His Woman (Julia Arthur)
Feb. 15—The Madonna of the Slums (Blinn Eagles)
Feb. 2—Tom's Little Star (Constance Binney-Otis Skinner)
Jan. 19—Romeo's Dad (Thos. Wise-Gail Kane)
Jan. 12—A Baby Doll Bandit (Mrs. Joe Martin-Jammy Adams)

WESTERN AND RAILROAD DRAMAS

Apr. 9—When the Cougar Called (Lane-Burns)
Mar. 29—Finger Prints (Robert Reeves)
Mar. 22—The Rattler's Hiss (Gibson-Moore)
Mar. 20—Held Up for the Makin's (Gibson-Moore)
Mar. 13—Runnin' Straight (Gibson-Faire)
Mar. 6—Hair Trigger Stuff (Gibson-Moore)
Feb. 28—The Sheriff's Oath (Gibson-Hill)
Feb. 21—A Sagebrush Gentleman (Burns-Merriam)
Feb. 14—Kaintuck's Ward (Burns-O'Dare)
Feb. 7—The Prospector's Vengeance (Field-Moore)

MAJOR ALLEN'S ANIMAL HUNTS

Apr. 5—The Story of the Wolf
Mar. 1—The Story of the Jaguar

THE GREAT RADIUM MYSTERY

Feb. 9—Eighteenth, Liquid Flames
Feb. 2—Seventeenth, The Wheels of Death
Jan. 26—Sixteenth, Over the Cataract
Jan. 19—Fifteenth, The Flaming Arrow
Jan. 12—Fourteenth, Hemmed In

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 5—The Furnace of Fury
Mar. 29—Fourteenth, Desperate Deeds
Mar. 22—Thirteenth, When Hell Broke Loose
Mar. 15—Twelfth, The Jaws of Destruction
Mar. 8—Eleventh, At the Mercy of the Monsters
Mar. 1—Tenth, A Perilous Plunge
Feb. 23—Ninth, Sold Into Slavery
Feb. 16—Eighth, The Dungeon of Despair
Feb. 9—Seventh, Doomed

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

Apr. 5—The Assassin's Knife
Mar. 29—Eighth, The Fatal Crossing
Mar. 22—Seventh, The House of Mystery
Mar. 15—Sixth, The Battle Under the Sea
Mar. 8—Fifth, The Smuggler's Cave
Mar. 1—Fourth, The Flames of Death
Feb. 23—Third, The Life Line
Feb. 16—Second, The Racing Death

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)
Wednesdays—International News
Fridays —Current Events (International)
Fridays —New Screen Magazine (Universal)

VITAGRAPH EXCHANGES

The More Excellent Way (Anita Stewart)
The Flaming Clue (Harry T. Morey)
Deadline at Eleven (Corinne Griffith)
The Juggernaut (Anita Stewart)
The Birth of a Soul (Harry T. Morey)
Human Collateral (Corinne Griffith)
The Midnight Bride (Gladys Leslie)

VITAGRAPH SPECIALS

Captain Swift (Earle Williams)
The Sporting Duchess (Alice Joyce)
The Fortune Hunter (Earle Williams)
Slaves of Pride (Alice Joyce)

BIG V SPECIAL COMEDIES

Squeaks and Squawks (Jimmy Aubrey)
Sauce and Senoritas (Montgomery-Rock)
Loafers and Lovers (Montgomery-Rock)
Maids and Muslin (Jimmy Aubrey)

LARRY SEMON COMEDIES

The Grocery Clerk
The Head Waiter
Dew Drop Inn
Dull Care

O. HENRY (TWO REELERS)

The Ransom of Mack (Special Cast)
The Passing of Black Eagle (Joe Ryan)
A Philistine in Bohemia (Edna Murphy)
The Call Loan (Jay Morley)
The Dream (Alice Calhoun)
Telemachus, Friend (Kate Price)

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman)
The Trials of Texas Thompson (Nell Shipman)
Switches and Sweeties (James Aubrey)

THE INVISIBLE HAND

(Fifteen Two-Reel Episodes Starring Antonio Moreno)

Fifteenth, The Closing Net
Fourteenth, The Modern Mazeppa
Thirteenth, The Plunging Peril
Twelfth, The Dungeon of Despair

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Duncan

Fourth, Tearing Through
Fifth, Blotted Out
Sixth, The Hidden Blow

W. H. PRODUCTIONS

The Lost Battalion (Special Cast)
Everybody's Business (Richmond-Calhoun)
Mickey (Mabel Normand)
Satan's Pawn (Bessie Barriscale)
The Straight Road (Bessie Barriscale)
The Hell Hound of Alaska (Wm. S. Hart)
Staking His Life (Wm. S. Hart)
The Superman (Sansonia)
Custer's Last Fight (J. Barney Sherry)
The Bargain (Wm. S. Hart)
Tillie's Punctured Romance (Dressler)
The Mystery of 13 (Ford-Theby) 15 Episode Serial
The Hawk's Trail (King Baggot) 15 Episode Serial

ONE AND TWO REELERS

W. S. Hart Dramas
Shorty Hamilton Comedy Dramas
Keystone Comedies (Liberty Brand)
Kay Bee Dramas (Union Brand)
Kay Bee Dramas (Columbia Brand)
Arbuckle Comedies
Chaplin Comedies 1 & 2
Sennett Keystone Comedies
Some Nerve (Charlie Chaplin)
Lord Helpus (Charlie Chaplin)
Keystone and Arbuckle Comedies 1 & 2
Keystone Kid Comedies

WILK (JACOB) FEATURES

(At State Right Exchanges)

ALICE BRADY FEATURES

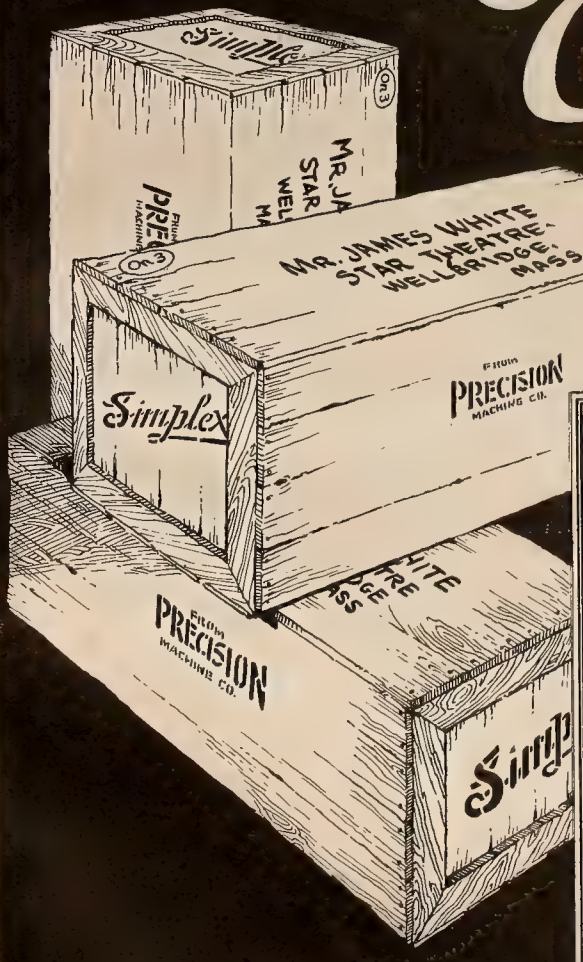
Maternity
The Trap
A Woman Alone
Darkest Russia
The Dancer's Peril
A Gilded Cage
La Boheme
The Rack
The Divorce Game
Spurs of Sybil
Miss Petticoats
Self-Made Widow
The Hungry Heart

ROBERT WARWICK FEATURES

Man of the Hour
Stolen Voice
Friday the 13th
Human Driftwood
The Man Who Forgot
Family Honor
Face in the Moonlight
All Man
A Girl's Folly
Sudden Riches
False Friends

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VOL. XXI No. 15

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

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Chicago — 729 Seventh Avenue, New York — Los Angeles

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Scenario by
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HOUDINI
IN
"TERROR ISLAND"
BY ARTHUR B. REEVE and JOHN W. GREY
DIRECTED BY JAMES CRUZE
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DIRECTED BY JAMES CRUZE.

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"ROMANCE"

Produced Under the Direction of

CHET WITHEY



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CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
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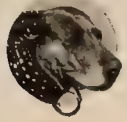








MACK SENNETT'S



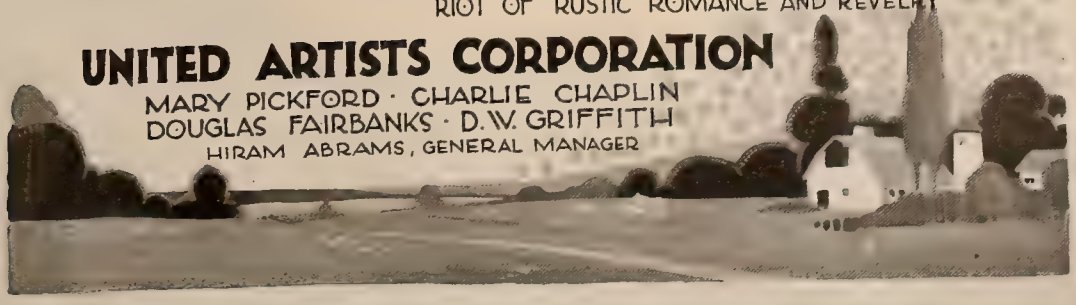
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WITH AN ALL STAR SENNETT CAST INCLUDING—
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DOUGLAS FAIRBANKS · D. W. GRIFFITH
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have been asking for something "different" every day for years.
There have been a few really "different" and really good, practical ideas in moving pictures. 100% of them have been 100% successes from the viewpoint of all of these fans, all of these exhibitors and all of these producers.
"COMEDYART" is the latest and greatest of really "different," really good practical ideas.
8000 of the fastest thinking exhibitors have recognized it. Their inquiries have been received and referred to our branches, and their contracts are already flooding our offices.
Where do YOU stand in this list? YOU also have our postage-prepaid inquiry cards. There is still time to get in on the ground floor. Put it off and forget it, or use the card NOW and win with us.
SPECIAL PICTURES CORPORATION
434 H. W. HELLMAN BLDG.
LOS ANGELES CAL.
COMEDYART



"UNEASY FEET"

is the 1400-foot comedy part of our first "COMEDYART" production released March 28th. For 1300 feet of rollicking, situation and classy slapstick comedy, there is not a sub-title nor a face on the screen. NOTHING BUT FEET. It is as "different" from the usual comedy as day is from night, and it's a knockout that will make your house the talk of the town.

GOD'S COUNTRY

is the 400-foot Artcolor with this release. It is stunning. It makes men think deep; it raises them out of themselves, it leaves them happy. When God fashioned the earth, His most awe-inspiring work became the "Rockies"—the backbone of the Americas. That's where this comes from. And because our Color process, latest child of Science, is fully protected by patents, you can bet that this is "different."

MEMORIES

This 200-foot Novelty is a riot. A "different" comparison of yesterday's "rum-hounds" with today's "powder-puff-fans." Yes, it's "different."

2000 feet of "different" value. Use that card right now, and a "different" kind of price will reach you in a hurry.

SPECIAL PICTURES CORPORATION
434 H. W. HELLMAN BLDG. LOS ANGELES CAL.

COMEDYART



"Did He Love A Thief?"

The records of the New York Police force branded Mary Regan as a criminal.

But deep down in his heart, one of them believed she was straight —and saved her.

Leroy Scott's famous story of underworld life has been made into a picture that is the last word in speed and excitement. A splendid attraction for any theatre!

SAMUEL GOLDWYN AND REX BEACH PRESENT

LEROY SCOTT'S

FAMOUS STORY

PARTNERS of the NIGHT

DIRECTED BY PAUL SCARDON

GOLDWYN PICTVRES CORPORATION

"Trimmed with Red" is Trimmed with Laughs

"Comrade" Madge Kennedy, partially concealed behind a fake harem veil and flowing robe, effectually wrecks the plans of the Greenwich Village parlor radicals to paint society a bright red.

Meanwhile, her sweetheart has cornered the market in army mules, and this most delicious of farces ends in a burst of sunshine.

It is the sort of picture every audience loves—for the simple reason that every audience loves to laugh.





SAMUEL GOLDWYN PRESENTS

MADGE KENNEDY

IN

TRIMMED WITH RED

BY WALLACE IRWIN

DIRECTED BY HUGO BALLIN

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN, PRESIDENT

THE OPEN DOOR TO LARGER PROFITS

A thousand possibilities will not make one truth, but one truth can make a thousand sales possible.

Five years ago, when Inter-Ocean Film Corporation first came into being, it occupied an insignificant suite of offices; today, the expansion of its export business has necessitated the exclusive use of a five-story building. Success has crowned its efforts all along the way.

The reason for Inter-Ocean Film Corporation's unparalleled success as an export house can be traced in its honest and conscientious dealings in behalf of the American Producer and the Foreign Film Buyer. Punctual and reliable in its transactions, upright to its clients on the suitableness of American Productions in specified territories, it has merited the confidence and esteem as *the export house of satisfaction and service of the motion picture industry.*

Besides its thorough and practical knowledge of the American market as related to foreign territories, Inter-Ocean Film Corporation possesses unusual facilities for export distribution, which are at the disposal of all producers who seek intelligent and profitable foreign representation.

Inter-Ocean Film Building is *truly* the open door to larger profits.

Clutch the knob, and walk in.



The World is Our Market

THE EXPORT HOUSE OF SATISFACTION AND SERVICE

The World is Our Market

For Information Communicate At Once With

London Office
162-164 Wardour Street

INTER-OCEAN FILM CORPORATION
INTER-OCEAN BUILDING — 218 W. 42nd ST. NEW YORK CITY
PAUL H. CROMELIN PRES. & GEN'L. MGR.

Paris Office
43 Rue La Bruyere

A Statement of Purpose & Policy by Associated Exhibitors Inc.



THE GENERAL PURPOSE

OVER a year ago a group of exhibitors, forward-looking men, realizing the well-nigh universal dissatisfaction with conditions in The Motion Picture industry, organized "Associated Exhibitors Inc.," an association for protection and profit, based on mutual confidence and simple justice for all.

A Partnership for Production and Profit

"CO-OPERATION" may be defined as the working together of two or more people for their mutual benefit. The ideal of Associated Exhibitors then is simply a closer co-operation between those concerned in both the production and exhibition of motion pictures.

Primarily its object is to accomplish a more equitable distribution of profits—by eliminating the superfluous middlemen whose actual contribution to production and exhibition is nothing.

BY dealing directly with producers, stars, directors and authors, making everyone a partner in production and marketing, the Association hopes to knit the industry into a more harmonious whole.

By offering to those concerned in production a just share of the actual income from a picture it hopes to stimulate the creation of better pictures.

An Ideal of Fairness

By establishing a basis of confidence and fair dealing, the Association expects to establish a new relationship between the forces of production and those of exhibition.

Its ideal is to keep faith with producers, stars, authors, exhibitors and audiences—*by giving more.*

PATHÉ DISTRIBUTORS



WHAT IT MEANS TO
EXHIBITORS

THIS organization was conceived and is directed by exhibitors—it knows and is in sympathy with the exhibitor's problems and requirements. To him it offers a unique opportunity to secure the best pictures and the guidance of the most successful exhibitors.

An Association of Leaders

THE membership of the Association includes men who control over 200 of the largest and best theatres in the country—the counsel of these men will guide its policy.

Thus the Association's ideals are tempered with solid, practical knowledge; guided by tried business principles; founded on experience—the only basis for enduring success.

A Tremendous Influence

THAT its ideals will be attained is assured by the prominence of its members, the financial resources and influence wielded by such an association of interests—an influence that will increase with the growth of the Association.

Membership in the Association is open to all exhibitors, who are invited to share a full measure of the benefits and profits of the Association by securing sub-franchises.

The value of these sub-franchises is such that the number immediately available will be taken up in a short time. It is, therefore, advisable that exhibitors who are interested should act without delay.

Detailed information may be obtained by communicating with the home office of the corporation in the Capitol Theatre Building, New York.

PATHÉ DISTRIBUTORS



WHAT IT MEANS TO STARS

IN the final analysis it is the star's popularity with the public that brings money into the box-office—the star's name which actually creates profits. But between the box-office and the star today stretches a long line of middlemen, each taking his toll.

DISSATISFACTION with this condition is evident from attempts which have been made by combinations of stars to deal directly with exhibitors.

The Practical Solution

HERE then is the opportunity which the star has wanted—a practical means of dealing directly with the leading exhibitors—an assurance of showing in the finest theatres, to audiences accustomed to the best entertainment—such showings as will supplement the art and enhance the reputation of the star—exploitation which will hold and increase the star's *own* standing.

The Most Advantageous Showing

THE object of the Associated Exhibitors is better productions as a whole, therefore, the star will be given every advantage in the way of adequate support and artistic staging throughout.

In addition, the star will participate in the actual profits of every release—will receive a just proportion of the value created by his or her ability and popularity.

The resources, standing and influence of this organization are so great that association with it will be attractive to stars of the first magnitude.

Artists are invited to communicate with the home office in the Capitol Theatre Building, New York, for more detailed information.

PATHÉ DISTRIBUTORS



WHAT IT MEANS TO
PRODUCERS

IT is obvious that conditions obtaining at present in the motion picture industry afford only a limited incentive for producers to improve the quality of pictures, for the producer's reward is rarely based upon the true worth of his accomplishment.

The Evils of Guessing

SINCE it is impossible to predict in advance the degree of success or box-office value a picture will achieve, producers too often receive less than their just due—it is easy to see who gets the advantage in this guessing contest.

The foundation for better pictures rests with the producer—no one but he can improve the quality of his own product and he must be encouraged to do so by the certainty that his efforts will be adequately rewarded.

The Only Fair Basis

THE most equitable arrangement possible is that now offered to producers by the Associated Exhibitors—that is, an actual partnership in the profits. Unquestionably this is a more liberal and fair basis of dealing than has ever before been open to the producer—an assurance of reward commensurate with the true excellence and popularity of his picture.

A still further advantage to the producer results from the fact that his creations are assured of a showing in the finest theatres of the country, before discriminating audiences and under the very best conditions.

Producers who are interested in the benefits of this new Association are invited to communicate with the home office in the Capitol Theatre Building, New York.

PATHÉ DISTRIBUTORS



WHAT IT MEANS TO DIRECTORS

THOUGH there are undoubtedly many directors in the country who have the ability and the knowledge to produce pictures of genuine merit the number who are actually doing so is small enough to be counted on the fingers of one hand.

The Director's Handicaps

ALL too often is this due to the restrictions under which the director is forced to work—restrictions imposed by various forces to whom the director is now subservient.

These restrictions have grown with the growth of the industry and the tendency toward centralization of control in a few hands.

The truth of this is but emphasized by the outstanding success of a tiny handful of directors who have managed to divorce themselves from these handicaps.

A Free Hand for Directors

RECOGNIZING the fact that freedom of action is the first essential to the creation of better pictures, the Associated Exhibitors offer to directors of ability the opportunity of working under conditions which will afford full scope to their creative powers.

In addition to this freedom of creative opportunity directors are offered, for the first time, the opportunity to participate in the profits of their creations on the just basis of a share of the actual box-office receipts.

Directors who are interested in the opportunity to create better pictures as well as in their profits, are invited to communicate with the home office, Capitol Theatre Building, New York.

PATHÉ DISTRIBUTORS



WHAT IT MEANS TO AUTHORS

THE foundation of the photoplay is the story—without it stars, producers, directors, are powerless. Without good stories it is obviously impossible to produce pictures of true dramatic value and artistic merit. On the author rests the structure of the motion picture industry.

Stories Have Been Undervalued

THE importance of the story has been consistently underestimated and seldom have authors concerned in the writing of successful photoplays received a reward truly commensurate with their contribution to that success. The returns have not been comparable with those from a successful play or book.

Many excellent stories have been garbled or inadequately staged in pictures, and this has deterred authors of standing from permitting their works to be screened.

For this reason the standard of stories available for motion picture production has been lowered immeasurably.

An Adequate Reward for The Author

ASSOCIATED Exhibitors by dealing directly with authors, eliminating the waste and the restrictions incident to present methods, feel that the greater rewards thus made possible will result in a standard of stories worthy of adequate production.

To this end their arrangements with authors will be such as to assure to the writer his just share of the returns, and a guarantee of worthy production and casting. This reward will be based upon a profit-sharing basis—a percentage of the actual box-office value.

Associated Exhibitors Inc., invite correspondence from authors of merit. Correspondence should be directed to the home office, Capitol Theatre Building, New York.

PATHÉ DISTRIBUTORS

Associated Exhibitors Inc.

OFFICERS

Messmore Kendall — President
Edward Bowes — 1st Vice-President
[illegible] — 2nd Vice-President
Paul Harris — 3rd Vice-President
H. H. Wellenbrink — Secretary
[illegible] — Treasurer
R. C. Quimby, General Manager

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Edward Bowes — New York City
Paul Brunet — New York City
Michael Shea — Buffalo, N. Y.
Harry Crandall — Washington, D. C.
Dennis Harris — Detroit, Mich.
Samuel Harding, Kansas City, Mo.
J. Libson — Cincinnati, Ohio
James Q. Clemmer — Seattle, Wash.
Hugo Lambach — Spokane, Wash.
Harry M. Lubliner, Chicago, Ill.

LIST OF FRANCHISE MEMBERS

Lubliner and Trinz Theatres, Chicago
Finkelstein & Ruben — Minneapolis
The Capitol Theatre — New York
Kendall & Bowes — Boston
Ackerman & Harris — Los Angeles
Fanchon & Marco — [illegible]
Fanchon & Marco — [illegible]
Fanchon & Marco — [illegible]



"Gettin married's like smokin. Yer crazy to try it, but it makes yow orful sick. Then yer get the habit and can't keep away from it"

DONT *EVER* MARRY

A First National Attraction


Louis B. Mayer Presents
MILDRED HARRIS CHAPLIN
in
"Polly of the Storm Country"
By Grace Miller White
The star charming's second picture for First National, a thrilling tale of a fisher maid's battle to save her people and their homes in the squatter district.
Directed by Arthur Rosson.
Photographed by Harold Rosson.
Scenario by Frank M. Dazey
Art Director, George Hopkins
A FIRST NATIONAL ATTRACTION



They'll Come Again to see
Star of "In Old Kentucky"

Louis B. Mayer presents

ANITA STEWART

In her latest western thriller

"The Fighting Shepherdess"

From the novel by Caroline Lockhart

Directed by Edward José

A First National Attraction





"Opened to Biggest Box Office

Jack Eaton, Managing Director
Speaking of

D. W. GRIFFITH'S

MASTER WORK OF GRIFFITH

"Again the magic, which in this case is another term for the imaginative insight of David Wark Griffith, manifest in the new film at the Strand Theatre. 'The Idol Dancer' is a work that takes its place in the growing list of master works by this arch wizzard. Here is a story of the South Seas told with all the tropical wealth which the story demands. The watcher, lost in enchantment, rides the surf of the Pacific, wanders in the tangled jungles, watches with many thrills the head-hunters and the cannibals. Mr. Griffith's genius is not only apparent in the excellent picture but in the alluring quality of the presentation."—*New York Telegram.*

THEATRE IS CROWDED

"Filled the Strand for the first showing of the cinema-conjurer's much heralded new picture. Interest is carried through the tale of Mary's half clad posturing and dancing."—*New York Morning Telegraph.*

FULL OF EXCITEMENT

"A pretentious photoplay. A background of scantily clad natives with an attack by cannibals led by a villainous white, which furnishes enough excitement for a dozen films, and a succession of beautiful scenes which are a delight to the eyes."—*New York Evening Post.*

DANCING SOUTH SEA BEAUTY

"The Idol Dancer is a dancing beauty of the South Seas. The conflict between the characters involved, staged by the artistic hand of Mr. Griffith, makes the picture very entertaining."—*New York Evening Sun.*

REMARKABLY ATTRACTIVE

"The atmosphere of the production indicates that Mr. Griffith both knew what he was doing and gave all his attention to doing it. Clarine Seymour makes Mary (the Idol Dancer) remarkably attractive."—*New York Evening Mail.*

Personally Directed
By D. W. Griffith

Photographed by G. W. Bitzer

FIRST NATIONAL EXHIBITORS CIRCUIT

A romance of the South Seas
from the story by
Gordon Ray Young





Day in History of the Strand"

"The Idol Dancer"

GRIFFITH DOES IT AGAIN

"Mr. Griffith has gone and done it again! Twanging upon the harp of life with all his might, he has made a pictorial love story of the tropic seas. Clarine Seymour is a big hit in the Griffith film. She fits very well into the role of the maid who dances wild, strange dances to her devil-devil and who wears a sort of super Hawaiian costume."—*New York News.*

A REAL THRILLER

"A real old fashioned thriller."—*New York Morning World.*

SHE IS SOME DANCER

"Exciting enough to make one want to go away and beat up a Bolshevik. Miss Clarine Seymour, who attracted notice in her Broadway 'movie' debut by her wriggle, is the logical candidate for the role of the hula hula dancer, and plays the part well, especially with her diaphragm."—*The Sun and New York Herald.*

PICTURE THAT'S DIFFERENT

"Mr. Griffith may be commended for another effort to keep out of the rut worn deep by others."—*New York Times.*

A VOLCANIC DANCER

"A great deal of beauty. Some of the scenes are like a flaming Winslow Homer canvas, and others are like a particularly wild night in the 'Cocoanut Grove' roof garden. But it is possible to enjoy Winslow Homer and the cocoanut cabaret with equal enthusiasm, and from the burst of applause which followed the picture you would gather that Mr. Griffith had not lost his discriminating audience in his appeal to the gallery gods.

"The exotic setting, the frenzied love story, and, most of all, the dance motif which runs through the entire film, were obviously woven around the personality of Clarine Seymour, the latest Griffith 'discovery.' She is a volcanic little creature, with provocative eyes and movements, and as the idol dancer she is the symbol of the smouldering, ominous tropical nights. Her dance shocked all the missionaries in the cast and perhaps some in the audience.

"Richard Barthelmess as the handsome, scawling young derelict made an instant appeal as he dared the audience to reform him. The remainder of the cast has the usual level of perfection under the Griffith direction."—*New York Globe.*

The latest BIG
First National Special



The Acknowledged

MARSHALL NEILAN'S

By James

Individual Basis Only

Marshall Neilan's productions for First National positively can not be booked as a series. Each picture must be booked separately.



Hit of the Year

"THE RIVER'S END"

Oliver Curwood

Scenario by Marion Fairfax

Photography by Henry Cronjager and Sam Landers

Art director, Ben Carré

Electrical effects by Howard Ewing



A First National Attraction

A Springtime States' Rights Serial Opportunity Without Parallel!



A Face as Well Known as the "Man in the Moon"

BURSTON FILMS Inc.
Presents
THE FIRST SERIAL DE LUXE

KING BAGGOT *in* "The Hawk's Trail"

with
GRACE DARMOND *and*
RHEA MITCHELL



Grace Darmond. Rhea Mitchell

The Sensational Serial Success!

A Tense Drama of Varied Episodic Excitement, Vivid Acting, Strange Scenes and Gripping Suspense, Teeming with Surprise Situations evoking breathless Interest—

Interpreted by an All Star Cast, headed by KING BAGGOT, the Screen's Most Popular Protean Player, in 10 Novel Roles, Played with Such Convincing and Varied Artistry as to defy Detection by the Most Discerning.

Directed by
W. S. VAN DYKE

Produced under the Personal Supervision of
LOUIS BURSTON

DISTRIBUTED BY

W. H. Productions Company

71 West 23rd Street, N. Y.



J. PARKER READ JR.
presents

LOUISE GLAUM

in

SEX

By C. Gardner Sullivan
Directed by Fred Niblo

"O, God! Why should this happen to me?"

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

S for Sorrow and Suffering, that are the lot of all women.

E is Experience that refines the Soul of all women.



X is the great Unknown in the fascinating game of Life.

J. PARKER READ, Jr. becomes one of the greatest of all creative producers with the release of "SEX."

LOUISE GLAUM becomes what she has been growing to be for the past six months—the screen's greatest and most successful emotional star.

FRED NIBLO goes many steps forward and will be reckoned with henceforth as one of the greatest of directors.

C. GARDNER SULLIVAN has never before in his distinguished career written a story so big, so enthralling as "SEX."

FIVE SUPPORTING STARS do the biggest work of their careers in "SEX," reflecting the splendid liberality of Miss Glaum in desiring all of the players to have their share of success.

"SEX" is not merely powerful and technically fine—it is commercially sure-fire and artistically amazing. And in treatment it is as wholesome and genuine as a mother's embrace.







In "SEX" J. Parker Read, Jr. has produced, C. Gardner Sullivan has written and LOUISE GLAUM has acted *the picture extraordinary.* It is a picture for *super-showmen.* No exhibitor who is a poor showman ought to be permitted to book and play "Sex."

The story in "Sex" is the story of life with all of its mad, glad realistic garb; with irresistible "punches" here and there and a gloriously adequate cast to put these punches over.

Some of the trade press critics have been duly *shocked*—all have been *startled* by "Sex." The value of the trade press reviews of "Sex" to the exhibitors who book this production could not be duplicated or equalled by the spending of Fifty Thousand dollars.

"Sex" is pre-released April 11 for two-week or one-week engagements only.

We are asking high rentals and it is *worth higher rentals than we ask.*

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange, Incorporated

THE ARCO PRESS NEW YORK


PRISCILLA
DEAN
in
"The VIRGIN
OF STAMBOUL"

Tod Browning's Triumph

IN booking the "THE VIRGIN OF STAMBOUL" be sure to give this really huge production at least twice your ordinary run. We do not want to over-sell you on any picture but the simple fact is that "THE VIRGIN OF STAMBOUL" is one of those gorgeous, glowing, mind-filling photo-dramas like "The Heart of Humanity" and "The Birth of a Nation" which instantly lay hold of the public imagination and grow bigger in box-office power with each day's showing. For this reason, you ought to net more from "THE VIRGIN OF STAMBOUL" than you have netted from anything else except, possibly, the other two productions mentioned. Do your big work in advertising this marvelously acted and masterfully directed super-drama right at the start—you'll hardly have to turn a hand after you've opened. But don't write us after it's all over, saying that you could have run it for another week at the same profit. Book that other week now. Why let the other fellow clean up later on your advertising?

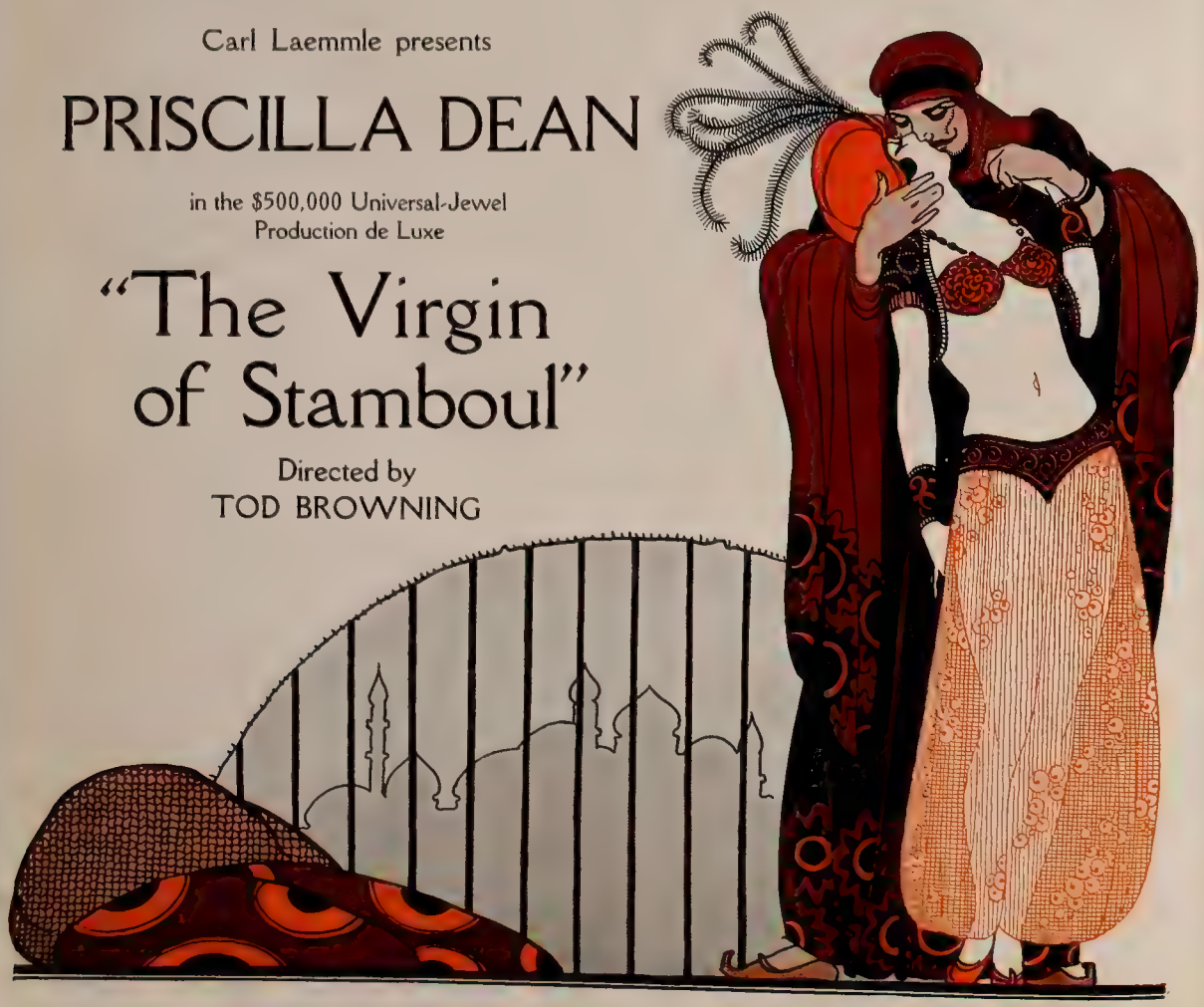
Carl Laemmle presents

PRISCILLA DEAN

in the $500,000 Universal-Jewel
Production de Luxe

"The Virgin of Stamboul"

Directed by
TOD BROWNING





"OVERLAND RED"

Directed by
Lynn F. Reynolds

"MARKED MEN"

Directed by
Jack Ford

"There's one thing that we're lovin'
More than money, grub or booze,
Or even decent folks that speaks us fair;
And that's the grand old privilege
To chuck our luck and choose
Any road at any time for anywhere."

The Philosophy of

HARRY CAREY

UNIVERSAL


STUPENDOUS AS THE SKIES!
"Created a Furore"
"The picture created a furore at the Superba. One week's run inadequate to handle the crowds who thronged the lobby of the theatre daily."
LOS ANGELES EXAMINER
"Broke All Records"
"'Great Air Robbery' broke all records at Standard Theatre. Compelled to stop selling tickets three times. Greatest picture Universal ever made."
THEO. G. COVALL,
STANDARD THEATRE, CLEVELAND
LOCKLEAR
in "The
GREAT AIR ROBBERY"
Directed by JACQUES JACCARD
UNIVERSAL-JEWEL
PRODUCTION DE LUXE
UNIVERSAL

STARS! STARS!! STARS!!!



You get them ALL in this 2-reel feature

CONSTANCE BINNEY

HENRY MILLER

OTIS SKINNER

BLANCHE BATES

DANIEL FROHMAN

FLORENZ ZIEGFELD
WHEELER DRYDEN
WM. JEFFERSON
HENRY HULL
JOHN W. COPE

NAMES to conjure with! If, after reading them, you could possibly entertain even a moment's doubt about the value to you of "Tom's Little Star," we would feel prompted to say—"Ask your people, THEY know." We venture to say you won't find a man, woman or youngster whom the fame of these stage celebrities has not reached, and who will not hail with delight the opportunity to see them on your screen. Five wonderful headliners in as bright a gem of a playlet as ever you saw! Here's an opportunity not to be missed.

"TOM'S LITTLE STAR"

BY MRS. OTIS SKINNER
Directed by
GEORGE TERWILLIGER
Supervision
EUGENE SPITZ

It's one of the
HALF HOUR MASTERPIECE
PHOTO-PLAYS DE LUXE

UNIVERSAL JEWEL

The Stage Women's War Relief Series

UNIVERSAL

OPEN TO EXHIBITORS ONLY

$250.00

for the

BEST NAME

for

THE GREATEST NOVELTY REEL EVER PRODUCED

What the Reel Is

Within a few weeks, Universal will release a 1000-foot novelty reel. This release will consist of a number of startlingly odd and original subjects. The entire world is being combed for material which will present an irresistible appeal to photoplay patrons possessing even the most jaded of appetites. It will be a combination of humor, travel and adventure. It will contain examples of marvelous trick photography, the like of which the industry has heretofore never seen.

The Name We Want

We want a New NAME that will present an irresistible appeal to photoplay patrons of every degree, from the type of audiences which attend the palatial picture palaces, to those whose sole amusement resort is the 200-seat house. The name should be *short* and *distinctive*. Under no circumstances will a name in which the word "magazine" appears be considered.

Terms of the Contest

This contest is for the single prize of $250. It is open to Exhibitors only. There are no other prizes. It costs nothing to enter it. There is no limit on the number of names you may suggest. IF MORE THAN ONE EXHIBITOR SUGGESTS THE NAME SELECTED BY THE JUDGES, AN AMOUNT EQUAL TO THAT OF THE PRIZE WILL BE AWARDED TO EACH OF THE WINNERS.

Contest Period

The contest for this $250 prize for the best name to be given Universal's wonder-reel, opens with the publication of this advertisement in the current issue of this trade paper. IT CLOSES FRIDAY, APRIL 30th. All suggestions must be in the hands of Universal by midnight of that date.

Write your suggestions on one side of the paper only, and be sure to give the name and address of your theatre. Write clearly and legibly. Lists of names not containing the name and address of your theatre *will not be considered.*

THE JUDGES

In selecting the Judges for this contest, Universal has obtained the services of three men who are known wherever motion pictures are shown. Their decision will be announced as soon as possible after the closing of the contest. They are:

S. BARRETT McCORMICK
Managing Director
Circle Theatre, Indianapolis

WM. A. JOHNSTON
Motion Picture News
New York City

JAMES L. HOFF
Moving Picture World
New York City

IMPORTANT

In forwarding your lists of names, be sure to address them c/o Hal Hodes, Universal Film Manufacturing Company, 1600 Broadway, New York City



ALBERT E. SMITH PRESENTS

WILLIAM DUNCAN

IN "THE SILENT AVENGER"



BY ALBERT E. SMITH AND CLEVELAND MOFFETT

A MILLION DOLLAR SUPER-SERIAL OF LOVE AND HONOR, DANGER AND DARING

DIRECTED BY WILLIAM DUNCAN

VITAGRAPH















ALBERT E. SMITH presents

WILLIAM DUNCAN

in

"THE SILENT AVENGER"

































$500.00 CHALLENGE

The capacity of the PALISADE LABORATORIES is 1,500,000 feet per week. The dead line, however, is 1,000,000 feet, and we will not, under any circumstances, print more than this amount. We are thus enabled to give extraordinary attention to everything we turn out.

At the present time we are open for approximately 300,000 feet per week. Our past performances have caused us to be known as

America's Finest Laboratory

and we maintain a uniform standard of quality.

We do not use any so-called "developing machines," nor do we turn out our product with a sausage grinder, therefore our slogan is

"Not How CHEAP" But "How GOOD!"

We are ready to do business with any concern that appreciates the highest quality on the screen and is willing to pay a fair price for such service.

We believe the crew of the PALISADE LABORATORIES is the most efficient and highest salaried in the United States. Each person has been selected for special excellence in his particular branch of work and is a well known expert in his line.

Our confidence in our forces is such that we are willing to

Challenge Any Laboratory on Earth—or Elsewhere

to match their skill against our own in turning out a print of a five-reel picture, the loser to donate $500.00 to any charity agreed upon.

..A letter or phone call will bring our representative.

PALISADE FILM LABORATORIES, Inc.

Palisade, N. J. Telephone Morsemere 621-2

Opposite 129th Street

H. J. Streyckmans, *Gen'l Mgr.* Paul Ripley, *Superintendent*

The DEVIL'S PASSKEY

Universal–Jewel
Production de Luxe

directed by Von Stroheim



At the Théâtre Français—

Where applause means fame but a "bravo" —immortality

The DEVIL'S PASSKEY

Universal-Jewel
Production de Luxe

directed by Von Stroheim



The Rue de la Paix

Paris—Money—Youth and Good Looks—what more does any man want?

A BLACKTON PRODUCTION

THE BLOOD BARRIER

WITH

SYLVIA BREAMER
AND
ROBERT GORDON

CYRUS TOWNSEND BRADY'S
THRILLING PHOTO DRAMA

Her husband was jealous; insanely, unjustifiedly jealous. So he maltreated the woman who deserved his love and kindly protection.

And the other man, innocent of wrong though he was, found himself again and again involved in an embroglio not of his seeking.

And at the end, the hatred of a dead man had reared up a blood barrier that seemed to be unbreakable.

A fiery, swift-moving drama.



Directed by
J STUART BLACKTON

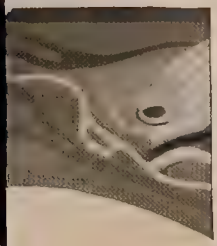
Scenario by
STANLEY OLMSTED

Pathé
Distributors

ARTHUR F. BECK SERIAL

TRAILED





A SERIAL WITH

STUART HOLMES AND MISS FRANKIE MANN

Written by

CHAS. T. DAZEY

Author of

"IN OLD KENTUCKY"

Directed by

PERRY VEKROFF

The story of a girl who for months was in perpetual peril; on land, on sea, everywhere, Orient, Occident and the Antipodes. And because of that peril and her narrow escapes it is always exciting and will furnish gobs of entertainment to your patrons.



PRODUCTIONS INC. PRESENTS

BY THREE



A newspaper tie-up that demands

International Film Service Inc.
presents

JIGGS IN SOCIETY

Produced by Christie Film Co. Inc.
Adapted From George McManus Famous Series

BRINGING UP FATHER

with

JOHNNY RAY

400 NEWSPAPERS with 12,000,000 READERS think so well of the "Bringing Up Father" series as to make a big feature of it in their columns.....
Those 12,000,000 persons will want to see the famous "Jiggs" in real life, played by Johnny Ray, on your screen.



your serious consideration----



Mrs. Sidney Drew

presents

JOHN CUMBERLAND

in the two reel comedy

"THE STIMULATING MRS. BARTON"

From Julian Street's well known story

Discriminating critics call these Drew Comedies "Delightful;"

"Delightfully funny."
New York Tribune

"The first of the "After Thirty" stories is a perfect example of what a comedy should be."
New York Sun

"The first "After Thirty" story is the finest high comedy yet seen on the screen."
New York Review

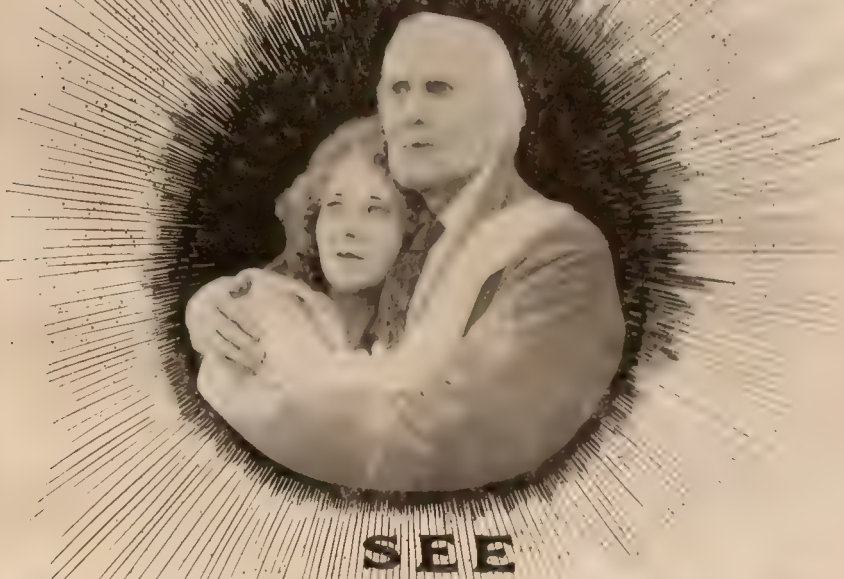
"'The Charming Mrs. Chase,' the first of the Mrs. Sidney Drew "After Thirty" stories should be on the bill of every high class and family theatre. There are many, many laughs."
Wid's



"The Stimulating Mrs. Barton" is even better than "The Charming Mrs. Chase"
Wise Exhibitors Will Book a Comedy Series Which Will Add Distinction to Their Houses

Pathé Distributors

HAVE YOU THE VISION?



SEE

"DEMOCRACY"

"THE"

VISION RESTORED

COPYRIGHT 1920

DEMOCRACY PHOTOPLAY COMPANY

LEE FRANCIS LYBARGER PRESIDENT

THOUGHT DRAMA PRODUCTIONS

STUDIO, 2826 DECATUR AVE.

NEW YORK CITY

A Short Talk and a True One

We have seen so much in motion picture advertising, and in fact in all advertising, about the "biggest," the "greatest" and the "finest," until the words have all but lost their power to describe.

We make this statement as a foreword to explain our embarrassment in an effort to really tell the entertainment quality of Mr. Fox's newest picture in which Tom Mix is the star. Its title is DESERT LOVE but the title doesn't even begin to suggest the importance and the value of the offering.

In our opinion DESERT LOVE is far and away the supreme production of all of the Tom Mix successes.

FOX ENTERTAINMENTS

About Mr. Fox's Star Mr. Mix

Against a background of a fine story the action of the play proceeds with certainty and swiftness and there follow a series of amazing climaxes so tense, so startling, so appealing as to carry you out of yourself and into the very action of the picture.

To detail the story might mar the treat that is in store for you because in DESERT LOVE that daredevil of a Tom Mix gives you surprises that are absolutely amazing, even for a Mix picture.

Don't take anybody's word for this production--see it yourself. We know the result.

FOX ENTERTAINMENTS

Concerning an Emotional Actress

When William Fox selected Madelaine Traverse from among many artists he had in mind her remarkable ability to portray emotional roles with power and fascinating charm. His judgment has been more than proved in plays that have gone before.

In her newest vehicle, "THE TATTLERS," Miss Traverse reaches the zenith of her extraordinary genius as an actress.

We desire in this modest manner to register this important point with exhibitors everywhere that they may know the value of this really great attraction.

FOX ENTERTAINMENTS

In a Play that's Totally Different

The story of "THE TATTLERS" is so vivid, so real, so absorbing, that it will rank with the great successes of the screen.

The far-sighted showman will play it and advertise it as he would a great special because it has class atmosphere, size and beauty as a background for its remarkable dramatic action.

We are moved to congratulate exhibitors in advance upon a motion picture that will bring rich rewards in money and additional prestige to every theatre that shows it.

FOX ENTERTAINMENTS

All Critics Extraordinary

OF BENNY

Lightweight Champion Benny Leonard screens excellently and goes about his work like a veteran screen performer.

IN "THE

Its action goes into high speed from the start and keeps hitting the pace without a let-up.

AND WID'S

Roy McCardell's Story Plays Upon the Fan's Imagination

Produced by
ASCHER'S ENTERPRISES, Inc.

FOREIGN RIGHTS CONTRO

Sure Thing As a Draw
Says
Variety
Benny looks like a sure thing as a draw and easily cops the honors from all the pugilistic and athletic stars who have hopped before the camera—The Picture Should Draw Like Wildfire.

Dramatizes the Newspapers
Says
The Morning Telegraph
It is up-to-date. It dramatizes The Melodrama of the newspapers. Leonard makes a good serial star—he looks like a millionaire. But when he gets into action, against a crowd of villains, you know that it is a real scrap.

Proclaim the Drawing Power

LEONARD

Benny is a widely advertised fellow and curiosity to see him will undoubtedly prove one of the picture's best box-office assets.

EVIL EYE"

With its skillful direction, clever acting and rapidly succeeding thrills, this serial should prove a tremendous drawing card.

Exhibitor's Trade Review

DAILY SAYS

They Want to be Thrilled and This Does It.

Booked by
HALLMARK PICTURES CORP.

LLED BY E. S. MANHEIMER

What The Masses Are Looking For

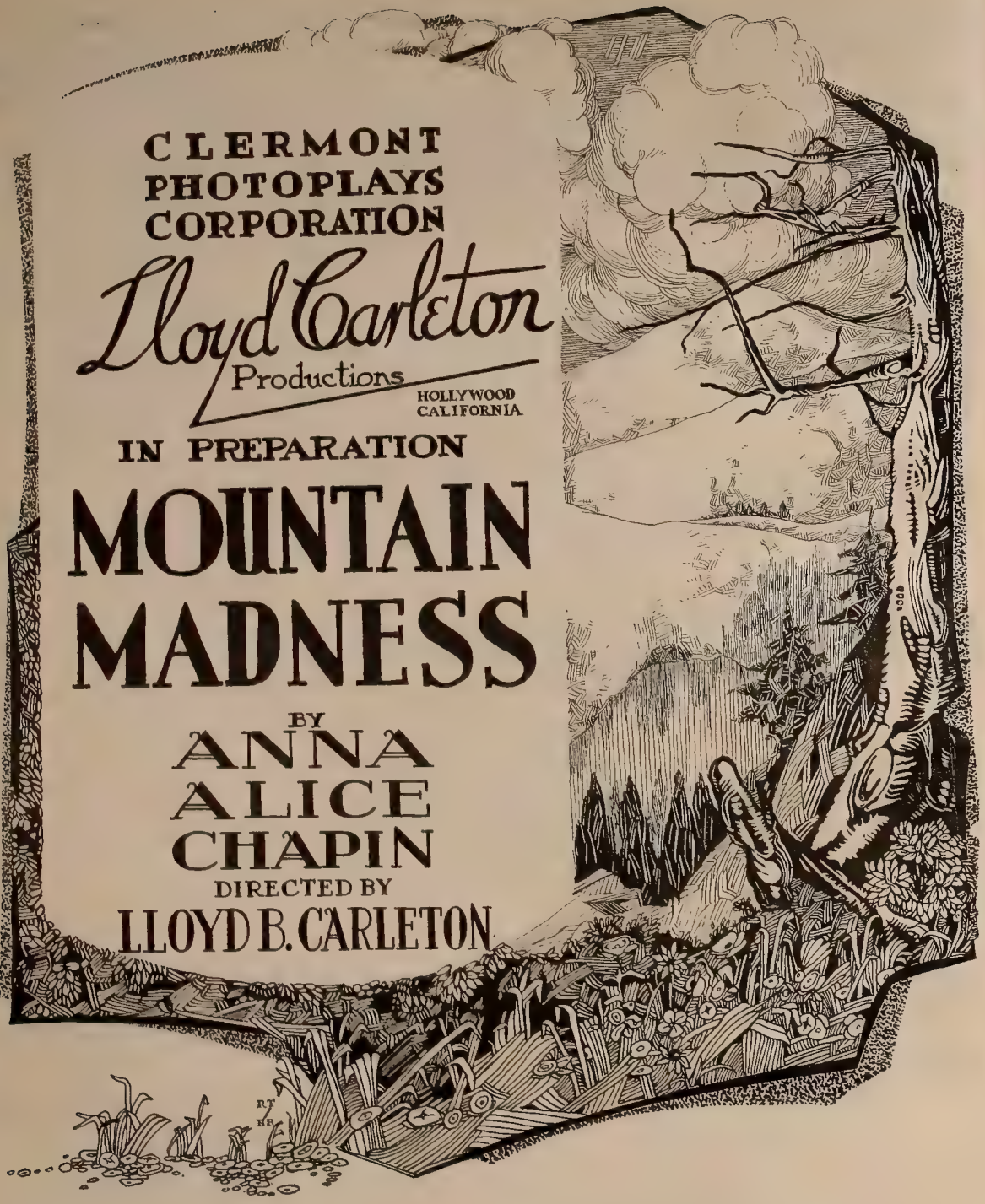
Says the
Moving Picture World

This serial contains the sensational qualities that the masses are looking for. The line of thrills in which the author indulges has occasional variations from the regulation article; and as the serial advances the plot gains speed.

Will Pull Tremendously

Says
Motion Picture News

The story coincides almost exactly with the recent Wall Street Bond Robberies which ought to help make it draw. The star's name will also pull tremendously.



RELEASED THROUGH
REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK *Advisory Director*
BRITON N. BUSCH *President*



ROBERTSON-COLE

SUPER SPECIAL

THE BUTTERFLY MAN

GASNIER *Presents*
the second *of the* unique

LEW CODY

SPECIALS

Lew Cody fairly leaped into popularity with THE BELOVED CHEATER, THE BUTTERFLY MAN will intrench him in the position *of a* star with something decidedly new in the way *of* entertainment



ROBERTSON-COLE

SUPER SPECIAL

The WHITE DOVE

A Remarkable Story of a tangled life from the celebrated novel by · · William J. Locke

Presented by Jesse D. Hampton Starring · · · H. B. WARNER Under direction of Henry King · ·

A drama that drives to the deepest wells of sympathy ·



ROBERTSON-COLE

SPECIAL

The BOTTOM OF THE WORLD

Sir Ernest Shackleton's struggle with the icy elements at the South Pole ~

Facing Death-Real Death, not "make believe" in a drama of human endurance staged by that greatest of all dramatists — FATE, itself.





ROBERTSON-COLE


ALICE BRADY
won instant recognition as a leading star of the stage through her charming characterization of the heroine of the Owen Davis play
"SINNERS"
The hundreds of applauded performances on the stage were public rehearsals for Eve Unsell's motion picture version of this powerful, heart-interest drama. Need we pledge you that in this picture Miss Brady has done the most notable work of her screen career?
Direction by Kenneth Webb
REALART
PICTURES CORPORATION
469 Fifth Avenue New York City
REALART PICTURES


REALART
PICTURES

WANDA HAWLEY
IS REALART'S NEW STAR

FAMOUS PLAYERS - LASKY CORPORATION

Paramount Pictures - *Artcraft Pictures*

LASKY STUDIO
1520 VINE STREET
HOLLYWOOD, CALIFORNIA

March 17, 1920

Realart Pictures Corporation,
New York City.

Gentlemen:

Permit me to congratulate you upon the announcement that Miss Wanda Hawley is to be starred in pictures produced under the Realart Brand.

I am delighted also at the opportunity given Miss Hawley to star, for I feel that she has long since merited a stellar position in the film world.

In a number of my special productions, notably "Old Wives For New," "We Can't Have Everything" and "For Better, For Worse," Miss Hawley has evidenced the possession of more than ordinary talent, and of a whimsical, ingenuous charm which renders her work and her screen presence wholly individual.

I consider her one of the most promising young actresses in the entire motion picture field and I can only reiterate that I heartily concur with your judgment in engaging her for stellar purposes in Realart productions.

Very sincerely yours,

Cecil B. deMille.

Director General Famous Players-Lasky Corp.



"NURSE MARJORIE"

By ISRAEL ZANGWILL

is such a story as you would expect from the author of "Children of the Ghetto" —a love story about a very tantalizing girl who pretends poverty to try a man's affection and nearly loses him when he learns she really isn't poor.

MARY MILES MINTER

Directed by WILLIAM D. TAYLOR

here has the sweetest and most truly delightful role of her successful career — a sympathetic role, but one, too, that adds immeasurably to her laurels as an actress. You will want early playing dates.

REALART PICTURES CORPORATION

469 FIFTH AVENUE, NEW YORK CITY



PRESS OF
THOS. B. BROOKS, N. Y.

The HALL ROOM BOYS' COMEDIES



There is a place on every program where it is necessary to get the laughs. This is just as important as getting entertainment out of the feature. And that is the mission of

HALL ROOM BOYS
COMEDIES

Featuring

NEELY EDWARDS

"The Boy With the Winning Smile"

AND

HUGH FAY

That they have fulfilled this mission is evident in the fact that their popularity is constantly on the increase.

Produced and released by

JACK and HARRY COHN, 1600 Broadway, New York City


Wistaria
Productions
Inc.
1520 BROADWAY
NEW YORK
PRESENT
"WHY WO
A BURTON KING MAS
A SCREEN VERSION OF THE INTERNATIONALLY
BY WM. C. MURPHEY


FEATURING
ANNE LUTHER
WITH THE
FOLLOWING ALL STAR CAST
CLAIRE WHITNEY - CHARLES GERARD
E. J. RADCLIFFE - ALBERT HART
J. W. JOHNSTON - "BABY" IVY WARD
MLLE. NANA - MONS. ALEXIS
STATE RIGHTS FOR SALE
MEN SIN"
TER PRODUCTION.
FAMOUS MELODRAMA OF THE SAME NAME
ADAPTED BY LLOYD LONERGAN

Are You a "Stay-at-Home"?

¶ If a market place has any value at all to enable you to reach your customers and prospects it has that value *every day* it is "open for business."

¶ The day you "stay-at-home" is a day taken from your sales effort. The "minus" sign never did the work of the dollar mark.

¶ The medium that puts your advertisements before the live exhibitors of the field is "open for business" every week—and is read *every week*.

¶ And it's the *every week* advertiser who sells his point. He is in the market place every time a customer appears.

The News Covers the Field

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Robert E. Welsh, Managing Editor
Henry F. Sewall, Vice Pres.
E. Kendall Gillett, Secy.
Fred J. Beecroft, Adv Mgr.

Jottings

By the Editor

WE hope every independent exchange man and producer will read the interview on Page 3069 with A. Dresner, of the Exhibitors Film Exchange, Washington, D. C.

Mr. Dresner voices a protest which is frequently heard from territorial buyers whom we meet in the Times Square district. Whether it is justified or not is a question that remains for the discussion we hope to arouse to settle.

True it is that state rights buyers are prone to complain—about pictures, prices, percentages and territories. Complaining comes easy to a man who is buying. And it can't always be possible to read behind his words to his real intentions.

But on the point of territorial divisions, the exchange man is armed with actual knowledge of his field and is apparently discussing a subject that does not entirely concern price and purchase.

So—with our fingers crossed—we are hoping for a real live discussion on the point raised by Mr. Dresner in this issue. If there is room for improvement in the division and apportioning of state rights territories—what better way to secure it then from the men who sell the pictures and the men who buy them?

At no time has such discussion been more needed than at present, when all signs point to an unusually active and healthy independent market. Anything that can promote real business hard-pan talk about this field is of value. Progress that would have come long ago has been retarded by the fact that too many state rights men are prone to guesswork and catch-as-can conversation to hide both facts and the lack of them.

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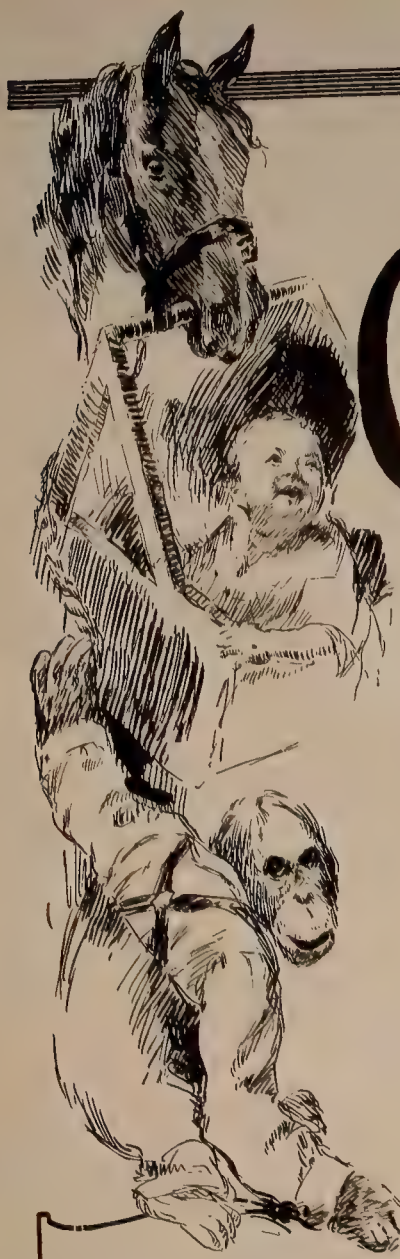
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ANNOUNCING
Chester
"Where laughs
SUPER-TEST *PRE*

Rivoli Theatre, New York,
week of February 22

Booked for 70 days
Greater

Human appeal is the inspiration of these mirth masterpieces.

The cleverest baby the screen has ever known is the star.

"Hubert" an amazing monk, is the "lead" in action that keeps your patrons on the edge of their seats and howling with glee.

A horse, unguided, dives 100 feet and rescues the child.

A collie sets a new mark for canine cleverness.

A pig is the clown.

You'll book it when you see it.

Educational Films Corporation announces the acquisition of the world's rights to

Chester-Outing Scenics, to be released weekly.

Chester Comedies, to be released monthly.

Chester Screenics, to be released bi-weekly.

"Stereospeed" Camera product, to be released weekly.

EDUCATIONAL
729 Seventh Ave.



A Brighter Idea

Comedies

are born"



RELEASE SHOWINGS:

Rialto Theatre, New York,
week of March 14

By Loew's Theatres in
New York

This is the first of a series of thirteen-a-year two reel comedies to be produced by C. L. Chester for Educational.

They will be released solely through our own exchanges, which will handle only short subjects of known quality.

Dates will be announced later.

Exhibitors are invited to ask for our plans, now being completed.

These will be sent only on request to those writing on their theatre's letterhead.

The new plans are revolutionary.

FILMS CORP.

New York City

Educational Films Corporation offers unusual opportunity for producers of superior short reel product.

Unequalled facilities for the specialized distribution of this product are available.

Producers must be able to satisfy Educational Films of the quality of their present product and give guarantees for the maintenance of the standard.



THE DIFFERENCE

AS FAR as the exhibitor is concerned there is just one difference between posters—some sell tickets, and some don't! The RITCHEY poster does! It does because it always has the maximum of advertising value. It has that quality because the keenest poster advertising experts in America contribute their best efforts to it. Their efforts are blended and harmonized, are made effective and potent, through the leadership of the greatest poster expert in the world!

The RITCHEY poster is as colorful as a flower show. It is as attractive as a magnet. In its design and execution it is absolutely true to nature. Therefore it is convincing. Because it is convincing it sells the maximum number of seats. Therefore it is a boon to the exhibitor!

To make the RITCHEY poster the finest poster that it is possible to make, neither time, nor thought, nor effort, nor expense is spared—for the money that the distributor might save by using cheap posters, the exhibitor would lose a hundred fold at his box-office. All motion picture poster experience has demonstrated this one truth:—RITCHEY posters pay!

Ritchey
LITHO CORP'N

RITCHEY LITHO. CORP.

406 W. 31st Street, New York Telephone Chelsea 8388

MAR 27 1920 ©CLB457102

Motion Picture News

VOL. XXI APRIL 3, 1920 No. XV

"Continuity's" Important Place

BETTER theatres are springing up—everywhere—in the face of almost a prohibitive building situation. Better exhibitors are behind them. A better class audience will fill their seats—*provided better pictures are made.*

Never before was the need for better pictures more vital. And we shall have them.

The policy of greatly increased production is increasing picture quality and the policy is now a general one. It is significant, for instance, that Thomas H. Ince, whose well built organization is probably better prepared than any other to turn out good pictures fast will shortly adopt a policy of but six pictures a year.

It is generally realized today that one producing unit—and this unit must have a *producer* at the head of it—should not turn out more than four or six pictures a year.

But we are also in the midst of another sharp change in production—one not so broadly economic but very vital nevertheless to better pictures.

We have previously referred to this change; we mean the selection of a theme altogether suited to picture expression; *and then* the elaborate and sincere preparation of this theme for the camera.

Looking back upon Los Angeles, however, this new phase in production—it is new only because it is being more generally adopted assumes even greater importance.

Let us state again just what we mean.

We mean story creation and preparation; not these elements separately but together. They must be together—a closely related operation. One doesn't get far without the other. A good picture story will be lost if it isn't well prepared for picturization; and, vice versa, good preparation can't do much for a story not meant for pictures.

For comparison, let us say that the story and its preparation is like the steel framework of a modern building. The other operations should follow smoothly once the builders have this perfect and indestructible skeleton to add to.

So with a picture, the camera should never click till this indispensable framework is finally complete and inspection proof. And we might add that this work takes months not weeks. It is the foremost argument for fewer pictures—and better ones. *And it takes brains, too; not merely brains to produce the theme but brains to adapt it to pictures—and just as good brains.*

We trust we make our point clear.

Most anyone will say today that the story is the thing. So there is an indiscriminate rush to buy the best stories. The market is combed for best known books, best known plays, best known authors' names, best known short stories (via the Saturday Evening Post circulation route). And any old prices are paid.

But does "best known" mean best for pictures? Certainly not. If the story wasn't created for picture expression, if it isn't capable of expression in pictures nothing will save it from mediocrity.

Then the next common step is to turn the high priced vehicle over for adaptation to pictures, to someone who may lack the ability to create a "best known" book or play or story. And this individual—also for a goodly price—does the work possibly in two weeks, probably, in over time. *Good pictures will never be made this way; high cost failures will abound.*

It seems to us that a capable producing unit today has got to be built upon, or around, a staff capable of, equally capable of, creative and continuity work—in other words the creation of picture themes and their finished preparation for the camera. And it seems to us that producing units will turn out good or poor pictures, according, very largely, as they possess such staffs.

We are not decrying stars, or casts, or directors, or studio facilities or any other such very important picture essentials. Speaking of directors, by the way, there is much confusion, today, on this subject. The tendency is to class as directors men who are really producers, men who, even though they may direct, also select themes and supervise continuity—as the producer should and must.

We mean, simply, that the story and its preparation is the basis—the indispensable basis of the picture. Other values are added values.

In closing may we cite again the statement of Marcus Loew, who in our opinion has summed up present production in the best and fewest words. "We won't make mistakes in production," said he. "Pictures will be good or poor according to their themes."

But we would add: "According, also and equally, to the *preparation* of their themes."



Independents Meet in Chicago to Form Body

WITH the earlier steps taken in harmony, and adequate financial backing assured, the meetings held in Chicago the week ending March 27, gave promise of the development of an important organization of independent producers and exchangemen.

The sessions were called by Joe Brandt. Plans for organization which would assure close co-operation and economy in production and distribution were discussed first by each group separately and then in joint session.

The primary objects sought were to secure a constant and adequate supply of pictures for independent exchangemen at fair prices, and an assured market for producers' output at a legitimate profit.

Producers attending the meeting included Dr. Shallenberger of Arrow Film; Jack Cohan, A. H. Sawyer, E. Eddy Eckles, H. L. Barnhardt of Capital; Joe Brandt, Al Chester, Harry Sherman, Louis Burston, Murray W. Garson and Marion Kohn.

Sunday Closing Finds No Friends in New York

At the instigation, presumably of the New York State Civic League, a bill has been introduced in the New York Legislature during the past few days by Assemblyman Hunter, which has for its purpose the closing of all motion picture houses in this State on Sunday. The bill has been referred to the Codes Committee and it is generally expected that it will not be reported out before the Legislature adjourns on April 24, and will thereby die.

Among senators and assemblymen, there is said to be little or no sentiment in favor of the bill. Mr. Hunter is a newcomer in the Assembly and he was secured to father the measure only after several others had been interviewed and had turned down the proposition. Legislators asserted that on account of the excellent manner in which motion picture theatres were now being conducted in their own cities on Sundays, they could not consistently support Mr. Hunter's bill.

Cohen Protests F.I.L.M. Club's New Building

Sydney S. Cohen, president of the New York State Motion Picture Exhibitors' League, in a letter to the F. I. L. M. Club, protested most emphatically to the latter's ruling that on and after March 22 no claim will be entertained by the Credit Bureau of Grievance Committee of the club to enforce an oral promise or an oral agreement with respect to a contract for film service.

I. E. Chadwick, president of the F. I. L. M. Club, in a letter to exhibitors dated March 11, declared that they must insist that every promise made to them be in writing and be made a part of the contract. In protesting, Mr. Cohen said that the exhibitors were given no opportunity to be represented at the meeting when the ruling was adopted, and requested that it be suspended.

Independent Exhibitors Organize in Canada

A considerable number of independent exhibitors of Montreal and other centres of the Province of Quebec have followed the lead taken by the Moving Picture Exhibitors' Protective Association of Ontario in organizing a co-operative moving picture exchange. The Montreal theatre interests have organized the Amalgamated Exhibitors' Circuit, Limited, and a Dominion charter has been secured for the company, as it is the intention to establish branch exchanges in other provinces of Canada. Announcement is made that about fifty per cent of the theatre men of Montreal are financially interested in the new enterprise and stock is being sold on the open market.

An agreement was signed by practically all of the interested exhibitors last January and various investments were guaranteed by them. Even before the lists were completed, offers had been made for important distributing franchises but as yet no announcement has been made regarding such arrangements. It is understood that the man behind the development was Phil Hazza, who has resigned from the management of the Montreal branch of the Canadian Universal in order to hold office with the new circuit.

Brazilian Exhibitors to Fight Film Pirates

The day of the film pirate is past, at least insofar as Brazil is concerned. Advices received by E. E. Shauer, of the Foreign Department of the Famous Players-Lasky Corporation, tell of the formation of an import association for the protection of the legitimate film industry in that country. This organization is known as the Junta de Commercio Importador Cinematographico no Brazil.

The new association is fully prepared to wage war on film pirates, and will join hands with the government in eliminating such business. Any theatre showing a stolen film forfeits its membership.

Y.M.C.A. Committee to Canvass Industry

Fifteen thousand dollars is the share of the million and a half dollar Y. W. C. A. campaign in New York apportioned to the motion picture industry. The committee has the indorsement of the National Association of the Motion Picture Industry.

Under the chairmanship of Miss Rose Tapley, plans are rapidly materializing for a thorough canvass of the studios and exchanges in New York.

Broadwest Films Takes Over Large Plant

For some time past rumors of big film deals in Europe have been rife, but the first to bear fruit is the one concerning Broadwest films. This British firm has taken over the entire control of the Windsor Film Co., Ltd. This deal is highly important to the British producers.

Federal Commission Investigates Saenger Co.

INVESTIGATION of the Federal Trade Commission into the charge that the Saenger Amusement Company is operating a monopoly in restraint of trade came to an end in New Orleans March 23, with Charles Rosen, attorney for the company, urging a continuance of the hearing at a later date.

Mr. Rosen protested the defense had been unable to get its witnesses to New Orleans. W. T. Roberts, examiner for the Federal Commission, said he was unable to grant a continuance, but would lay the facts before the commission at Washington.

Investigation on the last day was occupied largely with the introduction of testimony of E. V. Richards, Jr., general manager of the amusement company, to show that Saengers had an agreement with certain motion picture concerns by which those who did not recognize the Saenger booking agency were refused films by those who dealt with Saenger.

Details of the conflict of the Saenger Company and the Pathe Film Corporation were gone into at length.

A number of exhibitors and exchange men testified during the hearing to the effect that the Saengers interfered with their business. J. Eugene Pearch, who runs an exchange in New Orleans, testified that "if the Saengers did not resort to pernicious practices, and sold film in the open market, he and other distributors could make from $600 to $800 more a week.

Among others, a woman exhibitor, Mrs. J. A. Buisson, gave evidence that she had been refused pictures by Goldwyn, Metro, First National and Paramount, when a new theatre, alleged to be run by or in the interests of the Saengers, opened. This despite she had for three years run these brands.

During an examination of E. V. Richards, Jr., general manager of the Saenger Company, by George McCorkle, Government's attorney, on March 23, bad feeling cropped out, almost resulting in a battle. Richards insisted throughout the hearing the Saengers were not guilty of forming a combine to restrain the other motion picture men from operating, although he did say the Saengers, for their own protection and for exclusiveness, has signed contracts by which pictures could be used by them only.

The first hearing in this case was held almost eighteen months ago.

Association Acts Quickly to Help Exhibitors

Prompt action last week on the part of the National Association of the Motion Picture Industry saved the exhibitors of Texas from a very serious situation, and stopped a movement which, if it had been permitted to spread throughout the country, might have cost the industry many millions of dollars each year.

By an arbitrary order issued by a local express official at Dallas, Tex., all in and out express service on motion picture films for Sundays and holidays was to be eliminated on March 21st.

P. H. Stilson, chairman of the Transportation Committee of the National Association, called a special meeting of the committee for Tuesday, and on Thursday an order was issued rescinding the closing order, and film shipments in and out of the Dallas exchanges can be made as formerly.

Recent Editorials Call Forth Hearty Endorsements

Mary Roberts Rinehart and Roy L. Manker Express Their Approval

TWO recent editorials of William A. Johnston have called forth expressions of hearty endorsement from various sources within the industry. The adjoining box presents a letter from Mary Roberts Rinehart, commenting on "The Theme and Its Treatment," which appeared in the "News" issue of March 13th. The following statement, received from Roy L. Manker, general manager of the Palmer Photoplay Corporation, voices a warm approval of the content and spirit of Mr. Johnston's editorial on "The Film Story of the Future," which appeared in the issue of February 28th. Mr. Manker writes:

"Dear Mr. Johnston:

"Your editorial, 'The Film Story of the Future,' has deeply impressed the writer with the undeniable fact that you are possessed of an intimate insight into the greatest problem the motion picture industry ever has or perhaps ever will have to face.

"You are probably not familiar with the long, hard fight we have made to impress the producers of Los Angeles with the dangerous days that are ahead of them. A few of the more alert have sensed the imperative importance of training new writers, but many of them are still in a somnolent state.

"For many, many years the man or woman with an idea for the films received the most ungracious treatment that ever was accorded to the worker in any creative field of writing. True, many of these neophyte writers presumed too much in offering their half-baked ideas to the studios, but, unfortunately, many who did have something of merit to submit, were told, by inference at least, that their stories were 'rotten.'

"The result of this long campaign of discouragement is now apparent. The crop of new writers that should have received more than passive encouragement at the hands of the producers has been killed off by the brutality of the very people they were so unselfishly and so humbly trying to serve. And now we find in the studios a group of 'hacks' and incompetents who are fighting like grim death to hold their jobs.

"For fear I may be misunderstood, I do not mean that the staff writers are all incompetent by any means. There are many able men and women in the studios who are doing surpassing work. But I do mean that there are too many 'insiders' who are side-tracking good stories for two reasons: (a) to avoid a comparison with their own inferior work; (b) to either make secure their jobs or to earn an extra stipend through the sale of their own stories. And in both cases the producer gets the worst of the deal.

"The remedy I would suggest for this condition is this: Separate the editorial and creative departments, absolutely. Permit no creative or staff writer to read the manuscripts submitted by free-lance writers. Allow no staff scenario writer to gain access to the reading department under any circumstances, and, above all, dismiss any staff writer forthwith who tries to sidetrack a good story in order that he (or she) may sell one of his own.

"There are, of course, other evils, but I believe that this inside influence is one of the most harmful of all.

"To cite a concrete case: Our sales department, which is probably handling the greatest volume of stories of any organization in the world, recently submitted a number of exceptionally good stories to a producing company with the request that they be handed to the producer himself for personal consideration. The scenario editor gladly (almost too gladly) promised that these manuscripts would immediately be handed to Mr. B., his employer, for reading. In about one week these scripts came back minus any comment whatsoever. We suspected that Mr. B. had never seen them, although he had requested us to submit material direct to him. Investigation proved that our suspicions were well founded. Mr. B. had never seen the scripts! But he *had* O. K.'d for production a story from the pen of his scenario editor, which, judged by some of the editor's previous stories, were of the usual mediocre quality.

"Here is a case of a producer in search of good material who never has a chance to select a better quality of stories than he has been getting because his editor, fearful of his own laurels and loyal only to his own selfish interests, makes it his business to keep good scripts from his employer.

"There are, of course, honest editors who also do some creative work of their own, but it does not follow that this makes the present system right.

"In your editorial you state that the picture was never meant to borrow from other modes of expression, and you further declare that the picture must have and can have its own story.

"In proof of the correctness of this, I can but point to the consistently high quality of the Thomas H. Ince productions. Mr. Ince is a firm believer in the superiority of the original story. He has developed screen craftsmen and he has paid them well for their work. This policy is reflected on the screen. [illegible] have been made from original stories. Lois Weber's biggest production were originals. D. W. Griffith's most spectacular successes were original.

"We are just as strong for a novel, short story or stage play as we are for originals, for we market all kinds of stories and play no favorites. But we are strong for the work of the other arts only when they are *screen material*.

"A number of producers attach a great deal of importance to the fact that a story has been published. They attach so much importance to this that they are falling all over themselves bidding against each other to secure the motion picture rights to a lot of 'fine writing' that has little, if anything, in it to justify its adaptation to the screen.

"We are now conducting a research campaign among the exhibitors of the United States in an effort to find out what

(*Continued on page 3094*)

Author Sides with Editor

THE following letter from Mary Roberts Rinehart was received by W. A. Johnston, editor of The News:

"My Dear Mr. Johnston:

"I am very much impressed and pleased by your splendid editorial in the Motion Picture News.

"About 'Dangerous Days,' it was rather an experiment—this attempt to co-ordinate the efforts of scenario editors with the more or less fixed ideas of the author concerning his—or her—material, and if the result is worth while it is because no one took an arbitrary stand and clung to it. The studio co-operated with me in every possible way.

"What I see in all this is simply this one thing—that the author will not supplant the trained scenario writer, but should and can work with him, realizing both the limitations and possibilities which differentiate the technique of the screen from that of the book. Authors can learn to make their own scenarios just as they can learn to write plays. They could also build printing plants and bind and publish their own novels. But why should they? Their real function is to create.

"But their function in the moving picture field is, having created, to fight for the integrity of their material when transferred to the screen, to co-operate to secure that integrity, to be willing to compromise when compromise is necessary, and to realize that in reaching an audience greater than they have ever had before, they have assumed an almost alarming responsibility. The hunger for good pictures is almost pathetic, for clean humor, for a chance to laugh with and not at the characters, for life and not the perversions of life. And surely the burden is on the writers for the screen to give them just these things.

"Very cordially,

"MARY ROBERTS RINEHART."

How the Rialto, Tulsa, Okla., Put Over "Eyes of Youth"



When William Smith, manager of the Rialto theatre, Tulsa, Okla., booked "Eyes of Youth" he secured the co-operation of the Peacock Productions, Inc., in exploitation of the picture.

On this page is shown a portion of this campaign in pictures. Other stunts used were as follows:

A projector was used to throw a slide on the sidewalk on one of the principal downtown corners at night, reading: "See Eyes of Young in Eyes of Youth."

One of the most effective stunts employed was a street car, rented from a local traction company, and operated all day long on Saturday, over every line in the city. This had never before been done in the city. Cut out figures of humorous "comic section" types were set up in each window on the inside of the car, giving the appearance of a car load of people, but with the added attraction of types that were sure to get laughs from spectators. Neat banners painted in black on yellow cloth, heralded the fact that "WE ARE ON OUR WAY TO SEE 'EYES OF YOUTH' at the Rialto, Sunday, February 22nd." Similar signs were painted on the windows on either side of the motorman and the front end of the car was covered with a striking banner, consisting of a pair of eyes, with the headlight forming the nose and the word "Youth" the mouth, the whole giving the appearance of a huge, grotesque face.



The Lobby display was featured by cutouts at each end of the unusually wide lobby. One of the life-sized figure of a Yogi. Facing him was a [illegible] of Clara Kimball Young. Between them was a black pedestal onwhich sat a crystal globe, illuminated from the inside.

John C. Ragland Joins A. S. Kane as General Manager

Resigns from Sales-Managership of Realart; Has a Wide Experience

JOHN C. RAGLAND has resigned from the position of general sales manager of Realart Pictures Corporation to become general manager of the Arthur S. Kane Pictures Corporation, in which he has been elected a director. Mr. Ragland, who has had a brilliant career in the selling end of motion pictures, and whose record with the Realart Company has been unusual, took over his new office at the Kane Corporation on Monday, March 22.

With a background of experience in the theatrical and motion picture business extending from young manhood, Mr. Ragland is considered one of the best posted film executives in the industry and brings to the Kane Corporation not only a technical knowledge of selling and distribution, but also a wide personal acquaintance with hundreds of exhibitors in all parts of the country.

Starting in his youth as assistant treasurer of the Academy of Music in Richmond, Va., Mr. Ragland's first promotion was to treasurer of this house, following which he was transferred to the managership of the Norfolk Academy of Music, one of the houses on the Keith Circuit. His progressive ideas of theatre management led to one promotion after another in the circuit, and by taking over management of the bigger houses of the Keith chain, Mr. Ragland extended his activities to all the important cities in Virginia and North Carolina.

After his strenuous "front of the house" experience, Mr. Ragland became a manager of road companies, going first with the then famous Barlow Brothers Minstrel, with which organization he remained for two years. Then followed several seasons as the road manager with a number of notable stage productions, among them being "Brewster's Millions," "The Man of the Hour," "The County Chairman," "The Three Twins," "The Girl of My Dreams," "Get-Rich-Quick-Wallingford," "In Old Kentucky," and "The Red Woman."

It is interesting to note that Mr. Ragland was also manager of the tour of the original "Forty-five Minutes from Broadway," which Charles Ray is now about to make into a film for the Arthur S. Kane Company, with which Mr. Ragland allies himself.

Following his long experience as road manager of theatrical enterprises, Mr. Ragland was initiated into film circles, becoming business manager for George Kleine at the first presentation of "Quo Vadis" in this country. Later Mr. Ragland took entire charge of booking the various road presentations of the Cines



John C. Ragland, who has resigned as general sales manager of Realart to become general manager for Arthur S. Kane Pictures, of which he was elected a director

production, "The Last Days of Pompeii," also one of Mr. Kleine's attractions.

The theatre again claimed Mr. Ragland's services when he took the grand opera "Parsifal" on tour, after which followed several other successful tours with such famous musical comedies as "The Merry Widow," "The Prince of Pilsen," "The Red Mill" and "My Best Girl." A second excursion into the motion picture business was followed by a big theatrical venture as business manager for Neil O'Brien, the famous minstrel star.

It was at the close of Neil O'Brien's season (in the spring of 1918) that Mr. Ragland became acquainted with the president and organizer of the Arthur S. Kane Pictures. At that time, Mr. Kane was general manager of Select Pictures, and the splendid record of Mr. Ragland in sales work with theatrical and motion picture enterprises attracted the executive's attention. As a result, Mr. Ragland was appointed St. Louis manager for Select a position which he held until the organization of Realart by Arthur Kane, when he was invited to join his former associate in the new venture.

Mr. Ragland's record with Realart Pictures has been one of the big accomplishments of contemporary sales work. Beginning his connection there as manager of the St. Louis branch of the newly organized film company, Mr. Ragland proved his rare ability in short order and was soon asked to become general sales manager in the home offices where he has remained up to his present affiliation as general manager of the Kane Company.

Mr. Ragland's positive achievements and his fine personality earned him a host of friends in St. Louis, and when his new position took him to New York, he was tendered a farewell banquet by the local film board of trade. As an evidence of personal esteem, Mr. Ragland was presented with a gold watch and Elk's charm, and an Elk's card-case of gold. In addition, he received a gold fountain pen from his former associates.

In leaving the Realart Company to go with Arthur S. Kane, Mr. Ragland expresses a deep appreciation of the fine spirit of friendliness and co-operation which he has experienced in that concern at all times. The film executive declares that in ending his services with Realart on the best possible terms, he terminates one of the most pleasant associations of his theatrical career, and retains for his former colleagues only the warmest of good wishes.

In a statement made by President Arthur S. Kane, the latter declares himself and his organization highly gratified to obtain the services of John C. Ragland in the work of building up the new Arthur S. Kane Pictures Corporation. The statement follows:

"The election of Mr. Ragland as a director of the Kane Company and his appointment as general manager is regarded with the greatest satisfaction by officials of this company. With a record of sales activity behind him that is hard to equal, Mr. Ragland represents, in addition, the highest type of the gentlemanly quality in business. For a long time prominently identified with the business management of big theatrical and motion picture enterprises, he has established a reputation among showmen of the country as a straightforward, plain dealing business man, whose honesty and human personality have won him personal as well as business friends. This is the element that makes for progress and co-operation in any industry and by a long practise of man to man relationship with exhibiting interest, Mr. Ragland has won the confidence and esteem of the entire industry.

"Aside from the personal value of a man of Mr. Ragland's good character, the Kane Company feels that it is adding to its forces a film executive of vision, whose knowledge of picture conditions is not of one territory, but extends to the far ends of the country, and who appreciates the problems of the owners of small houses as well as the needs of the big chains, with which he has long been associated. Mr. Ragland will bring to the directing councils of our company an intimate knowledge of national conditions and a personal acquaintanceship with film men."

Novel Musical Attraction at 'Frisco's California



Under the direction of Eugene H. Roth and Jack A. Partington, a novel musical attraction was added to the program of the California theatre for the week of March 7th. It was named "The Melody Shop" and permitted the singing of the latest in popular songs. Girls of beauty were included in the cast of twenty people and to say that the response accorded the act by the patrons of the big dignified theatre was spontaneous and enthusiastic is putting it mildly. A ball room couple dancing a late fox-trot, a two year old baby singing "Bubbles" and a scenic effect involving the "Venetian Moon" with clouds, stars and the moon itself carrying a pretty maiden into the dark blue sky simply "stopped the show." Patrons were so vociferous in their applause and comment that the management is considering bringing the act back for another week



Universal Branch Managers in Convention

Eastern District Branch Executives Meet in New York and Hold Lively Sessions

THE Universal branch exchange managers for the Eastern district were assembled in New York City early this week for an important "pow-wow" to consider plans for the Universal sales campaign. The convention had for its purpose an attempt to get the exhibitor's point of view, through the territorial manager, before establishing new policies for the coming season. Similar conventions will be held in other sections of the country. The second, in Chicago, will begin Sunday, March 28th.

The New York meeting was the most enthusiastic gathering of Universal men ever held. The assembled branch exchange managers represented the most important centers in the United States, and each gave voice to cheerful accounts of Universal popularity.

Harry M. Berman, general manager of exchanges, presided at all meetings of the film men, held at the Universal office and at the Hotel Astor. They greeted with enthusiasm his announcement that Universal plans to mould its ideas of the fall campaign, with the policies of the country's exhibitors. The exchange managers, being in close touch with the exhibitors, were solicited for information as to what the exhibitor likes and wants. Upon this information, all new Universal plans will be based.

The discussion revealed that Universal does not intend to set any new and questionable precedents in the film world, or to promulgate any new "wrinkles" but is projecting a plain, open-face policy, calculated to give the exhibitor what he wants, says the Universal statement.

The main business of the conference was transacted in the Universal offices on Sunday, the opening day of the convention. The exchange managers in rotation, were given the floor and "pumped" for their ideas. E. H. Goldstein, general sales manager, warmed up the meeting with a red hot sales talk.

All phases of the Universal product was discussed with a view to possible improvements, every brand being taken up in its turn. The serial subject came in for an unusual amount of consideration. Every exchange manager reported extraordinary success with serials, giving as a reason, the unusual advantages this form of Universal product extends to the exhibitor, in the way of guaranteed product, advertised stars, protection against competition, and advance advertising.

Art A. Smith, district manager for the Universal territory east of the Mississippi and north of the Ohio, was the principal out-of-town man on hand. George Uffner and Charles Rosenzweig of New York, F. S. Hopkins of Buffalo, Herman Stern of Pittsburgh, E. J. Smith of Cleveland, Louis Baum of Cincinnati, W. D. Ward of Detroit, Ralph Abbett of Indianapolis, Edward Golden and W. H. Hill of Boston, Vernon Carrick of Philadelphia, Morris Josephs of New Haven and Jules Levy of Toledo, completed the list of visiting exchange men. Mr. Maurice Fleckles, an official of the Universal Company, also attended.

Sunday evening, Mr. Berman was host at a dinner at the Hotel Astor for his assembled managers. After the dinner, the entire assembly adjourned to the Broadway theatre to attend the opening of Priscilla Dean's new picture, "The Virgin of Stamboul." The exchange men were delighted with the picture and enthusiastic over the prospect of selling it.

Despite the volume of business transacted, the visitors found plenty of time to pay respects to Times Square and other points of interest. W. D. Ward, of Detroit, even hopped a fifth avenue bus and dashed over to the Hippodrome (via Grant's Tomb, which was just passing astern of him when he realized his mistake).

Louis Baum, Cincinnati's bid for fame, won the leather D. S. C. of the New York engagement. He proved by mouth and by deed, that the most "non-consequental" part of the convention was the business conference. He strongly urged that the next convention be held in Charlestown, W. Va., where, he maintains, there would be no disturbing factors.

The high watermark of the conference was reached in an able speech by Charles Rosenzweig of the New York office, on how to sell film. He concluded, modestly, with the remark that his knowledge of the picture game extends as far north as the Bronx and as far south as Tenafly, N. J. He was loudly applauded. The visitor who applauded reaped rich reward, later, in the form of Rosenzweig's abundant hospitality.

Seconds J. D. Williams' Recent Statement

Exhibitor Deardorff of Indiana Endorses Call for Active Defensive Measures

FOLLOWING is a statement, received from Bert Deardorff, manager of the Princess theatre, Kendallville, Ind., in which hearty endorsement is expressed for the pronouncements of J. D. Williams, manager of the First National Exhibitors' Circuit, on the topic of the alleged invasion of the independent exhibitors' field by producer-exhibitor interests:

"As an independent exhibitor I certainly endorse Mr. Williams' statement. I trust that all independent exhibitors will join hands in army array to fight these monopolies now trying to invade our territory. I, for one, am ready to board the ship of Mr. Williams and make a final fight with the other independent gladiators against the producer-exhibitors now endeavoring to establish their almost impregnable defenses into a chain welded so strong that it would be almost indestructible. One either has to be an independent exhibitor ready to fight for his own individual rights or yield to the alleged combine. You must remember there are other fishes in the pond. First of all, one must withdraw his business from the combine that is soon to be his strongest competitor. You are just nourishing the hand that is soon to reach out and crush the very life right out of you. The thing to do right away is to drive the producer-distributor-exhibitor out of your field by refraining from patronizing him.

"I believe strongly in independent producers; I can see disaster and chaos ahead for we independents unless we awaken to the hour and need of a death struggle in the movie game, which is now being gripped by the producer-exhibitor. If they get a foothold in your town what possibility has the independent exhibitor in offering certain high class productions when he is completely frozen out? It would mean that the independent exhibitor would be completely annihilated, and might as well forget about his past success and engage in some other business or be kept busy driving the wolf from the door.

"It is my candid opinion that this menace should be blasted at once, and while it is not pleasant to contemplate, I believe in a showdown. It is like the old-time adage, 'too many cooks spoil the broth.' Naturally, the way to sound the death knell of this alleged sidestepping of the producer-distributor is to patronize the independent. The time is ripe when producers who seek independents and a competitive market and exhibitors who want to conduct their houses in opposition to exhibitors and not the big combine-producer-distributor must support one another and co-operate in downing the would-be-theatre monopoly now grasping out like a monster octopus for all. The independent stars and producers are working for your interest and mine. Let us be the minute men and make a final drive for our rights."

Using Window Space for Exploitation Purposes

The Rialto theatre of Omaha utilizes the space in the arches over the lobby for advertising purposes. Shown in the two cuts are artistic hand drawn displays for Anita Stewart in "In Old Kentucky"



ment of Clara Kimball Young. Between them was a short [illegible] and preceded and followed by sacred music and the singing of [illegible]

"State Rights Lists Need Modifications"

A. Dresner, of Washington, D. C., Declares That Territorial Divisions Do Not Match Real Field Facts

"NUMEROUS independent producers are robbing themselves of a good percentage of the possible return on a picture through their carelessness in dividing territorial districts and their adherence to schedules that do not jibe with conditions as they exist at present."

This was the statement of A. Dresner, general manager of the Exhibitors' Film Exchange, of Washington, D. C., to a News representative last week. Mr. Dresner had been in New York several days purchasing the rights to several big features for his territory and refusing twice as many more because they had been "territorially mishandled," according to his declaration.

"The shelves around the film district must be filled to overflowing with good pictures, according to the offers made to me," continued Mr. Dresner, "but I could not touch most of them no matter how reasonable the price and good the picture—and why? For the simple reason that the sellers have available only a part of my territory. They don't offer me the subjects for the territory which my salesmen cover, and which I can cover efficiently and must cover to operate on a sane business basis. No, they offer me pictures for a small slice of my territory, for an arbitrary division and for which they think I should buy.

"Judging by what I hear from other buyers who are in town the same condition applies to numerous other territorial districts throughout the country. That is why I say that instead of the hundred per cent return—or close to that—which the producer of a good picture at a reasonable price should receive, there are many percentage points lost solely through short-sighted business policy.

"Here are the facts in my case. The Exhibitors' Film Exchange covers the District of Columbia, Maryland, Delaware and Virginia. This is the only territory for which I will consider pictures. There is nothing related to good business sense in having my salesmen cover Virginia and then be forced to inform the exhibitors that on half of our subjects we cannot handle that territory.

"But what do the producers in New York say? Like a flock of sheep, they all turn to the First National schedule—forgetting the fact that this percentage table was devised for First National's purposes—and inform me that my territory consists of only the District, Maryland and Delaware. And then I am told that this territory is worth two and a quarter per cent.

"What are the facts? For one thing, the producers seem to forget that the District of Columbia is only a city. To hear the phrase roll off their tongues you would think it was a State as big as Wisconsin. It is a city in every film sense and no more.

"Then come to Delaware. Here is a State that might as well be a single city for all film purposes. After you get through with Wilmington you may as well consider that portion of the territory practically done for. It's a State on the percentage tables, but when you go out after business you may as well consider you are going to eleven theatres.

"Maryland is a bit better, giving you Baltimore and a few small cities. But then you are through with the territory—and no reasoning under the sun can make such a territory justify the operation of a high grade independent exchange.

"But, on the other hand, from the Washington, D. C., office a salesman takes a short trip and he is in Virginia. And still, if I am to buy pictures according to the arbitrary schedule laid down in New York I am supposed to forget this territory right at my doorstep.

"What is to blame for this condition? The fact that the men who have to buy the pictures have never set down a definite percentage table based on field facts and adhered to it. The only man who had the courage to lay out a schedule and stick to it is J. B. Williams, of First National. For that he deserves praise. But the percentage schedule that is good for First National is not certain to be good for the rest of the field. Many independent producers do not think of this. Their sole knowledge of the field is contained in the list of First National percentages which they jealously guard.

"Take another fact concerning the Washington, D. C., territory. West Virginia is always included as a whole in the territory of the Pittsburgh buyer. Yet there is a large slice of West Virginia which is nine hours from Pittsburgh, and only an hour and a half from Washington. There isn't enough business there to induce the Pittsburgh salesmen to cover it, and yet the Washington independent exchange hasn't the right. The result? Some bookings are being lost to the independent exchange and the independent producer. And exhibitors in one section of West Virginia must either face the inconvenience of trying to force their business on distant Pittsburgh or limit their bookings to the Washington exchanges that are able to enter that territory.

"It is time for a shake-up in this territory—and in others if what I hear from other buyers is true. And when the shake-up is over producers and brokers in New York will stop working by arbitrary, rule-of-thumb geographical divisions devised for some other purpose and adapt their methods to actual field conditions.

"I know the News can do a lot of good if it will secure the opinions of other independent exchange men throughout the country on this point. Perhaps, with the aid of the brokers and producers, we can all get together and devise a territorial division and percentage scale that will be of incalculable benefit to the independent market.

"Let's hear from the other fellows!"

Samuel Goldwyn Issues General Message

Film Executive, on Sailing for London, Speaks of Picture Costs and Rental

SAMUEL GOLDWYN, president of the Goldwyn Pictures Corporation, sailed for England recently on board the Mauretania. Mr. Goldwyn did not define the purpose of his mission. He will join Gabriel L. Hess, secretary of the Goldwyn Pictures Corporation, and other members of the company in London.

His only statement was in the form of a general message to the industry. The statement reads:

"The motion picture industry has grown up so fast we in it have taken little time to consider whether the things we had built up were right. The further growth of the industry depends upon two things: stability of quality and stability of price. Great strides have been made in the former, great strides *will be* made in the latter.

"To-day we are on the verge of a departure in the system of pricing pictures. Emphasis is being laid upon value rather than upon price, and the day has come when the motion picture salesman is no more effective than the product which he sells.

"The motion picture is not a standardized product, and its price is, of course, not standardized. Where a picture can yield a return of several thousand dollars a week from one theatre, and less than a hundred a week from another, there is bound to be some element of confusion with regard to the actual merchandising of the product. The important point is that a photoplay must be released at a price that will mean a profit to an exhibitor whether he has a two hundred seat house or a house seating over one thousand.

"There is to-day a definite attempt to seek for a sliding price standardization."



THOSE IN ATTENDANCE AT THE RECENT ROBERTSON-COLE CONVENTION

Left to right—back row: Joe Desberger, St. Louis; Fred G. Sliter, Supervisor, New York; Norton A. Levy, Cleveland; Louis Klar, Milwaukee; C. A. Saunders, Albany; T. R. Richards, Oklahoma City; C. L. Peavey, Omaha; C. E. Tyson, Washington; J. F. Gill, Philadelphia; Geo. Moore, Pittsburgh; E. L. Wingham, Seattle; E. J. Hayes, Buffalo; W. A. Crank, San Francisco.

Second row: I. F. Mantzke, Minneapolis; F. W. Young, Kansas City; F. Goldfarb, New York; J. B. Dumestre, Jr., New Orleans; C. W. Tyler, Indianapolis; Max Levy, Chicago; O. R. Hanson, Supervisor, Chicago; Jerome Safron, Detroit; F. F. Kimmerle, Boston; Chas. Casanave, Cincinnati.

Lower row: J. S. Nelson, Denver; Newton E. Levi, Supervisor, San Francisco; J. B. Merrick, Field Publicity Director, New York; J. Allen Boone, Western Representative; A. R. Patten, Los Angeles; R. A. Davis, Atlanta.

In set: A. S. Kirkpatrick, Vice-President and General Manager, Robertson-Cole Distributing Corporation.

R. S. Cole Delivers Impressive Speech at Convention

Gives A Comprehensive Survey of Past Activities and Future Plans

AS a fitting climax to the dynamic convention of Robertson-Cole branch managers, which was held in New York the announcement was made that the company will call its next semi-annual meeting in Los Angeles six months hence. The West is chosen in order that the exchange men, supervisors and other executives may visit the studios and study the working methods of the companies which are making Robertson-Cole productions.

The speech of R. S. Cole, delivered at the convention, was one of the most concise documents of broad-visioned and forward-looking motion picture administration ever given the trade. Sketching the accomplishments of the past year, the first in Robertson-Cole's history, Mr. Cole made promises for the future which indicate that this company is setting and will continue to set a standard not surpassed in America.

Mr. Cole said:

"First, a word of welcome. We had planned to delay our first convention until you had attained a certain quota. While you had been steadily moving in that direction, our plans for the future had progressed so much faster, and we had been so successful in our negotiations for big productions, that we decided it was best to hold our convention immediately so that you might learn of our plans and go back to your territory with a firm idea as to what we intended to do for you in the future.

"Furthermore, it was very important that we meet personally, in view of the fact that I had not had the pleasure of meeting most of the members of our organization while many also were not known by Mr. Kirkpatrick. We felt that we could explain better to you our policy and ideals, and the programme we planned, by coming in personal contact with you, rather than through the medium of the mail.

"So, we brought you in here; and, unless I am greatly mistaken, after you have heard what I have to say and what Mr. Kirkpatrick and others will tell you, we are going to send you back with a very strong determination on your part to meet our wishes and to fully justify the plans which have been formulated.

"We are exceedingly glad to see you here. We want to know you better and to send you back feeling that we are friends.

"At times it may be necessary for us to point out certain faults in your work through the medium of circular or personal letters, and these, perhaps, may disturb you unless you have firmly in mind



R. S. Cole

the ideals of our business. You must realize that whatever instructions or criticism may be forward dto you, it is intended simply to assist in your field work to attain and preserve such ideals.

"It was only a short time ago that an infant was born and you have to care for it. My birthday is on the 15th of December, and unintentionally I gave our firm a birthday present on the 15th of December, 1918, because on that day we started our distribution in the United States. We had been doing business in foreign countries, in which we had made quite a success.

"So we adopted a youngster in the form of Robertson-Cole Productions. The youngster was pretty well formed, a good strong boy, but we had to have a guardian for him. We picked out a guardian. We furnished the money for his food, and we furnished the money for his clothing. The food was represented by the productions which we released; the clothing by the commission we paid to have the productions marketed properly. You know as well as I do that the food did not seem to set well on his stomach, and he was not thriving as we might expect such a strong boy should.

"So far as his clothing was concerned, the money spent on it did not seem to give the baby the right appearance. We watched the infant carefully, but he was not growing as we had hoped for. After a lot of worry and study we called in a specialist. The specialist looked him over. He said the boy was all right, but the food which we were buying for him, while good, was not being prepared in such a way that he would be nourished properly, and that we ought to do something to see that this food, for which we were paying a good price, should be so prepared that proper nourishment would result. Growth would then follow naturally.

"So on October 18th we started not only buying the food for the baby but preparing it, i. e., we commenced selling our own productions. Things went better, but the boy was still a little backward. Again we called in the specialist, and he told us that there was nothing the matter with the food. He said the trouble was due to poor judgment in selecting the baby's style of clothing. He advised us to buy his clothes for him ourselves, instead of letting others do it for us.

"That meant that in addition to selling our own productions we would have to take charge of their physical distribution. After mature consideration we decided to do this. Therefore, on the 3d day of January we took over the physical distribution of our production, which meant that we were taking care of our adopted child without the assistance of a guardian. What we have accomplished since January 3d is well known to you, and very gratifying.

"We have had our troubles, but I rather imagine that in the year and a half we have been nurturing the infant we have, to a very great extent, attained many of the ideals we had in mind.

"In regard to the personnel of our company, I think we have a very great advantage, because there is no divided authority. There is no great corporation with many interested persons in it all pushing along different lines, some perhaps with personal interests, and all together doing away with that one thing which is necessary—co-operation and unity.

"What we are trying to do is to get together a product which you will be proud to sell, and one which you will be very glad to offer to the exhibitor. If you can do that we have given you the nucleus of a strong organization. You will be able then to build the foundation which is so necessary in order that you may secure results in proportion to our investment.

"As to our financial facilities, there have been many references to the new bank roll that had come into the film business. In the beginning it was rather amusing to see how hard they tried to touch that bank roll, but it gradually tightened up, for it was plain that the bank roll was to be spent along certain lines, and that we were to receive a 100 per cent investment every time we touched the bank roll.

(Continued on page 3024)



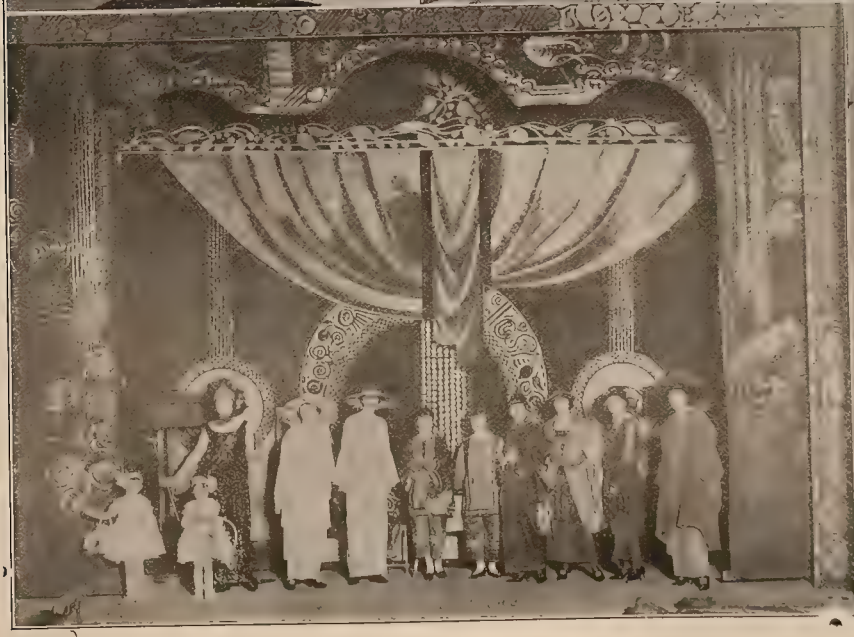
On this and the opposite page are shown one of the Imperial theatre's "Personality" presentation novelties in the shape of a fashion show staged with an elaborate stage setting designed for the occasion. All manner of smart apparel for the fair sex was displayed by the performers. The whole show was tied together by a specially written and rehearsed "act" which added ***interest to the fashion revue***

Fashion Show Bids With Feature for Public Favor

To call a theatre a "House of Personality" is one thing. And to vitalize the alleged personality is quite another. Jack Partington has earned for the Imperial, San Francisco, through characteristic presentation, "Personality." Patrons first christened the Imperial the "house of personality." When a picture warrants a prologue, a fashion show or other atmospheric introduction, the requirement is supplied. Accompanying photographs depict the detailed lavishness embodied in a recent fashion show. Beautiful girls, beautiful gowns, enthusiastic and sincere management; result—Imperial theatre, the house of personality, with due credit for Jack Partington, director









"Busted" Phonograph Records Aid "Broken Melody"

(Below)
View of the Criterian theatre, Atlanta, Ga., during the run of "The Broken Melody" showing the crowds attracted by the novel advertising idea described on the opposite page

(Left)
Box which stood in the lobby of the Criterian theatre in which the broken phonograph records were deposited and the signs used to advertise the stunt as described on the opposite page



A Novel Exploitation Idea for Eugene O'Brien Feature

Danforth Discovers New and Good Use for Broken Phonograph Records

WHO says there is nothing new under the sun?

Just read the following from the *Atlanta Sunday American*: "There, little girl, don't cry, if you have broken the latest jazz record on your phonograph or your favorite grand opera piece is ruined past mending. Save the pieces and take them to the Criterion theatre, where they will admit you Monday afternoon or evening to see Eugene O'Brien in The Broken Melody.'"

And understand this is not an advertisement. It was a newspaper contribution and comment on a real exploitation idea. Read further, as the *Journal* said, "The Criterion theatre has discovered a use for broken phonograph records. Just what commercial use the theatre can put the broken records to has not been made public. A lot of records have been broken at the theatre, it is true. These were mostly house records, however. Meanwhile the theatre is offering a wonderful program. Eugene O'Brien, who is the favorite of so many Atlantians, is to be shown in his new production, 'The Broken Melody.'"

If you haven't the idea here is another explanation. Willard C. Patterson, manager of the Criterion theatre in Atlanta, has booked "The Broken Melody" and then called upon Ed. Danforth, exchange exploitation man, to originate a stunt to assist in drawing the crowds. And Danforth, like a true knight of the press agent's realm, "carried on." He wrote two advertisements, of three column size, inviting the owners of broken records of "broken melodies," you know, to bring them to the Criterion theatre on the opening day and receive free admission to the theatre.

There was no object in asking for the broken records other than to hook up the picture with the idea of broken melodies. But it set all Atlanta to thinking. It was novel, was unique, and was something unheard of.

Some idea of the capacity business for the first day is shown by the fact that Manager Patterson found himself with three hundred pounds of broken records on hand. As one newspaper, the *Journal*, said, "In the Criterion attic today John McCormack hobnobs with Bert Williams.



When Bob Wall, owner and manager of Wall's theatre, Fremont, Neb., booked "In Old Kentucky" he went to its exploitation with unusual enthusiasm. Wall is a great lover of horse racing and owns a string himself. On the opening day of the feature at the Wall a parade was held at noon. It consisted of the band and six of Mr. Wall's own horses, two of them ridden by negro boys in jockey costumes. At two o'clock the band gave a concert in front of the theatre and the first run of the picture was at 2:15. The band also gave another concert inside the theatre before the picture was run, and while the last reels were being shown were once more in front of the theatre attracting a crowd for the next run. Wall had also used extensive space on bill boards to attract people from the country districts surrounding the city into town during the run of the attraction, for Fremont boasts a population of but 10,000

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Grocery Store Advertises Semon Comedy at the Rialto



When George Mann, manager of the Rialto theatre, San Francisco, Cal., finished his exploitation of Larry Semon in "The Grocery Clerk," every man, woman and child in that city was thoroughly familiar with the new comedy king and his antics. No corner of the large Western city was forgotten in the mammoth campaign to put this funmaker over big. Every available billboard, every grocery store and even the most out-of-the-way places carried a likeness of Larry Semon. At every hand the face of this comedian met the gaze of the passerby. Two hundred one-sheet posters and 100 three-sheet posters of "The Grocery Clerk" were used in the campaign. In addition to this special publicity was built. The Albers Milling Company co-operated with Mr. Mann in the building of cutouts of Larry Semon and grocery counters, which were displayed in every store in the city. Every 24-sheet stand available throughout the city was stripped of its gay posters to make room for special Larry Semon publicity. The lobby of the Rialto was turned into a grocery store, showing Larry Semon at work behind the counter. It was a display that created much favorable comment and attracted large crowds during the two weeks in which the comedy was shown.

Prologue and "Peacock" Dance Win for Manager Harris

"On With Dance" Given Elaborate Presentation in Columbus Theatre

DEFYING the lull of Lent, laughing at the inclement weather, ignoring the "flu" scare, Will D. Harris, impressario and manager-de luxe of the Grand theatre, Columbus, Ohio, put over "On With the Dance," in a way that still has the Ohio capital talking, and which merited a return engagement of the picture, already arranged by Mr. Harris.

Manager Harris is known in Ohio as the fellow who does things 100 per cent—when he gets an idea he puts it over just a little bigger than it has been done before. So when he thought of a prologue to embellish Mae Murray and David Powell's success, he decided it would be a real prologue. First, he had a special set made—a New York roof-garden effect. Then he was fortunate enough in securing Major Madja, classical dancer, who was in Columbus. She, costumed exactly like Mae Murray in her famous scene in "On With the Dance," brought to vivid life the "Peacock Dance" of the picture. Stanley Warner, widely known Columbus actor, was secured to enact the "man-about-town," introducing the series of dances that made up the prologue. The dance numbers were introduced with a written prologue "spoken" by the screen. Mr. Harris had the especially written prologue made into a film. It carried the theme of the picture. Then came the series of symbolic dances—"The Dance of Wall Street;" "The Dance of Fifth Avenue;" "The Dance of the Bowery;" and a medley of all—"The Dance of Broadway." Mr. Harris's very clever young daughters, Eleanor and Ann Jane, took part in the dances with striking success.

The prologue as flashed on the screen said:

"And now that you are all here—what would you see? Would you be instructed, amused, thrilled, shocked? No? Perhaps, a bit of each? Yes! Then let your heart beat in tune with the dance of humanity to-day. Let your soul drift with the current of humanity that swirls through the canyons of Broadway. For you are to be led into the heart and into the soul of a great city—New York! The play you'll live to-day is the play of Broadway; the play of the gay way; the play of the narrow way; the play of the crooked way; the play of the great city.

Don't blame the city. It's not her fault! (says Clyde Fitch). It's our own! What the city does is to bring out what's strongest in us. If at heart, we're good, the good in us will win. If the bad is strongest——. Don't blame the city. She gives man his opportunity. It is to him what he makes of it! A man goes to the gates of the city and knocks; and she comes to her gates and takes him in—in the middle of her market place. There she strips him naked of all his disguises—all of his hypocrisies—and she paints his ambition on her fences and lights up her skyscrapers with it—'What he wants to be and What he thinks he is!' And then she says to him: 'Make good if you can, or—On With the Dance!'"

And the dancers come on, doing the prologue numbers.

Then the screen "spoken" prologue continues: "So there you have it! Shakespeare hath said that the world is all a stage. To-day he might say: The world is all a dancing floor—and we all mere dancers. 'The Dance of Wall Street,' how many of you have learned its step! 'The Dance of Fifth Avenue,' where fashion fritters time away—you know that step, too! 'The Dance of the Bowery'—does not this refrain sing ever and anon in every soul of souls—under the skin, you know, we're all the same. So life's a dance—and we mere dancers. Let's see ourselves upon the silver screen, bits of you and bits of me and bits of each of us, mingled into a drama of the city, a drama of today. We all dance through life—sometimes in sunshine, sometimes in shadow, some laugh, some weep, some win, some lose—but what of that——'On With the Dance!'"

The picture then begins with a blare of brass from the orchestra.

Mr. Harris didn't stop at his impressive prologue. He advertised "On With the Dance" to full jazz time. One thousand one-sheets put Mae Murray's likeness all over Columbus. Seven hundred windows cards backed up the lithograph barrage.

The front of the theatre was made spectacular with a huge cutout figure of a dancer from the twenty-four sheet.

Then Mr. Harris arranged with the Columbus citizens to put on a special morning matinee for women only, at which Madja, the dancer, delivered a health and beauty talk. This gave first-page publicity; some extra newspaper "art" and food for gossip among the women. The *Citizen* printed a coupon admitting its women readers. Hundreds were on hand. Mr. Harris made full use of the snappy "stills" for newspaper work and lobby decorations.

And "On With the Dance" went merrily on—and is going back to Columbus to continue the good impression made by the first showing.

Something Worth Cogitating About

At two Broadway theatres this week are conspicious evidences that the Fifth industry is improving.

The Rivoli theatre is playing "Excuse My Dust," a feature where the love interest enters into the production only as a necessary part of the development of the plot and without it could not continue logically rather than being forced to become the theme around which something else has been wrapped to furnish action. The innovation is decidedly welcome as are also such types of pictures as is "Excuse My Dust."

The Capitol theatre is presenting the first of the "Edgar" comedies adapted from Booth Tarkington's stories, and strange as it may seem, the children who enact most of the roles are just "kids" playing "kids" as "kids" really are and not stage automatons, plainly directed and instructed how to "act." The result is a two reel picture that will attract a lot more attention and earn a great deal more laughs and provide much more entertainment to the average person than half of the so called "features" in five reels or better and which have cost ten times as much to produce. Hats off to the producers of both these pictures. Their release signifies a great deal more than one might see at a casual glance.

Tieing Up With Local Events Wins

Omaha celebrated automobile week recently and H. B. Watts, manager of the Strand theatre, decided he would coax some extra money into the box office by reason of the event.

First he booked "Double Speed" and "Speed," the Al St. John comedy for the auto show week. Next in order to carry out the spirit of the show, he arranged for two new cars to be shown on the Strand stage, along with a complete camping outfit, tent, cookstove, etc. Following this was the borrowing of a number of tires from local dealers. One was placed over the ticket window to the box office and the tickets had to be sold through it. Others were distributed about the theatre. A full page newspaper display was used to advertise "Double Speed," for which the Rialto paid nothing, the bill being rendered to a local automobile company. All in all, having an idea at the right time and putting it into deeds worked wonders for Watts. The show at the Rialto drew a whale of a business and the expenses were less than usual, all of which meant greater net profits.

How the Colonial of Lincoln, Neb., Decorates Its Lobby

One of the most enthusiastic exponents of the lobby display as a box-office tonic is E. E. Duncan, manager of the Colonial theatre, Lincoln, Neb. On this page are shown two of his displays that were productive of satisfactory results.



Co-operation Pays, Says Richard P. Sims

Due to the efforts of Richard P. Sims, assistant manager, Liberty theatre, Spokane, a very attractive lobby was displayed before and during the run of Bryant Washburn in "It Pays to Advertise."

The week before the running of this picture, the coming feature was announced by a display board about ten by ten feet in the interior lobby of the theatre. For the display Mr. Sims secured the co-operation of the local dealers, who willingly contributed cutouts and signs of all sizes, colors, and descriptions advertising their wares. These were tacked on this board in every angle possible, giving the appearance of a crazy quilt. In the center was an announcement card painted in attractive colors—Bryant Washburn, in "IT PAYS TO ADVERTISE."

During the run of the picture the entire exterior lobby was covered with advertising in the same manner. The large display board which was used in the interior lobby before the showing of the picture was hung above the entrance in the exterior lobby.

To many exhibitors of the high class theatres this stunt may be termed "Freak Advertising." However, the purpose of advertising is to attract attention in the first place, and in the second place, interest the people. No one could help noticing this lobby and one glance made them curious to look again, and the effect was very gratifying.

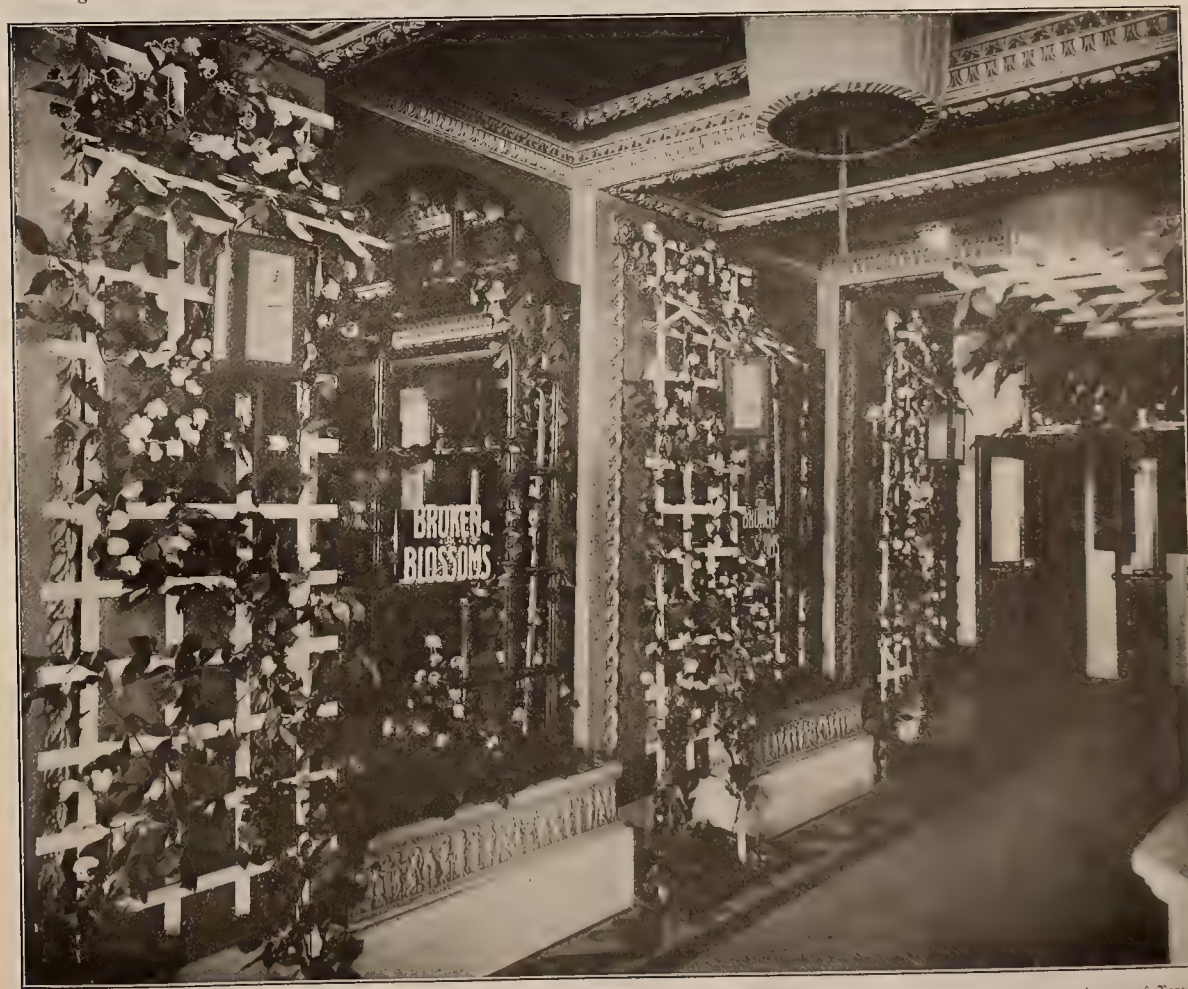
It has several advantages over the ordinary lobby display. There was no expense to it whatever. Every local dealer who heard of the idea was glad to contribute. All Mr. Sims had to do was to mention it to them, and they crowded into the Liberty office, bringing all they had for the display.

"I feel that this co-operation with the local dealers will have a lasting effect," said Mr. Sims, "as it won them over to us and gave them a personal interest in not only this picture, but also our theatre.

Makes Capital of Local Spring Flood

Hardly had the word gone forth that the residential districts of Manayunk, Pa., were under five feet of water as the result of the Schuylkill River overflowing its banks at that point during the recent rain and snow storm, than banners bearing the inscription, "Water, Water Everywhere" began making their appearance all over the inundated districts.

The meaning of this bit of irony immediately became the topic of discussion for the natives, and newspaper offices and police stations were besieged with queries as to their meaning. The authorities were as much at sea as the natives and directed all questioners to the Electrical Bureau at City Hall, Philadelphia. Here it was revealed that it was the opening gun in the campaign for exploiting Will Rogers in his latest production "Water, Water, Everywhere" which will play the Victoria theatre on the Stanley circuit, on April 12th.



One of the most attractive lobby displays we have seen for "Broken Blossoms" is shown in the above cut. It was the work of the American theatre of Terre Haute, Ind., managed by S. P. Katzenbach. Mr. Katzenbach is convinced that the expense and time involved in making the lobby attractive for the showing was more than made up by the increased revenues obtained

"Old Kentucky" Spelled Victory for the Victoria



The lobby and front of the Victoria theatre, Philadelphia, aroused great interest when "In Old Kentucky" played this house, because of its transformation into a race track entrance. All the doors were camouflaged with posters of people and the effect was exactly as a race track existed inside the lobby

Riviera Presentation, Phrase of Real Import

Balaban and Katz Activities Keep Chicago Public Interested

RIVIERA PRESENTATION is an electrical term to the Chicago devotees of the silent drama. It was coined by Balaban and Katz, proprietors of the Riviera and Central Park theatres, two of the choicest houses in the Windy City, and serves to describe the Riviera's artistic fashion of serving motion pictures.

The industry knows comparatively little of Balaban and Katz's activities. Yet without fuss or feathers, sans brass band or other brash display, this theatrical firm has attained an honored position with the foremost showmen in less than two years. Besides the above-mentioned theatres, they will operate two of the world's largest theatres in process of construction at present, one in the loop, a 5,000-seat house, to be known as the Capitol and the other on the South Side, a 4,000-seat house, called the Tivoli. And these theatres will be as magnificent as they will be capacious if architectural plans mean anything.

And the reason for their success is the superb style of their entertainment. It has been remarked by industrial tourists who make it a habit to visit America's leading theatres that the Riviera's interior not only excels in splendor any edifice similarly engaged, but that its entertainment is better balanced and more pleasing to the eye and ear than performances of similar nature on exhibition elsewhere.

That is the secret of their meteoric success. Their shows are carefully planned with a view of close harmony. Their specialties and novelties groove into the general scheme of things as if they had been especially created for the occasion. As an illustration, here are their "stunts" for "In Old Kentucky," on display at the Riviera the week of March 1.

Preceding the picture was an exquisite twilight scene in the southland. Colored urchins could be seen happily grouped, singing melodious Southern tunes accompanied by the guitar and dancing familiar jigs of their race. Gradually the sun sank behind the distant mountains and darkness came upon the pleasure-loving negroes. Only the moon and the red glow of a camp fire penetrated the darkness, but their songs and general gayety were heard, as the scene faded gracefully into the opening scene of the picture.

That was merely a perfunctory specialty, fitting to be sure, but more or less hectic by comparison with other displays on exhibition at the Riviera previously. The big event has created a veritable sensation in Chicago showmanship, occurred in the course of the picture's unfolding.

Stage Setting Adds to Vocal Number

THE second vocal number on the Rivoli theatre program this week is being "staged" and in a way which adds greatly to its entertainment value.

The selection is "Visione Veneziana," a Venetian composition in locale, sung by Edoardo Albano, the Rivoli baritone.

For the selection Dr. Reisenfeld has provided a drop showing a street scene in Venice with the canals and typical buildings showing.

In the foreground what purports to be a wharf is seen. At one side of the stage the singer stands in a "pit" back of the "wharf," the effect being as if he was in a gondola, this effect being carried out by the painting and design of the wharf. With paddle in hand and costumed in the clothing of the Venetian boatman, Mr. Albano sings the song interpreting the emotions of the "Visione Veneziana."

The canvas in design is not exceptional, being what may be called "orthodox" of the Venetian water scene, but the colorings used blended with fine lightings make the effect one of beauty and add greatly to the enjoyment the patron of the Rivoli gets from the number.

To break into the middle of a picture with a theatrical specialty is a dangerous thing. For it interrupts the continuity of the drama and results in a more or less irksome exhibition at its best. But when the novelty is made part of the picture, injecting genuine life into the story in place of the silent portraiture represented in the film, and the stunt is accomplished unexpectedly, fading into the film with the same suddenness as it emerged into view, a surprising effect is obtained.

Such was the achievement of the Riviera's producing staff during the presentation of "In Old Kentucky." This famous melodrama was drawing close to the exciting race track scene. The jockey had arrived for the notable event and was safely concealed in the loft of the stable, stupefied drunk. Anita Stewart had donned the jockey's outfit, and had hastened with the colonel to the track. In the jockeys' quarters a dozen or more riders could be seen waiting to be summoned. An official appeared, and the riders darted forth to be weighed in and to qualify for the race. Then a subtitle appeared announcing the annual event.

Meanwhile the pink curtain of the Riviera stage had been drawn over the screen, and the subtitle registered upon it. When the stage returned to view, a veritable paddock was on exhibition. The entries of the race were observed on a chart on one side. Elsewhere was a scale and jockeys were seen tripping upon it and off again. A young jockey came dashing upon the scene (representing Miss Stewart), hastened on by "the Colonel," and was weighed. In the distance live horses were being led by the bridle, and were mounted by costumed jockeys. Meanwhile two expert dancers were doing fancy foot work in the centre of the stage, colored stable boys were shooting craps in an offside, and the Riviera Orchestra was playing fast and effective melodies. It all took less than 90 seconds, when the curtain was drawn over the scene, and "They'e Off" was announced in a subtitle. The picture then returned and continued to the very end.

The thing was accomplished so rapidly that the Riviera audience were left gasping fully a half minute at every performance before they realized what happened, and when they recovered from their surprise, spontaneous applause burst forth.

Spooks Hold No Terrors For These Youths.

Spooks hold no terrors for the youths of Beresford, S. D.

In response to a recent advertisement of the First National Film Exhibitors' Circuit in the exploitation of David W. Griffith's "The Greatest Question," asking for volunteers to sleep alone all night in a graveyard at $25 a night, Clark F. Eidsmoe and Harold J. Larson, both of Beresford, came near breaking all speed records in writing to tender their services.

Eidsmoe, in writing to Manager J. F. Cubberly of the Minneapolis First National office, vowed he was perfectly willing to sleep in any graveyard he ever saw. Larson expressed a willingness to park his bed among the tombstones for any length of time from one night up to a year.

"I see that you are offering $25 a night for a white man to sleep all alone in a graveyard," wrote Eidsmoe. "I am perfectly willing to sleep in any graveyard I ever saw. If you mean business, write me at once. Kindly state how long the job will last. Also give other particulars."

"I would like to have more information about your offer," Larson said. "I am enclosing a stamped envelope and hope you will reply by return mail. How many nights do you want me to sleep there—one or for a year?"

Great as was their alacrity in answering the advertisement, other adventurous spirits beat them and obtained the job

Salt Lake Showman, Mormon When It Comes to Ideas



(Left)
The masked dancer of the Paramount-Empress theatre exploitation story described on the opposite page performing in a down town store window



(*Above and Left*)
The two cuts show the lobby of the Paramount-Empress theatre of Salt Lake City, managed by George E. Carpenter, with an illustration of the way Mr. Carpenter decorates his front for current attractions. The advertising given "Captain Kid's Kids" is said to be the first time a comedy has been thus featured at this ***house***

Mysterious Entertainers Stunt Gets Much Attention

Carpenter Successful at Paramount-Empress With Masked Dancer Stunt

FROM out where Brigham Young migrated to establish a village now known as Salt Lake City comes an interesting story. George Carpenter, secretary and manager of the Paramount-Empress theatre, his able assistant, which joke-smith Manager Carpenter has labeled the Official Shock Absorber, and an exploitation expert fresh from Broadway, New York, introduced a masked and mysterious dancer to Salt Lake City's public as an exploitation aid in putting over "On With the Dance," when this picture played the Paramount-Empress.

Reduced to a description of the facts, and eliminating the procuring of the dancer, the secret conclaves of Mr. Carpenter, the O. S. A. and the F. P. man, one day a taxi drove up to the auto show being held in Salt Lake City at the time and out hopped a stranger and a masked female. The man walked up to the leader of the orchestra, which was discoursing music for the benefit of those attending the show, and handed him a music score with the request that it be played. Whether said leader had been "fixed" or not is unknown but anyway the request was granted and the masked lady, to the crash of alleged music, did artistic didos, clad in a peacock blue (and behold) gown, shorn shoes, hose, etc.

After the exhibition, to be figured both ways, the pair made a hasty, unexplained but dramatic exit to the waiting taxi, leaving the gaping prospective auto buyers both astonished and mystified, and asking each other what it was all about and receiving no authoritative reply, curious to find out if such a thing was possible.

The "act" had gone over big, so the next night a similar scene in a crowded hotel cabaret was staged. This was just as successful as the first appearance of the mysterious entertainers. The following night a visit was made to the Hotel Utah with more dancing by the dancer, masked at one end and exposed at the other.

The next appearance of the masked dancer still incognito was in the window of a leading Main Street music store (see top cut on the opposite page).

By this time all of Salt Lake City was properly curious and some of it was really scandalized.

Stories and teaser ads now began to appear in the newspapers inquiring who the masked dancer was. Next the dancer appeared at a Rotary Club dinner. It was decided after this appearance that it was time to let the public in on what the dancer was dancing for, so the announcement was made that she would soon appear on the stage of the Paramount-Empress theatre.

However, no mention of a motion picture was contained in this information.

Prior to dates for the theatre engagement of the lady, the University Club of Salt Lake City held its annual banquet. The management of this affair 'phoned Mr. Carpenter that the services of the mysterious dancer were desired for this affair, for which they were prepared to pay providing a price could be agreed upon. Just how much was charged off the exploitation account for "On With the Dance" is not known, but something was, for the dancer "played" the University Club function with everybody well pleased with the "barnstorming engagement."

Along the last of the week prior to the film's opening on Sunday, Carpenter and his gang broke the news that his barefoot girl was advertising the film at the Paramount-Empress and would appear in a prologue prepared for the engagement. It was also announced that anyone guessing her name would be awarded passes good for matinees.

A lot of people started guessing. Mae Murray was a favorite choice, given a tip by a rumor that perhaps might have been inspired by a misleading whisper from about the Paramount-Empress box office (not an inference, just a surmise).

Anyway the Paramount-Empress passes were mailed every guesser with no explanations made and Salt Lake City is still arguing who the lady really was.

Aside from the salaries of the F. P. E. and the O. S. A., who had to be paid anyway whether they did anything or not, and what Mr. Carpenter thought his time was worth, the whole stunt cost about $75, which same was about the cheapest piece of real publicity and exploitation ever conceived in or about the city of the late and lamented Brigham when the results in dollars and cents and interest aroused are considered.

The masked dancer finally took off her mask after doing her part in the prologue as advertised and opened up a dancing academy, the ban on the terpsichoric art during Lent for obvious reasons not being so strong in Salt Lake City as in some other cities, New York for instance.

Probably no more will this lady be able to dance for the Paramount-Empress staff incognito or to the tune of its money, but the moral is: Does this stunt beat carrying a banner around the streets or installing a jazz band on the marquise considering the present union scale for horn blowers? We say it does and that the Carpenter of the Paramount-Empress and his partners in crime are to be congratulated not only on the financial reward accruing from the engagement of "On With the Dance"—well exploited by one possessing the grey matter to originate and carry out the plans as related. Incidentally here is a member of our beloved Advisory Board who has again done his duty, which is a reminder that some of the others should "kick" in instanter.

"Jinx" Receives Front Page Review

It isn't often that a motion picture wins a front page reveiew in a big newspaper. And a review that has all the pep of Mabel Normand, herself! It was an accident that secured page-one-prominence for the review. But it was the careering Mabel's work in "Jinx" that inspired the laudatory tone of the squib.

Neal S. Anderson, who is dramatic editor for the *Topeka State Journal*, treated himself to an all-comedy night at the Orpheum theatre. The leading feature was the Goldwyn production, "Jinx," and it was introduced by an old Chaplin picture, "The Champion." He sat down, all unaware of the shock in store for him, and arranged the aura of editorial indifference about him. He had thought that aura to be invulnerable until then.

Charlie Chaplin began his antics while Mr. Anderson looked on. Suddenly the editor recognized the referee of the comedy. His placidity was shattered to pieces—the referee was himself. He had almost forgotten that six or seven years ago he had acted with the Essenay Company and incidentally with Chaplin in "The Champion." In one entire reel the Dramatic Editor figured prominently. The smart reporter of the *Topeka State Journal*—every newspaper has a smart reporter—also recognized Mr. Anderson in the picture. The result was a skit on the front page and the transposition of the review from its wonted obscurity to the enviable front row pew.

Under the striking head "N. S. A. Is Seen in 'Movies' at Orpheum," the reporter spieled off a clever story quoting Mr. Anderson's audible reaction to the shock verbatim.

"Queer thing—seeing one's self in the movies," the dramatic editor had said. "It's not so disturbing while your screen self is acting before your eyes, but when you walk off down the street, off the reel into nowhere, you can hardly understand it."

Exploitation and Presentation Often Inseparable



(Above)
The management of the Palace theatre of Schenectady, N. Y., chartered a trolley car in its exploitation campaign for "Should a Woman Tell?" The car plastered with signs was taken over the principal car lines of the city during the run of the picture at the Palace





(Above)
Stage setting used by Quimby's Strand theatre, Fort Wayne, Ind., for "23½ Hours Leave," and suggesting the atmosphere of the picture by its reference to army camp life

(Right)
Stage setting for "Dangerous Hours" used by the Strand, Fort Wayne. Both these settings may be viewed as exploitation aids as well as presentation novelties since they helped attract attention to the pictures by making people who saw them go out and talk about the sets

"Brass Band" Vs. "Violin" Exploitation Methods

How Dr. Hugo Reisenfeld Advertises His Houses Without "Shouting"

WHAT is exploitation? Where does legitimate publicity end and when does it begin to prove a boomerang if such a thing is possible? The result of what we were wont to term "circus methods" a short year or so ago, have proven successful from apparently every angle, with no ill effects when the public, attracted to the theatre by the "fire works," found only an ordinary feature on the bill. Who is to determine what is good advertising and what is bad advertising? The answer is the man who controls the destinies of a picture house; the particular public he attracts for his theatre, or which comes to the theatre naturally, and last but not least, whether or not the prestige of the theatre from size, beauty, convenience and location, or for any other reason is of enough importance so it is better business to "sell" the theatre, than to "sell" the attraction.

This is not a criticism of the methods which we have described, but rather a defense for those who, possessing the right kind of a theatre, have not discarded their policy of conservatism and have maintained and added to their clientele without shouting from the housetops, without the use of brass bands, fake news-paper stories, etc.

Of this number of theatres can be classed the Rivoli and the Rialto of Broadway, managed by Dr. Hugo Reisenfeld. Exploitation in these houses has not as yet been affected by the tendency of the times to "circus" a production.

Both houses go on the even tenor of their ways, doing more business to more net profit than the owners hoped to receive for many a year. Is it because New York, transient-filled continually, just naturally reaps a harvest of dollars from those who come to spend? We think not, and in this opinion we have the concurrence of Dr. Reisenfeld, with explanations that there is in effect at these two theatres a policy of exploitation which never ceases to operate and which has its basis in the "sell the theatre" idea.

Dr. Reisenfeld does not claim that he originated the idea, nor that the idea is a triumph for him, but he does claim that he in the Rialto and Rivoli has proven the soundness of "exploitation without shouting."

Where others have used a brass band, Reisenfeld has used a violin. Every tradition of the Broadway show-business has fallen before his idea. Fiction has disappeared from his advertising; even adjectives have vanished. There has been advertising, plenty of it, and exploitation of almost every conceivable kind, but in every case there has been one object



Dr. Hugo Reisenfeld, managing director, Rivoli, Rialto and Criterian theatres, New York

in view—to tell the truth, to tell it effectively and artistically and to make the patron feel that he is going up, not down, when he visits a Reisenfeld show. And always there has been the special aim to attract the women and children.

The career of this man, who now has three Broadway picture palaces, the Criterion now having come under his management, is a lesson in exploitation that every other exhibitor ought to study, for it not only has brought business to his two houses—and business is their only excuse for existence—but it has brought a steady, permanent clientele on whom the houses can depend in all kinds of weather and with all kinds of pictures. If the program is not satisfactory one week they seem to believe that it is one of the thing that can't be helped and that next week will bring a better one. They come back. Of course, with exceptionally good pictures the business is greater than the houses can handle. In other words, he has built up a Broadway business on neighborhood policies. His patrons are his friends.

Hugo Riesenfeld has barred all exaggerations. His advertisements are simple and free from adjectives. As a rule his advertising carries the name of the star, and the title of the feature picture; the title and make of the comedy, the name of the musical selection and the name of the conductor. In exceptional cases, where the picture has unusual merit, some of the story is told. In only one case since he became manager of the Rivoli and Rialto theatres has Riesenfeld told the public that the picture he was offering was of unusual merit, and that was when he presented "The Miracle Man" at the Rivoli. Then, over his own signature, he announced that he believed it was the best picture he had ever seen. The record-breaking throngs that crowded the house for two weeks was a testimonial to the public faith in his word.

Reserved Seats Sell First-Says Moore

George Moore who owns and manages the Lion and Royal theatre of Bellevue, O., is a great believer in the reserved seat plan of selling the seats in his theatres. Every time he books a big picture his reserved seats cost 44c as opposed to the regular admission price of two bits. And anyone who knows the present day generation knows also that the present day generation enjoys a 44c show a whole lot more than a 25c show. Anyhow, it's classier to get reserved seat ahead of time, and pick out the very seat you want to have. Makes you feel as if you were laying down a ten spot for the opera. The only difference between them being that the chap that lays down his 88c is sure of being entertained.

And this little plan of selling reserved seats assured Manager Moore of a full house for the first performance, for the reserved seats go like hot cakes. "There's another real advantage to the plan," Mr. Moore explains. "By selling tickets in advance this way, we get our people all seated at the beginning of the picture. Then when the show is over, the whole house is cleared out for the next show. We don't have people staying over from one show to another, and annoying those who came later, when they leave. It keeps the theatres more orderly, and my patrons have become so accustomed to seeing a show through from beginning to end, rather than from the end forward as frequently happens elsewhere, that they are very much grieved to be trampled upon by those who leave in the middle of the picture because they saw the ending before the beginning."

Also, it makes the task of exhibiting motion pictures a pleasure. Moore is always assured of a capacity house before he opens his show. He has all the first part of the evening to collect his audience for the second show. But, he is always careful to give a good show, and not abuse the confidence of the residents and movie patrons of Bellevue.

Jungle Scene in Lobby Gives Serial Big Send Off



When the Park theatre played its first episode of the serial "The Lost City" the lobby was transformed into a veritable "jungle." In addition to the mounted animals, there were the big natural sized stuffed animals that nod their heads, and wag their tails. This display brought people from far and wide. Those who had kids brought 'em down to see the make-believe zoo. And those who were stay-at-homes by necessity and wanderers by inclination came again and again to get a breath of the spirit of the wilderness. But the crowds didn't stay on the outside. The same attraction that brought them to the doors of the Park theatre took them within the portals, and once initiated they became steady followers of the serial

How The "Giant's Tracks" Sold Three Admissions

"The River's End" Exploitation at St. Louis Arouses Much Curiosity

A MAN, his wife, and their small son, pleasure bent, stepped from a United Railways sardine box at Grand and Olive—the Forty-second and Broadway of St. Louis. They crossed the street and walked north with the slow moving crowd. "Where shall we go?" the husband asked. "You name it and I'll buy the tickets." The wife was undetermined and the conversation was interrupted by the child.

Awe-stricken, he had stopped and with a short, chubby finger he was pointing to the sidewalk.

"Daddy!" he exclaimed. "Da-dee! Mother! Look—see—there's been a giant walking! Look daddy—mother—he's been going right up this way. See?"

The boy, greatly excited, pointed to the imprint of a giant hob-nailed boot—stenciled on the pavement in white.

Mother and father, also interested, gazed down on the tracks and noted that they continued North along Grand avenue.

"Mother! Daddy! Let's fellow 'em! Let's, daddy—mother—won't you? See—they go right on up the street."

Father and mother smiled consent and the trio, with the boy running ahead, trailed "the giant."

Across Morgan, Washington and Lucas the stenciled trail led to the New Grand Central theatre—and right on into the lobby and up to the ticket windows. High above the theatre the great electric sign, in red, green and yellow, bore the legend "The River's End." Three tickets for the picture had been sold by exploitation which began with the "giant's tracks" that excited a small boy's curiosity.

The hob-nailed boot tracks—"stenciled to stay"—was the most striking feature devised by Manager William Sievers, of the New Grand Central, for the exploitation of Marshall Neilan's initial attraction for First National exhibitors. The tracks, nineteen inches from toe to heel, certainly attracted attention. "Henry," leader of the janitorial force of the New Grand Central, with a force of helpers, started out at 1.30 a. m. on Sunday—the day the picture made its debut—to doing the tracking.

For blocks in every direction the trail led to the New Grand Central.

Even the Sunday morning crowds—bound for church—had to follow the tracks "just for fun" to see where they led to. And the lobby of the theatre, with its picturesque northern setting, found at the end of the trail certainly was a magnet.

Sievers must have had a "tie-up" on the weather, for during the entire two weeks of the engagement of "The River's End" at the New Grand Central there was not enough snow to hide the tracks. And "Henry" with his helpers went out with stencils and paint and gave the tracks a second coating on the Saturday night prior to the beginning of the second week.

Book stores, butcher shops, department stores, barber shops, saloons and sporting goods houses were drafted to aid in proper exploitation of the film.

It was the first instance in St. Louis of the near-beer establishments doing their "full" duty. Cards in the windows of the thirst quenching emporiums carried this message:

"Keith couldn't even get 'near-beer' at 'The River's End.'"

Another card with a bottle of "one-half of one per cent." on each side of it, carried the announcement:

"If one of these contained one-tenth of the kick that is in 'The River's End,' one bottle would be more than enough."

On the day before the exploitation campaign opened a seal died at the Zoological Garden. Now it took a lot of nerve to put this over, but the publicity man "pulled a wire" and got several nice portions of seal blubber. This was divided among several of the leading butcher shops—those with choice locations—and it was exhibited in the windows with this message:

"Did you ever see seal blubber? Look at it. It is all Conniston had to eat while tracking the outlaw Keith in the Arctic to 'The River's End.'"

For the barber shops this sign was prepared:

"If you had been with Conniston while he was tracking Keith to 'The River's End,' you would not have had a hair cut or a shave for nearly two years."

The book stores, without being coaxed, got busy with the proper display of James Oliver Curwood's famous novel. The sporting goods houses, glad of an opportunity for something unusual, offered displays of "the kind of firearms carried by Keith and Conniston to "The River's End," and exhibited snow shoes, dog sleds and fur clothing.

Capitol Stages New Opera

IN pursuance of its policy of staging grand opera, the Capitol theatre, New York, is this week giving "Paoletta," a romantic composition by Pietro Floridia, sung for the first time in New York.

It is a fifteenth century story and as presented at the Capitol theatre is a colorful number both from musical and staging angle, and perhaps the most tuneful from the standpoint of the uneducated in music that has been sung in the Capitol repertoire.

A handsome stage setting by John Wenger and splendid costumes aid greatly in adding interest to the offering. It is also somewhat more abbreviated than most of the Capitol operas given.

The opera gives the chorus a better opportunity that most compositions so far selected and this seems to be appreciated by the audience. The performance we attended was enthusiastically received.

Four Real Exploitation Ideas

When an exhibitor gets four real ideas and puts them across with a real bang in connection with two productions, the results of which bring capacity business, it's worth while talking about and giving the exhibitor his just credit.

Well it's to Elwyn M. Simons, of the New Family theatre of Adrian, Michigan, that the credit is due, for he pulled a particularly unique one for the "kids" of his town on "When the Clouds Roll By," and three stunts on "Pollyanna."

On the Fairbanks picture he issued the announcement that he would admit any boy in the town to the first performance, upon the child presenting to the box office ten horse-shoes. And it was a screaming success. There were over two hundred old horse-shoes that came to the place, and some children who were only able to gather eight or nine, strolled along, and the good hearted manager let those pass the door also.

The week before "Clouds" came to the theatre he had a wagon driven about the town, with the sides painted with black cats. He used mysterious advertising, and interested every person in the community that was superstitious.

When "Pollyanna" came along he ran "the gladdest incident of your life" contest, offering money prizes for the best stories along that line.

He also entertained at a private performance the girls from the local Industrial Home, only those however who were on the "good behavior" list and who had no demerits against them. There were over three hundred of these state charges that were entertained by "Pollyanna's" phylosophy. The newspapers gave Mr. Simons no end of publicity on his stunts and he did the biggest business of his career.

Butte Exploitation For "The Great Air Robbery"



(Top cut)—Exterior decorations for "The Great Air Robbery" at the Ansonia theatre, Butte, Montana. (Small cut)—A sign which was considered one of the best attention attractors of the engagement. (Bottom)—Some people who were interested in the film's success at the Ansonia and the aeroplane which made flights over the city advertising the show. (Standing Left to Right) Mr Paul DeMordaunt, Mgr., Ansonia theatre; Mrs. Merle Davis, Mr. Merle Davis, Gen'l Mgr., Ansonia Amusement Co.; Lieut Hesser, Aviator; Lieut. Kees, Aviator; Mr. Herman Lerch, Mgr., Universal Film Exchanges, Inc.

Search For Original Fans As Exploitation.

If hundreds of exhibitors don't use this stunt, in one way or another, we're mistaken. Paramount Artcraft hasn't copyrighted it and offers the suggestion for what it's worth to any exhibitors trying to put over a big, elaborate picture. The stunt was originated for the Cincinnati engagement of "Everywoman" at the Strand theatre by the exploitation department of the Cincinnati Famous Players-Lasky office. The simplicity of the idea is its big point. It will get newspaper space where publicity is hard to get—as it is in Cincinnati.

The idea is this: Start a search for the "original moving picture fans" in your town. At this time, due to the twenty-fifth anniversary of the event, the presentation of the first photoplay is receiving much publicity. A reproduction of this first photoplay, "Miss Jerry," is included in the Paramount magazine released Feb. 15.

Try to find the film fans in your town who saw "Miss Jerry" 25 years ago. And when you get their names—you'll get one or two surely—give them a special party, showing the "Miss Jerry" from the Paramount Magazine, and in contrast show them your latest, biggest production of the silent art.

In Cincinnati to work up publicity for "Everywoman" a month in advance of the engagement at the Strand the "search for the original fans" was sprung. The papers saw the possibilities of good "human interest" copy and ran the announcement that Manager Fred Strief of the Famous Players-Lasky Cincinnati office would give a party in the exchange "private theatre" for the original fans, showing them again, for old time's sake, "Miss Jerry" and then comparing it with "Everywoman." As fast as the mails could carry them, several letters were received from "original fans." They furnished splendid "copy" for the papers. One man, Jacob Jordan, of Covington, Ky., wrote that he saw "Miss Jerry" 25 years ago at Cincinnati and that since then he hasn't missed more than two nights a week at a moving picture show.

The Post sent a photographer to get the man's picture and interview him. Mrs. Frank Bennett wrote that she saw "Miss Jerry" and had her son with her. He is now 34 years old and works for a railroad. So they'll use their passes to come to Cincinnati to see "Everywoman." That's long-distance pulling!

Attorney J. A. Mingus, well known in Cincinnati, another "original fan," tells (the Times-Star carried this interview) of seeing "Miss Jerry" and how it puzzled the populace. Everybody left the old Heck Dime Museum in Cincinnati feeling they had been buncoed—they thought the picture must be a fake and that real, live actors were doing the acting and were reflected on the screen in some trick way. Other interviews proved space getters in the papers, each referring to the special party to see "Everywoman," the most lavish film to be constructed with most crude and original picture.

Making your publicity "news" so the newspapers will not only carry it, but want it enough to send out for photos, is the real wedge to open the columns in towns where the papers are "tight."

In Cincinnati the stunt was lengthened out by getting a letter from Alexander Black, who "produced" "Miss Jerry" a quarter century ago. He congratulated the "original and faithful fans" of Cincinnati. More newspaper space.

"Exploitation Men's Minute Book—"

GIVING Credit Where Credit Is Due. The text of the pages under this heading is devoted exclusively to the achievements of the Exchange Exploitation Men.

It places at the disposal of the exhibitor all the exploitation ideas these experts originate, renders their services practically universal and gives credit where credit is due.

Michigan Church Enters Picture Business.

The People's Church at East Lansing, Michigan, is going into the motion picture business.

Rev. O. W. Behrens, student pastor, makes the announcement.

The intent of the church is to serve the growing community both religiously and in a secular way. That is to say, that on Sunday evenings the pictures are to be used to illustrate Bible stories and to illustrate popular sermons.

On week day nights, high class pictures of a general nature will be shown with no religious propaganda involved except that vulgarity will be excluded and the purpose to inculcate good taste kept in view.

The church is undertaking the picture business not with a view to profits but rather with a view to community service. The price schedule has not been announced but it will be based, so it is said, on a policy of covering costs rather than with a view to profit.

The church is not all rigged for the new enterprise as yet but preparations to that end are under way. It is believed that all will be in readiness early in March.

The People's church is typically a community church, being the only church at East Lansing, a suburb of Lansing, Michigan, the state capital. The Michigan Agriculture College is located at East Lansing. The school is one of the largest and oldest of the federal land grant colleges and has around 3,000 students. East Lansing is taking on new commercial importance and during the past year has added a half-score of new business places to its "main street."

Believes in Advertising Coming Attractions.

Advertising the character of a theatre by using coming attractions in the advertisements of the current production is an idea which is being used by Jack Boyle, of the Strand theatre, Fort Madison, Iowa. Nearly half of all the advertising used by the theatre is devoted to attractions which will appear at the theatre at some future time. Mr. Boyle declares that the value of this sort of advertising has already been attested by increased receipts.

"Such advertising is of special value to exhibitors in towns around the size of Fort Madison (50,000 population) or smaller," declares Mr. Boyle. "No matter how small the place is, the screen patrons are right up-to-date in the matter of releases, and the reviews which they read of the pictures that are making the hits in the larger cities on first runs or pre-release dates make a big impression on them. The particular picture which you happen to be running may have slipped out of their memory, or again maybe they never heard of it, but the thing that gets them is to see that in the future you will run the picture which is at the present time making a big hit in the larger cities. They draw the conclusion that if you have booked productions of that sort as soon as you are able to obtain them, the one you are running at the present time must be good.

"It makes a reputation for a house quicker than any way I know of. The continuous advertising of the big productions as future attractions naturally brands your house as being the place where the big productions are shown and a steady day by day patronage results. Until something else turns up that I regard as better, and from the results I have gotten from this form of advertising it will have to be very good, announcements of future attractions will continue to be carried in all advertising for the New Strand theatre."

Advertising Idea With a "Kick" in It.

In these arid days of "less than one-half of one per cent," a brewery wagon is in itself a sight to excite curiosity. For that reason, John D. Howard, Famous Players-Lasky exploitation representative in San Francisco, effected a tie-up with a local brewing company which attracted several times the amount of attention which the ordinary wagon ballyhoo usually gets. Bryant Washburn's latest "The Six Best Cellars," was the picture which was being shown at the Portola theatre. The picture being a prohibition comedy, the idea of a tie-up quite appealed to the advertising manager of the Rainier Brewing Company, and with his permission a banner advertising the picture, as well as the Rainier product, whatever it is, was attached to the rear of every one of the dozen trucks of the brewery and was borne around the streets of Frisco for the full week of the Portola's engagement.

Programs of the First Runs

REPORTS BY WIRE

NEW YORK

Opening—In Middies and Bloomers—Y. W. C. A.
Educational—Topics of the Day—Pathe.
Comedy—Ship Ahoy—Al St. John-Paramount.
Overture—Raymond.
Current Events—Wilson Permits First Pictures Since Illness, Kinograms; Circus Camels Used in Team, Kinograms; Plucking the Feathers For Easter Finery, International; U. S. Battleship Has Own Blimp, International; West Coast Sees First Dirigible, Pathe; Yanks Desert Ball Yard For Links, Kinograms; First Ball Game of Big League, Pathe; Every Little Still Will Have a Style All Its Own, Pathe; Jinx Ship Comes To Drydock Third Time, Pathe; St. Patrick's Day Parade. Kinograms.
Special—Such Is Life 'Mong Dogs—Hy Mayer Travelaughs.
Opera—Paoletta—Sung by Capitol Stock Company and chorus.
Comedy—Edgar and the Teacher's Pet—Goldwyn.
Feature—The Young Mrs. Winthrop—Ethel Clayton.
Next Week—April Folly.



This one is by the Alhambra of Milwaukee, being four columns by ten inches in size. It advertises "The Inferior Sex" right well according to our idea

Rialto Theatre—

Overture—Capriccio Espagnol.
Current Events—Cartoon—The Striking Tire; Jinx Battleship in Drydock For Third Time, Kinograms; Battleship Florida Has Own Blimp, International; St. Patrick's Day Parade, New York City, International; The Marvels of Yesterday, Pathecolor; Vienna Starving, International; Soldier Engineers at Camp Humphries Stage a Little War, Pathe.
Instrumental—Sascha Fidelman, violinist, playing "Souvenir."
Feature Mary Ellen Comes To Town—Dorothy Gish.
Comedy—The Champion—Chaplin.
Organ solo—Processional March from "Lohengrin."
Next Week Jack Straw—Robert Warwick.

Rivoli Theatre—

Overture—Robespierre.
Scenic—The Song of the Paddle—Bruce—Educational.
Vocal Aria from "Jone"—Sung by Alma Doria, soprano, with interior setting arranged.
Current Events—St. Patrick's Day Parade, New York, Fox; West Sees First Dirigible, Pathe; Plant Trees To Honor California Dead; Latest Pictures From Australia, Fox; Latest Scenes From Flooded Eastern States, Fox; Express Crashes Into Freight at Bellows Falls, Vt., Fox; What a Missouri Cyclone Does, Fox; Two Smokestacks Razed in Colorado, Fox; Recently Released Service Men Stage Some War, Kinograms; First Baseball Game of Big League, Pathe; Fox Newsettes; Camels Used to Draw Hay, Kinograms.
Vocal Visione Veneziana—Sung by Edoardo Albano, baritone, in costume and with Venetian scene stage setting provided.
Feature—Excuse My Dust—Wallace Reid.
Comedy—Squeaks and Squawks—Vitagraph.
Organ Solo—The Convent Bells.
Next Week—Dr. Jeckyll and Mr. Hyde.

CHICAGO

Pantheon Theatre—

Overture—"A Hunting Scene."
Saxophone Solo Paul Beise—(a) "A Little Bit of Heaven"; (b) "Yellow Dog Blues."
Al St. John Comedy—"Speed."
Prologue—A Russian Dance.
Feature—"On With the Dance," featuring May Murray.
Coming Next—Eugene O'Brien in "His Wife's Money."

Woodlawn Theatre—

Organ Offertory—Thing-a-Ling's Jazz Bazaar.
Woodlawn Brighter Side Of Life.
Woodlawn News and Views.
A fleeting glimpse of musical comedies, "She's a Good Fellow."
A vocal solo and ensemble numbers rendered in the "Woodland Way."
Feature—Nazimova in "Stronger Than Death."
Orchestral Intermission—"Oh! By Jingo."
Coming Next—Wallace Reid in "Excuse My Dust."

Ziegfeld Theatre—

Burton Holmes Travelogue.
Mack Sennett Comedy—"The Gingham Girl."
Feature—Mae Murray in "On With the Dance."
Organ Selections.
Coming Next—"My Lady's Garter."

Playhouse Theatre—

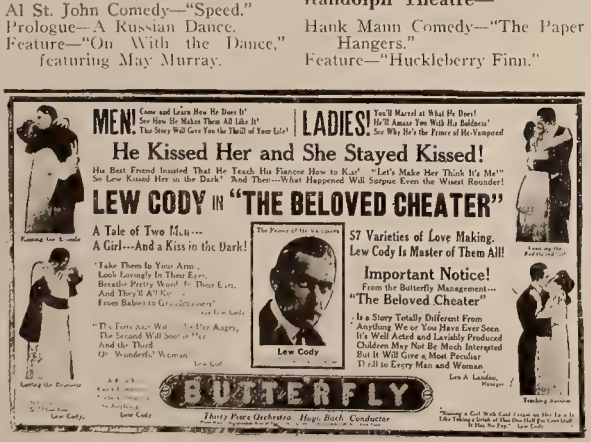
Pathe Weekly.
Topics of the Day.
Feature—Bessie Barriscale in "A Woman Who Understood."
Organ Selections.
Coming Next—Clara Kimball Young in "The Forbidden Woman."

Randolph Theatre—

Hank Mann Comedy—"The Paper Hangers."
Feature—"Huckleberry Finn."
Organ Selections.
Coming Next—Constance Talmadge in "In Search of a Sinner."

Orpheum Theatre—

Gump Animated Cartoon.
Feature—Mae Murray in "On With the Dance."
Coming Next—Robert Warwick in "Jack Straw."



What we call the best display yet to be received for "The Beloved Cheater," a half page by the Butterfly of Milwaukee. There is a lot on it but it all "talks"

BALTIMORE

New Theatre—

Current Events—Pathe and Pathe Review.
Vocal—Mme. Bettine Nattie, "The Queen of Sheba."
Comedy—"The Lion Alliance."
Feature—"Excuse My Dust!"—Wallace Reid.

Wizard Theatre—

Current Events—Fox Weekly—Topics of the Day.
Pictorial—Bray Pictograph.
Feature—"Mary's Ankle"—Doris May and Douglas MacLean.
Next—"The Lone Wolf's Daughter."

Parkway Theatre—

Overture—Special Selection.
Current Events—Pathe Weekly.
Pictorial—Bray Pictograph.
Feature—"My Lady's Garter."



"The Forged Bride" display shown here is the work of the Superba theatre of Los Angeles. In size the ad was four columns by ten inches

LOS ANGELES

Kinema Theatre—

Overture—Raymond.
Educational—"The Alligator Hunt"—Ford-Goldwyn.
Organ—My Gal Sal.
Comedy—Universal Letter Laughs.
Vocal—Goodby—Tenor solo.
Cartoon—Indoor Sports—Tad series.
Orchestra—"Jazz Elites"—Medley jazz number.
Current Events—From Pathe, International, Kinograms.
Special—A condensed version of "Lucia" is sung by fifteen voices before a stage setting as used in the performance of the opera.
Feature—"Silk Husbands and Calico Wives"—House Peters.
Next Week—"The Family Honor."

California Theatre—

Overture—The Tick Tock Man of Oz.
Cartoon—"A Trip to the Moon" Bray Goldwyn.

Organ—My Isle of Dreams—Rendered with word slides.
Current Events—From Gaumont, Kinograms and Pathe releases.
Special—Charles Wakfield Cadman, the Indian composer renders three numbers from the Japanese opera "Sayonara" with the composition interpreted by a company of ten people including two soloists. A full stage setting is used, parts being obscured by a silk gauze drop scene with the action visible by lighting through the gauze. The effect is very artistic.
Feature—"The Blooming Angel"—Madge Kennedy.
Comedy—"Haunted Spooks"—Pathe.
Next Week—"Partners of the Night"—Goldwyn.

Tally's Broadway Theatre—

Overture—Sextette from "Lucia."
Current Events—Pathe News.
Vocal—Just a Song at Twilight—Francis Claire.
Feature—"The Right of Way"—Bert Lytell.

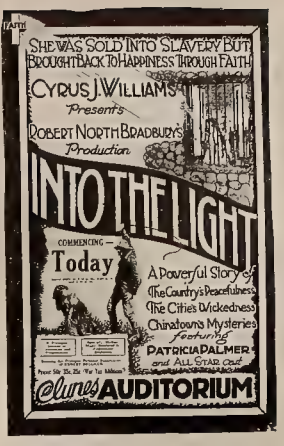
Grauman's Theatre—

Overture—Second Hungarian Rhapsody.
Current Events—From Pathe, International and Gaumont.
Organ—Venetian Moon—Thank God You're Here Mother of Mine—Played by Jesse Crawford with word slides on the screen.



The Kinema of Los Angeles is responsible for this four column thirteen inch display for "In Search of a Sinner." It has been reduced to small proportions to give you full details, being a bad size for our use

Educational—The Alligator Hunt—Ford-Goldwyn.
Cartoon—Felix Wrecks a Romeo—Sullivan.
Instrumental—"Spanish Dance" and "Maytime"—Violin solo by Anne Ebert.
Educational—Topics of the Day—Pathe.
Feature—"Jack Straw"—Robert Warwick—Given with a prologue with a reproduction of the entrance of the residence used in the feature. The prologue opens with a whistling number and is followed by a solo dance and ballet.
Review and Topics of the Day.



The first display we have found on "Into the Light," the work of the Clune's Auditorium of Los Angeles

Grauman's Rialto Theatre—

Fourth Week of "Why Change Your Wife?"—De Mille.

Victory Theatre—

Overture—Three Little Maids from School.
Current Events—Universal Weekly.
Comedy—"The Shimmie Burns"—Lyons and Moran.
Extra—"The Silkless Bank Note"—Rawlinson.
Feature—"The Invisible Bond"—Irene Castle.

Alhambra Theatre—

Current Events—Fox Weekly.
Feature—"His Wife's Money"—Eugene O'Brien.

Superba Theatre—

Current Events—Universal Weekly.
Comedy—"My Dog Pal"—Century.
Feature—"Overland Red"—Harry Carey.

Clune's Broadway Theatre—

Current Events—Pathe and Gaumont Weekly.
Educational—Filming the Ferocious Formissans.
Comedy—"Hopping the Bells"—Hank Mann.
Feature—"April Folly"—Marion Davies.

BUFFALO

Shea's Hippodrome—

Overture—"Martha"—Von Flotow.
Stage Setting—"The Butterfly"—A fantastic reproduction of a famous painting. Staged by Harold B. Franklin. Painted by Horace N. Smith.
Vocal—"Annie Laurie"—Solo by Miss Betty Anderson of the Rialto and Rivoli theatres, N. Y.
Feature—"The Right of Way"—Bert Lytell—"One of the screen classics of the year"—H. B. Franklin-Box office value—Excellent.
Comedy—"Sheriff's Nell's Comeback"—Sunshine.
Current Events—Hippodrome Review, consisting of Universal and Gaumont News, Pathe Special—"Out of the Inkwell"—Max Fleischer.
Next Week—Charles Ray in "Alarm Clock Andy."

Strand—

Overture—"Apple Blossoms"—
Current Events—Latest Pathe News.
Feature—"Slaves of Pride"—Alice Joyce—Box office value—good. "Alice Joyce is regaining favor with wonderful rapidity"—E. O. Weinberg.
Comedy—"All Jazzed Up"—Christie.
Next Week—All-Star Cast in "The Westerners."

Empire—

Overture by Czecho-Slovak Tamborzita orchestra.
Dustin Farnum in "The Corsican Brothers."
Charles Ray in "The Hick."
The Empire is the former Garden theatre, which is now a first run picture house.

PHILADELPHIA

Stanley Theatre—

Overture—Rhapsody Espana—Chabrier.
Feature—"April Folly"—Marion Davies.
Comedy—"Jiggs In Society"—Pathe.
Current Events—Pathe News, Fox News, Gaumont Graphic, Current Events.
Educational—Pathe Review, Literary Digest.
Cartoon—"The Honest Jockey"—Mutt and Jeff.
Next Week—"My Lady's Garter."

Arcadia Theatre—

Feature—"Judy of Rogue's Harbor"—Mary Miles Minter.
Scenic—Burton Holmes.
Current Events—Pathe News.
Educational—Paramount Magazine.
Comedy—"Edgar and the Teacher's Pet"—Goldwyn.
Next Week—"The Little Shepherd of Kingdom Come."

Victoria Theatre—

Overture—Hungarian Rhapsody No. 2—Liszt.
Feature—"Should a Husband Forgive."—Fox.
Comedy—"Schoolhouse Scandal."
Current Events—Pathe News.
Scenic—"Every Day is Fiesta"—Chester. Southern France and Monte Carlo—Bruce.
Next Week—"Twelve-Ten."

Regent Theatre—

Overture—Carmen.
Feature—"The Walk-offs"—May Allison.
Comedy—"Neat But Not Gaudy."
Educational—Ford Weekly.
Next Week—"Easy To Get."

Palace Theatre—

Feature—"His House In Order."
Current Events—Pathe News.
Comedy—O Henry Story—"A Philistine in Bohemia."
Next Week—"Excuse My Dust.'

WASHINGTON

Metropolitan

Overture—Raymond.
Current Events—International News—Topics of the Day.
Educational—Pathe Review.
Scenic—Recruiting in the Solomons—Martin Johnson.
Feature—War Brides—Nazimova.
Next Week's Feature—"His Wife's Money"—Eugene O'Brien.

Palace—

Overture—Prince of Pilsen.
Current Events—Pathe News—Topics of the Day.
Cartoon—Bray.
Comedy—"Gee Whiz"—Sennett.
Feature—"His House in Order"—Ferguson.
Next Week's Feature—"Excuse My Dust"—Reid.

Rialto—

Overture—"The Fortune Teller"—Violin Solo—Aria from Mlle. Modiste.
Current Events—Pathe News—Topics of the Day.
Comedy—"Cut the Cards"—Pathe.
Scenic—Magic Clay—Prizma.
Feature—"In Search of a Sinner" Norma Talmadge.
Next Week's Feature—"The Sinners"—Alice Brady.

KANSAS CITY

Newman—

Overture—"Grand Fantasie" from "Samson and Delilah."
Current Events—Newman News and Views.
Scenic—"Cruising in the Solo-



Another half page by the [illegible]



Lacking two columns of a page in width and a full page in depth, this display by the Rialto of Omaha for "The Forbidden Woman," we consider the best yet found on the picture

Specialty—"Hawaiian Moonlight" Lloyd Garrett, tenor—with Impressionistic stage setting.
Feature—"Excuse My Dust"—Reid.
Next Week—"Thou Art the Man"—Robert Warwick.

Liberty—
Overture—"The Dance of the Serpents."
Current Events—Pathe No. 22.
Scenic—"Refreshing Rivers"—Prizma.
Comedy—"Cut the Cards"—Pollard.
Feature—"Judy of Rogues' Harbor"—Minter.
Next Week—"Pinto"—Normand.

Royal—
Vocal—"Springtime Romance"—Beulah Dale, soprano.
Feature—"Why Change Your Wife?"—Cecil de Mille.
Next Week—Program continued.

Doric—
Current Events—Kinograms No. 22.
Comedy—"Squeaks and Squawks" Vitagraph.
Feature "The Luck of Geraldine [illegible]

Comedy—"The Grocery Clerk"—Larry Semon.
Next Week—Elaine Hammerstein in "The Woman's Game."

Broadway Strand—
Overture—"El Capitan."
Current Events—Universal News Weekly.
Educational—Ditmar Fish Studies.
Vocal—Peters and West.
Feature—"Huckleberry Finn."

Madison—
Overture—"Romeo and Juliet."
Current Events—Pathe News.
Vocal—Sextette from "Lucia" by Coster and Clements and company.
Feature—"The Fighting Shepherdess"—Anita Stewart.
Next Week—"The Family Honor."

Washington—
Overture—"Carmen."
Educational—"Refreshing Riviera"—Prizma.
Current Events—Fox News.
Comedy—Mutt and Jeff in "The Honest Jockey."
Vocal—Frank Magine.
Feature—"The Adventurer"—William Farnum.
Comedy—"Cut the Cards"—Snub Pollard.
Next Week—Shirley Mason in "Mollie and I."

CINCINNATI

Strand—
Overture—Irish Airs.
Current Events—Pathe 23.
Feature—Two Weeks.
Next Week—Everywoman.

Walnut—
Overture—The Red Mill.
Current Events—Pathe 22.
Topics of Day 46—Literary Digest.
Comedy—The Count—Chaplin.
Feature—His House in Order.
Next Week—Everywoman.

Palace—
Topics of Day 46—Literary Digest.
Feature—Smoldering Embers.
Vaudeville Features—Footlight capers, miniature musical comedy; Gypsy Meredith and brother, comedians; Nita Johnson, singing; Wayne, Marshall and Candy, comedians; Aerial Belmonts, gymnasts; Calvin and Wood, comedians.
Next Week—Great Air Robbery.



's (Indianapolis) display for "Men's Shoes," loses much in tion but will serve to give the idea

Gifts—
Current Events—Fox 37.
Feature—Fall of Babylon, at popular prices—Griffith.
Added Attraction — Incidental dance by Nayeida, Oriental dancer.

Alhambra—
Overture—Selections from "Chin Chin" with the orchestra singing the chorus.
Theme—"Please," a popular song number.
Current Events—Pathe News No. 23; Pathe Review No. 45; Pathe Topics of the Day No. 47.
Comedy—"Gee Whiz"—A Mack Sennett.
Feature—"Excuse My Dust"—With Wallace Reid.
Next Week—Eugene O'Brien in "His Wife's Money."

Strand—
Overture—Echoes from the Metropolitan.
Theme—Popular selections.
Current Events—Prizma.
Comedy—"Her Private Husband"—Sunshine comedy.
Feature—"The Forbidden Woman"—Clara Kimball Young.
Next Week—"The Fighting Shepherdess," with Anita Stewart.

Orpheum—
Comedy—"Hip Hip Hipnotism"—A Christy comedy.
Serial—"The Lost City"—6th episode.
Feature—"The Forbidden Woman"—Clara Kimball Young.
Next Week—Charles Chaplin in "Carmen."

Standard—
Overture—Medley of popular tunes.
Current Events—Universal News No. 464.
Comedy—"A Lion"—Universal.
Feature—"Burnt Wings," featuring Frank Mayo.
Next Week—Not booked yet.

DENVER

American Theatre—
Feature—The Little Shepherd of Kingdom Come—Jack Pickford.
Comedy—Save Me Sadie—Christie
Current Events—America News Weekly.
Next Week—Judy of Rogues Harbor—Mary Miles Minter, and "His Royal Slyness."

Princess Theatre—
Scenic—The Dinner Hour—Holmes—Paramount.
Feature—April Folly—Marion Davies.
Next Week—My Lady's Garter.

Rialto Theatre—
Feature—Easy To Get—Marguerite Clark.
Comedy—The Charming Mrs. Chase—Pathe.
Current Events—Pathe Weekly—Topics of the Day.
Next Week—Excuse My Dust.

Rivoli Theatre—
Overture—Grand Opera Echoes.
Current Events—Fox News.
Feature—The Adventurer—William Farnum.
Comedy—The Heart Snatcher—Sunshine-Fox.
Next Week—His Wife's Money.

SAN FRANCISCO

California Theatre—
Overture "Cavalieria Rusticana."
Current Events—Pathe and Fox.
Scenic—Raising Pheasants—Knife Throwing—Bray—Goldwyn.
Cartoon—"The Best Mouse Wins"—"Krazy Kat."
Organ—"When My Baby Smiles"—Solo by Eddie Horton.



The Imperial's (San Francisco) advertising for "Why Change Your Wife?" In size it is about the usual Imperial size, three columns by eight inches

Feature—"Excuse My Dust"—Wallace Reid.
Next Week—"12.10."

Imperial Theatre—
Second week of indefinite run of "Why Change Your Wife?"

Tivoli Theatre—
Overture—"Maytime" and "A Million Miles from Nowhere."
Feature—"The Beauty Market"—Katherine MacDonald—Presented with a prologue, during which the Tivoli singers render the "Amoris" song and "Where My Caravan Has Rested."
Second Feature—"Mystery of the Yellow Room"—Chautard.
Next Week—"Two Weeks" and "The Valley of Tomorrow."

SEATTLE

Clemmer Theatre—
Overture—Excerpts from popular operas.
Current Topics—Gaumont and Fox Weeklies.
Feature—"The Paliser Case"—Pauline Frederick.
Instrumental—Under the Linden Tree—Clarinet and cello duet.
Scenic—"Just Over Yonder."
Comedy—"Haunted Spooks"—Lloyd-Pathe.
Next Week—"The Sagebrusher."

Coliseum Theatre—
Overture—Selections from "Pagliacci" and "Venetian Moon."
Scenic—In Siam—Paramount-Holmes.

Current Events—Universal and Gaumont News.
Feature—"She Loves and She Lies"—Norma Talmadge.
Cartoon—"Bone of Contention"—Paul Terry.
Next Week—"The Young Mrs. Winthrop."

Strand Theatre—

Overture—Second Hungarian Rhapsody (a) "A Dream" (b)
Comedy—Wit and Humor from Smart Set—Paramount.
Feature—"The Copperhead"—Lionel Barrymore.
Cartoon—"Mutt and Jeff."
Next Week—"Black Is White."



The first display we have seen on "Husbands and Wives," a four column by fifteen inch ad by the Merrill of Milwaukee Wis.

CLEVELAND

Stillman—

Overture—Melodies from the North and South, arranged by Musical Director Hyman L. Spitalny.
Theme—Selections from "See-Saw."
Current Events—Kinograms No. 23—Topical Tips.
Scenic—Tour of the Cleveland Chamber of Commerce.
Cartoon—Mutt and Jeff in "The Honest Jockey."
Comedy—"The Castaway"—Christie, released thro Robertson-Cole.
Feature—"The Stolen Kiss"—with Constance Binney.
Next Week—Pauline Frederick in "The Woman in Room 13."

Euclid—

Overture—Southern Rhapsody by Lucius Hosmer—"Alexandra" fox trot.
Theme—"Supplication."
Current Events—Kinograms No. 23—Pathe News No. 24—Prizma color picture, "John Burroughs"—Topical Tips, Vol. 1, No. 49.
Comedy—Mr. & Mrs. Carter De Haven in "Forget-Me-Not"—released by Goldwyn.
Feature—"The Copperhead"—with Lionel Barrymore.
Next Week—"The Copperhead" continued, to be followed by "Why Change Your Wife?"

Metropolitan—

Overture—Hits from 1919 Musical Comedy Successes.
Current Events—Leader-News Weekly.
Cartoon—Bray Pictograph No. 426.
Comedy—"Her Private Husband"—A Sunshine comedy.
Feature—"The Mystery of the Yellow Room."
Next Week—"The Fighting Shepherdess."

ST. PAUL

New Garrick Theatre—

Current Events—New Garrick Digest.
Cartoon—"Wrecking a Romeo"—Pat Sullivan.
Vocal—"The Big Base Viol," "Trixie from Dixie"—Basso solo by John Crawford.
Feature—"The Fighting Shepherdess"—Anita Stewart.
Comedy—"Two A. M."—Christie.

BROOKLYN

Strand Theatre—

Overture—Les Preludes—Presented with special scenic effects.
Current Events—Strand Topical Review—Compiled from all releases.
Vocal—Twilight—Sung by Harry L. Rees, baritone.
Feature—Dangerous Days—Eminent Authors-Goldwyn.
Comedy—The Dinner Hour—Pathe
Organ Solo—Prelude from "Sonata No. 3."
Next Week—The Idol Dancer.

MINNEAPOLIS

New Garrick Theatre—

Current Events—Pathe News.
Vocal—"Asleep in the Deep," "Bye Lo"—Willard Andelin, basso singing.
Overture—"El Guarany"—Rendered with scenic prelude.
Feature—"The Fighting Shepherdess"—Anita Stewart.

Lyric Theatre—

Feature—"Everywoman"—De Mille.



This display is by the Standard theatre of Cleveland, and in size was four columns by eleven inches

New Fox Star Proves Hit at Dayton

Gill Burrows, manager of the New Auditorium theatre, at Dayton, Ohio, declares in a report recently received that Miss Shirley Mason's first starring production for William Fox has awakened other producers for the possibilities of this type of screen entertainment.

The New Auditorium, which Mr. Burrows manages for the Auditorium Amusement Company, has a capacity of eleven hundred. After the first day's showing of "Her Elephant Man" the manager expresses his regret that the picture had been booked for only four days instead of a full week. The business, he states, went far above his greatest expectations and has established the Fox star firmly in his locality.

White House to Have Pre-Release Show

When "Cynthia of the Minute," the new Gibraltar special feature, is ready for release by the W. W. Hodkinson Corp., a print will be sent at once to the White House at Washington, addressed to Mrs. Woodrow Wilson, and it is probable that the President and Mrs. Wilson will witness the new production in a private projection before anyone else except Arthur F. Beck, president of Gibraltar Pictures, and a few officials of the corporation.

Lloyd Ingraham Will Direct "Old Dad"

Lloyd Ingraham, who has two of the year's best pictures to his credit, "Mary's Ankle" and "What's Your Husband Doing?" is now directing Mildred Harris Chaplin in "Old Dad," a Louis B. Mayer production which will be released through First National. The story was written by Eleanor Hallowell Abbott and had its first publication in serial form in the Woman's Home Companion.

Many First Runs Book "The Sagebrusher"

Benjamin B. Hampton apparently showed good judgment when he chose Emerson Hough's famous novel, "The Sagebrusher," for screening as a Great Authors' picture for distribution through the Hodkinson organization. "The Sagebrusher" has been booked by days are the Auditorium, Rapid City, S. D.; the Lucille, Chicago; the Broadway, Albert Lea, Minn.; the Family, Port Huron; De Luxe, Detroit; the Princess, Benton Harbor.

Keenan's Personal Exploitation Succeeds

As a result of a distinctly novel campaign of personal exploitation conceived and directed by Frank Keenan on behalf of his own productions released through Pathe Exchange, Inc., five-reel motion picture dramas are finding their way into schools and colleges.

Mr. Keenan has written letters to woman's clubs, American Legion and Knights of Columbus posts throughout the country, which are calculated to arouse the interest of educators.



C. J. Ver Halen, who has inaugurated an advertising-engineering service

"Doug" and Mary Congratulate Sennett

Both Douglas Fairbanks and Mary Pickford, who recently saw "Down on the Farm," the Mack Sennett five-reel comedy at private showings, have sent congratulatory messages to the producer. The big laugh producer will be marketed through United Artists.

"It was one of the funniest productions I have ever had the pleasure of witnessing," stated Miss Pickford. "Doug" was even more enthusiastic. "You certainly have ripped it up at a hundred and fifty miles an hour and picked flowers every inch of the way," he wrote. "The thrills you have injected positively make this picture 520 per cent."

Much Press Advertising on "Daredevil Jack"

Advertising campaigns, conducted by exhibitors in connection with Pathe's new serial, "Daredevil Jack," have been confined for the most part to straight newspaper announcements, in many cases full page ads having been used with Jack Dempsey's name displayed. Teaser displays have also been used; as for example, the insertion of a small head photo, cut just below the eyes, under the caption, "Who Is He?"

Eileen Sedgwick Coming in Two-Reelers

Eileen Sedgwick, remembered as the heroine in the Universal serial, "The Great Radium Mystery," has been signed by the Pacific Producing Company to appear in two-reel westerns. Her first is "Sergeant Hammond of the N. W. M. P.," which was written by Frances Power and will be directed by William Craft. Others in the cast include Joe Moore, George Williams, Robert Kortman and Joe Dickson.

George Sargent to Direct Vitagraph Star

George Sargent has been engaged to direct Alice Joyce, the Vitagraph star. Active work on this production began this week. Vitagraph has not yet announced the title of the subject.

Mr. Sargent was formerly stage director with Cohan and Harris

R. S. Cole's Speech Unique and Impressive

(Continued from page 3071)

"Today we have the privilege of viewing virtually every production, not already contracted for by our competitors, and deciding whether or not we care to include such product under the Robertson-Cole standard.

"I want to make a statement that even the largest organizations would experience difficulty in uttering. It is this: I don't care what production is offered—whether they ask $100,000, $200,000 or $500,000—if we feel that the production is worth it, if we feel that our organization has the ability to get it back for us with a reasonable amount of profit we have the finance to go into that proposition.

"It puts up to you men great responsibility, because while we are ready and willing to give you everything you need in the way of the right kind of productions, still, you can appreciate the fact that we must be influenced a great deal by what you accomplish for us. While it is admitted that in the beginning you had a great many difficulties to overcome, we have spent much money with a view to overcoming these difficulties. When we took over our sales organization, it required the increased investment would come back to us in the way of increased returns. Then on the first of January, when I came back from Europe, when we found that conditions were not working right, we were again forced to put in a big investment.

"We never could hope to attain success if we gave you the privilege of pointing out to us that you could not do what you ought because your hands were tied. Altogether you were not in the position to give us the best of your ability, which was just as important for us to correct, as it would be for us to turn down a picture, because we cannot be in a position where you can make excuses. We must put you in a position where you have to make good.

"As we are fixed today you are in a position to go to any exhibitor and preach the Robertson-Cole gospel. In so doing we are giving you the material with which you can give us results. Mr. Kirkpatrick has tried at various times to tell you that we are not looking for an enormous profit in this business. We are not a big organization of men who are looking for a big return. The return in our business is distributed among a very few persons. In our quotas to you, you will find that we are going to give you a reasonable quota to attain, and that when we fix your quota we are going to put behind it a picture which justifies our demands.

"As to the ideals of our business. We have been doing a very big business, exporting, importing and financing various propositions; and we have, I believe, established for ourselves a very fine name in the business world. When I first became identified with the sale of motion picture foreign rights I sensed the possibilities, (which was proved in the returns we have had in the sale of pictures abroad), and it occurred to me that if that could be done abroad there was no reason why it could not be done in the United States. Up to a short time ago, the question of unquestioned honest-to-goodness money in motion pictures was scoffed at. Everybody felt it was not a safe investment. There were so many different angles to it. Of course, a lot of people did make money, but still a great many lost money. I thought that if the business was not just as straight as it might be, it was such that any man with ideals could enter it and try to live up to its ideals.

"I always said and I still maintain that the day that I feel the Robertson-Cole Company cannot remain in the film business and do it honorably and straight as well, leave the field. I do not care for it if our name is going to be dragged.

"We all want to make money. That is natural. At the same time there is happiness in being identified with any business where you have the respect of all.

We have never set out to achieve anything without succeeding. Were we to [illegible] were to produce pictures there is nothing that would stand in the way of our doing it. If we found that we could not place our product through [illegible] States in the distributing [illegible] would be chosen, we [illegible] would build our own theatres. I don't care about the expense involved. It may be a rather rash statement to make, no matter what investment might be necessary for us to make a success of our business, so long as in the end I felt that we were right, the [illegible] business would. However, I do not think it will be necessary for us to [illegible] or to buy theatres.

"[illegible] if you looked back about a year ago you could count on the fingers of one hand the independent producers who had remained in the business five years. What was the reason? They were turning out good productions, but they did not get a square deal. They did not have an organization that they could go to, which was able to properly exploit their product, they were forced to accept organizations to handle their pictures, on an inequitable basis.

"Now, if it was a good picture it stands to reason such organization would like to keep that picture off the market. Then came the haggling about the advance. The producer would finish one picture; he wanted money for the next. It had gotten to a point where he simply had to have money. The result was that after much negotiation he would give the picture for distribution to this competing organization.

"The condition in 90% of the cases was that when they got their advance they might just as well go back to their office and open their ledger. On the debit side their had what the picture cost; on the credit side they posted the advances received, and they might just as well have drawn a red line, because that was the finish of it.

"Now, we realize that if we could work with the independent producer and with proper organization, and working along lines where we could command respect for what we were doing, we could make a success. So we directed our course accordingly.

"We have your here for one purpose —to try to cement our organization so firmly that when you men go back you will feel that your success is assured. If you make a success for us and for yourselves, it automatically makes a success for the independent producer.

"When the independ nt producer gets his advance he simply hows it on his ledger as an advance, and sits back, and sooner or later further checks are going to start to come in to him. At the present time we have a great many pictures which have turned, and we send remittances to the producers every week, and this result is noised around.

"The telegrams of appreciation from the producers previously read to you should make you realize that whether they know you or not they appreciate the work you are doing for them in your efforts to build up a gross satisfactory to us, for in its turn it must be satisfactory to them.

"I know we have a good reputation. I believe our competitors realize that we are in this industry to stay and I think they are observing our progress and are watching us closely. They realize every time we make a change, every time we make an announcement, it is for the better. We want you to realize, that we are continually figuring what we can do in order to give you a product to sell that will have behind it our confidence, your energy and your enthusiasm, because you know we are offering to the exhibitor the very best that money can give him. So long as we do this we are going to command the attention and respect of the exhibitor.

"The exhibitor is continually faced with the possibility of competition from producers who may erect theatres in the exhibitor's territory and show their own pictures. Not one thing has happened in the past six months, or even in the past year, which has not been a boon to the Robertson-Cole Copany.

"As long as we step in and are able to say that we have not only a comparative product but a better average product, that means our future is assured, and you have a customer.

"As to the future, prestige is everything. If we can make the industry realize and then the general public realize that not only are we in this business to stay, but that we are continually progressing and bettering our position in the trade, there is only one possible result; they must take notice of it!

"I was rather amused this morning to hear that a rumor had been circulated that a competitor had bought out Robertson Cole. Robertson-Cole went into this business and struggled to attain its present position. No one could buy us out, and no other company is going to reap the benefits of our work. Instead of retiring from the business, we are going into it heavier and heavier every week, because we realize we are on the right track. When we get your men to realize that there is permanency in this, and when you see through the announcements what we are doing from week to week, you will be able to sit down and make your comparison and will be fully satisfied with the prospects for the future.

"In summing up, I want you to take this thought away with you: We are very much in your hands—I might say 99% in your hands. It is all very well for us to invest money. It is all very nice to have it to invest, but we invest it with the confidence that you men have the ability to get us the return which justifies the investment. I think you learned that we are in this business to give you the best the market offers. We work on the basis of getting not what is offered to us, but what we want.

"We want a good gross. We are giving you a product today that is costing 100, 150 and in some instances 200 per cent. more for our pictures. We are giving you a quota we want you to reach by May 1. Every week you will have something big to offer and book.

"I want you to realize that when we ask you for a certain quota by May 1, we do not want 90 per cent. of it, we do not want 95 per cent. of it, we want 100 per cent. and if you give us 100 per cent. we are going to be justified in giving you big productions.

"How many times have you told yourself that you knew your ability and that if you only had the money you could make a great success in life? Did you ever stop to consider that we are providing you with the backing to make such a success.

"In exactly the same proportion that you give us a return on our investment, you may expect recognition from us for the work which we do in every branch of our business. Every employee should realize that in some manner and to some extent such employee is a partner with us in our business. If we make a reasonable return on our investment, we are very glad to show proper recognition to those who aided us in obtaining that return.

"In view of this, it rests entirely with you to capitalize our investment by putting behind it your everything you have. In other words, Robertson Cole Company in the film business is going to be a big factor. We want you to grow with us and we want you to feel that, in assisting us to achieve the ideals we have in mind you may expect that it will be recognized. Many firms in this business are going to stand still, some are going to go back, but we are going to forge steadily ahead.

"I wish to instill in your minds the one thought as to our business. It may be summed up in three words—honesty of purpose. We insist on your commanding the respect of every exhibitor with whom you do business, whether he is paying two thousand dollars for the use of one of our productions, or paying only five dollars. We want every exhibitor to know that we are giving him a square deal, and we want every employee to realize that we will not tolerate methods which might be considered by an exhibitor as "putting something over."

Governor Smith Congratulates Exhibitors

SYDNEY S. COHEN, president of New York State Motion Picture Exhibitors' League, which recently held such a successful convention in Utica, N. Y., is in receipt of a letter from Governor Alfred E. Smith, of New York, in which the governor states that only the pressure of official duties prevented him from being present at the convention.

The executive has the highest praise for the patriotism of the motion picture exhibitor. "From my knowledge of the personnel of your organization," he writes, "I feel that you will rise to the responsibility of rendering a great patriotic service to your State and Country. The moving picture exhibitors of this country made an enviable record in the recent war, by enthusiastically responding to every call made upon them."

Injustice of Territorial Divisions

A. Dresner, general manager of the Exhibitors' Film Exchange of Washington, D. C., has given material for one of the most interesting articles on this subject, so close to the state right interests, the News has yet published. Turn to page 3069, and then let us hear from you.

Film Exports Largest in Past Years

MOTION picture film more than 50,000 miles in length was exported from this country in the year of 1919, according to a statement issued by the National City Bank of New York. The number of feet shipped from the United States totaled to 273,279,172 feet, of which 153,237,260 feet was exposed film. The value of this later amounted to more than eight million dollars, or an average of 5.3 cents per foot. The unexposed film was worth 2.2 cents a foot.

The amount of film exported in the past six years was as follows:

1913	146,000,000
1915	199,000,000
1916	125,000,000
1917	166,000,000
1918	151,000,000

Editorials Brings Hearty Praise

(Continued from page 3063)

their patrons really want. The returns from a typical mid-west State have been received and we are going to present producers with some data in a short time that will shock them. These figures are going to be of surprising importance to the film producer who is genuinely trying to make pictures that will satisfy the public demand.

"This data will be published in the leading trade papers for the benefit of the motion picture industry. We are assuming the entire expense of writing every exhibitor in the United States, and, believe me, we'll come pretty close to putting our finger on the public pulse by the time we get through.

"This is a verbose letter, I know, but we are in this story fight to a finish. Our department of education is training a large number of talented people in the technic of this new medium of expression, and we are going to stay with these students and help them gain the recognition so many of them so richly deserve.

"Thanks to such men as DeMille and Ince, a gratifying number of these new writers are at least being accorded courteous and sympathetic treatment. Many of them are making good with their free lancing and several already have taken staff positions in the studios. We are proud of the records these students have made and there is no doubt but what some of them wil be the big writers of the future. One student who came to us without any previous knowledge of either photoplay or fiction writing has earned over five thousand dollars in the last six months.

"There is even now an apparent aversion to second-hand material in certain quarters and we find that an increasing number of producers are beginning to consider a story from a standpoint of screen merit rather than of style and author-reputation.

"Recently we submitted an original story that was rejected simply because it was an original. This story has just been bought by a large publishing house for a novel and George M. Cohan has bought the stage rights to it. The producer who rejected this story because the author was unknown, and who could have purchased it one month ago for $1,000, is now peeved at us because we didn't tell him that George M. Cohan was going to buy the stage rights. Can you beat it?

"It looks like a case of the buyer not knowing the quality of the goods he wants to purchase. In short, he is afraid to trust his own judgment. But if Charles Wellington Booth offers him a story that has been published in the Friday Morning Stump, he just knows it is a good story and he digs deep and pays an inflated price for it.

"He doesn't realize that less than ten per cent of the patrons of motion picture theatres ever read the Friday Morning Stump and that less than five per cent of the ten per cent ever heard of Charles Wellington Booth anyhow. And worst of all, author Booth knows less about the dramatic and pictorial value of a scenario than many of our newest students, who at least do know how to construct a story for the screen.

"Getting back to your editorial, I predict that there is going to be a mighty explosion within the next twelve months. The evolution is going on now, but it will soon take on the form of a revolution.

"You have certainly hit the bulls-eye in your editorial."

Live News of the Week's Activities

From the Producers

Pages 3095-3124



A colorful setting for Marion Davies' beauty in a scene from her Cosmopolitan production "April Folly," a Paramount-Artcraft release

Neilan Will Produce Abroad

Historic Locales to Serve as Setting of Productions

MARSHALL NEILAN yesterday made public his plans, on which he has been quietly working for the past few months, for the production of a number of foreign subjects in Europe. Mr. Neilan will take an entire producing unit with him including various famous players among which will be Marjorie Daw, who has achieved the success of her career in "The River's End."

Mr. Neilan will produce a number of stories in the different historic locales offered in England, France, Belgium and Spain and will be the first independent producer to take a company abroad since the war. In his absence from his Hollywood studios, various American productions on which he is now working will be completed there under his supervision, the details for this work to be arranged before he leaves.

To attend to advance preparations for Mr. Neilan's activities abroad, Harry Ham, his personal foreign representative, sailed on the Adriatic Saturday, March 20th. Mr. Ham arrived in New York from the West Coast recently. In speaking of Mr. Neilan's foreign plans he said: "The American motion picture public will welcome foreign backgrounds in motion pictures. For years we have had practically nothing in the way of foreign-produced subjects. With pictures offering the totally different locations obtainable only abroad, we open a new class of film entertainment since the war started.

"We intend to do foreign stories staged in the exact locale of the plot. An entire producing unit will accompany Mr. Neilan, including a number of very prominent players. I am leaving on the Adriatic and among my duties abroad will be the preparation of advance details affecting Mr. Neilan's activities there. The present plan is to have the entire company make the trip within a few months, or sooner if the many arrangements we have in mind, can be perfected before then."

Mr. Ham stated that Mr. Neilan would in the near future announce further details concerning his foreign trip, including the names of the stories he is to produce, which he said will be of international prominence. "We feel that we will have some very interesting information for exhibitors shortly," said Mr. Ham, "and realize fully the great opportunity of the fertile territory offered us."

Mr. Ham is American-born, but has been educated in England and on the Continent. He comes from a very influential family in European circles. His brother at present is American Consul General in Spain. As foreign representative to Mr. Neilan, Mr. Ham is particularly suited for his work abroad, having spent most of his life there. Mr. Ham has been connected with the motion picture industry for some eight years, and during his sojourn in Europe as an officer in the R. F. A., he had many opportunities to study motion picture conditions abroad since the war.

In the meantime, Marshall Neilan has just finished his second independent production for First National release, following "The River's End," which is said to be breaking records everywhere. Few details concerning this second picture are available at this time, although it is stated that Matt Moore and Marjorie Daw play the leading roles. A third film is now under way and advance preparations for "Penrod," in which Wesley Barry will be starred, has also been started. May 28th is the tentative sailing date of the Marshall Neilan troup for England, where the first film will be staged.

Comic Strip Boosts Monk

Universal Issues Cartoons to Exploit Joe Martin, Monkey-Actor

JOE MARTIN, Universal's almost human orang-outang and the central figure of many Universal comedies, is being exploited throughout the country by a novel method—the publication of a comic strip entitled "The Life, Loves and Adventures of Mr. Joe Martin."

These strips are issued weekly and sent gratis in six-column mat form to those newspapers requesting them. Already many papers have asked for the service. The series has just begun.

There is no advertising or Universal publicity connected with these "comics" except the name "Joe Martin" and caricatured representation of the famous monk. The subject matter of these cartoons is a varied assortment of humorous situations depicting Joe's adventures from the time he is lured from the jungle home with promises of stardom and high pay. The artist is Forest A. McGinn, a newspaper cartoonist, who worked on several middle west papers before the war.

Universal is planning to have Joe make a personal appearance in those towns where the "Joe Martin comic" is published. Many exhibitors have seized the opportunity for this exploitation and have arranged with local papers for the publication of the series.

Vitagraph Names Episodes of New Serial

Vitagraph announces this week the complete list of episode titles for its new William Duncan superserial, "The Silent Avenger." The titles are given as follows: "The Escape;" "Fighting Back;" "Within the Noose;" "Tearing Through;" "Blotted Out;" "The Hidden Blow;" "Dynamite Doom;" "The Crusher;" "Into the Jaws;" "Blades of Horror;" "Shot Into Space;" "Facing Eternity;" "A Human Pendulum;" "The Lake of Fire;" "The Final Trump."

Merit Film Acquires Pioneer Franchise

The latest addition to the chain of exchanges handling Pioneer pictures is the Merit Film Company of Minneapolis, which will take over the Pioneer franchise for the states of Minnesota and North and South Dakota.

The Merit Film Company is headed and managed by F. W. Thayer and is located in the heart of Minneapolis, its offices being situated at 206 Film Exchange Building.

Norma Nichols Cast In Ruth Roland Serial

Norma Nichols is a recent addition to the company supporting Ruth Roland in her next Pathe serial, "Broadway Bab," which is now in production at Los Angeles. Miss Nichols began her screen career in Sennet Comedies and has since appeared with Roscoe Arbuckle and Chester Conklin and many of the Kalem Ham and Bud Pictures in comedy roles.

Pioneer Office Opened in Cincinnati

Southern Ohio and Kentucky will in future be handled by the new office which Pioneer has just established in Cincinnati. R. E. Kerly, who for the past year has been second in command of the Cleveland office, has been placed in charge of the Cincinnati branch by General Manager M. H. Hoffman.



First views of three Paramount-Artcraft releases. Left—Thomas H. Ince drama, "Dangerous Hours." Center—Ethel Clayton as she appears in the Bronson Howard play, "The Young Mrs. Winthrop." Right—Mr. and Mrs. Carter De Haven in their two-reel comedy, "Hoodooed"

Canadian Company Increases its Capital.

The Sterling Films, Ltd., which holds the Canadian franchise for the handling of the Pioneer output, has just gone through a reorganization, with the result that a large increase has been added to the working capital. This will make possible the plans formulated some time ago for the establishing of exchanges in the western section of the Dominion.

The main office of the Pioneer in New York has been rendering the officials of the Sterling every assistance in order to make the reorganization a success.

Rogers Leaves on Tour to Place Features

Frank B. Rogers, who recently joined J. Stuart Blackton Feature Pictures, Inc., as general sales director, is touring the country in the interests of Blackton pictures. Mr. Rogers left New York City last week for Chicago, his first stop.

Mr. Rogers expects to place Blackton features not only in territory where they have not been shown, but for "repeats" in theatres where they have already played.

American Special Gets Heavy Bookings

"That the name of a famous grand opera singer is not without weight with the exhibitors when it comes to booking a special, has concrete evidence in the volume of signed contracts which the producers of 'The Honey Bee' are receiving, especially when that name is backed by histrionic talent and a charming personality."

Such is the opinion expressed by the American Film Company, Inc., in commenting on the bookings that have been received for "The Honey Bee" which presents Mme. Marguerita Sylva, the Belgian opera singer, in the stellar role.

Hallroom Boys Coming in "This Way Out"!

Percy and Ferdie Hallroom, inseparable for years, have had a falling out. As is usually the case, a woman is to blame—in this instance, a very pretty woman.

However, it is only part of the story of "This Way Out," an early Hallroom Boys release.



Scene from the Fox production, "The Orphan," starring William Farnum



Georges Carpentier being greeted on his arrival in this country by John Adolfi, who will direct him in a picture for Robertson-Cole distribution

Carpentier Gets Big Welcome

Reaches New York on Tuesday Aboard La Savoie

GEORGES Carpentier, heavyweight champion of Europe and challenger for Jack Dempsey's crown, accompanied by his pretty young bride and his manager, M. Descamps, arrived in New York Tuesday morning on the French liner La Savoie. The Frenchman came here under contract to pose for a Robertson-Cole special, which will be directed by John G. Adolfi and produced at a studio in New Jersey. Work on this super special will commence Tuesday.

The welcome extended Carpentier was on a par with those given by the American public to the distinguished ambassadors of European nations during the war. From the moment that the Customs cutter drew up alongside the La Savoie at Quarantine with its cargo of newspaper reporters, special writers and celebrities of the sporting world, until the Carpentier party disappeared behind the portals of the fourteen-room suite at the Biltmore, the French pugilist was a very busy person.

Would he speak a word of greeting to the American press? The vanquisher of Beckett, Britain's pride, would—and did. He said in his attractive broken English and through his interpreter that his one message to America was one of thanks for the assistance that she had so generously given to his beloved "patrie" when she needed it most.

There was no doubt in Georges' mind as to which nation had gone into the world war at the crucial moment. He said: "France realizes the tremendous debt she owes the United States, and she shall never forget the blood spilled by more than 70,000 of your valiant sons for the defense of her soil and to save the world from the threat of autocracy."

"There is only one way of showing my appreciation of the United States," Carpentier said, with his inimitable smile, as the Statue of Liberty appeared off the La Savoie's quarter, "and that is by exclaiming, Vive L'Amerique! Vive les Etats Unis!" And Georges' homage was repaid by a cheer for France from his delighted interviewers and spectators.

Carpentier was quite reticent when asked to discuss his motion picture and fight plans.

Pressed repeatedly by the reporters for a statement on his proposed championship battle with Dempsey, good-natured, smiling Georges showed evident traces of annoyance. Then came rather explosively a volley of French.

"He says he is insulted because you do not ask him about his wife, instead of talking business," said the interpreter. The reporters good-naturedly acted on the cue but the information that they derived concerning Madame Carpentier and the romance that preceded their marriage was as meager as the fight intelligence.

"I am amazed," said the French pugilist when he was received by the lusty yells of a crowd of more than 1,000 noisy admirers on the pier as the La Savoie drew into her berth. And he was more than amazed when, after passing through the front ranks of a reception committee, he was ushered into West Street, where another crowd of more than a thousand fight fans had collected to pay him homage. Fans cheered him all along the route to his hotel. The warmth of the reception was very pleasing to the Frenchman, who saw in it a sign of the ever-growing friendship between France and the United States.

Carpentier was met down the bay by Adolfi, and John F. Reilley, publicity director for Robertson-Cole. Adolfi, who will be remembered for his work in "The Cavell Case," continued to register silence when asked to give an inkling as to the plot of the story Carpentier is to be starred in. "It will all come out in good time," he smiled as he bundled Georges and Mrs. Carpentier into their auto on the trip from the pier to the Biltmore.

Stage Play Made Ready for Metro Picture

"Indiscreet Wives" is the title decided upon for Metro's next special production with Alice Lake at the head of a notable cast. The picture is an adaptation of a stage play by Julie Herne, daughter of the late James A. Herne. Its original title was "An Outsider." John E. Ince, who directed Miss Lake in Finis Fox's melodrama, "Should a Woman Tell?" will again guide this young actress in "Indiscreet Wives." The production will be made at the Metro studios in Hollywood.

Hodkinson Release to Have Trade Showings

Trade showings of "King Spruce," starring Mitchell Lewis, in the Dial Film Company's vivid picturization of Holman Day's story of the Maine forests, will be held the coming week at all Hodkinson exchanges.

Three New Scenarists for National Films

Three additional scenarists will be added to the scenario department of the National Film Corporation of America's studios in Hollywood, Cal., to write original stories for the three Marion H. Kohn Productions' stars.



A scene from the Universal feature, "The Girl in Number 29," in which Frank Mayo is starred

Press Gives "Jiggs" Comics Big Space

Hundreds of newspapers in which "Bringing Up Father" has been a feature for several years have announced to their readers the advent of Jiggs in motion pictures. Johnny Ray and Margaret Fitzroy, who are featured as Jiggs and Mrs. Jiggs, have been photographed and in scores of the papers the screen actors of the comedies have been compared with the original comic characters so well known to newspaper readers. Many tie-ups with newspapers and theatres for the mutual advertising and exploitation of "Bringing Up Father" have been reported.

Anita Stewart's Past Efforts Eclipsed

If reports from the coast are to be believed, Anita Stewart's latest production, "The Yellow Typhoon," by Harold MacGrath, will eclipse any production in which that dainty star has ever appeared, not excepting "In Old Kentucky," which is proving one of the big successes of the present season.

"The Yellow Typhoon" will be released as a Louis B. Mayer-First National attraction. It was adapted to the screen by Monte M. Katterjohn and the supporting cast includes such well-known film players as Ward Crane, Donald MacDonald, Joseph Kilgour, E. J. Brady, George Fisher, Mrs. Orlamond and Frank Tokunaga.

Assembling "Yukon" Film

Making of Robert W. Service's Poem Done with Much Difficulty

CHARLES MILLER started work this week in New York City on assembling "The Law of The Yukon," his first special feature for Mayflower Photoplay Corporation. Camera work was completed a short time ago when the company returned from Port Henry, N. Y.

The production is founded on Robert W. Service's famous poem, "The Law of The Yukon," which sounds the keynote of the poet's most popular volume, "The Spell of The Yukon." From the poem Mr. Miller has fashioned a most powerful story of life in the Canadian Northwest, it is said.

The keenest expectations have been aroused in the picture among officials of Realart Pictures Corporation, which will distribute it, and preparations were made to exploit it on a scale proportionate with its expected importance as one of the outstanding and notable features of the year.

Mr. Miller discussed his experiences in making the picture with great enthusiasm. The blizzards during the winter gave a picturesque background that, according to Mr. Miller, he could not have bettered even by taking his company into the Northwest.

"The storms, however, were not an unmixed blessing," Mr. Miller said. "They made it extremely difficult at times for us to make progress with our work. This could only be done at the cost of great physical exhaustion, and I believe the company is to be congratulated on the spirit with which they overcome conditions that paralyzed other activities elsewhere.

"For one thing, it was very difficult to hunt location. I managed to accomplish something, however, when a local inventor came to the rescue with an automobile sleigh, which was not only ingenious but practical. Of course there are a number of expensive automobile sleighs on the market, but this was a simple device for putting a machine on runners."

Locklear Forms Company

New Organization to Star Aviator-Actor in Feature Pictures

LOCKLEAR Productions, Inc., is the name of a new company formed to make feature pictures, starring Lieut. Locklear, the daredevil of the skies, who has proven in his recent triumph, "The Great Air Robbery," a Universal Jewel Production, to be a big box-office attraction.

Joe Brandt is president of the new corporation, Isadore Bernstein vice-president and supervising director, C. Eddy Eckels secretary, and S. L. Barnhardt treasurer. It will be noted that Lieut. Locklear does not appear in the list of officers and it is understood that he is leaving the business management of the company entirely in the hands of his experienced associates.

According to officials of Locklear Productions, Inc., it is planned to give the star full latitude to defy death to his heart's content in the forthcoming productions, but however sensational his plays may be, refinement and artistry will be the watchword.

Isadore Bernstein has purchased "The Air Pilot," Randall Parish's story, to be used as Locklear's first production. This novel was published in 1913 and now is in its fourth edition.

Locklear is not only an aviator, he is also a professional swimmer and fancy diver and motorcycle rider of note. He also has won numerous medals and cups in boat races and at present owns and drives the sister to Barney Oldfield's "Golden Submarine."

The executive headquarters of Locklear Productions, Inc., will be Consumers' Building, Chicago, and an eastern office will be maintained on Boadway, New York. Distribution plans are being considered at present and will be announced at an early date.



Marguerite Marsh in "Face to Face," a United feature

Recent Items from New York F.I.L.M. Club

The New York City F. I. L. M. Club will welcome the return of Mr. S. B. Kramer, new Manager of United Picture rPoductions Corpn. Mr. Kramer will come back with added knowledge of exhibitor conditions, owing to his twelve months experience as Showman in operating the Globe Theatre.

Mr. Jules Burnstein, Manager of Magnet Film Exchange, from its inception, will bid F. I. L. M. Club Members farewell for a time, as he has sold his Exchange to Gardiner Syndicate. Mr. T. R. Gardiner will succeed to Mr. Burnstein's membership.

Membership of N. J. Metro Exchange will be transferred to N. J. Rolfe Film Company. Mr. Broskie will continue as representative of this new company.

The joint meeting in Utica, N. Y. of the Buffalo, Albany and New York City F. I. L. M. Clubs was the first gathering of this nature. The results attained indicate that these will be annual events in future.

Release Date Set for "Down on the Farm"

Announcement was made by Hiram Abrams, of United Artists' Corporation, this week that the Mack Sennett big new five reel comedy, "Down on the Farm," which has been acquired for release by the "Big Four," would be issued on April 25th.



Three stirring scenes from "The Virgin of Stamboul," the big 7-reel Universal feature starring Priscilla Dean as Sair, the beggar girl of the streets



F. Lewis, Realart's St. Louis manager, who is making a name for himself and Realart in this territory

Floyd Lewis Becomes Realart Manager

Floyd Lewis, prominently identified with the motion picture industry for more than sixteen years, has been appointed St. Louis manager of Realart Pictures Corporation. To accept the new post, Mr. Lewis has disposed of his controlling interest in the Arrow Film Company, an independent St. Louis exchange, and will devote his entire time to Realart's affairs in the Middle West.

In 1915, Mr. Lewis opened the Triangle office in St. Louis, and he holds the record of having put over one of the biggest exhibitors' contracts ever negotiated in the country. It was with Cella and Tate in St. Louis for showings of Triangle pictures at a rental of $3,750 a week.

Mr. Lewis was connected with the Triangle company for three years and then formed the Arrow Film Company of St. Louis, an independent booking and state rights concern.

Mayflower Publicity Staff Is Increased

In line with his recently announced plan to launch an extensive advertising and publicity campaign in the interests of Mayflower productions, Isaac Wolper, president of the Mayflower Photoplay Corporation, has engaged Albert W. Sobler, formerly identified with the publicity departments of Vitagraph, Capellani Productions and Goldwyn.

James Vincent Signs Up with American

Walter Niebuhr, president of the American Cinema Corporation, has just signed a contract with James Vincent, to direct their next production, which will be put under way next week.

Meeting of United Theatres

Business Session at Chicago Adopt Important Measures

THE regular quarterly meeting of the Board of Directors of the United Picture Theatres of America were held at the Hotel Morrison, Chicago, on Tuesday and Wednesday, March 17 and 18, with President J. A. Berst presiding.

At this meeting many matters of importance to United Picture Theatres of America, United Picture Productions Corporation and the entire motion picture industry were taken up and passed upon. It was intimated that United would soon acquire another large distributing organization, deals now pending for the taking over of the company in question being in the process of completion; and full authority was given President J. A. Berst and the officials at the home office to act in this matter. It is expected that an announcement concerning this deal will be forthcoming in the very near future.

President Berst announced to the assembled exhibitors that United had just entered into one of the most extensive poster advertising campaigns ever inaugurated by a motion picture company. This contract was entered into because of the possibility that billboard space would be greatly curtailed during the coming year, and so United was making certain that their productions would be heavily advertised in this way. The contrast covers the territory tapped from thirty of the largest cities, in all of which United now has branch exchanges and calls for the posting of paper for a period of twelve months with frequent changes of paper.

It was also announced that over two thousand theatres were franchise and stockholders in the United Picture Theatres of America, Inc., and that the growth of the company was continuing in a manner which indicated that the three thousand mark would soon be reached.

In taking up the matter of new productions, a schedule was outlined for the next six months that will run to a cost in excess of one million dollars, it is stated. In the matter of production it was pointed out that United's first four releases this year included "The Corsican Brothers" with Dustin Farnum; "Women Men Forget" with Mollie King and an all-star cast; Florence Reed in "The Eternal Mother," and the recently acquired photo-dramatic mystery story, "Face to Face," starring Marguerite Marsh. Reports presented showed what an unusual success is being scored by "The Corsican Brothers," and at a dinner given at the Morrison Hotel on the 17th "Women Men Forget" was screened for the directors, the Chicago exhibitors and members of the press. It was pronounced on of the big pictures of the year.

Various constructive measures were passed at the meetings, which were most harmonious and enthusiastic throughout, and the following were elected as the executive committee to act until the next quarterly meeting: Harry Hall, of Troy, N. Y.; George J. Schade, of Sandusky, Ohio; C. M. McCloskey, of Uniontown, Pa.; W. G. Hartford, of Pawtucket, R. I., and Leo Brecher, of New York City. Ex-officio members of the committee consist of President J. A. Berst and Milton M. Goldsmith, Treasurer of United.

Three new directors were elected to act on United's Board of Directors to represent various territories, the three men having previously been appointed by the exhibitors in their respective sections of the country. Abe Goodside, of Portland, Maine; W. H. Linton, of Utica, N. Y., and H. T. Treffer, of Davenport, Iowa, were the ones elected. Mr. Goodside is one of the most prominent and well liked exhibitors in New England. W. H. Lintno, of Utica, N. Y., is the owner of the Hippodrome theatre in that city and is treasurer of the New York State Exhibitors' League.

Because of the fact that many pictures are to be purchased in the open market, the directors realized that an ample war chest was needed. It was therefore decided that every franchise holder would pay for at least three pictures in advance. In many instances, the directors themselves paid for ten pictures in advance, it is stated. It was the consensus of opinion, as expressed at the meeting, that with its two thousand theatres covering practically every city and village in the country, United was capable of purchasing pictures of the highest possible value from a box office standpoint.

Mayflower Features on Way

Announces Forthcoming Production; Circus Acrobat Starred

THE production which Emile Chautard is now preparing at the Paragon Studios, Fort Lee, is said to be based on a widely known stage play dealing with life after death. Actual filming has been completed. The director is now cutting and assembling the picture, which will be presented by the Mayflower Photoplay Corporation.

This is the first intimation made by Mayflower concerning the nature of the new Chautard subject. The title and cast are being withheld pending final completion of the production. It is hinted, however, that an important role has been assigned to one of the country's most celebrated spiritual mediums.

The secrecy surrounding Chautard's recent activities at the studio is declared to have given rise to considerable speculation in the trade. Mayflower's statement leads to the belief that the production now under way will be the most ambitious undertaking of the director's career.

In its announcement, Mayflower particularly stresses the timeliness of the forthcoming Chautard production. Though said to be totally dissimilar from "The Mystery of the Yellow Room," Chautard's previous picture, which Mayflower presented through Realart, the director's new subject will contain an equal measure of dramatic force and suspense. The picture, it is declared, will be lavishly mounted. Full details, including title, author and cast, will be made public upon final completion of the picture, which it is expected will take place within a week.

Bird Millman, aerial performer, has been added to the list of international celebrities appearing in motion pictures. The noted circus star makes her screen début in "The Deep Purple," R. A. Walsh's first independent production to be presented by the Mayflower Photoplay Corporation.

Ever since she attained prominence as a star of the circus and vaudeville stage, Miss Millman has been sought by picture producers, says the Mayflower Corporation. Contracts calling for her appearance here and abroad, however, have prevented her from engaging in film work, it is stated.

Miss Millman lately appeared in the Ziegfeld Follies. Her appearance in the Walsh production was made possible by the closing of the Ziegfeld show, two weeks before the inception of the circus season.

Miss Millman has already commenced work at the Paragon Studios, under Walsh's direction. She will appear as a tight-wire walker in an elaborate cabaret scene, performing many acrobatic feats, it is stated.

Upon completion of her work in "The Deep Purple,' the aerial star will join the Barnum and Baily circus, which opens its season at Madison Square Garden.

SIMPLE SOULS

New Films to South America

Trade Expert Advises Against Old Reels Being Sent There

ALL that is necessary to make an American producer, exporter or moving picture man prick up his ears, is to say, "South America," for the southern half of our continent today is regarded by many as the moving picture man's land of opportunity. Therefore, when John Robinson, newspaper man, trade expert, former theatrical manager and dramatic editor, reached Chicago last week, after a ten-months' tour of the South American republics, making a trade survey for the J. W. Butler Company, the largest paper merchandising house in the world, we said to him, "And how does South America look to you from a moving picture angle?" and got a reply which is a real close-up of the situation and gave us something to think about.

"The West Coast of South America, as well as the republics of the Caribbean, constitute golden soil for manufacturers of American films," said Mr. Robinson. "So far, the market has been scratched—that is all.

"My recent trip took me through Costa Rica, Venezuela, Colombia, Panama, Ecuador, Peru, Bolivia and Chile. In Venezuela I visited all the coast cities, as well as the gay city of Caracas, the capital. In Colombia, I made the Magdalena River trip to Bogota, 900 miles from the coast, and on the return trip went to Medellin, the rich capital of the department of Antioqua.

"Eighty per cent of the films shown are of American origin. But our magnates make the fatal mistake of sending down old, shopworn films. Most of the films I saw were from three to five years old. Just as soon as the South American finds out that he is being imposed upon by old films, and remember, he will find it out soon, then there will be a sentiment against us in a new direction.

"Our producers must realize that we must give the South Americans a square deal. These people are well educated, cordial, cultured and strictly up-to-date. They have plenty of money and spend it freely if you meet them half way. It is unfair to them, and to the reputation of the film industry, to send them shabby old reels that have gone the round of every ten-cent theatre in the United States before being exported.

"Their tastes in drama are very high. This is witnessed by the fact that the sterling actor, Frank Keenan, is perhaps the most popular male star in the territory I visited. A Frank Keenan picture will crowd any house all day and night. In Peru, when I was there, a serial with Grace Cunard and Elmo was doing an excellent business.

"Among our women stars, girls of the type of Anita Stewart and both Talmadge girls are well liked. Our vampire films do not find sympathy. Certain kinds of American comedies have not taken well, but my opinion is that the joyous fun of a "Fatty" Arbuckle film would find great favor.

"Love stories of the intense sort are wanted. That is why the Italian, of the European films, finds favor. The Italian film invariably is of the old chest-heaving and big-eye-gaze sort. On the other hand, a drama with plenty of action, a few killings, and an interwoven love scene, is fitted to the tastes of the people. But our Western cowboy film falls flat everywhere excepting in Argentine, because the people do not understand the type. In Argentine, however, the film would be a success, because the people there know the cowboy, although under the name of 'gaucho' from their own great cattle plains.

"Good acting always is appreciated. I do not believe we could possibly find a film that would be too high grade for these people in the line of acting. You must remember that almost every member of the elite in South America has been educated in France, England or the United States, and many of them talk far better English than we hear in our own New York or Chicago."



Exchangemen Well Pleased

Robertson-Cole Managers Enthusiastic at Convention Screenings

NOT the least of the enthusiasm with which the Robertson-Cole branch managers went back to their exchanges after the first convention held last week in New York was inspired by their views of "The Butterfly Man" and "The Fortune Teller," two special productions which are to be given to the trade as early releases. Introductions to these specials which they are to distribute during the spring took place in the ball room at the Hotel Astor at the close of two of the luncheons which were held there daily during the convention.

The branch managers went home with the feeling that in these two pictures they will have two productions not only easier to sell than anything which they have offered in some time, but which will make many future friends for Robertson-Cole. They declared them to be the best pictures of any make they saw while East and films which will stand comparison with the best which is being given the screen today.

"We are glad," said A. S. Kirkpatrick, vice president and general manager of Robertson-Cole, at the close of the convention," "to learn that all our branch managers sincerely share the trust that we have in these two specials. We believe that "The Butterfly Man" is the best picture that Lew Cody has made, surpassing even "The Beloved Cheater" which established him as a star of the first degree. So far as 'The Fortune Teller" is concerned, it is a picture which will stand among the classics,"



Bonnie Hill, appearing with Mary MacLaren in Universal's special attraction, "The Road to Divorce"

Current Releases For Paramount-Artcraft

"April Folly," adapted from the novel by Cynthia Stockley and presenting Marion Davies as its star, is the Cosmopolitan production which shares with Wallace Reid in "Excuse My Dust" the honors of the Paramount Artcraft release schedule for March 21.

Conway Tearle, well known for his leads opposite Norma and Constance Talmadge and Clara Kimball Young, is Miss Davies' leading man, having the role of the publisher-hero. J. Herbert Frank is appropriately sinister as the "heavy" and Madeline Marshall, Hattie De Laro, Amelia Summerville, Warren Cook, Spencer Charters and Charles Peyton are also in the cast.

In "Excuse My Dust," which is a story of automobile adventures, Wallace Reid is seen as "Toodles" Walden, the speed fiend; Ann Little is Dorothy, now married to "Toodles"; Theodore Roberts is "Old Man" Ward, Dorothy's father, head of the Darco Company; Guy Oliver is the mechanician, and Tully Marshall is seen as the head of the rival firm.

Says New Film Adds to Author's Fame

Because of the impetus given the success of Mary Pickford by "Tess of the Storm Country," and to the success of Norma Talmadge by "The Secret of the Storm Country," there is much curiosity among exhibitors as to just what "Polly of the Storm Country," the third of the Storm Country stories by Grace Miller White, will do for Mildred Harris Chaplin under the management of Louis B. Mayer.

Miss White herself personally believes "Polly of the Storm Country" the best she has yet written, and those who have already seen the finished screen product are quite sure that it furnishes the opportunity for the finest work Mildred Harris Chaplin has yet accomplished during her motion picture career.

McMackin Engaged to Direct Bible Series

Archer McMackin has been engaged by the Historical Film Corporation to serve as director in the filming of the Bible. Three stories are now being prepared by this company and production work is progressing. The first will be titled "The 1920 Prodigal," the second, "When Love Was Young," and the third, "A Letter to Philemon." Henry Christine Warnack is author of the stories and continuity and scenario writer for these subjects. The Historical Film plans to use the studio formerly occupied by the Rolin Film Company.

Capitol to Show Third Realart Production

"Sinners," Alice Brady's recent production for Realart Pictures Corporation, has been booked by the Capitol theatre in New York City as the attraction for the week of April 28.

"Sinners" is the third Realart picture to be booked at the Capitol. "Soldiers of Fortune," an Allan Dwan production, and "The Luck of the Irish." also an Allan Dwan production, and both presented by Mayflower Photoplay Corporation, were the two previous attractions to have their eastern premiers at the big New York house.

Ascher Leaves to Join "Evil Eye" Company

Sidney Ascher, head of Ascher's Enterprises, Inc., who is producing Roy L. McCardell's serial story, "The Evil Eye," in which the lightweight champion of the world, Benny Leonard, has the star role, left New York on March 19 to join his company on the coast.

Mr. Ascher will make his trip to the coast one of business and pleasure combined, and it is expected that his partner, Joseph A. Jacobs, will join him in a week or two before the final scenes are "shot."

J. N. Naulty Leaves For Chicago Studios

J. N. Naulty, general manager of the Eastern Studios of the Famous Players-Lasky Corporation, has left for Chicago with John S. Robertson to inspect studio conditions there. Mr. Robertson will direct his next picture in Chicago.

Marcus LOEW

Presents

THE SPECIAL DE LUXE "OLD LADY 31"

By RACHEL CROTHERS





To have his home broken up, toward the sunset of life, to see his wife whom he he had loved and to whom he had been loyal since he was practically a boy, forced to enter an old ladies' home – that was what Abe faced.....

He could do nothing to help her, yet he could no more do without her than without air to breathe...

How the old sea captain solved his dilemma makes this famous New York stage success one of the most appealing, quaint and unusual stories ever conceived

MARCUS LOEW
Presents

OLD LADY 31

by RACHEL CROTHERS

The Heart Gripping Screen Version of LEE KUGEL'S celebrated Broadway Stage Success with

an ALL-STAR CAST
including

EMMA DUNN
and
HENRY HARMON





Adapted by
JUNE MATHIS
Directed by
JOHN E. INCE

Maxwell Karger **METRO** *Director Gen'l*

JURY IMPERIAL PICTURES *Ltd. Distributors throughout Great Britain.*
SIR WILLIAM JURY *Managing Director.*

REMEMBER!

The thrilling breath-catching storm scenes in

SHOULD A WOMAN TELL?



WELL — the ones in

JAMES A. HERNE'S immortal sea story

SHORE ACRES

Featuring ALICE LAKE

eclipse even those!

Adapted by ARTHUR J. ZELLNER

Directed by REX INGRAM

Maxwell Karger **METRO** Director General



Scenes from three Goldwyn productions. Geraldine Farrar in "The Woman and the Puppett" on the left; a scene from the "Tower of Ivory" in the center; and one from "The Silver Horde," a Rex Beach story, on the right

Simplex Notes

That the modern industrial plant has many uses for the commercial projector is amply illustrated in a partial list submitted below which the officials of the Simplex factory have recently made public, covering Simplex industrial installations during the past four months.

Among the firms listed below are some that are using from one to three Simplexes, while one industrial plant uses at least twenty-four of these popular projectors, both on the road and at the plant itself. The number of Simplex installations in the mining districts are greatly increasing, say the Simplex officials, many of the lumber, coal and coke companies using the motion picture not only as a source of amusement but for the teaching of lessons in efficiency, safety and Americanism as well.

Since the recent Prohibition legislation has gone into force the number of hotels that are installing projectors has also greatly increased. The following is a partial list of four months' Simplex installations referred to:

Hub Clothing Company, Hinton, W. Va.; Solvay Colliery Company, Marytown, W. Va.; Northern Cambria Real Estate Company, Spanglers, Pa.; Stonewall Cotton Mills, Stonewall, Miss.; Greenbrier Hotel, White Sulphur Springs, W. Va.; Homestead Hotel, Hot Springs, Va.; Electric Furnace Products, New York City; Power Mercantile Company, Power, Minn.; Emerson Hotel, Baltimore, Md.; Sauntauglake Inn, Lynnfield, Mass.; Tuolumne Hose Company, Tuolumne, Cal.; Scruggs-Vandervoort-Barney (largest department store), St. Louis, Mo.; Jefferson Coal Company, Detroit, Mich.; J. H. Hudson's Company (largest department store), Detroit, Mich.; Statler Hotel Company, St. Louis, Mo.; Statler Hotel Company, Detroit, Mich.; Statler Hotel Company, Buffalo, N. Y.; Hotel Pennsylvania, New York City; Kobacher Furniture Company, Flint, Mich.; International Harvester Company, Chicago, Ill.; Standard Coal Company, Standardville, Utah; Liberty Coal Company, Bonnyman, Ky.; West Baden Springs Company, West Baden, Ind.; Wasatch Store Company, Castlegate, Utah; Wasatch Store Company, Sunnyside, Utah.

Goldwyn Releases for April

DURING the month of April four Goldwyn pictures that promise to keep up the record-breaking success scored by the earlier issues in this year's schedule will be released. They are Rex Beach's "The Silver Horde," Geraldine Farrar in "The Woman and the Puppet," Gertrude Atherton's "The Tower of Ivory," and Tom Moore in "The Great Accident." All of these productions have been completed at Goldwyn's Culver City Studios.

In "The Silver Horde," Rex Beach, whose "Girl from Outside" is still among the best selling features, is said to have written his screen masterpiece. The action of the story is laid in Alaska, the Alaska of the salmon fisheries in the Kalvik district, where a Wall Street syndicate fights to reap the profit on a silver horde of salmon when the claim rightfully belongs to Cherry Malotte, the beautiful heroine of the drama, played by Myrtle Stedman.

"The Silver Horde" combines dramatic vitality of "The Brand" and "The Spoilers" with the irresistible humor and pathos of "The Girl from Outside." In addition to Miss Stedman, the cast includes Robert McKim, Curtis Cooksey, Betty Blythe, M. B. Clynn and Hector Sarno.

Geraldine Farrar in "The Woman and the Puppet," a Reginald Barker production from the play by Pierre Louys and Pierre Frondaie, has the type of colorful character that she knows so well how to portray with striking effect. Lavish sets constructed at the Goldwyn studios supply a picturesque background for the stirring tale of love, hate and jealousy. The French authors, according to Goldwyn, remained true to Spanish traditions in unfolding the story of the Spanish cigarette girl who fascinates the aristocratic Don Mateo. The incidents are said to be intensely emotional as acted by Miss Farrar, Lou Tellegen, Dorothy Cummings, Bertram Grassby, Macey Harlam and others in a finely balanced cast.

"The Tower of Ivory," an Eminent Authors production made under the direction of William Parke, is an adaptation of Gertrude Atherton's popular novel.

It is a romance of America and England in which Barbara Castleton appears in four distinct characters. In the early part of the story she is seen as a half-starved, ragged-looking factory girl without employment and contemplating suicide. She next plays a dance-hall singer in a rough cafe on the Barbary Coast in San Francisco, where her voice attracts the attention of a wealthy visitor. From these roles she passes into that of the pet of her wealthy admirer, who pays for the cultivation of her voice that she may become a famous singer and the wife of an English nobleman.

"The Great Accident," Tom Moore's latest starring vehicle, is one of Ben Ames Williams' widely circulated tales. It appeared first as a serial in the *Saturday Evening Post*, where it attracted much attention, and later in book form. Harry Beaumont directed the picture with a cast including Jane Novak, Ann Forrest, Andrew Robson, Willard Louis and Lillian Langdon.

Believes April's List Sets High Standard for Productions

D. Z. Doty Joins Universal

Experienced Editor to Be "Plot Doctor" in Los Angeles Studio

DOUGLAS Z. DOTY has joined the Universal forces and is now on his way to Los Angeles where he will create a new post in the Universal scenario department. He will be the Universal literary advisor and "plot doctor."

This is said to be a new department in the film editorial field and Universal, in conceiving the importance of this work, selected Mr. Doty. Besides being a noted author, he is a magazine editor of many years' standing. After being associated as magazine editor with the Boston Journal and the New York Sunday Herald, he entered the magazine world exclusively and became literary advisor of The Century Company. Later he became editor of The Century Magazine and resigned to become editor of The Cosmopolitan. Recently he has been connected with the publishing concern, Harper Brothers, as fiction editor.

He has "discovered" and helped to bring out more popular authors than any other editor in the business. Among those popular novels in which he had a hand, are "Mrs. Wiggs of the Cabbage Patch" and "Lovey Mary" by Alice Hegan Rice; "Daddy Longlegs" and "Dear Enemy" by Jean Webster; "Molly Make Believe," "Sick Abed Lady" and "Little Eve Edgarton" by Eleanor Hallowell Abbott; "Home," "Through Stained Glass," "Taxi" and others by George Agnew Chamberlain; "The Jack Knife Man," Ellis Parker Butler; the novelization by Frank Bacon's "Lightin'"; the forthcoming Fanny Hurst novel, "Star Dust," and "Slipping McGee" by Marie Louise Oember.



Douglas Z. Doty, new literary adviser and "plot doctor" for Universal



Kid McCoy and Charlotte Merriam, who have important roles in "The Honey Bee," an American picture

Universal Announces Current Releases

Universal announces "The Road to Divorce," with Mary MacLaren as a special attraction, to be released April 5th. This picture was directed by Philip Rosen, the maker of several Universal successes. It is taken from a story by J. Grubb Alexander.

Among serials Universal releases for the week are "The Assassin's Knife," the ninth episode of "Elmo the Fearless," with Elmo Lincoln, and "The Furnace of Fury," the fifteenth episode of the "Lion Man," featuring Kathleen O'Connor and Jack Perrin.

A picture full of pep is the latest Lyons and Moran comedy, "Downing an Uprising." A new Rainbow comedy, "Champion Loser," featuring June Love, Billy Engel and Harry Sweet is the other fun maker for the week. The second of Major Jack Allen's Animal Hunt pictures, "The Story of the Wolf," also will be released.

Tourneur Finishes New Film for F.P.-Lasky

Maurice Tourneur has finished the final scenes in his forthcoming production, "The Pavilion on the Links," and the production is now receiving its final editing before being presented by the Famous Players-Lasky Co. The photoplay is a visualization of one of Robert Louis Stevenson's short stories.

The story has been enacted by a cast of good players, including, Jack Gilbert as Cassilis, Janice Wilson as Clara Huddlestone, Spottiswoode Aitken as her father, Tarry S. Northrup as Northmour and Wessley Barry.

Jackson at Screening of His First Play

With confirmation of the recent rumor that Arthur Jackson, playwright and dramatist, had signed a contract with William Fox to contribute to the screen through the Fox studios, comes the report that Mr. Jackson, well-known in New York dramatic circles, has witnessed a special showing of his first pictorial endeavor, and has pronounced the production superb.

Arthur Jackson is known to the theatergoers of the country as the author of "Scandals of 1919" a topical revue crowded with fun and frolic.

American PressBook Ready

Photographs of Principal Players Included in Aids for "Honey Bee"

A TWENTY-FOUR page "Honey Bee" campaign book for the use of exhibitors is ready for distribution to exhibitors at the Pathe Exchanges. One of the outstanding features of this press book is several pages devoted to photographs of the star and principal players. This to meet a need constantly voiced by exhibitors that they want pictures of the principal members of the cast as they appear in real life off the stage. So here are full page half tones in fine screen of Mme. Marguerita Sylva, and also excellent photographs of Thomas Holding, Nigel Barrie, Albert Ray and Kid McCoy.

Another feature is a unique suggestion for a newspaper ad teaser, a sample of which stands out in color—dark blue and gold in the campaign book. What is required to accomplish a "smashing" ad is a few inches of blank space in a newspaper and some blue and gold "Honey Bee" stickers which may be ordered from the nearest Pathe Exchanges.

Some free admission tickets to the show would pay two small boys to paste these stickers in the white space reserved for the purpose, before the newspapers are distributed. An upper corner of the page would, of course, be preferable, and it is believed that this brilliant little ad will dominate the whole page. While this scheme is probably not feasible for a large daily of a metropolis, it will prove a winner in a smaller city.

In every department this campaign book aims to be practical. It offers a synopsis which is really a thumbnail sketch, "catch-lines" which will catch, and "Funny Spots" which are funny.

Metro Gets New Playwright

Eugene Walter Latest Literary Figure on the Metro Staff

EUGENE WALTER, author of "Paid in Full," "The Easiest Way," "Fine Feathers" and other notable stage successes, has joined Metro's staff of authors. The dramatist is already at work on a manuscript for the screen, according to the announcement from the Metro offices, telling of his acquisition by that producing and distributing corporation.

Mr. Walter is the third distinguished playwright to become associated with Metro within the past few weeks. The other two are Bayard Veiller, author of "Within the Law," and "The Thirteenth Chair" and Winchell Smith, who wrote "The Fortune Hunter" and "Brewster's Millions" and was co-author of "Turn to the Right" and "Lightnin'." These three comprise a formidable dramatic triumvirate.

In connection with its acquisition of Mr. Walter, Metro has issued the following statement:

"Metro's policy in placing the leading American dramatists under contract to write for the screen is in line with the often-repeated conviction of the company's guiding heads that the greatest need of the industry to-day and its greatest difficulty is to obtain stories by master craftsmen that will realize to the full the artistic possibilities of the silent drama.

"Mr. Eugene Walter has frequently been referred to as 'America's leading dramatist.' He won through to success after tasting the bitterest dregs of adversity. He slept on park benches in New York with the manuscript of 'Paid in Full' in his pockets, before he finally obtained recognition."

Blache to Direct New Metro Production

Herbert Blache has been selected to direct "The New Henrietta," the first Winchell Smith production for Metro, at the company's West coast studios in Hollywood. Mr. Blache has just finished directing "The Hope," the first of the five great Drury Lane melodramas to be released by Metro.



Three famous playwrights have joined the Metro writing staff. Left—Eugene Walter. Center—Bayard Veiller. Right—Winchell Smith

New Production Forces Active in Canada

A moving picture producing enterprise, possessing an imperialistic color, has been established at Montreal, Quebec, according to an announcement made by A. Reynolds Allison, an English playwright and producer, who states that he represents a syndicate of Canadian interests. The new company has been called the Patricia Photo-Players, Limited, and the capital of the company has been placed at $1,000,000; it is declared. The object of the company is to produce photoplay features and to exploit Britsh and Canadian releases.

Three men have been named in connection with the enterprise, these being Maurice R. Coste, William C. Smith of St. John, N. B., and Mr. Allison. The latter declares that the project is already well under way and that production will be started in less than two months. The first feature will be "The Re-Birth of a Nation", it is announced, and this picture will depict post-war developments in Canada, it is claimed.

In connection with activities in the Canadian moving picture producing field, announcement has been made that the studio at Trenton, Ontario, is now being used for the making of one-reel comedies under the direction of Jean Hornbostel, formerly with the World Picture Corporation of New York. The first of these comedies is called "Oh Joy" and the principals include Edna Hume, Evelyn Florence and Albert E. H. Grupe.

"Just a Wife" Pleases Rochester Manager

The Regent Theatre, of Rochester, N. Y., one of the leading motion picture theatres in the Eastern part of the United States, was the first to wire congratulations to Lewis J. Selznick upon the excellence of "Just a Wife," the initial release of National Picture Theatres, Inc.

The Regent wire was sent immediately upon the conclusion of the presentation in Rochester of the production, and coincidental with the release of the picture which is being distributed to exhibitors throughout the country. The opinion was expressed by the management of the Regent that the feature should prove a record box office attraction.



Mabel McQuade, playing one of the principal roles in the Schomer-Ross production, "The Hidden Light"

Mabel McQuade Seen in Important Role

Mabel McQuade, who will be remembered for her splendid performance with Virginia Pearson in "Impossible Catherine" will next be seen in one of the principal roles in the Schomer-Ross production "The Hidden Light."

Miss McQuade came into the motion picture fold about two years ago and has been making rapid strides to stardom. From her recent contributions to silent drama there is every reason to believe that this young artist will soon realize the fulfillment of her great ambition to attain eminent heights through sincere and conscientious efforts.

Mayflower May Concentrate on Coast

The Mayflower Photoplay Corporation may possibly concentrate all its production forces on the Pacific Coast, according to a report emanating from the Paragon Studio in Fort Lee, where Emile Chautard and R. A. Walsh are now making their productions.

It was learned at the studio today that the Mayflower lease expires early in April and Isaac Wolper, president of the company, is seriously considering the advisability of sending both the Walsh and Chautard companies to Los Angeles where Allan Dwan and Sidney A. Franklin are now working.

Laemmle, en Route to Coast, Tells Plans

Carl Laemmle, president of Universal Film Company, spent three days in Chicago last week on his way to Universal City. Mr. Laemmle expressed himself as most optimistic in regard to the future of Universal and its big list of feature and short reel pictures.

He stated that no new manager had been appointed, as yet, for Universal City, but that during his six weeks' or two months' stay on the coast, he will personally take charge of his company's big production center. He also announced that Carmel Myers has just signed a contract for three years to appear in Universal pictures and that it is his intention to sign up a fifth star at an early date.

Super-Special Now Available

THROUGH a change of plans decided upon late last week, in deference to insistent requests from many leading first-run exhibitors, the Famous Players-Lasky Corporation will release the Paramount-Artcraft super-special, "Dr. Jekyll and Mr. Hyde," in which John Barrymore is starred, on March 28, and on that date the production will open an engagement at the Rivoli theatre, New York City.

"It was our original intention," said S. R. Kent, sales manager, "to release 'Dr. Jekyll and Mr. Hyde' early in June, as a fitting subject to offset the slump in theatre patronage which usually makes itself keenly felt at that time of year. But so many exhibitors had heard such great things about the picture and made known their desire to have it released now that I got into long-distance communication with Mr. Lichtman, with the result that we are releasing it immediately.

"I have no hesitation in saying that the picture is not only the most perfect production made on the screen by John Barrymore, but it embodies the greatest acting ever contributed to the stage or screen by an American artist. Moreover, it is a remarkable example of what close co-operation can accomplish, for I understand that throughout its production the star was in constant consultation with Director John Robertson and Clara Beranger, who prepared the scenario from Stevenson's work."

A unique and intensely interesting plot has preserved for more than forty years the popularity of Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde." When the novel was first published in a cheap shilling edition almost 250,000 copies were disposed of in a brief period, and today the strength of Stevenson's literary reputation and popularity of "Dr. Jekyll and Mr. Hyde" are such that the book sales run into thousands annually.

Probably no other author has ever conceived a more striking theme than the transition of personalities. Urged on by the temptation to satisfy his evil desires in security, Dr. Jekyll, a kind, respected member of the community, experiments with chemical formulas until he can change his own identity into that of an entirely different being. Not only does the man change mentally and spiritually from his former self, but his physical characteristics are debased and blackened in the change to Mr. Hyde.

The vivid action of the story, which was published for the first time in the stern Victorian era, caused it to be classified as a "shocker," and this was responsible for the cheap edition which marked its initial appearance. Subsequently its intrinsic merit as a work of literature was recognized.

It was a no less eminent authority than Lloyd Osbourne, step-son of Stevenson and collaborator with him in some of his later works, who having seen Mr. Barrymore's Jekyll and Hyde in the Famous Players-Lasky projection room, declared: "Mansfield was the greatest Jekyll and Hyde of his generation without a doubt, but John Barrymore has gone him one better. It is doubtful if there will be another such portrayal in this generation or the next."

The world owes a great debt to Mansfield, however, for it was he who suggested to Thomas Russell Sullivan the writing of a dramatic version of the Stevenson story, and it was first acted by him May 9, 1887, at the Boston Museum, Boston, Mass. The following September it was presented at the Madison Square theatre, New York.

The leading feminine role of Millicent Carew is taken by Martha Mansfield, the latest beauty to make her way into motion pictures via the Ziegfeld Follies. In addition to her great beauty, Miss Mansfield has acting ability far above the ordinary. She has played in numerous Broadway successes, notably "The Century Girl," while in pictures she has appeared in all the Max Linder comedies and with Eugene O'Brien in "The Perfect Lover."

Brandon Hurst, who plays Sir George Carew, is an English actor who is particularly gifted in striking character roles. As the district attorney in "Within the Law" and with Rose Coghlan in "The Sporting Duchess," he laid the foundation for a successful stage career.

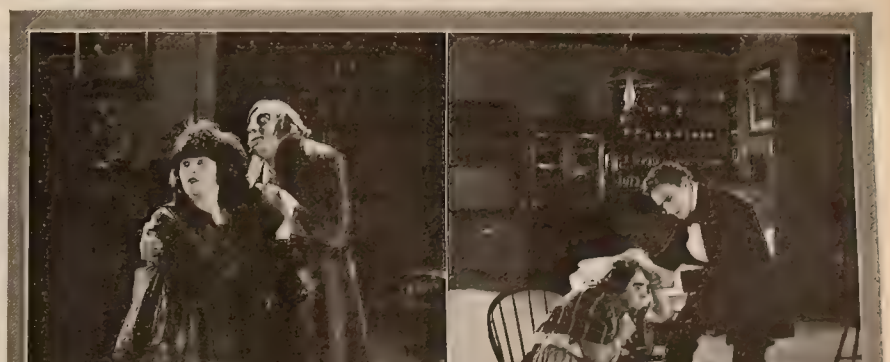
Charles Lane, an actor of long experience both on the stage and in pictures, has the part of Dr. Richard Lanyon, while J. Malcolm Dunn, who plays the lawyer, John Utterson, first found himself playing leads in Drury Lane melodramas. Subsequently David Belasco recognized his ability and obtained him for the Irish boy in "Sweet Kitty Bellairs." Recently he has been seen in numerous Broadway runs.

Cecil Clovelly as Edward Enfield is accustomed to appearing in John Barrymore's successes, as he also had a part in "The Jest" and had previously played with that star in "Justice" and "Peter Ibbetson"

Advances Release Date of "Dr. Jekyll and Mr. Hyde" Film

Heath Leaves Universal To Go With Metro

Percy Heath, general manager of the scenario department of the Universal Company with headquarters at Universal City, has resigned to accept a position with the Metro Company. He will be succeeded by Lucien Hubbard.



John Barrymore in "Dr. Jekyl and Mr. Hyde," a Paramount-Artcraft picture



Intense drama is "The Thirtieth Piece of Silver," the American Film Co.'s latest production, starring Margarita Fisher and distributed by Pathe

Minister Books a Western

William Russell in "The Valley of Tomorrow" on Church Bill

A SPECIAL booking of "The Valley of Tomorrow" made, according to the American Film, at the request of the Rev. J. A. Kilian for his church auditorium at Melrose, Minn., is taken by American Film as bespeaking a broader and more advanced point of view on the part of the clergy both in regard to "movies" in general, and in regard to the portrayal of actual life dramas (which necessarily display elemental passions of humanity), in particular.

Commening on the theme of the William Russell vehicle and the motive that prompted the clergyman to make a booking of this production, the American Film Company, Inc., states:

"This 'Flying A' super-drama draws a vivid picture of virile Americans who migrated from the mountains of Kentucky to the broad plains and rugged mountains of the glorious West. The force of the old eye for an eye tradition, 'No Morgan sleeps till vengeance is done; that's our ancient law,' was broken by the mighty struggle of the hero of the story, battling with his own awakening conscience and the united reactionary stand of his kinsmen and friends. Of course, true to history, blood was shed. Was ever a battle won by imperfect mortals without heart-rending scenes? But through the up-hill struggle the higher concept of a more advanced ideal won out, and one could not leave the picturization of the subject without feeling 'the nobler nature within him stirred to life.'

"When the Rev. Kilian arranged for the booking of 'The Valley of Tomorrow' he was evidently perfectly willing that his flock should see American life pictured as it is laid bare in the pages of history."

"Penrod" Under Way Soon

Neilan Will Produce Tarkington Stories with Heustis Continuity

ANNOUNCEMENT was made by the New York offices of Marshall Neilan Productions, that the director-producer would soon start work on his adaptation of Booth Tarkington's famous "Penrod" stories, rights for which were purchased last fall, at which time considerable rivalry was evident among picture producers, for the motion picture privileges to the stories.

Initial preparations for the productions of this photoplay are now under way at the Neilan studios in Hollywood. Reed Heustis, one of the best known newspaper humorists in the country, has just been engaged by Mr. Neilan to write the continuity for "Penrod." Mr. Heustis is known especially for his personally conducted columns which for a long time have been running in a great many newspapers throughout the country. Besides writing the continuity for "Penrod," he will prepare several original boy stories to follow.

The "Penrod" stories have for the past several years appeared in various magazines including Metropolitan, American, and Everybody's. In 1914 the book "Penrod" was published by Doubleday, Page & Co., and proved one of the biggest sellers of the day. In fact, the demand for these stories among the reading public was so great that in 1916, Doubleday, Page & Co. published a sequel by Tarkington, in book form, entitled "Penrod and Sam."

Press Lauds Lloyd Comedy

Reviewers Hail "Haunted Spooks" as One of Best Comics of Season

MOTION picture critics of the leading Metropolitan dailies, in passing judgment on Harold Lloyd's new $100,000 comedy, "Haunted Spooks," distributed by Pathe, which played at the Rivoli and Strand theatres, proclaimed it not only Lloyd's best effort but one of the finest comedies of the season. The opinion expressed by the New York Evening Sun representative reads as follows:

"The most entertaining feature of the Strand bill this week is the Harold Lloyd picture, called 'Haunted Spooks.' The audience yesterday afternoon roared over its comicalities. It's the funniest motion picture comedy of the season. Lloyd's attempts to commit suicide, and his adventures later with the very human spirits, far exceeded the ordinary fun limit of screen farces."

Almost as positive that Lloyd's latest attraction is his most representative screen work, was the reporter of the New York Tribune who covered the Strand show.

"The true feature of the bill at the Strand is the Harold Lloyd comedy, 'Haunted Spooks.' There were moments when this picture drew laughter from every member of the big Sunday audience, and it made all the people laugh some of the time. There is more than a semblance of plot to the thing; the titles are amusing; and the business which produces the laughs is astonishingly fresh and diverting."

From the pen of the New York Sun and Herald scribe came the following praiseworthy comment:

"A word of blessing must be said for 'Haunted Spooks.' Harold Lloyd's latest frolic, for it has something of a spirited plot, some of the most diverting suicides ever attempted on the screen, and altogether is hilarious enough to cause even a medium to cease, for the time being, to take ghosts seriously.

"Dream Cheater" Comes

Kerrigan's Next Release, a Balzac Story, Scheduled for April

W. W. HODKINSON Corporation announces for early April release J. Warren Kerrigan's sixth in his series of Robert Brunton productions, "The Dream Cheater," adapted from Honore de Balzac's "The Wild Ass' Skin."

"The Dream Cheater" is claimed to be a noteworthy production in that it reveals an entirely new phase of the popular star's artistry. As Brandon McShane, scholar, dreamer and philosopher, Kerrigan departs at times from light comedy and romance and gives the public a real glimpse of his abilities as a dramatic actor.

Unusual dramatic strength is obtained by sudden and striking contrasts in the production. The hero's happy boyhood stands out in relief against the tragedies which follow, his former wealth contrasts with his want, his superstition and fear give way to the light of truth and understanding.

Fritzi Brunette plays opposite the star in his fourth successive Hodkinson release. Among the other screen favorites who support Kerrigan in "The Dream Cheater" are: Sam Sothern, a brother of the celebrated E. H., and Joseph J. Dowling, who played the Patriarch in "The Miracle Man." Aggie Herring and Thomas Guise have excellent character parts and Alice Wilson is seen as Mimi Gascoigne, an unscrupulous social climber. The picture was directed by Ernest C. Warde.



A scene from J. Warren Kerrigan's new production, "The Dream Cheater," a Robert Brunton production distributed by Hodkinson



Descriptive scenes from Metro's Screen Classics production of James A. Herne's immortal drama, "Shore Acres." Alice Lake is starred and Edward Connelly has the role of "Uncle Nat"

Re-Issue of Talmadge Picture Planned

Joe Brandt, general representative of the National Film Corporation of America, announces that this company is contemplating the re-issue of their first Norma Talmadge production entitled, "Captivating Mary Carstairs."

"Captivating Mary Carstairs" was produced by National several years ago and met with success wherever it was shown. The call for Talmadge pictures has become so great that National has decided to answer the insistent demands from exhibitors to re-issue this picture. It will be marketed on the states rights plan.

Universal Makes Story of English Authoress

Universal is producing a photoplay by a prominent London society woman. She is the Baroness de Meyer, and her story, written under the name "Clothes and Treachery," is being filmed as "The Devil's Pass Key" by Eric von Stroheim, the director of "Blind Husbands."

The Baroness, who now makes her home in New York, has written many magazine stories. She also is the authoress of a novel, "Nadine Narska," published several years ago. In her screen story, now "The Devil's Pass Key," she has woven much of the life and intrigues of Paris, in which she lived for many years.



Kenneth Earle, son of the president of Nicholas Power Co., killed recently in an airplane fall in Florida

"Shore Acres" Now Completed

Picture Directed by Rex Ingram Stars Alice Lake

"SHORE ACRES," the Metro picturization of James A. Herne's drama of New England life, with Alice Lake, heading a strong cast, was one of the first plays in the history of the American theatre to achieve the run of "a hundred nights." In 1892, when "Shore Acres" was first produced, three months in the same playhouse was a long period of time for any production to last, and the record made by the Herne play at the Boston Museum was considered as nothing short of phenomenal.

This record of "Shore Acres" is especially remarkable in view of the great difficulty its author, James A. Herne, had in getting his play produced. Mr. Herne was the American theatre's first apostle of realism, and his methods of simplicity and naturalism in attaining dramatic effects were bitterly opposed by the producing managers of the day, who catered to the tastes of a public nourished on a dramatic fare of cheap artificial clap-trap and mock heroics. It was therefore increasingly difficult for the author of "Shore Acres" to get a hearing from the men who saw nothing in his precept of "truth for art's sake."

It so happened that "Shore Acres" went the weary rounds of New York theatrical producers, and was time after time returned to its author, who was making so desperate a fight against odds. Mr. Herne had written and produced "Hearts of Oak," "The Minute Men," and "Margaret Fleming," but in "Shore Acres" he felt that he had achieved something new and something which, in a world where material interests hold full sway, would outlast the very theatre walls that housed its production. Time alone justified the faith of James A. Herne.

The script was finally presented to Mr. Field of the Boston Museum, who at length accepted the play for production largely on the strength of a letter written him by William Dean Howells, a close friend of the author.

In speaking of its first appearance before the public, Hamlin Garland, the novelist, said:

"That glorious night at the Boston Museum, when 'Shore Acres' began its golden tale of a hundred nights, and telegrams from New York poured in upon Mr. Herne offering 'time' that formerly he had begged for."

This was the commencement of a record in play production that has remained unequalled in the American theatre. It marked the beginning of "Shore Acres" success on the stage—a success that has lasted for thirty years, and established a new school of dramatic craftsmanship. And in addition it marked the beginning of easier times for Mr. Herne, for the play earned a fortune for him. Following its record run at the Boston Museum, Mr. Herne played the famous drama of New England life throughout the country, so that its very title became a household word.

The screen production of "Shore Acres" just completed by Metro, with Alice Lake as the featured player, constitutes a notable achievement on the silver-sheet. In the picturization are contained all the qualities that were part of its authors ideals, and which made the play for nearly thirty years the greatest American drama. Rex Ingram directed the screen production and, among other things, achieved some exceptional photographic shots of a storm at sea and the wreck of a coastwise sailing ship.

Associated Exhibitors Active

WITH the arrival in New York from California of F. C. Quimby its general manager, the Associated Exhibitors, Inc., sponsors the news that negotiations virtually have been completed for the early release through Pathe Exchanges of several big attractions. It is also stated that the details of arrangements for several sources of future productions soon will be made public.

Close on the heels of this information, as to which Mr. Quimby and other officers are quite reticent at present, comes the further statement that it will be but a very short time before the hundreds of exhibitors who have expressed interest in the organization will have made known to them the full scope and workings of the sub-franchise part of the Associated Exhibitors' plans.

It is understood that Mr. Quimby cut short his visit to the Coast because of a vitally important proposition that developed in New York during his absence, and which now is in the process of being welded into a potentially powerful part of the co-operative machine under whose workings every factor in the industry will benefit, it is asserted.

At present the Associated Exhibitors are being represented in California by Harry Crandall, treasurer of the association and owner of a string of theatres in Washington, D. C., who is known to be carrying on many of the negotiations started by Mrs. Quimby, as well as opening new channels of benefit to all concerned. Information from Los Angeles is to the effect that several big stars, directors and authors soon will begin work in the furtherance of the plans of the Associated Exhibitors, but that definite announcement as to names and connections cannot be made at present because of existing contracts.

Meanwhile the organization is working with enthusiastic activity, marshaling its various component parts into a co-ordinate unit powerful enough to make itself one of the biggest factors in the industry the moment its opening gun is fired. This is possible, it is said, largely through the power of Pathe Exchange, Inc., and the courses laid out through the experience and judgment of men like Paul Brunet, Messmore Kendall, Edward Bowes and many of the other prominent persons who are already connected with the organization.

When seen at his offices Mr. Quimby was very reticent as to what he had accomplished in California.



Facsimile of an attractive one-sheet being issued by Universal for Priscilla Dean's "The Virgin of Stamboul"

Universal Will Star Anne Cornwall

Anne Cornwall is the little star whom Universal has been so mysterious about in connection with "Virginia," the story by Ida M. Evans that is to be put into production shortly at Universal City.

Universal announced the forthcoming production of the picture several weeks ago, withholding the name of the featured player. A new star was promised. It is understood that "Virginia" will be the first of many starring vehicles for Miss Cornwall. At present she is playing with Lyons and Moran in their first five-reel comedy.

Mignon Anderson Gets an Early Start

Mignon Anderson, the leading woman for Mitchell Lewis in "King Spruce," produced by the Dial Film Company for W. W. Hodkinson Corporation from Holman Day's novel of the Maine woods, is represented by Hodkinson officials as having had an unusual career during her early years, starting as an artist's model at the age of ten and becoming a member of the Richard Mansfield and Joseph Jefferson companies before her fifteenth birthday.

Walthall to Appear in Dwan Pictures

After an absence of several months, Henry B. Walthall will come back to the screen in Allan Dwan's picturization of Harold McGrath's novel, "The Splendid Hazard," to be presented by the Mayflower Photoplay Corporation. Mr. Walthall has been given an important role in the production.

Loew Circuit to Show American Feature

That the patrons of first class theatres give a "velvet" reception to "Jim the Penman" type of drama, is evident, and the Loew circuit of New York leads the chain theatres in booking this American feature, "The Dangerous Talent." Only in this film version the role of "Jim" is taken by an unsophisticated young girl, which adds greatly to the appeal of the story.

Eileen Percy Signs with Fox

Contract Covers Six Months; to Play with Mix in "The Untamed"

EILEEN PERCY has been placed under a six months contract by William Fox to appear as leading lady with various Fox stars. The first production in which Miss Percy will figure under her new contract is the screen adaptation of the Max Brand novel "The Untamed." Tom Mix will be the star in this Western drama, and Miss Percy will be in the chief female role.

In her latest picture "Leave It To Me" also a Fox production, the versatile actress did such fine work opposite William Russell that Mr. Fox decided to place her under contract for other male stars at his Western studios. She has already appeared with almost a score of the most popular male stars of the screen in roles which varied from the strongest drama to light comedy and farce. In each line she is said to have acquitted herself with equal success, and with each impersonation has established herself more firmly among the leading players of this country.

Miss Percy is Irish born, having smiled her first golden smile in Belfast. While still a baby her parents brought her to this country. Little Eileen received her education in New York. Like many of her professional sisters, she is a graduate of the convent—this particular convent being in Brooklyn.

Miss Percy received her early stage experience in the musical field. For two and a half years she was in the front rank of the famous Ziegfeld Beauties, starting with Ziegfeld while in her sixteenth year. It was while appearing with the late Gaby Deslys in the successful production "Stop, Look and Listen" that Mr. Ziegfeld discovered her and chose her for his beauty chorus. Later she was enhancing the beauty of the Cocoanut Grove atop the Century Roof when Douglas Fairbanks spied her and induced her to enter the picture field.

Begin on Vitagraph Special

Alice Joyce to Star in "Dollars and the Woman"; Gorgeous Scenes

ALICE JOYCE and a large company under the direction of George Terwilliger are commencing this week the Vitagraph special production, "Dollars and the Woman," adapted from the widely read story by Albert Payson Terhune. Lucien Hubbard wrote the scenario. It is expected that "Dollars and the Woman" will be released some time in May.

Miss Joyce plays the role of Madge Hillyer, a young society matron, married to Dan Hillyer, scarcely more than a youth, whose future is staked on an invention. The pair have been used to luxury and ease, but as the picture opens, they are beginning to find themselves in straitened circumstances.

Soon thereafter they plunge heavily on Dan's venture in getting his invention into the hands of a western magnate. In order to put up a successful "front" to the financier, Dan and Madge have to resort to many audacious expedients, including entertainment at the St. Croesus, modeled along the lines of the most gorgeous of New York City's super-hotels. One of the scenes, among the most ambitious of its kind ever staged for a film it is believed, is the dining room scene in which over 200 persons are shown. This scene was staged in the largest set ever built at Vitagraph's Brooklyn studio.

Robert Gordon, who recently co-starred in several pictures with Sylvia Breamer, is the central figure in this scene. Prominent in the supporting cast of "Dollars and the Woman" are Crauford Kent, in the role of Arthur Crews, Madge's rejected sweetheart, and Jessie Stevens, well-known in stage and film circles as a character actress.

Universal Manager In Portland Resigns

Sol Baum, for the past two years manager of the Universal Branch Exchange in Portland, Oregon, has resigned. C. W. Koerner succeeds him.



Scenes from two new Vitagraph pictures. Left, Corinne Griffith in "The Garter Girl." Right, Earle Williams in "Captain Swift"

"The Toll Gate" Said to Be Hart's Best

Enthusiasm over his latest Paramount-Artcraft picture, "The Toll Gate," on the part of the star-producer, William S. Hart, is taken to indicate that it is certainly one of the best he has ever done—if not the best. It embodies the story that Mr. Hart has planned and hoped to do for the past three years, and when he declares himself thoroughly satisfied, "it should be sufficient evidence, says Famous Players-Lasky, that 'The Toll Gate' will come up to every expectation even of the most sanguine nature.

"Those who saw the picture in an advance running at the Hart Studio in Los Angeles, maintain that it is William S. Hart at his very best—the William S. Hart everybody likes best. Also there is much praise for the cast and for the settings, which are far above the average."

Pathe Records Broken By Lewis Feature

Breaking every record for Pathe feature business, "Other Men's Shoes," Edgar Lewis's first special for Pathe distribution, has won a place for itself among the great pictures of the year. Sales figures established by "Common Clay" and "The Thirteenth Chair," which have stood preeminent among Pathe marks, have been surpassed by "Other Men's Shoes."

Predicting that every theatre in Iowa will show the production, H. L. Conway, manager of the Des Moines Branch Office, has reported the remarkable success of the picture in his territory. Mr. Conway has just spent a week in New York, at the Pathe Executive Offices preparing the schedule for his territory in the coming months.

Pathe Says Mrs. Drews Comedy Is Big Hit

The tremendous New York success of "The Charming Mrs. Chase," the first of the Mrs. Sidney Drew Comedies, featuring John Cumberland, is being duplicated throughout the country, according to reports received at the Pathe offices. The entire series of six comedies has been booked for practically every first class house in the United States, and press and public have expressed strong approval of the work of Mrs. Drew in adapting and directing and of Mr. Cumberland's artistic work before the screen.

Realart Has First Runs in Mid-West Cities

With the closing of new contracts, Mark Goldman, Indianapolis manager of Realart Pictures Corporation, has reported to the home offices of the company that first runs have been arranged for all Realart pictures in that city and in surrounding key cities.

The record established by the first two Mayflower specials, "The Mystery of the Yellow Room" and "Soldiers of Fortune," has been maintained in the section by "The Luck of the Irish," recently released, according to an announcement of the company.



Arthur Beck presents Leah Baird in "Cynthia-of-the-Minute"

Fox Salesmen Compete for $20,000 Prize

There is unusual activity now-a-days in the offices of the Fox Film Exchange in West 46th street. For William Fox has offered twenty thousand dollars as prize money to the best ten salesmen. If there is a tie the money will be distributed equally among the winning contestants.

In this drive there are 140 salesmen scrapping for the distinction of being one of the ten winners. The salesman of the smallest territory has the same chance as a salesman in the biggest field. The prize money will be distributed among the ten leading salesmen whose gross revenue is the highest amount against the actual number of contracts they have secured during the drive. The drive will be continued until Saturday, April 10th.

Barriscale Picture Is Liked in New York

With a New York showing which indicates that it is going to be a popular picture, Bessie Barriscale in "A Woman Who Understood" is drawing big crowds all over the country. All New York likes to go "down to the Village" and it is saving the price of tea and crumpets on this picture, because in it Miss Barriscale is a Greenwich Village sculptress and has her own tea room.

Forrest Stanley is a new leading man who supports Miss Barriscale in "A Woman Who Understood." Thomas Holding plays the husband of the dilettante, which latter role is played by Dorothy Cumming.

Harry Durant Writing Again for "Legit"

Harry Durant, of the Famous Players-Lasky organization, is turning again toward the legitimate stage after several years spent in writing for the screen. Mr. Durant now has four of his plays scheduled for New York openings — "The Beautiful Virgin," with which George Broadhurst will open the Broadhurst Theatre early in the summer; "The Man Within," a Napoleonic drama with Jose Ruben in the title role, to be produced at the Fulton Theatre; "Neither Do They Spin," a comedy drama which Lawrence Webber will bring into his Longacre Theatre.

Educational to State Its Policy

Preparing Booklet to Advise of Policy in Future

ANNOUNCEMENT is made this week that Educational Films Corporation has in preparation its announcement of the future policy to be followed by the company as the result of its greatly enlarged activities. This announcement will be made in the form of an attractive booklet. Officials of the company state that there will be no effort made to distribute this broadcast, but that it will be sent only to those who are sufficiently interested to make the request on their own theatre's stationery.

Last week it was announced that Educational had acquired the entire product of the C. L. Chester studios, including the Chester-Outing Scenics, which will continue to be released weekly; the Chester Screenics, which will be bi-weekly publications; and the Chester Comedies, the first of which has just been given a pre-release showing, and which will be issued monthly. Work is already under way on the first product of the "Stereospeed" camera, the new invention of Earle Emlay and controlled by the Johnson and Hopkins Co. First of these pictures will be delivered to Educational within a few days.

In the meantime Joseph Lee, who will be concerned with special exploitation in connection with the Educational Films exchanges which are being established, is spending a considerable portion of his time out of the city, making special investigations under the direction of E. W. Hammons, vice-president and general manager. As yet only tentative arrangements have been made toward forming the general sales organization until a complete survey of the situation can be made. However, it is the plan of the company to make the New York exchange the model one and to bring those having charge of the out of town exchanges here so that they may acquaint themselves fully with Educational methods and policies.

"We are being kept very busy," said Mr. Hammons, "examining the material that is being offered us. It is very flattering to find that the great majority of the producers, both established companies and others who have not yet secured permanent distributing arrangements have the greatest confidence in our plans. We are earnest in our efforts to get the very best of the material, and therefore we always have time to go over such material as is sent us. However, we do not care to look at any material that is supposed to be a part of a proposed series unless the producers are able to give us assurance that the later product will be kept up to the same high standard.

"I am afraid that a great many own exchanges and since we began to give especial attention to one and two reel comedies we have had much of this material offered to us, people are unaware of the care that we have always taken in the past to assure quality in our product. I do not hesitate to make the assertion that in the five years of our existence we have gone over a thousand feet of film for every foot that we have bought. It has been no uncommon thing for us to take 15,000 or 20,000 feet and then accept only enough material for a single reel out of it. Since we announced the enlargement of our work through our a great deal of which we have rejected in entirety. Some we have accepted, others we have made suggestions on and it may be possible that later production will come up to our standards.

"We are going ahead slowly for a very good reason. There is a temptation when a company greatly increases its potentialities to do things more or less hurriedly. The instructions to each one of our heads of departments is that there must be no speed that will interfere with results that quantity must never be allowed to lower quality. We are delighted with the assurances that we have had from exhibitors. It will not be long before we are able to announce our complete plans, and we feel sure that our patrons will find that our structure is quite perfect when our doors are opened."

Realart Announces Promotions

Jay Gove, Ass't Gen'l Mgr.; Bert Adler in Publicity Post

JOHN S. WOODY, general manager of Realart Pictures Corporation, has announced the promotion of Jay A. Gove to the newly created position of assistant general manager.

Mr. Gove's work in connection with Realart advertising has attracted favorable attention, but his promotion also takes into consideration the assistance he has given in the development of the company's sales campaigns, according to the announcement of Mr. Woody.

At the same time, Bert Adler is promoted by John Pond Fritts, director of publicity and advertising, to the post of associate director, succeeding Mr. Gove and merging the duties of that office with those of exploitation manager, which he has successfully handled for the company since September.

"Effective this week," reads the announcement from Mr. Woody's office, "Mr. Jay A. Gove assumes the position of assistant general manager for Realart. I have for some time been searching for a man thoroughly qualified in every respect for this difficult post.

"Mr. Gove's work in handling the advertising of Realart is well known in the trade. This advertising has had unusual distinction, combining artistry with effective sales appeal. The part he has played in promoting Realart sales campaigns has, perhaps, not been given as wide recognition.

"But it was largely as a result of these campaigns that I discovered in Mr. Gove the qualities essential to the man handling the post of assistant general manager. I am sure his promotion will be welcome news for his many friends in the trade in all parts of the country."

Mr. Gove is a native of Illinois, but spent his boyhood in the Puget Sound country. After leaving school he read law for three years at Peoria, Ill., supporting himself by doing newspaper work at night. His interest in reportorial duties gradually supplanted interest in law, and he obtained employment on an afternoon newspaper in Peoria, going from there to Rockford, Ill.; Nashville, Tenn.; St. Louis, Chicago, Buffalo, Newark and New York.

His newspaper and magazine connections have included executive positions with the St. Louis *Globe-Democrat*, *Post-Dispatch*, *Star*, the E. G. Lewis publications and other periodicals.

For two years he was treasurer and general manager of a Chicago concern manufacturing pharmaceutical chemicals, and later, for a similar period, was president of a like concern with headquarters in Buffalo. This latter business was almost exclusively foreign, and the time and financial investments made in it were completely lost through inability to make shipments of goods during the world war.

Several years ago Mr. Gove entered the employ of the Fox Film Corporation publicity department, later becoming director of publicity and advertising. He joined Realart shortly after its organization as associate of Mr. Fritts in the direction of publicity and advertising. He has given particular attention to advertising and to assisting the general manager and general sales manager in carrying on sales campaigns.

Mr. Gove has traveled extensively during his connection with motion picture work and has met many of the first-run exhibitors of the Central and Eastern parts of the country. He also has a wide acquaintance among newspaper and advertising men of the United States.

Mr. Adler has been connected with the Realart publicity department almost since its inception and is a man of wide experience and acquaintance in the motion picture business. He was born in Brooklyn and educated in New York City schools. His early career was spent in the publishing business, and his first experience in the motion picture field was as publicity manager of the old Thanhouser organization and as assistant to Edwin Thanhouser.



Constance Binney in "The Stolen Kiss"

Love and Adventure in "Trailed by Three"

An engrossing tale of romance and adventure, thrills and smart-paced action, and a plot whose innocence of the conventional element of mystery characters common to the serial play gives it a place as a novelty, is the promise made for "Trailed by Three," the fifteen-episode picturization of a story by Charles T. Dazey, co-starring Stuart Holmes and Frankie Mann which Pathe Exchange, Inc., will release April 4th.

From a standpoint of production, "Trailed by Three" is also something of a novelty. The action of the story swings from a locale of New York to an island in the South Sea group, and the trail of the precious jewels also transports the characters, plot, thrills and all the paraphernalia of the serial thriller to the Orient.

Newcomer Plays Role Opposite Williams

Gertrude Ellingwood, a newcomer to the screen-world, makes her debut in pictures in one of the principal supporting roles opposite Earle Williams in the Vitagraph production of "The Fortune Hunter." Miss Ellingwood's good showing in small parts opposite Marguerite Clayton and Jack O'Brian in "The Thirteenth Bride" and with Gladys Leslie in "The Midnight Bride" has won her recognition by Vitagraph.

Allen Receives Offers to Return to Screen

Major Jack Allen, the wild animal roper, who is headlining in vaudeville, has received several offers to return to motion pictures and make another series of outdoor nature studies. It is rumored that associates of one of the foremost distributing organizations have outlined production activities which "the nature man" is seriously considering.

Minter Release on April 4

Realart Feature Is Adaptation of Zangwill Play, "Nurse Marjorie"

"NURSE MARJORIE," an adaptation of the stage play by the internationally known playwright, Israel Zangwill, is announced as the forthcoming Mary Miles Minter release by Realart Pictures Corporation. April 4th has been set as the date of release. The picture was viewed recently by Realart officials and evoked enthusiastic praise for the work of the star and of William Desmond Taylor, who directed the production.

"Nurse Marjorie" is by the same author as "The Melting Pot," which enjoyed an enormous popularity in this country on the stage and in published form. "Nurse Marjorie" was first produced in London and later scored a success in the United States, its New York City production having a run of over a year with Elinor Robson as the star.

The adaptation of the story and scenario were made by Julia Crawford Ivers. The picture has an exceptionally strong cast, with Clyde Fillmore, well known as a leading man, playing opposite Miss Minter in the role of John Danbury.

Miss Minter has the role of Lady Marjorie, daughter of a proud and aristocratic Irish family. Mollie MacConnell, who plays the part of the mother of John Danbury, is well known in the theatrical profession through her affiliation with Charles Frohman productions for fourteen years and in repertoire with Richard Mansfield in the United States and England. Frankie Lee, one of the best known child actors in the country, has the role of "Orphan Dick," one of Nurse Marjorie's patients.

Vera Lewis, who has been on the speaking stage for many years with Julia Marlowe, James K. Hackett and Madame Sans Gene, plays Lady Donegal, Nurse Marjorie's mother. Arthur Hoyt and George E. Periolett, well-known character men of the stage, are cast respectively as the Duke of Donegal and Mr. Danbury, Sr.

Fox Star Will Lead Rodeo

Tom Mix Is Invited to Organize Western Pageant in California

TOM MIX, Fox star, has accepted an honor conferred upon him by the Motion Picture Exhibitors of California, and will lead the rodeo to be held by the Raisin Growers Association at Fresno, California, on April 30. Tom Mix was selected as best fitted to organize and lead the great event.

George F. Sharp, manager of the Liberty theatre in Fresno, and chairman of the publicity committee, sending to the Fox star the invitation to attend the rodeo, wrote:

"We would feel honored if you would accept. I can promise you that Tom Mix will be the main attraction, and the whole celebration will be built around the early pioneer days of California with Tom Mix as the leading light. Bring your cowboys with you, and we will have more on hand. The Native Sons of California's stage coach, the oldest in California, will be at our disposal on a special permit from the Grand Lodge of the Native Sons.

"The day's celebration will consist of the big pageant parade in the morning, automobile racing in the afternoon with the most famous of the world's racing drivers competing, and in the evening a grand ball —which we want you to lead as the most typical westerner in the country today."

Tom Mix and his twenty-five cowboys will move into Fresno on April 29th and be ready for the big show on the 30th. The entire outfit from Mixville will go with the Fox star, and the competition at Fresno will be of the keenest in the steer-throwing, roping, bull-dogging and broncho busting contests.

New Educationals Coming

Rothacker Will Make New Series for Greiver Distributing Corp.

BEFORE leaving Chicago for the Coast, Watterson R. Rothacker arranged to produce for the Griever Distributing Corporation a series of educational films, which will be released every other week under the name "Greiver Educational Weekly." Several of the films are now being made.

The scope of the pictures will be broad. They will deal with the high cost of living, relations between employer and workers and other problems of the day. Some of the releases will be on scientific subjects and others will have a strong Historical flavor it is said.

Mr. Rothacker has set a high goal for his production department in the making of these pictures. First, the pictures are to have high educational value, such as will add to the store of knowledge of the movie patrons who view them. At the same time they must be highly entertaining—despite the fact that they are instructive. The production experts must put artistry into the production. In the laboratory they must receive the same skilled workmanship as is given to the film prints of famous stars.

Metro Gets Additions to Scenario Staff

Metro announces the addition of Harvey H. Gates and Percy Heath to its staff of scenario writers at Hollywood, California. The acquisition of these two writers marks another step in Metro's policy of expansion, which enters its most important phase with the resumption of dual production activities in the East and West.

Mr. Gates' screen career he started as a free lance writer. He later went into the publicity field. This led to his becoming a staff scenario writer. Mr. Heath comes to Metro from Universal, where he was screen editor. He is a veteran newspaper man, with wide acquaintance and experience in many cities, because of his long service as a publicity man for Charles Dillingham. He has written a number of scenarios and achieved substantial success.

Campaign For Perret Picture Planned

Pathe Exchange, Inc., announces a special advertising campaign on "Lifting Shadows," starring Emily Wehlen, as the special feature of the Pathe program scheduled for release April 4th. Outside of the regular exploitation aids for exhibitors, the billboards of New York territory will be used to put over this big production in a deserving manner.

"Miss Wehlen is seen in an emotional role which taxes her demonstrated ability to the utmost," says Pathe.

Wyndham Standing is her leading man and Stuart Holmes appears in a villainous role.

Enid Bennett at Work on New Ince Feature

Enid Bennett, Thomas H. Ince star, is this week beginning work upon the production of Marjorie Benton Cooke's popular novel, "The Incubus," which has been scenarized by Agnes Christine Johnston. Elaborate interior sets which have for some weeks been in construction at the Ince Studios will lend color to the picture.

The new drama will be directed by Fred Niblo, photographed by George Barnes, and released under the Ince-Paramount-Artcraft banner.



Emmy Wehlen, in "Lifting Shadows," a Pathe release



Here is a hint of what may be expected in a new Sunshine, William Fox special comedy as yet unnamed

Company Formed for Robertson-Cole

McGowan Productions, Incorporated, is the most recent unit to begin production on the west coast for Robertson-Cole. J. P. McGowan, who has been identified with the industry as actor and director, for at least ten years, is to be starred in a series of western pictures by this company, the first of which will be "Cold Steel," adapted from the George Shedd story, "In the Shadow of the Hills."

The supporting cast for "Cold Steel" includes Kathleen Clifford as leading woman, Elinor Faire, Stanley Wheatcroft, Hap DePew and Milt Brown, Sherwood MacDonald as director and John Thompson as cameraman. The company is working at the Robert Brunton studio, where all productions will be made.

International Film Issues Denial

International Film Service, Inc., has issued the following statement:

"One or two newspapers have carried stories currently to the effect that we have acquired the Paragon Studios at Fort Lee. We wish to make a denial, as the facts are not true. International Film Service, Inc., has but one studio, which is located at 127th street and Second avenue, New York, where Cosmopolitan Productions are made. This studio has just been completely outfitted and for the present fills our needs."



Some of the action in "Cynthia-of-the-Minute," an Arthur Beck production for W. W. Hodkinson, starring Leah Baird

"Rio Grande" Released Soon

Play from Story of Augustus Thomas Is Picturized

WITH a record of many motion picture plays adapted from stage successes, Pathe Exchange, Inc., will shortly release another stage play made into a motion picture. "Rio Grande" from the pen of Augustus Thomas is the latest production of this character, and, from hundreds of inquiries already received from exhibitors, it is evident that it will be in great demand from the moment of its release, states Pathe.

The Pathe record of successful motion pictures which were originally stage plays is an exceptional one. The success of "The Thirteenth Chair" is rivalling the remarkable stage run of the play, and it is generally known that more than a million dollars was paid in at box office windows during the New York run of Bayard Veiller's success and to the various road companies, according to the Pathe statement.

Among the other big stage successes released as motion pictures by Pathe are "Common Clay," "In Walked Mary," which was staged under the title of "Liza Ann;" "Oh Boy," "The Narrow Path," "The Japanese Nightingale" and "A Woman of Pleasure." All of these productions have established records which augur well for the reception of "Rio Grande."

The widespread interest in the picture is believed to be due to the success of the many road companies which were sent out on the stage production. Not alone as a New York success, but on the road the play was one of the most successful productions of recent years, and it is reported to have grossed over a million dollars at the box offices.

As a stage production, the presentation was, of course, limited to the convenience of the theatre and to the confinement of the set scenes, but, in the moving picture production, the full scope of the story may be seen. The great plains of the Southwest, the cactus levels of the Rio Grande, and the mountains of Mexico form the background of the scenes.

It is described as distinctly an outdoor picture with one, two or three scenes taken indoors; but, in addition, it is said to be filled with dramatic strength and action. The love of a senorita and a cowboy, or rather the alternative love and hate of the senorita is the dominant theme; and an absorbing story of intrigue is built about it, according to Pathe.

"Several scenes of impressive magnitude," announces Pathe Exchanges, "have been staged for the production, notably a great dance in which one hundred couples from Mexico City participate; an a raid scene in which five hundred cowboys and Texas Rangers meet several hundred Mexicans in a cavalry combat. This is said to be one of the most convincing battle scenes staged since the creating of 'The Birth of a Nation.'"

The cast is headed by Rosemary Theby, as the senorita, and Allan Sears in the role of the Irish cowboy. They are supported by many well known screen actors and actresses; and throughout the production the touch of Carewe, at his best is in evidence.

"Sex" Arouses Much Comment

Louise Glaum Picture Startles Critics at Showing

EXCLAMATIONS of surprise and amazement, flat confession of having been startled and some few protests over having been shocked by J. Parker Read, Jr.'s latest Louise Glaum production, "Sex," are the emotional demonstrations that have followed the showing of C. Gardner Sullivan's big story to the critics of the New York papers, according to W. W. Hodkinson, who are distributing this feature.

Miss Glaum's portrayal of Mr. Sullivan's bold and challenging role in "Sex" has brought about, quite unexpectedly, an uproar in the ranks of the critics. Perhaps the whole thing is due to the choice of the title "Sex," but in all events, states the company, the feminine critical units have gone into quivers of excitement over the sudden discovery that there is such a thing as sex and considerable comment is the result.

No critic, it is said, dares to forecast other than a tremendous financial success for Miss Glaum's big new production, and the lavish praise of the beauties and the richness of the production are sustained by an immediate nation-wide demand for the picture to play pre-release engagements in the large cities on April 11.

To Jacob Fabian, the Paterson, N. J., showman and First National franchise holder, falls the honor of having the world premiere of "Sex." The picture opens a week's engagement at Fabian's Garden theatre in Paterson beginning March 29, and Charles Dooley, general manager of the Fabian enterprises, took this chance by rushing his opening after being told there was a possibility that the lithographs and certain accessories could not be definitely guaranteed of delivery in advance of that date. Having seen the picture with J. G. Rohlfs, the Newark manager of the W. W. Hodkinson Corporation, Mr. Dooley determined that if necessary he would make his own accessories for "Sex" and the date was permitted to stand in keeping with his wishes.

Trade showings of "Sex" are being held this week in the thirty-two cities where the W. W. Hodkinson organization maintains branch managers and sales representation and preliminary inquiries from first run exhibitors reveal that exhibitor demand for the picture will be greater than the demand shown for any previous special production released under the Hodkinson auspices.



Mary Ellen safe home at last in "Mary Ellen Comes to Town," a Paramount-Artcraft production

Picture in Its Third Stage

Has Reached the "Literary Era" of Its Development, Is Assertion

"FROM the standpoint of the man of letters, the motion picture industry stands on the threshold of its third great period of development. With this fact in mind, I spent the greatest portion of my time while in New York in interesting well known playwrights and novelists in the present and future possibilities of the screen."

That's the way William DeMille, on his return to California, summed up his activities during his recent New York visit. Regarding the literary growth of the photoplay, Mr. DeMille has the following convictions:

"The screen story first assumed fictional form. That is to say, the motion picture at a comparatively early date ceased merely to be pictures that moved of Niagara Falls or a railroad train. Stories began to be shown on the screen. Those early efforts were often crude and sketchy, but they marked a distinct advance in the progress of the motion picture as it is.

"The second stage came when these stories assumed dramatic form. The majority of photoplays produced today are in this form. By a process of experimentation, a separate system of dramatic construction was developed for the screen as differentiated from the drama of the stage. This stage has been marked by the entrance of famous men of letters whose works, either in the form of stage plays or novels, have been adapted for the screen.

"Today the screen drama has reached the threshold of its third great stage of development—the literary era. By the phrase 'literary era' I mean that the photoplay is now ready to develop a literature of its own. No longer will it be necessary to adapt novels and stage plays to the needs of the screen. Within the next few years, we will see many of the great writers of the world writing directly for the screen."

New Neilan Release in May

First National Will Distribute Picture, Starring Matt Moore

MARSHALL NEILAN'S second independent release, following "The River's End," which is breaking box-office records everywhere throughout the country, will be released the early part of May via First National, according to an announcement issued last week.

It was stated at the Neilan offices that the picture offers a title and a series of situations that immediately place it in the front ranks as a box-office attraction. The story is said to hold a big surprise in the way of plot and offers exceptional exploitation possibilities.

It is stated that Matt Moore, in the leading role of this film, plays a part that admirably fits his capabilities. In the leading feminine role of this photoplay, Marjorie Daw, who won great added fame as a result of her portrayal in "The River's End," again appears under the direction of Marshall Neilan. The part she plays in her newest film is entirely different from that portrayed in the Curwood subject and is said to be even better fitted for her accomplishments as an actress.

At the Neilan offices in New York, it was stated that to give out all the facts concerning the new production would interfere with various features of the National advertising campaign it will receive. The film is now receiving its final treatment at the Rothacker laboratories in Chicago, and a sample print is expected in New York the end of this month.

Capellani Picture Praised

Robertson-Cole Believes Latest Feature Will Excel All Others

ROBERTSON-COLE describes "The Fortune Teller," which is soon to be released, as the best picture to which it so far has put its name, and makes the further statement that it expects future special productions made by Albert Capellani, director of "The Fortune Teller," will maintain the standard which is set by this picture.

Robertson-Cole expects the French director to make pictures which will reach a standard equalling the very best which it has released. Capellani has just chosen a new story which will form the basis of the third production which he is to make for Robertson-Cole.

Mr. Capellani was born in Paris, France, and there was schooled in the days when the French led the motion picture industry, with the Pathes as pioneers. For sixteen years he was a director in the old Pathe studios, after which he became an independent director, making productions in all parts of Europe, and further preparing himself for independent producing which he took up when he came to America some years later.

Mr. Capellani is now engaged in making his second Robertson-Cole production. It will take several months to complete for the reason that great care and deliberation will enter into the making of each of these productions. At present Mr. Capellani is working in the East.

Promotion Given Approval

Wanda Hawley's Selection as Star Is Endorsed by Former Directors

AMONG the messages which Realart has received this week, following announcement of its intention to star Wanda Hawley, were three from directors under whom the actress has worked during the past several months.

Cecil B. De Mille, director-general of Famous Players-Lasky, is quoted as declaring: "I consider her one of the most promising young actresses in the entire motion picture field, and I heartily concur with your judgment in engaging her for stellar purposes in Realart productions."

Sam Woods declares Miss Hawley's elevation to stardom "one of the most completely deserved promotions in the history of films."

In his letter to President Morris Kohn of Realart, Mr. De Mille wrote as follows:

"Permit me to congratulate you upon the announcement that Miss Hawley is to be starred in pictures produced under the Realart brand.

"I am delighted also at the opportunity given Miss Hawley to star for I feel that she has long since merited a stellar position in the film world.

"In a number of my special productions, notably 'Old Wives For New,' 'We Can't Have Everything,' and 'For Better, For Worse,' Miss Hawley has evinced the possession of more than ordinary talent, and of a whimsical, ingenuous charm which renders her work and her screen presence wholly individual.

"I consider her one of the most promising young actresses in the entire motion picture field and I can only reiterate that I heartily concur with your judgment in engaging her for stellar purposes in Realart productions."

Mr. Crisp has directed eight Paramount-Artcraft pictures in which Miss Hawley has appeared as leading woman. "You can say for me," he wrote to Mr. Kohn, "that Wanda Hawley has won her right to stardom through youth, beauty and an ability to listen to reason."

Organize First-Run Houses

Neighborhood Exhibitors Plan to Make Their Theatres "First-Runs"

STARTING out with the determination to get the best motion pictures without waiting for the larger theatres to play them "first run," eleven Milwaukee exhibitors who own neighborhood houses have organized the Milwaukee Associated First Run Theatres. The combination will pay the first run price for every new picture accepted and will arrange for its presentation almost simultaneously in the several theatres.

The officers of the new organization are: President, Ernest Langemack of the Colonial Theatre; Vice-President, L. Plate, of the Climax; Secretary, Fred. Siegert, of the Regent; Treasurer, M. Rice, of the State. Other members are Earl Rice of the New Riviera; S. Bauer of the Venus and Atlas; Harry Berlowitz of the Climax; A. Dietz of the Savoy; J. H. Silliman, of the Downer and Astor; A. L. Bartlett of the Empire; F. Breummer of the Idle Hour; and Joseph Schwartz, owner of several houses including the Riviera and the Liberty.

In addition to combining for the purchase of the pictures the exhibitors have arranged a joint newspaper and street car advertising campaign to drive home the fact that the public may see the latest motion pictures in the neighborhood houses as well as in the downtown houses. The first picture selected for first-run presentation by the associated exhibitors was the Pathe special "Other Men's Shoes," an Edgar Lewis production.

Educational Release to Get Extensive Runs

Twelve full weeks, including Sundays, of pre-release showings of a two-reel comedy in New York is the new record claimed by Educational Films Corporation for "Four Times Foiled," the first of the new C. L. Chester comedies. Educational has just contracted with Mr. Chester for the production of thirteen of these a year.

This picture was given its first presentation at the Rivoli theatre during the week of February 22, without advance announcement in the trade press or mention in the New York daily newspapers, and was accorded an unusual reception by the audiences. So pleased was Dr. Hugo Riesenfeld that he sent "Four Times Foiled" to the Rialto, where it was shown the week of March 14, scoring an equal success.

In addition to this comes the announcement from Educational that "Four Times Foiled" has been booked for seventy days over the Loew Metropolitan circuit, including every one of the Marcus Loew Broadway theatre.

Fox Buys a Ridgwell Cullum Story

Negotiations have been closed with those handling the literary works of Ridgwell Cullum, whereby William Fox secures the world's motion picture rights to that author's western novel entitled "The Twins of Suffering Creek." William Russell will be star.



Once again after quite an absence Matt Moore will appear on the screen, being cast for the leading role in Marshall Neilan's second independent production for First National Exhibitors' Circuit release

6803

Inquiries received last week from Exhibitors regarding

Comedyart Productions

Special Pictures Corporation

H. W. Hellman Building Los Angeles

Universal Contest Announced

HARRY M. BERMAN, General Manager of Exchanges for the Universal Film Manufacturing Company, announced this week the working plan of another national sales contest that is to be started next month among the twenty-six Universal Exchanges scattered through the United States.

Mr. Berman has named it the "$7,000 Prize Contest"—that being the amount of prize money involved.

A new idea that will be vastly pleasing to the branch managers is the group idea, as worked out by Mr. Berman. Under this plan, the Exchanges have been partitioned off into five groups and all the competition is within these groups. Thus each exchange, instead of competing against twenty-five other exchanges, will compete only against exchanges of equal possibilities. Explaining this, Mr. Berman said:

"In our sales contests heretofore, we have had a difficult problem, because there was no possibility of starting everyone equally. Conditions in the field make it impossible for every exchange to be absolutely on the same level. We have met this problem by arranging our Exchanges into groups of equal possibilities.

"In the first group, we have placed Salt Lake City, Butte, Portland, Sioux Falls, Charlotte and Spokane. These exchanges are about evenly matched; their possibilities are just about the same and they are capable of a neck race all the way through.

"It is the same with the other groups. Group No. 2 includes Denver, Seattle and Omaha. Group No. 3 has Indianapolis, Milwaukee, Kansas City, San Francisco and Des Moines. Group No. 4 has St. Louis, Chicago, Los Angeles, Oklahoma, Minneapolis and Pittsburgh. Group No. 5 has Cincinnati, Detroit, Buffalo, Toronto, Cleveland and New York.



Henry M. Berman, general manager of Universal Exchanges

"Under this system we have only first prizes. There will be first prize for each winner of each group. In the case of the first two groups the first prize is for $750 each. The prize for the third group is $1,000. The prize for the fourth and fifth group is $1,750 each.

"That makes the prize totals $6,000. The other $1,000 is to be competed for on a national basis; every exchange against the other. The winner gets the $1,000 which is to be divided among employes not on the sales force.

"We have just notified our branch managers of the new $7,000 prize contest and have not had time as yet to learn how they took to it. I am confident, though, that they will like it better than any of the contests that have preceded.

"The plan of determining the winner follows plans of previous contests. The business of April, May and June will be measured against that of January, February and March. The largest ratio of increase determines the successful contestant."

Mr. Berman said that the contest among the exchanges was being launched at the happiest time of the season. It ought to develop into a regular "Spring Drive," he said, now that "The Virgin of Stamboul" is just on the threshold of making a record in the film world.

"The exchange managers have been waiting for something like this," he concluded. Our last prize contest was tremendously successful; but we expect bigger results from the $7,000 Prize Contest."

While the regularly affiliated exchanges are engaging in this contest, Universal's independent exchanges also will enter the prize lists. The Big U Exchange, which handles the New York territory, has started the ball rolling in this regard by setting for itself a lofty standard and agreeing to reach that mark.

Metro Resumes Work in East

STARTING with immediate production of three big special feature pictures enacted by all-star casts, Metro will re-open its New York studios, at No. 3 West Sixty-first street, the first week in April. Announcement to this effect was made officially from the Metro offices.

The trio of stories selected for the initial three productions are "Clothes," the society drama by Avery Hopwood and Channing Pollock, to which Metro recently purchased the screen rights; "The Marriages of Mayfair," by Cecil Raleigh, one of the five Drury Lane melodramas on the Metro production list, and "The Tyranny of Weakness," a novel by Charles Neville Buck, just bought for the screen. These will be special productions, Metro announces.

Preparations, which included a complete renovation and remodelling of the studios as well as actual work on the scenarios for the new special releases, have been under way for several weeks. M. P. Staulcup, formerly supervisor of art interiors at Metro's West Coast plant in Hollywood, Calif., has been in New York since the latter part of February taking charge of the overhauling of the Sixty-first street studios, which have not been used by Metro for more than a year, since the Fuel Administrator's wartime order restricting the use of coal sent the Metro producing organization west.

"Clothes," the Hopwood-Pollock drama, is being rapidly whipped into continuity form by Arthur Zellner. Mr. Zellner and his wife, Lois Zellner, are both members of the Metro scenario staff. Mr. Zellner was brought on to New York from the Pacific Coast to write the scenario of "Clothes," and he will have his script ready for the director of the production as soon as work is definitely under way at the Sixty-first street studios.

"Clothes," it will be recalled, was Avery Hopwood's introduction to the American public as a playwright. His play, written in collaboration with Channing Pollock, had its metropolitan premiere September 11, 1906, at the old Manhattan Theatre, Sixth avenue and Thirty-fourth street, which has since been razed to make place for a department store. The cast presenting "Clothes" included Grace George, Douglas Fairbanks and that sterling leading man, Frank Worthington.

The story of "Clothes" is described as "the portrayal of feminine vanity, extravagance and capriciousness, and the disasters to which such weaknesses may lead." The drama scored an impressive triumph.

"The Tyranny of Weakness," which is to be an S-L Production, distributed by Metro, will be made at the Metro studios and have the benefit of Maxwell Karger's personal supervision. This powerful novel is said to be replete with intensely dramatic situations and deft character drawing that will provide an all-star cast with splendidly contrasted roles.

Eugene Walter is writing the continuity for "The Tyranny of Weakness." This is his first endeavor since joining the Metro staff of eminent authors, which also includes Bayard Veiller and Winchell Smith. Mr. Walter, who, with "Paid in Full" and "The Easiest Way," long ago established his position as one of America's leading dramatists, is enthusiastic over motion pictures and keenly enjoys his task of translating Charles Neville Buck's virile story to the screen. It will be the first of the five specials that Arthur Sawyer and Herbert Lubin recently announced would be made by S-L Pictures, Inc.

"The Marriages of Mayfair" will be given a production of the greatest magnitude, says Metro. This English melodrama is said to have all the punch and swiftness of action that made Drury Lane famous the world over, and as in the case of "The Best of Luck" and "The Hope," the first two of its quintet of Drury Lane plays picturized by Metro, will be interpreted by a strong array of talent.

Big Run for Duncan Serial

Heavy Bookings for "The Silent Avenger" Reported by Vitagraph



Gertrude Ellingwood, a real beauty who has a prominent role opposite Earl Williams in Vitagraph's "The Fortune Hunter"

VITAGRAPH issues the remarkable report this week that its latest super-serial, "The Silent Avenger," of which William Duncan is star, has been booked for a solid week-run or 105-day continuous showing at a big theatre. The Majestic theatre of Hartford, Conn., is the show house which has undertaken this unusual engagement.

Vitagraph further declares that "The Silent Avenger" had reached, in the third week of its booking campaign, double the amount of bookings signed in a similar period for any previous chaptered production.

"The Silent Avenger" announces a statement from the Vitagraph offices, "enters this early success on the crest of a campaign which has been forecasting it for weeks. The serial is the first of the million-dollar group to come from the William Duncan unit of Vitagraph. It is the production on which Vitagraph has staked not only thousands of dollars, but a tremendous new theory, it is stated. Vitagraph declares the picture brings forward for the first time a serial style of action and spectacle which depends mainly upon heart interest.

"The widespread response from exhibitors in behalf of this serial comes at a time when the market is supplied with an unusual number of chaptered subjects. The William Duncan production is declared to have universal appeal from the nature of its story and by reason of the established popularity of its star."



First view of Larry Semon's "The Fly Cop," which will be the next release of this comedian's comedies on the Vitagraph program

Goldwyn Companies Busy

Cast for "Madame X" Is Chosen; Will Rogers Completes Feature

AN unusually strong cast has been selected, it is said, by Goldwyn to support Pauline Frederick in the elaborate picturization of the celebrated drama "Madame X," started last week by Goldwyn Pictures Corporation at the Culver City Studios under the direction of Frank Lloyd. Little Pat Moore plays the part of Raymond Florlot as a child and Casson Ferguson appears as the young barrister. William Courtleigh is cast as Louis Floriot and others selected for prominent roles are Albert Roscoe, Sydney Ainsworth, Willard Louis and Lionel Belmore.

Will Rogers has just completed "Jes' Call Me Jim." After a short rest he will start work on his next picture under the direction of Clarence Badger. It is understood that much of the action in the story to be used in Rogers' coming production is laid in the west, affording an opportunity for the rope-throwing comedian to introduce a number of his cowboy friends on the screen.

Harry Beaumont is taking the final scenes for Ben Ames Williams' "The Great Accident," starring Tom Moore, and soon will be ready to commence work on Moore's next picture, "Officer 666," adapted from the popular stage farce that ran for more than a year on Broadway under the management of Cohan and Harris. Jack Pickford and his company, under the direction of Al Green, have gone to San Diego to take some big race track scenes that will be a spectacular feature of the production

Reginald Barker, who with his company spent a week at Truckee getting snow scenes for "The Branding Iron," has transferred his players to Sonora, where desert backgrounds will be secured for the same production.

Sidney Olcott has finished Rupert Hughes' "Scratch My Back," and Paul Scardon is busy on "Milestones," the cast for which will be completed this week.



Pearl White, Fox star, being presented with a bouquet of roses by her director in her next picture, "Tiger's Cub"

Mary Pickford Busy Again

Starts on "'Op o' Me Thumb," Old Stage Success, for United Artists

CLOSE on the heels of the success that has been scored in every section of the country by Mary Pickford's first production for United Artists Corporation, "Pollyanna," comes the announcement from Hiram Abrams that he has received telegraphic information from Miss Pickford at her Hollywood studios that she has begun work on the picturization of the Maude Adams stage success, "'Op o' Me Thumb."

"'Op o' Me Thumb" created a sensation in London some years ago, and immediately after its success there Charles Frohman acquired the American rights for the production for his leading star, Maude Adams, and it was used by her during her successful engagement in the Empire theatre, New York, and afterwards on her tours throughout the country. "'Op o' Me Thumb' is from the dual pens of two British playwrights, Frederick Fenn and Richard Pryce.

Here again it is believed that Miss Pickford has been successful in obtaining a big story for herself, and one which will give her an excellent opportunity for effective characterization, for it has humor and pathos, and contains real human interest and feeling. It is the type of story that a whole town talks about, with a character that is appealing, effective and triumphant in its simplicity. There are moments in the story of tearful emotion and scenes in which Miss Pickford will be the sweet, charming, beautifully-clothed character of unusual joy and happiness. The central theme of the plot is laid in the slums of London, and Miss Pickford, according to reports, is going to present herself in a character totally unlike anything in which she has heretofore appeared.

Chester Nears End of "Wallingford" Story

A new character in national fiction and films is growing rapidly out at the Vitagraph studio. The company announces this week that George Randolph Chester, collaborating with Mrs. Chester, has completed the twenty-third chapter of his new novel, "The Son of Wallingford."

It is intended that the production which will be made from this story will be under way within a few weeks, and its release will occur at the same time that the novel is running serially in a magazine. "The Son of Wallingford" will be a sequel to the famous stories of "Get-Rich-Quick Wallingford."

Mayo Starts Work Soon on "The Red Lane"

Frank Mayo's next feature for Universal will be "The Red Lane" adapted from the popular novel of that name by Holman Day. It will be put into production in a few days.

The story ran serially in the Popular Magazine several years ago.

Blackton Presents "The Blood Barrier"

Commodore J. Stuart Blackton enters the last half of his first year as a producer of Pathe pictures by issuing "The Blood Barrier," considered the most virile of the five photo-dramas he has released through Pathe.

Issue of "The Blood Barrier," the last story of the late Dr. Cyrus Townsend Brady to be filmed, is set for April 11th, almost six months to a day after "The Moonshine Trail," Blackton's first Pathe attraction, went out to exhibitors. Meanwhile he has produced "Dawn," "My Husband's Other Wife" and "Respectable by Proxy," all of which have been big box office winners.

"The Blood Barrier," said to be different from previous Blackton offerings, is of a melodramatic type and features Sylvia Breamer and Robert Gordon in the leading roles

Doris Kenyon Popular in "Harvest Moon"

Doris Kenyon's popularity attained by the success of her first W. W. Hodkinson release, "The Bandbox" and by her over-night rise to stage stardom in A. H. Woods' "The Girl in the Limousine," is reflected in the volume of contract bookings received on her second Deitrich-Beck production, "The Harvest Moon," adapted from Augustus Thomas' famous stage success.

The cast assembled by Deitrich-Beck, Inc., includes George A. Lessey, Earl Schenck, Wilfred Lytell, Grace Barton, Marie Shotwell and Peter Lang.

William DeMille Back at Lasky Studios

William DeMille, producer of Paramount Artcraft special productions, is back at the Lasky studio, after a brief trip to New York for conferences with the officials of the Famous Players-Lasky Corporation, and to gather material for his forthcoming picture based upon "Conrad in Quest of His Youth," Leonard Merrick's popular novel.

Adventure Scenics from South

ENTHUSIASTIC over the reports given him of the success which is being won by Adventure Scenics, H. H. Brownell, vice-president of the Los Angeles company whic his making this new series of out-of-door studies, has gone South to begin the shooting of the second ten of the thirty scenics, which are contracted for by Robertson-Cole.

During the week he spent in New York with A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, Mr. Brownell received most flattering word of the warmth with which the scenics, many of which he personally made, are being received. Particularly he was pleased with news of the contract for the showing of Adventure Scenics in the Capitol theatre, the world's largest motion picture house, which recently has been pushing this series of short subjects.

Up to this time Adventure Scenics have been made in the West and Northwest. Now Mr. Brownell is invading the South, where he has in mind a number of picturesque locations about which he will weave interesting stories. These include "The Everglades" which he will enter and "shoot" from the very center of their jungle-like tangles. Mr. Brownell expects to send North the first of these new series within a few weeks.



H. H. Brownelle, maker of Adventure Scenics for Robertson-Cole

"I am very glad to learn," said Mr. Brownell, "of the success which our pictures are meeting. We are devoting the best brains and experience which we possess toward turning out Adventure Scenics different from and superior to anything in their class now on the market. I know the difficulties of this sort of production as I personally have made a great many of the pictures so far released. Both J. G. Sill, Secretary-Treasurer of our company, and myself have added all the originality we possess to the stories and central ideas of these pictures. We combined these elements with intimate knowledge of the Northwest acquired through long connection with other companies producing similar pictures.

"In the next phase of production we are going forward helped by the success of the first portion of the pictures. I have a great many locations in the South in mind and numerous ideas for stories. Our pictures are different from other scenics in that each of these has its own central idea or story.

"While I am in the South, Mr Sill will continue to make pictures in the West. About a dozen of the thirty pictures for which we have contracted with Robertson Cole are now made."

"The Tempest," which is the current Adventure Scenic release is one of the most artistic pictures which has been made in this series. In making it Mr Brownell obtained the unique effect of screening Nature in all her varying moods. This is true in fact and not in phrase because the actual movements of the sea, wind, rain, snow, etc. were made to register all the moods which are known to the human mind, it is stated. The release immediately before this called "Ghosts of Romance" is one of the most interesting Adventure Scenics which has been made, dealing with the relics of the Spanish domination in California several centuries ago.

Expand Brunton Organization

THE Robert Brunton Studios, Incorporated, is to be a five-million dollar corporation, formed under the laws of Delaware, according to plans that have now been perfected. A large New York financing concern is back of this Los Angeles firm, and plans provide for very extensive developments along the line of commercial studios.

The Robert Brunton Studios, Incorporated, came into existence during the production of Paralta Plays and was formed under the California laws and capitalized at $450,000. In the two years this company has been formed it has grown from a very small concern to the biggest of the industry; and at the studios, conducted under the supervision of Robert Brunton, more big feature productions have been made than at any other plant. At the present time no less than sixteen producing units are at work at the Brunton Hollywood studios. The list includes the companies headed by Mary Pickford, Mae Marsh, J. P. McGowan, Bessie Barriscale, J. Warren Kerrigan Bet Compson, Dustin Farnum, Annette Kellerman in addition to the two companies of the B. B. Hampton Great Authors' Productions, the six units making pictures for Selznick organization, three companies of the Mayflower Film Corporation and the Jack Dempsey Pathe serial.

The present Robert Brunton Studio in Hollywood consists of six stages, with all necessary adjoining buildings, requiring administration offices, property rooms, wardrobes, factories and exterior-setting ground. Very recently the company purchased ten acres of ground adjoining the property, and it is the plan to extend operations to this. The largest stage in the world is nearing completion at the Brunton plant, and will be ready for occupancy about May 1. Other improvements now planned provide for installation of a gigantic motor that will furnish direct current separately for each producing company, thus eliminating the possibility of a load on any given line that will in any way reduce the power or light desired. The carpenter shop where practically every article conceivable is manufactured is to be doubled in capacity, and a new condition has been installed which provides for building all settings in the carpenter shop in sections by the day shift and those to be installed and erected on the stage by a night crew, thus eliminating all noise on the stages during the day, when companies are working there.

It is hinted that the Robert Brunton Company will invade the Eastern field, but nothing definite concerning such action was given out at the studio by either Mr. Brunton or vice-president or business manager, Mr. M. C. Levee. Companies, coming to the Coast, have learned to know of the Robert Brunton service, and by producing men it is stated that such service would be greatly appreciated in the East.

"The increases in our capitalization and facilities at the studio," Vice-President Levee said, "are necessary because of the large number of companies using our studios for production. When in New York recently, I made a contract with the Selznick organization to produce here. At that time, it was the plan of that company to have one or two companies working, but at the present time we are caring for six of their producing units."

The financing of the Robert Brunton Studio was taken care of by Blankenhorn, Hunter & Dulin of Los Angeles.



New concrete stage of Reelcraft Pictures Corporation, formerly the Bulls-Eye Film Corporation



Some of the characters of Robert Louis Stevenson's "Treasure Island," which has been picturized by Maurice Tourneur for Paramount-Artcraft

Publishers to Exploit "Treasure Island"

Famous Players-Lasky Corporation announces that a tie-up has been effected with Charles Scribner and M. A. Donohue of Chicago in the exploitation campaign for the forthcoming production of "Treasure Island," Robert Louis Stevenson's novel. Both these publishing houses issue the standard forms of the famous novel, the picturization of which Paramount-Artcraft will release early next month.

Standard Paramount-Artcraft posters and photographs, both colored and in black and white or sepia rotogravure sheets, will be used to enhance the attractiveness of local bookshop windows in exploiting "Treasure Island."

Buck Jones Returns to Work After Accident

On January 28th Buck Jones, the widely-heralded cowboy made a star by William Fox, suffered a severe injury to one of his feet while at work in "Forbidden Trails" at the Hollywood studios, and has just returned to finish this new picture. The accident occurred while the star, famed for his horsemanship and daring, was attempting a hazardous feat mounted on his big horse, Silver, in one of the scenes of "Forbidden Trails."

Buck Jones returns to work before the camera with the assurance of the medical staff that he is as good as new.

Ross and Mack Form Company in Chicago

Roderick Ross of Ross & Company and Irving Mack have taken over the advertising, printing, engraving and other miscellaneous departments of Willis & Eckels & Mack and will hereafter take care of this service for exhibitors and exchangemen under the firm name of Ross and Mack.

The name of the company is new but both Roderick Ross and Irving Mack are well known among the film men of Chicago. The offices of the new company will be in the Consumers Building, Chicago. The engraving and printing departments will be located at the Ross and Company plant at 448 North Wells street.

Opens Advertising Office

C. J. VerHalen Establishes Bureau in Times Building; Well Qualified

C. J. VER HALEN, who recently resigned as advertising and publicity director of Robertson-Cole, after fifteen months with that organization, has opened up offices as advertising engineer in the Times Building, Room 1114. Mr. VerHalen has already taken over several state right accounts for which he had laid out the entire advertising and publicity campaigns from the press book to the twenty-four sheet.

Mr. VerHalen has established himself as an advertising counsellor, or consulting advertising engineer, giving expert advise and service to any organization contemplating a campaign. This service will be particularly valuable to those organizations who are without a fully equipped advertising staff, but Mr. VerHalen will also be available in a consulting capacity to other companies.

The need of just such an organization as this has long been felt in the industry, according to many of the independent producers and state right men who have consulted Mr. VerHalen. It is the belief of these men that inaccurately directed advertising has cost them many thousands of dollars. It is to remedy this condition the new company with only the highest trained specialists on its staff has been started.

After ten years in the industry directing advertising and sales campaigns, Mr. VerHalen is eminently qualified for the work. During that time he has had experience in every branch of the industry as an executive. He is accredited with the responsibility for many brilliant advertising campaigns.

Russell in A Suitable Role

Comedy and Serious Moments in the Action of "Slam Bang Jim"

WILLIAM RUSSELL is said to be at his best in the American production, "Slam-Bang Jim," adapted from "Snap Judgment," in which he appears as an undisciplined, happy-go-lucky, city chap who wins the admiration of all as he copes with a succession of strenuous complications in an Arizona setting. It is a typical Russell role, with the mixture of comedy which, it is expected, will make "Slam-Bang Jim" particularly popular from the box office point of view. "Considering the popularity of the Russell pictures filmed by the American, and, in this comedy-drama the intermingling of the East and West, giving the high points of both, it is not surprising that heavy first bookings preceded the actual distribution of the prints," says a report from the American Film Company. "Unless it was in 'Six Feet Four,' Russell never had a better opportunity to let himself loose as the hero of humorous escapades and exciting adventures on a large scale.

"The 'Flying A' drama is 'a story of mistaken identity and scrambled love.' The high spots are a bridal scene which fades away in tears, and with maledictions on the absent but hopeful bridegroom; a free-for-all alley fist fight with police assistance; a real Western hold up, three against one hundred; a far Western dance hall in motion; a New York millionaire in a mad chase on muleback, and finally the lovers again planning another wedding."

William Russell is ably supported by Francelia Billington, Harvey Clark, Adda Gleason, Charles Newton, Perry Banks, Clarence Burton, Bull Montana, Ashton Dearholt and the four-year-old Ruth Everdale. Edward Sloman was the director. "Slam-Bang Jim" is being distributed by the Pathe exchanges.

Big House Opens With Goldwyn Pictures

What is claimed to be another triumph for Goldwyn Pictures was scored this week, when two of the current releases were booked as opening attractions for the new Strand theatre in Binghamton, N. Y., a $300,000 house that is classed with the finest modern theatres in the state.

Having made a careful survey of all of the available material on the market, it is said, the manager selected "The Little Shepherd of Kingdom Come" for the first half of the opening week, and "The Blooming Angel" for the remaining days. Both of these productions have met with great popular favor at the New York Strand and other leading theatres in the largest cities of the country where they were given pre-release showings.

Franklin Films "Athalie" in Sierras

A wire just received by Isaac Wolper, president of the Mayflower Photoplay Corporation, from Sidney A. Franklin conveys the information that the director has penetrated deep into the Sierra Nevada snow country and is now filming scenes for "Athalie," by Robert W. Chambers, to be Franklin's first Mayflower production.

Mr. Franklin is accompanied by Sylvia Breamer, Conrad Nagle, Rosemary Theby, Robert Cain and Sam De Grasse, the principal players in the "Athalie" cast, and a complete staff of technical experts.

"Better Pay" Contest Awards Third Prize

Miss Lou V. Conover, of Los Angeles, is the winner of this week's prize of $50 in the "Better Pay for Teachers" movement of the Literary Digest's "Topics of the Day." Previous contests were won by Philadelphia and Brooklyn residents.

Miss Conover's topic was as follows: "The childhood of today is the Government of tomorrow. The best possible training today is the only guarantee of the best possible Government tomorrow. Such training cannot be given by teachers harassed by poverty. Let the nation assure its future and for a great work pay a just price."

Tourneur to Travel in Europe and Africa

Maurice Tourneur is planning to leave America this fall for an extended trip through England, France, Spain and Northern Africa. His contract with Famous Players-Lasky will expire in time for him to make several productions for the Associated Producers by the end of the summer months, when he expects to take the first vacation he has had in several years.

Mr. Tourneur emphatically states that it is not his intention to make pictures on the other side, and that this country is not only the ideal place for making pictures, but the only practical place.

Cosmopolitan Production to Have Lavish Sets

The entire "Land of Joy" company of twenty-two Spanish players took part in several scenes taken at the Cosmopolitan Studio, 127th street and Second avenue, New York, last Sunday, by Director Robert G. Vignola for his forthcoming Cosmopolitan production, "The World and His Wife," featuring Alma Rubens. A Spanish period set comprising a whole mansion with sunken gardens, marble pool and other rich man's extravagances was constructed at the studio, and occupied the entire floor space which normally is sufficient to permit four companies to work simultaneously.

Baron de Daue Off for France After Visit

Baron de Daue, who has been in America for the past two months in the interest of the Societe des Films Mercanton of Paris, sailed on Saturday for France after completing arrangements for a closer affiliation with American interests of this foremost of the French motion picture producers.

During his stay here, Baron de Daue completed arrangements for Guy Croswell Smith, Ltd., of New York, to represent the Mercanton interests in this country. He also disposed to an American Syndicate the world picture rights to Knoblach's great play success, "Kismet," which Otis Skinner did on the American stage a few years back.

Bessie Love Has Own Company

FOLLOWING the announcement of negotiations between Bessie Love and Chicago capitalist interests, represented by A. J. Callaghan, comes further confirmation this week that the former Vitagraph star is to be presented in a series of high-grade vehicles adapted from big novels and produced under expert direction without regard for time or money limitations.

The formation of the Bessie Love Producing Company with the youthful star at its head is the result of the determination of a group of Chicago film men to place this star in surroundings which will bring out in a bigger way than ever the undisputed talents which she possesses. Considerable money has already been spent in the new purchase of several novels for screen adaptation, and in the rental of the Bessie Love studio at 6642 Santa Monica Boulevard, Hollywood, California, where the star is already at work.

Andrew J. Callaghan, the Chicago film executive, who is at the head of the Chicago syndicate which is sponsoring Miss Love in her forthcoming independent productions, has retained the services of two of the most notable directors in the industry, Joseph de Grasse and Ida May Park. So confident is Mr. Callaghan of the latent dramatic powers of this young actress that he has created an entirely new departure in production work by securing what is described as the unbeatable directorial combination of a well-known man and woman to bring out the best that is in the charming screen star.

Miss Love, who has often been declared to come the nearest to Mary Pickford in talent and magnetism among the diminutive stars, recently concluded an engagement with the Vitagraph company. Since then three of the largest producing companies in the country have been bidding for her services, it is stated.

The affiliation of Miss Love, as an independent star, with the Callaghan organization follows her own expressed desire, and also the desire of her sponsors to devote much time, thought and money to the adequate handling of a personality discovered by Griffith and



Bessie Love, who will be starred by the Bessie Love Productions, Inc.

popular with millions of fans the country over.

After winning her way to stardom under the Griffith banner, Miss Love joined the Triangle forces, and later she continued to star in Pathe and Vitagraph releases. Now, according to the statement just issued, a corporation has been established around her personality, called the Bessie Love Productions, Inc.

Mr. Callaghan, who is at the head of this organization, declared last week after having seen his new star begin production, that practically no limit was to be placed on the sum to be expended for superior story material for Miss Love, and that available copyrighted books and stories suited to her personality would be purchased.

"After having seen the first results of Miss Love's work under the expert direction of Mr. de Grasse and Miss Park, her directors, I am entirely satisfied to have cast my lot with this remarkable young actress," said Mr. Callaghan in a statement from the Los Angeles studios. "We believe that Miss Love has never yet had her dramatic qualities fully brought out on the screen. For a long time we have had our eye on this charming little lady, who combines with youth and beauty a rare feeling for dramatic expression, and we feel highly elated that she has become our partner.

"It is plain, of course, that Miss Love comes to the Callaghan organization with a substantial financial interest in her future work. With such an incentive, and with the further advantage of big vehicles, first-class direction and all the time she desires, the motion picture industry is due to see a new Bessie Love, a recreated artist with all the charm that has endeared her to the picture fans of the nation placed in entirely new surroundings. This is reason enough for exhibitors of the country to take notice of the final results, for it is their own insistence on better story, better production and better direction which is bringing Miss Love to the front as never before as a film star who merits close watching."

Amplifies Production Plans

Pathe to Announce Acquisitions of Big Films and Popular Beauty

THE plans of Pathe Exchange, Inc., for features and big specials have been amplified so that within a short time an announcement will be made of the acquisition of some very pretentious productions and the listing of a popular beauty of the screen. Pathe's feature business has grown to such an extent that ambitious plans are making to meet future development for such time to come.

Blanche Sweet, it is promised, will be seen in productions even greater than her previous successes on the Pathe program. The coming production of "Sherry," Edgar Lewis' second special, is said to be every bit as strong a feature as "Other Men's Shoes." J. Stuart Blackton characterizes his coming release, "The Blood Barrier," as "a master melodramatic achievement." Included also in the announcement are "Rio Grande," an Edwin Carewe production adapted from Augustus Thomas' great stage play; Frank Keenan in "Dollar for Dollar," and Max Linder in "The Little Cafe," an adaptation from Klaw & Erlanger's theatrical success of the same name.

Paul Brunet, Vice-President and General Manager of Pathe Exchange, Inc., laughed when his attention was brought to a rumor that his organization contemplated dispensing with features.

"The very idea of it is absurd," he said, "and especially at the time when the feature business with us has reached such unusual proportions, and is still growing, while thousands of exhibitors look to Pathe as the only really independent distributing organization. Our feature business has passed all expectations.



For good "snow stuff" and "blue shirt" action Charles Miller's new picture for Mayflower, "The Law of the Yukon," starring June Elvidge, promises much. Realart will release the picture



Leatrice Joy, appearing in National Pictures Theatres, Inc., productions

Territory on "A Dream of Fair Women" Sold

Murray W. Garsson, general manager of the Foundation Film Corporation, announces the sale of several large blocks of territory for "A Dream of Fair Women," a special feature which is being distributed through state right exchanges. Royal Pictures, Inc., bought Eastern Pennsylvania and Southern New Jersey. The Gardiner Syndicate bought all of New York, Albany and Buffalo. M. A. Lightman, of the Criterion Film Service, bought North and South Carolina, Georgia, Florida, Alabama, Tennessee and Kentucky. David P. Howell bought a block of far eastern territory, as well as considerable foreign territory, and the subject is fast becoming, according to Mr. Garsson, one of the most popular in demand today among those buyers who appreciate the love of novelty in the public.

Moranti Completes His First Production

Milburn Moranti, well known funster, who recently organized his own company under the name of the Moranti Comedies, Inc., with a capital stock of $100,000, has shipped his first two-reel production, titled "Barbershop Gossip," to New York for distribution on the state rights market.

Helen Williams has the leading feminine role, while other popular players appear in support of the comedian. Al Moranti, brother of the star, directed. "Lazy Lem" is announced as the title of the company's second production, which started this week at the Balboa studios, Long Beach, Cal.

Jans Sells Territory to First National

Announcement has been made by Herman F. Jans, president of Jans Pictures, Inc., that Pittsburgh and western Pennsylvania has been sold to the First National Exhibitors Circuit for the rights to the initial release of Jans Pictures "Love Without Question" starring Olive Tell.

Activities of the Independents

STATE RIGHTS—EXPORT

Radiosoul Issues Statement

Will Distribute the Products of Swedish Biograph Co. in America

IT has now been definitely established that the newly formed Radiosoul Films, Inc., has secured a contract for the exclusive exploitation of the entire product of the Swedish Biograph for the United States and Canada. This means that Victor Seastrom is to become an institution in our film world.

Mr. L. E. Miller, President of the Radiosoul, answering how it is possible that an artist of Victor Seastrom's calibre should be practically unknown in America, which is announced as Seastrom's native country, said that the question of Seastrom's nativity is easily answered by the birth records of the State of Massachusetts. As to Mr. Seastrom's place in art, this has been disposed of by the unanimous verdict of the critics themselves in the press. As to how it happened that Seastrom, a native American, is practically unknown in his country, this, Mr. Miller says, is altogether a too delicate and perplexing matter to be disposed of in general terms. It is enough to recall, says the Radiosoul Films, the fate of many of our greatest singers, painters, and even men of letters.

Although the Radiosoul has been formed for both purposes,—the exploitation of pictures made by Victor Seastrom, and also to make its own pictures, the organization will at present dedicate itself exclusively to the output of the Swedish Biograph product.

"A new film concern," said Mr. Miller, "almost like a new political party considers itself duty bound to present to the exhibitors a platform with a string of stars and names in lieu of planks, and a bunch of promises as a program. We propose to do nothing of the kind. We simply say, we observed some vacancies in the sun and we want to get a place there if we can, and the only promise we can make to the public is that we will try to succeed."

Author Views Picture

A special showing of Numa Pictures Corporation's production of "The Return of Tarzan" was given on March 5 at the Superba theatre in Los Angeles, complimentary to Edgar Rice Burroughs, author of the popular Tarzan stories.



Part of the cast working in the two-reel Westerns featuring Emmett Dalton and released by Film Specials

"Democracy" Typifies Americanism

The produced photodrama, "Democracy—The Vision Restored," is the fulfillment of an idea born in the mind of Lee Francis Lybarger during his college days, and it found its first public expression in July, 1905, when he lectured on "Democracy and the Future" at the Miami Valley Chautauqua. For fifteen years, he has expounded this vital theme direct to and with the people of America.

"Democracy has been the underlying thought and keynote of every lecture I have delivered in the course of my fifteen years as a Chautauqua speaker," states Mr. Lybarger. "I have made it my life's work to bring to the minds of the American people, a realization of the true meaning of Democracy. By personal contact with millions of people in forty-six states and territories of our Union, during my public career, I firmly believe that I have gleaned the very essence and fundamental principles which are embodied in that all-powerful theme—Democracy, which typifies Americanism. . . In my ten-reel cinema epic 'Democracy—The Vision Restored' I have embodied this completed theme."

Inter-Ocean to Handle "The Gift Supreme"

"The Gift Supreme," the third of the productions made by the C. R. McCauley's Photoplays, Inc., has been acquired by Inter-Ocean Film Corporation for exclusive foreign distribution, according to an announcement issued during the week from the New York officers of the Inter-Ocean Film Corporation.

"In purchasing this production," states Inter-Ocean, "we were influenced primarily by the humaneness of the story and the fidelity with which this element has been transferred to the screen. The market for attractions of this nature is always large; and we are positive that our clients will consider themselves fortunate in obtaining a territorial franchise for this offering."

Prints of "The Gift Supreme" are now available for immediate screening for resident foreign buyers. Inter-Ocean also announces an elaborate and far-reaching advertising and publicity campaign in behalf of the production.

Kremer Will Distribute "Screen Smiles"

Victor Kremer, president of the Victor Kremer Film Features, Inc., announced this week that negotiations had been completed whereby "Screen Smiles" had been acquired for the United States and Canada.

"Screen Smiles" is a five hundred foot novelty reel said to be the latest thing in the way of topical films. Dealing with current events and fads of the day in humorous style, the various sayings are illustrated with animated cartoons. "Screen Smiles" was originated by Herman Yudkin, creator of the topical sayings idea in slide form several years ago.

Victor Kremer Film Features, Inc., will distribute "Screen Smiles" on the state right market, providing 52 reels a year.



Victor Kremer Film Features, Inc., has re-issued Bryant Washburn's famous success, "Skinner's Dress Suit," after re-editing

Kremer Off On Extended Business Trip

Victor Kremer, president of the Victor Kremer Film Features, Inc., will leave this week for an extended tour of the various state right exchanges throughout the United States and Canada.

This trip will be made in the interest of the five Chaplin comedies which his organization is distributing together with Skinner's Dress Suit and the recently acquired novelty reel "Screen Smiles." Mr. Kremer's purpose in making this trip is two-fold, as he will not only visit those exchanges now distributing the Chaplin productions, but will also endeavor to dispose of the remaining territory for the Chaplin comedies.

Picture Tie-Up with Corona Typewriter

The window display of the Corona Typewriter sales depot on Forty-second street, between Broadway and Sixth avenue, is to exploit "Empty Arms." Martin Jenter is the creator of the display. The window will present the interior of a picture theatre in miniature. On the screen will appear a still of "Empty Arms," featuring Gail Kane and Thurston Hall. At the right of the orchestra space will be arranged a cut-out of the author, Willard King Bradley, seated before a Corona typewriter, the idea being to suggest that the author is engaged in typing the scene depicted on the screen.

"Illiterate Digest" Now On Market

The first issue of the widely heralded Will Rogers' "Illiterate Digest" is now ready for release, according to Joe Brandt, eastern representative for the Marion H. Kohn Productions, which is filming this novelty.

It is the general belief that this reel is merely a set of screened epigrams, but Brandt wishes to dispel any such ideas. Will Rogers actually appears in the reel in a novel presentation. His sayings concern topics of current interest and each one is dealt with in highly humorous manner. Special permission to film Rogers and the "Illiterate Digest" was secured from Samuel Goldwyn and the Goldwyn Distributing Corporation.

Dana Is Pleased With Market

Independent System Is Well Liked, Says Arrow Manager

P. R. DANA, sales manager of the Arrow Film Corporation, has returned from an extensive western trip, during which he made a first hand study of the independent market, and the independent methods of booking feature productions. He was enthusiastic about the wonderful progress the independent system has made in recent months, and declares that exhibitors everywhere are becoming more and more interested in its mechanics.

"I have talked to some of the most prominent exhibitors in the territories I visited," he said, "and not one of them has a word to say against the independent system. A year or eighteen months ago, there would have been plenty of kicks. That was when independent booking and buying was just getting into stride, and before a large number of exchange men and exhibitors had given it a try."

Mr. Dana said that he had failed to find either an exchangeman or an exhibitor who was not at least interested in the independent system.

"They are beginning to realize the tremendous saving possible in bookng pictures free from the interference of producers," he stated.

"Not only is there a financial saving, but there is also a conservation of energy and trouble. There is a minimum of detail in independent booking, where there is a maximum in other systems."

Mr. Dana declared that the tendency upon the part of individual exhibitors and exchange men to book independently was a natural development, since it had been generally discovered that better pictures, better exploitation and better methods characterized the independent system. Too few exhibitors have realized this until the present condition of the picture market made the fact dawn upon them.

"The watchword of the times is economy," said Mr. Dana. "That is one great reason that independent booking is thriving. Exhibitors and exchangemen have made the illuminating discovery that real pictures can be obtained for much less actual cash than they have been spending in the past, and that their audiences appreciate the pictures with the same appreciation they give other features."

Mr. Dana was particularly interested, during his trip, in the disposition of territory for the series of "Tex, the Elucidator of Mysteries," series. He announced upon his return that while most of the territory in the United States had been disposed of, there were only a few territories which remained available for state rights buyers.

"The 'Tex' series is a response to an unspoken demand upon the part of exhibitors," said Mr. Dana. "In booking the entire series of twelve pictures, the exhibitor gets twelve features, each complete in itself, but with the fascinating thought for his audiences that these same characters will at an early date portray another interesting mystery and its solution. The series has made a distinct hit."

Mr. Dana is now giving his attention to "The Lost Daughter" and "Before the White Man Came," the latest features announced by Arrow.

Christie in the Feature Field

Forces Concentrating at Present on Chic Sale Feature

"THE Christie Film Company will become almost as well-known within twelve months in the field of big feature production as it has been for comedies" was the statement of Charles H. Christie, general manager of the Christie firm, who arrived in Los Angeles today after a short trip through the South and East.

Mr. Christie arrived at his studio after a trip which included many cities in the Southern states and two week's stay in New York, where he was in conference with the officials of the Robertson-Cole company, which is handling the releases of the new Chic Sale feature, "The Smart Aleck" which is now being made at the Christie studio in Los Angeles.

"The production of The Smart Aleck, by Irvin Cobb, with Chic Sale, and a feature cast, marks the entry of the Christie firm into the production of features of greater than two reels in length, and it is only a start in the expansion which comes as a natural growth. We were established in the field of one-reel comedies a year ago when we launched our two-reel special comedies. At the present time we have produced twelve of these and the fact that we are going into productions of greater magnitude does not mean that we shall discontinue our efforts along comedy lines. It is merely a broadening out into bigger and better things," said Christie in answer to a report that the Christie film company was deserting the comedy field entirely.



Scene from "The Lost Daughter," to be released by Arrow Film Corporation. Ora Carewe is the star

"We have already announced the acquisition of the rights to So Long Letty, which contains material for a big special picture backed by its tremendous drawing power since its years of success as a stage play.

"This picture will be only one of a number of big features which we are planning production of which will begin in June of this year. No arrangements have been made for the releases of these features, but the market is assured.

"We believe that there is ample room in the photoplay market for features of the character which we are planning, along the lines of comedy drama, made in big special productions, with no particular emphasis on star parts, although each feature will have an adequate cast of people, whose names are already established in the trade.

"The feature which is now in progress, with Chic Sale, is an example of what we mean in feature casts. It includes, besides Mr. Sale, in vaudeville, such names as Colleen Moore, Bob McKim, Walt Whitman, Lydia Yeamans Titus, J. P. Lockney, Bert Woodruff, Colin Keeny and Tommy O'Brien, a list of names which would do credit to any feature production ever made.

"We are now looking over the entire field on both coasts for a cast for 'So Long Letty' which will be produced under Al Christie's direction. He is now supervising the production of the third of the series of Bringing Up Father comedies which will be released by Pathe in addition to handling the direction of the Chic Sale feature, and has an able corps of directors engaged in the production of Christie Comedies, including such men as Scott Sidney, William Beaudine, Frederic Sullivan, Alec Watt and Reggie Morris, the latter of whom is handling the megaphone on 'Bringing Up Father'."

Prize Winning Story For Vitagraph Star

Vitagraph has just purchased as a film vehicle for Corinne Griffith, the story by Forrest Crissey entitled, "Gumshoes 4-B," which was among the thirty stories which won prizes in the recent O. Henry Memorial contest.

6803

Inquiries received last week from Exhibitors regarding

Comedyart Productions

Special Pictures Corporation

Hollman Building Los Angeles

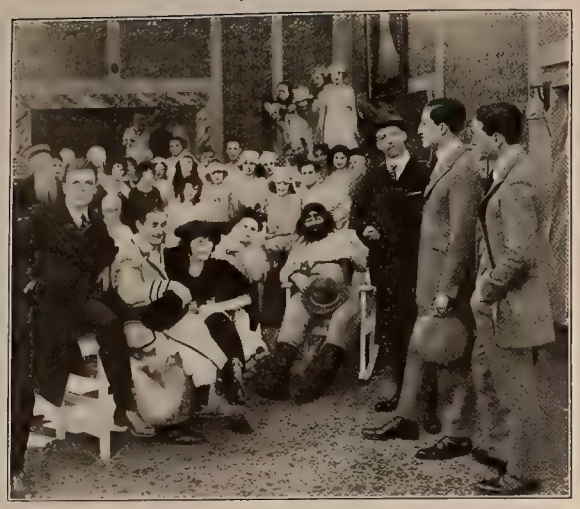
"Blind Love" Rights Sold

New England Territory to Herman Rifkin and Western to Equity Co.

FOLLOWING carefully planned exploitation and advertising campaigns including two-page spreads in the leading trade publications, a personal canvass of the important state rights' territories and communication with the leading exhibitors throughout the country by means of a personal letter to each, Gerald F. Bacon, producer and Nathan Hirsh, distributor of the six-reel feature, 'Blind Love' starring Lucy Cotton and George LeGuere, announce that the New England territory has been purchased by Herman Rifkin, of Boston, and the California, Nevada and Arizona territory to Equity Film Corporation, of San Francisco, with the Southern territory under consideration. As a result of the letter sent the leading exhibitors, Mr. Hirsh states that the demand by some of these from their exchanges was so insistent that the buyers to protect their own rights communicated with the distributor for territorial rights, with the above results within two weeks."

In addition to disposing of these territories, Mr. Hirsh who is handling the New York and Northern New Jersey bookings on this feature, booked it over the Loew Circuit in Greater New York where it played the Broadway houses recently.

Lucy Cotton, the star of "Blind Love" is a stage as well as a screen celebrity having been seen recently in Cosmopolitan's production, "The Miracle of Love" and on the stage in "Up In Mabel's Room". In support are George Le Guere, James F. Cullen, Frank O'Connor, Eduarde Durant, Bert Leigh and others. Oliver D. Bailey, producer, theatre manager and author, directed "Blind Love."



A scene in the Dintenfass Jacksonville studios, where Cuckoo Comedies are being produced

Price Secures New Release

Billy Rhodes Stars in Five-Reel Comic—Drama, " His Pajama Girl "

C. B. PRICE CO., INC., have secured the latest production of the Southern California Producing Company, a five reel comedy-drama, "His Pajama Girl" in which Billie Rhodes is starred. Mr. Price, who just returned from a trip to the Coast, saw the picture in its final stages and immediately made a deal with the officials of the Southern California Producing Company for the marketing of the picture on the state right plan.

An extensive campaign has been prepared according to Mr. Price, that will not only cover the state right buyers but will also go directly to the exhibitor, thus creating a market for the purchasers of the various territories. The picture, according to reports is rich in possibilities for advertising, and many novel angles have already been conceived that will come to the motion picture trade as something absolutely novel in motion picture exploitation says the C. B. Price Company.

Mr. Price, in talking of the purchase of "His Pajama Girl" was very enthusiastic about the picture. In classifying it, he remarked: "The state right field, and in fact the entire motion picture industry, has developed from time to time different styles in motion pictures. The first sensational effort was, of course, the creation of the vampire film, then came the sex films, later the bathing girls, and now I believe we have hit on the newest vogue that will be widely copied by producers, the Pajama Girl film.

"In addition to having what we consider the greatest box office title that has been seen on a film in some great time, I also believe that we have a subject that lends itself to a broader line of exploitation than any picture ever before put out on the territorial plan."

Bloom Sells Rights on "Vod-a-Vil" Movies

Samuel S. Bloom, of Philadelphia, visited the Commonwealth offices in Chicago last week and while there closed a contract with President Harry Spanuth for twenty-four more "Vod-a-Vil" movies for eastern and western Pennsylvania, West Virginia, Virginia, Maryland, District of Columbia and southern Jersey. Mr. Bloom, acting for Commonwealth, has also sold Ivan Abramson of Graphic Film Corporation, a series of "Vod-a-Vil" movies for New York state and northern New Jersey.

Don Walk Is Made Head of Arrow Publicity

Don Walk, formerly of the Universal Film Manufacturing Co., has taken charge of advertising and publicity for the Arrow Film Corporation, according to an announcement by W. E. Shallenberger, president, this week. P. B. Dana, who has been in charge of that work in the past, has been advanced to the position of sales manager, and will hereafter confine his effort to that branch of the business.

Form Tri-Star Corporation

Prominent Picture Directors Are to Feature Miss Ethel Barrymore

JOSEPH BYRON TOTTEN and Joseph W. Smiley, prominent film directors, who recently formed the Tri-Star Picture Corporation, have leased the Victor studios, Nos. 645-651 West 43d street, for a long term for the making of a series of special productions under the Tri-Star banner.

Ethel Barrymore, star of "Declassee," the dramatic success now running at the Empire theatre, and the first stage and screen luminary to be placed under the Tri-Star management by Totten and Smiley, commences studio work this week, all of her sessions before the camera having been arranged so as to avoid any conflict whatsoever with the matinee or evening performances.

The initial Tri-Star super-production will be a screen version of R. L. Stevenson's story, "The Super-Woman," with the film adaptation and continuity developed by George DuBois. In the opinion of Directors Totten and Smiley, this vehicle is peculiarly fitted for Miss Barrymore's ability and technique. Although an unusual story in itself, the name part of "The Super-Woman" carries with it an exceptionally sympathetic theme which lends itself admirably to the talents of the star, who has endeared herself to patrons of the American stage and screen through her individualistic interpretations of difficult roles.

Miss Leslie Bingham has been appointed studio manager and casting directress for all Tri-Star productions. George B. Chennells will be technical director, supervising that branch of the work, while W. S. Cooper will be chief cameraman in charge of all photographic work.

Preview Of "The Mask" Soon In Los Angeles

The first of the new series of Col. W. N. Selig Productions, an adaptation from the Arthur Hornblow book, "The Mask," is now completed, and private preview to people of the trade will shortly be given in Los Angeles.

A number of the big incidents of this story are laid in the diamond mine country of South Africa, and to properly dress these scenes, buildings, machinery and all necessary properties were built and manufactured in duplicate of photographs especially secured for that purpose.

Arrow Film to Distribute Indian Picture

An unusual photoplay feature has been obtained by the Arrow Film Corporation, according to W. E. Shallenberger, president of the company, for release to independents. The play is called "Before the White Man Came," and the plot is laid in the tribal countries of the Old West before the advent of the pioneers from the eastern settlements. Every character in it is portrayed by an Indian.

SIMPLE SOULS



Captain Frederick F. Stoll, producer of "Determination"

Indian Dramas Attract Notice of Educators

C. B. Price declares its series of Indian dramas, starring Mona Darkfeather, which open at the Broadway theatre on March 29th, are attracting especial attention among educators because of their historic and literary value. Mr. Price states:

"Not only in the big Broadway theatres are these Indian dramas finding ready bookings, but the same is true all over the country. Educational institutions are especially interested in these productions, and many exhibitors are taking advantage of this fact by putting on special matinees for school children which are endorsed by the teachers and principals in practically every instance."

Foreign Agencies Opened for Projector

Exclusive agencies for the distribution of Master Projectors have been established in Switzerland and Nicaragua by the Accessory Department of Inter-Ocean Film Corporation who are the exclusive foreign distributors of the new projector. During the same week, a large number of Master Projectors were shipped to London for distribution throughout the United Kingdom.

"Trailed by Three" Endorsed by Exhibitors

Indications that Charles Turner Dazey is about to further demonstrate his abilities as a playwright are found in advices from the Pathe branch managers that "Trailed by Three," the fifteen episode Beck production co-starring Stuart Holmes and Frankie Mann, has been endorsed by some of the oldest exhibitors of the serials as the kind of play their patrons will approve.

Sam Bernard in Reissue of Keystone Comedy

Sam Bernard, whose play "As You Were" at the Central theatre, New York, is proving one of the big hits of the Broadway season, appears in the leading roles of "Because He Loved Her," a recreated Keystone comedy to be released May 9th through United Picture exchanges.

Billy Rhodes Picture Ready

National Film to Put "Nobody's Girl" on State Rights Market

JOE BRANDT, eastern representative for the National Film Corporation of America, announces that the latest National feature picture, "Nobody's Girl," in which Billy Rhodes plays the stellar role, is now ready for release and will be marketed on the state rights plan.

"Nobody's Girl" is said to offer a plot which is different from the ordinary. The plot is laid chiefly at Devil's Island, the home of a band of criminals, smugglers, and thieves. The star is cast in among them and eventually is the means of their extermination. Of course she becomes "somebody's girl" at last.

National claims that this picture will make a decided hit with the younger generation because of Billy Rhodes' captivating acting and mischievious pranks. No expense was spared to make it absolutely perfect from the big production standpoint.

Frances Grandon, who directed Billy Rhodes in "The Lamb and the Lion," is responsible for this production. The star's previous successes were "Hoop La," "In Search of Arcady," "The Love Call," and "The Blue Bonnet." Prominent in her support in "Nobody's Girl" are Melbourne McDowell, who takes the part of Red Gull, and Mary Alden, who plays the role of the Jason woman.



Billy Rhodes in "His Pajama Girl," a States Rights picture

Ready for "Tarzan" Serial

Work Starts April 1st; Jack Hoxie to Star; Real Tropics as Setting

JACK HOXIE, who has become one of the leading serial stars through his work in "Lightning Bryce," the serial produced by the National Film Corporation, which is said to be enjoying great popularity in this country and abroad, is to be starred in a new feature thriller by Natioual.

The screen rights for the last of the Edgar Rice Burroughs books of the Tarzan series, "The Son of Tarzan," has been purchased by National and will serve as the vehicle for Hoxie's new serial. The National Film Corporation screened Burroughs' previous works, "Tarzan of the Apes" and "The Romance of Tarzan" several years ago, and because of the unusual character of the films these two productions are still being exhibited in their original form.

L. V. Jefferson, who is writing the continuity for this serial, has already reduced the original version of "The Son of Tarzan" to ten episodes. Henry M. Rubey, National's president, has stated that every effort will be made to make it the biggest serial of the year and that it will be the costliest picture ever produced by his company.

As the scene of the story is laid in the tropics, to get realism in the picture it was necessary to secure an island in the South Pacific where the serial will be made. Jack Hoxie's entire company will sail immediately and remain in the tropics until the serial is completed. The natives, of course, will be utilized in furnishing the "local color." Included in Hoxie's support is Lucille Rubey and a large cast of principals. Work on the first episode will be started about April 1.



Burton King, whose picture, "Why Women Sin," is now being sold to States Rights buyers

"Lost Daughter" Is Latest Arrow Feature

W. E. Shallenberger, president of the Arrow Film Corporation, has announced the acquisition by his company of another new feature which is ready for release to independent buyers. This is "The Lost Daughter," a special feature production in which charming Ora Carew, star of many productions, portrays the leading role.

The story was written by Cecelia Wheat Curry, author of other screen successes, and is a new style of the mountain girl type of story. The cast includes such players as Arnold Gregg, William Irving, Henry Barrows and others.

Territory Sells Fast for Jans Feature

Herman F. Jans, president of Jans Pictures, Inc., who are producing the series of six Olive Tell features, the first of which is "Love Without Question," sent the following telegram to the home office during his trip through the West: "We have sold seventy-five per cent of the territory in the United States. Exhibitors very enthusiastic over "Love Without Question."

The second of the series is well under way and it is expected it will soon be ready for assembling and titling. Under the arrangement set forth by Jans Pictures, Inc., exhibitors will be able to book the entire series of six pictures.

Directors Engaged for Whitechapel Picture

In connection with its forthcoming production of "Determination," a picture, which has as it background the Whitechapel district of London, the United States Photoplay Corporation states:

"We have Harry McRae Webster under contract to direct the production; John L. McCutcheon, co-director, and Herbert L. Messmore, technical director. These gentlemen will assist Capt. F. F. Stoll in producing this gigantic photoplay."

Commonwealth Acquires "Why Women Sin"

Sam Zierler, president of the Commonwealth Film Corporation, and who has the Equity franchise for New York territory, concluded a deal the early part of this week with Thomas de Vassey, secretary of the Wistaria Productions, Inc., and Jacques Kopfstein, the sales manager, whereby he secures the exclusive exhibitor's rights for New York State and Northern New Jersey of "Why Women Sin."

Ziegfeld Beauty with Wistaria Forces

Mr. Thomas de Vassey, secretary of the Wistaria Company, claims a discovery in the personality of Legotie Hoover, who is described as the "perfect" girl of the Ziegfeld Follies. Miss Hoover was the selection, it is stated, among the three hundred Ziegfeld beauties. She has been engaged for a long period to appear in Wistaria productions and is scheduled for one of the principal roles in the next forthcoming feature produced by this company.

6803

Inquiries received last week from Exhibitors regarding

Comedyart Productions

Special Pictures Corporation

[illegible] Holliman Building Los Angeles



Evidence of harmony or discord from Polly Moran's comedy, "A Scrambled Romance," produced by the National Film Corp.

"Parted Curtains" on Way

National Film's New Feature Is Now Getting Finishing Touches

"PARTED CURTAINS," the newest feature production filmed by the National Film Corporation of America, will soon be ready for release. A print of the picture has been received at the New York office and is now being put through the finishing stages.

Henry B. Walthall, who starred in "Confession" and Griffith's masterpiece, "The Birth of a Nation," plays the leading part in this production, taking the role of an outcast who is falsely accused of crime and must fight to regain his place in society.

"Parted Curtains" is from the story of the same name which was written by Franklyn Hall, whose stories have appeared in the leading magazines. It deals with the struggles of a criminal to live down the smirch of the prison stamp. Walthall, in the role of Jenkins, serves a long prison sentence because of a false accusation. When he is realeased, no one believes his story and he is buffeted around from place to place in a vain search for work.

Bertram Bracken, who produced "Confession," "The Eternal Sappho," "East Lynne" and other successful photodramas is also responsible for the direction of "Parted Curtains." Mary Alden tops the all-star supporting cast. Included in the cast is Wm. H. Clifford who played the part of the Canadian in the "Confession." Margaret Landis is cast in the role of Jenkins' sweetheart.

Joe Brandt, eastern representative of the National Film Corporation, has announced that the picture will be sold to state rights buyers and that it will be released in the early part of April.

Many Sales by Inter-Ocean

Rights on Feature Pictures Sold for South American Countries

MANY important sales are reported by Inter-Ocean Film Corporation, an announcement issued this week, informs the trade.

"The Lurking Peril," starring Anne Luther and Charles Hutchinson; "The Mystery Mind" featuring Pauline, the well-known vaudeville hypnotist; and "The Whirlwind" with Charles Hutchinson in the stellar role, three serials were placed this week by Inter-Ocean for physical distribution in Chile, Peru, Bolivia and Ecuador. The deal involves the acquisition of ninety reels together with posters, lobby display and the necessary press material which usually accompanies a serial, by the company which Inter-Ocean Film Corporation represents in the capacity of confidential buying agent.

"An Adventuress," recently acquired by Inter-Ocean Film Corporation for distribution throughout the entire world, exclusive of the United States, was sold last week to one of the largest Mexican film renters for distribution in Mexico.

"Bearcat," an adaptation of the novel by Charles Neville Buck, was disposed of for Porto Rico, Santo Domingo and Venezuela. This sale is said to have been made for a large financial consideration.

"The Transgressor" and "The Burning Question," two productions made by the Catholic Art Association, and for which Inter-Ocean Film Corporation are world distributors, were also disposed of for distribution in Porto Rico, and Santo Domingo.

It may be interesting to note that all of the sales were directely consummated by C. Salazar, who is in charge of film sales for Inter-Ocean Film Corporation in South America and the Spanish-speaking countries.

"Democracy," Ten-Reel Drama, Completed

"Democracy," or "The Vision Restored," a powerful ten-reel screen drama, with a punch and a purpose, has been completed, under the direction of William Nigh, at the Thomas A. Edison studios in New York City, according to the announcement of Lee Francis Lybarger, president of the Democracy Photoplay Company. This fulfills the original plans of the organization as published in December, 1918.

Releasing plans have not been definitely decided upon, for although it is a subject to interest the largest distributing organizations, half a dozen or more companies may be sent out by Mr. Lybarger to present it in the best theatres in the big cities of the United States.

George Wheeler Joins Atlas Educational

George Frederic Wheeler has just arrived in Chicago from the Coast to take up the position of Director with the Atlas Educational Film Company. Mr. Wheeler is widely known in the motion picture world having been with D. W. Griffith, Triangle, and his own producing company. His early work as a writer and lecturer covers a long period of successful entertaining.

STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of "Motion Picture News," published weekly at New York, N. Y., for April 1, 1920.

State of New York }
County of New York } ss.

Before me, a Notary Public, in and for the State and county aforesaid, personally apeared E. Kendall Gillett, 729 Seventh Avenue, New York City, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Motion Picture News, Inc., 729 7th Avenue, N. Y. C.; Editor, Wm. A. Johnston, 729 7th Avenue, N. Y. C.; Managing Editor, Robert E. Welsh, 729 7th Avenue, N. Y. C.; Business Manager, E. Kendall Gillett, 729 7th Avenue, N. Y. C.

2. That the owners are (give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock):

Motion Picture News, Inc., 729 7th Avenue, N. Y. C.; Wm. A. Johnston, 729 7th Avenue, N. Y. C.; E. Kendall Gillett, 729 7th Avenue, N. Y. C.; Henry F. Sewall, 729 7th Avenue, N. Y. C.; Percy S. Alden, 729 7th Avenue, N. Y. C.; Wentworth Tucker, 729 7th Avenue, N. Y. C.; Carl Tucker, 729 7th Avenue, N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state). None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders, as they appear upon the books of the company but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities other than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is——. (This information is required from daily publications only).

E. KENDALL GILLETT,
Business Manager.

Sworn to and subscribed before me this 17th day of March, 1920.
[SEAL] J. W. DONALDSON,
Notary Public.
My commission expires March 30th, 1921.



Situation in "Through Eyes of Men," featuring Frank Mayo, Ben Alexander and Claire McDowell, released by Radio Pictures

SIMPLE SOULS

Chicago and the Mid-West

Covered By L. H. MASON

One of the biggest publicity stunts ever put over in Chicago has been arranged by Universal and Harry Rice, Chicago Publicity Director, is busy getting out copy for the columns of the Chicago Herald & Examiner.

Co-operating with the Benevolent Protective Order of Elks, the paper has offered a prize of $10,000 for the most beautiful girl available to pose as the "Spirit of America" on the principal float of the Elk's parade to be held in Chicago, July 7th. In addition to the $10,000 prize, Mr. Carl Laemmle, president of Universal, will give the winner of the contest an opportunity to be featured star in some of his company's productions at a salary of $10,000 for the first year if she shows she is adaptable to picture work. Mr. Laemmle's offer to the winner involves an immediate trip to Universal City with all expenses paid and a guaranteed salary during the period of training necessary.

On Sunday, March 13, the Herald & Examiner came out with a page spread heralding the contest and announcing Mr. Laemmle's offer and this will be followed up by columns of space every day until the contest is decided.

Publicity Director Rice has planned to give the contest added value from an exploitation standpoint by having the various young women desiring to enter the contest, take their photographs to their neighborhood moving picture theatre, which will in turn hand them over to the Herald & Examiner, so that the various contestants will be known as the Woodlawn Girl, the Riviera Girl, the Covenant Garden Girl and etc.

The Acme Theatre at 7251 Vincennes Avenue, has been purchased by D. C. Miller and B. F. Teetzel who will remodel it into a first-class picture house. These partners are said to be looking for other theatres to purchase.

"The Forbidden Woman," the film starring Pauline Fredericks, has just been thoroughly cleaned and renovated by "film doctor" A. Teitel, who says that the job he has done on it is equal to that which won so much praise when he renovated. "The Eyes of Youth."

Broadway and Irving Park Boulevard is to be the site of a new 3,000 seat moving picture house. Otto J. Lorenze has purchased the lot which is 79x151 feet, for a price of $55,000 and proposes to expend $600,000 on the erection of the theatre.

Clyde W. Eckhardt, manager of the Chicago office of the Fox Film Company, is taking a month's vacation at Hot Springs following a long and severe attack of pneumonia. Lewis Levine has come on from the New York office to take charge during Mr. Eckhardt's absence.

The Chicago office of Robertson-Cole have added Morris Goldberg, formerly manager of the Beach Theatre, to its sales staff.

Carl Laemmle, president of the Universal Film Company, was in Chicago last week for a few hours for a conference with local officials of the corporation.

May 1st is drawing dangerously near for the film exchanges, which, according to the Chicago Fire Ordinance, must be out of the loop on that date, but one plan after another for new film zuildings have fallen through and there seems to be no immediate prospect of the exchange finding a home together.

Ed. Brichetto is again on the sales staff of the Silee Film Exchange and is going to work the south side of the city. He, for a while, was connected with the Arthur S. Hyman Attractions.

Ralph Proctor, assistant general manager of the United Artists, was in Chicago last week. It was rumored that the United Artists was about to take over a theatre in the Windy City.

Si Greiver has purchased "Husbands and Wives," starring Vivian Martin for Illinois and Indiana. This is the first big picture Mr. Greiver has bought since, "The Birth of a Race," and he declares he intends to give "Husbands and Wives" as intensive exploitation as he did that picture. If he does this it means something big, as the way he put over "The Birth of a Race" is well remembered in local moving picture circles.

Manager Fred Aiken reports that the Rose Theatre will have another Vitagraph Week, beginning April 4th, when "The Sporting Duchess," featuring Alice Joyce and a Larry Seaman comedy will be screened at this popular loop theatre.

H. H. Kyler of Denver, stopped over in Chicago on his way west from New York for a conference with Si Greiver, whose educationals he is handling for Seattle, Salt Lake and Denver territories.

Roderick Ross of Ross & Company, and Irving Mack, have taken over the advertising, printing, engraving and other miscellaneous departments of Willis & Eckels & Mack, and will hereafter take care of this service for exhibitors and exchange men under the name of Ross & Mack. The new firm will inaugurate one service which will be especially appreciated by exhibitors, a twenty-four hour service on throw-aways and heralds so that hurry calls for help along this line will be taken care of promptly, day or night. The name of the company is new, but both partners are well known to film men of Chicago. The offices of the company will be in the Consumers Building and the engraving and printing departments will be located at the Ross & Company plant on Wells Street.

The Master Advertisers is the name of the new company which has opened offices in the Consumers' Building, and will handle publicity and advertising for exhibitors and exchange men. Four progressive young men well known in moving picture circles comprise the firm, they are Sam Gold, S. A. Delson, Al Dezencels and J. Fischer.

The cold-blooded murder of William Mills, manager of the Crawford Theatre, which came as a shock to Chicago moving picture men, among whom he had a wide acquaintance, has been solved through the confession of Edward Brislane, a former inmate of Pontiac Reformatory, who is in the hands of the police. Brislane admits that he and a companion, thinking that the woman cashier was alone in the ticket booth, counting the day's receipts, opened the door, and surprised to find Manager Mills there, shot him down in cold blood and fled.

Paul Gerard Smith of Garetson-Smith is finding time to write many plays and vaudeville acts in addition to his publicity and exploitation work for moving picture men, and is meeting with considerable success. "Author Author" his two act comedy will open at the Little theatre, Los Angeles, March 25-26. He has sold a vaudeville act, "Oh! Grandma," to Hunt & Hunt, and a burlesque moving picture act, which is said to be a real scream, to Schaefer, Jensen and Schaefer, and both at present are in rehearsal.

Paul Busch, Chicago manager for Republic, is reorganizing his sales staff into two separate departments in accordance with the new selling plans of the organization, and adding several men to his staff. One body of salesmen will give their entire attention to selling features, another to short reels and serials and both will be under the immediate supervision of Mr. Busch. The thirteen salesmen will be divided as follows: Five on short reels and serials; five on features; two on special feature men and one salesman booking both features and short reels in smaller towns.

The first picture to be released under the new selling plan is "The Girl Of The Sea," which has been booked at the Band Box in the Chicago loop for two weeks with an option of a further run of two weeks, the admission to be charged being from 50 cents to 75 cents. Mr. Busch regards this as one of the big pictures of the year and is planning special exploitation and advertising for it.

Other early releases, which the squadron of feature salesmen will book, are "Mothers of Men," "The Great Shadow," "Man's Plaything" and "The One Way Trail."

Paul De Outo, formerly with Metro, Tommy Greenwood, who sold for Hadkinson, and Warren Rutter, late of Universal, have already been added to Republic's sales staff in Chicago, and the names of other recruits will be given out in a few days.

Exhibitors crowded the Vitagraph projection room Monday and Tuesday of this week as guests of the Beehive Film Exchange Company to view the first three episodes of the serial, "A Woman In Grey," which was written by S. N. and A. M. Williamson, featuring Arline Pretty, supported by Henry G. Sell. Much favorable comment was heard both on the photography and stirring action in the picture.

Manager Graumont, of Metro's Chicago Exchange, is enthusiastic over the outlook for April releases and is banking on a big success with "Alias Jimmy Valentine," featuring Bert Lytel, following as it does close on the star's big hit, "The Right Of Way." Exhibitors already are displaying marked interest in "Shore Acres," although no viewing of the picture has been had, as yet, in Chicago. According to Mr. Graumont, it appears to be one of those instances where exhibitors sense a big picture even before they know much about it. "Heart Of A Child," which is heralded as a typical Nazimova picture, is another for which heavy bookings are expected in the Chicago territory.

Berry T. Hodge has joined the sales force working out of the United Picture Theatres' Chicago Exchange and will specialize on comedies.

Paul De Outo has resigned from the sales staff of Metro and Harold Gimbel has joined the staff, and will cover eastern Illinois territory.

District Manager Jack O'Toole, of United Picture Theatres, Inc., has appointed S. T. O'Brien, who has been connected with the organization for a year or more as salesman, manager of the Minneapolis Exchange and R. E. Bristow, manager of the Milwaukee Exchange. Mr. Bristow has been assistant manager at Milwaukee for some months following his return from military service overseas. He formerly was connected with Mutual and Metro.

The Chicago office of Special Pictures Corporation, releasing two-reel Comedyart productions, is now

permanently located on the 18th floor of the Consumers Building. Physical distribution of films is being handled by the Greater Stars Productions. Release date has been set as March 28th for the loop districts, and April 4th for the outlying houses and country territory.

C. Eddy Eckels, who recently has become manager for Neal Hart, in addition to his duties as general manager to the Capital Film Company and partner in Willis & Eckels, is planning two trips within the next few weeks, one to the west coast to confer with Hart in regard to Mr. Hart's program of five-reel productions for this year, and another to New York where he plans to open a branch office for Eckels and Mack who are the makers and originators of Filmcraft Trailers.

C. Eddy, by the way, recently received the sweetest surprise of his career. It was an entire crate of Creola Pralines, which was shipped to him by Gene Pearce, of New Orleans, immediately after his return to the Crescent City from Chicago, where he attended the convention of independents.

The Ludwig Film Exchange of Minneapolis, have opened a branch in the Toy Building, Milwaukee, for the distribution of the Exhibitors' Mutual Productions in southern Wisconsin.

Joseph Mergener has been appointed manager of the Pathe Exchange, Milwaukee, with Mr. Charles Taylor as assistant. Mr. Mergener takes the place of Wm. Aschman, recently transferred to the management of the Chicago Pathe office. Mr. Mergener is one of the oldest film men in Milwaukee, having been at one time, manager of the local Mutual office.

J. J. Tadysch is having plans prepared for the erection of a new modern 1,500 seat house at Two Rivers, Wisconsin. Building operation will start in spring. He is the owner of the Empire theatre in the same city, a 750 seat house.

M. A. Dodge, president of the Dodge Film Company, a Wisconsin corporation with headquarters in Milwaukee, arrived in Chicago recently from the west coast, bringing with him a six real picture. "Witches Gold," a story of the Texas Oil Fields, which he filmed in the Burk-Burnett district and which is said to portray life in the oil fields with startling fidelity. The first print is finished and it is Mr. Dodge's intention to release the picture on the independent market at an early date. Mr. Dodge is understood to be planning some big pictures in the near future and shortly will return to the coast.

A. F. Ehlers has opened the Paris theatre, Milwaukee, after making extensive alterations and improvements. This house has been dark for several months since it was purchased by a "Wizard of Finance."



William Randolph Hearst (left), Robt. G. Vignola (center), and Arthur Brisbane at the International studio, New York, where Mr. Vignola is making "The World and His Wife," in which Alma Rubens is being starred

Carlton Rigger has reopened the former Paramount theatre, Milwaukee, which he has renamed the Iris. The christening was done with a bottle of wine (Mr. Rigger states it was real too), a young man being selected to break the bottle by throwing it from the stage to the cement floor of the orchestra pit and exclaiming. "I Christen thee Iris." Mr. Rigger states that he is in the market for other Milwaukee houses and is looking for a site to build a downtown theatre. He has opened offices in the Alhambra Theatre Building.

The roads of many film cutters lead to Rothacker's Chicago plant. W. A. Smith, cutter for King Vidor, and Gail S. Carter, of the M. A. Dodge Film Company, became acquainted when their companies occupied stages one and two at the Hollywood Studios. They parted in January. March found them at tables one and two in the cutting room at the Chicago Rothacker Laboratory.

Harry Weiss, whose resignation as one of the managers of First National Exhibitors' Exchange, Chicago, recently was announced in these columns, ended his connection with First National on March 22nd. Mr. Weiss wishes to deny the reports which have been going around that he has become affiliated with Associated Producers, the Celebrated Players Film Corporation or any other concern. He states, however, that he has already perfected new arrangements and will, in a few days, announce his new connection.

Two recent additions to the sales staff of Metro's Chicago office are James Guest, formerly with Triangle and S. R. Moses, recently with Hallmark. They will work the Chicago territory.

Harry W. Willard, manager of Realart's Chicago Exchange, announces that Louis Reichart has been appointed assistant manager.

M. J. Mintz, one of Chicago's best known and most popular exchange executives, has been appointed Director of Territorial Expansion for Celebrated Players Film Corporation. His appointment was effective Monday, March 22, and already he is at work disposing of territorial rights to the subjects which are controlled by Celebrated.

The appointment of Mr. Mintz to this position is the fruition of a long and close friendship with Joe Friedman, and the mutual admiration in which each held the others business ability. For several years the two came in daily contact while Mr. Mintz was general manager of Unity Photoplays Company, and Mr. Friedman was building up the agressive and progressive Celebrated organization.

Mr. Friedman feels he has succeeded in making a most valuable addition to his staff of executives and that Mr. Mintz's department will be in able hands.

Mr. Mintz resigned as district manger for the Republic Film Corporation to accept the new post and will have an interest in the business.

The only speaker at the recent auto show luncheon of the San Francisco Advertising Club, held in the Golden Gate City, who was not a motor or tire company official, an advertising man, or a racing driver, was Bert Lytell. The Metro star had a brief vacation after the completion of "Alias Jimmy Valentine," which he spent in San Francisco. The first Pacific Coast showing of "The Right of Way," his current release, also took place at the Rivoli Opera House, while he was in town, and he attended the showing.

Edward Dillon has been engaged by Metro to direct Viola Dana in "Parlor, Bedroom and Bath." Mr. Dillon left New York especially to direct this production, after completing "The Amateur Wife," starring Irene Castle. Eugene Pallett will be Miss Dana's leading man.

May Allison has completed "The Cheater," and is now looking about for the "Fine Feathers" which will be the title of her next picture, as well as the things she wears, and she has been promised a vacation of two weeks to look up the latter, while H. Thompson Rich puts the finishing touches on his part, the continuity. Miss Allison made three trips to Santa Barbara before the desired location scenes were obtained for "The Cheater."

DETROIT

Robert Churchill and William Haynes, of Equity pictures, holders of the Michigan franchise, will both attend the Equity convention in Chicago, the week of April 3.

J. O. Brooks, for some time on the local Pathe force, has been promoted to feature sales manager in the Detroit territory by George W. Sampson, exchange manager. Art Hoganson will take charge of feature sales in the city.

"On With the Dance" at the Broadway Strand, played to more money for this period, according to Manager Phil Gelichman than either "The Miracle Man" or "Male and Female."

Several changes are scheduled among Detroit film exchanges April 1. in the Film building. The Goldwyn exchange will take quarters at present held by Republic, who will take part of the Select offices. Equity will occupy the rooms held by Goldwyn. Minter-United and other independent exchanges also say they will take additional space.

Out at the Alhambra theatre Charles Darrell, the manager, styles his community sign "Passing Songs." Frank Bessinger puts on the song numbers every Wednesday night.

OKLAHOMA

Film magnates, it seems, have also become determined to "magnate" in the oil industry as well as in the picture field. Cecil DeMille, director-general of the Famous Players-Lasky Corporation, and H. C. Brice, manager of the Strand theatre have purchased some oil interests.

Attendants upon the Utilities Association, several hundred in number, enjoyed a performance at the Liberty theatre recently, occupying a whole section of the big playhouse. All present seemed to be having the time of their lives.

A $100,000 theatre is being erected by local capitalists at Pawhuska, Okla. A $50,000 moving picture theatre is being erected at Vinita, Okla. An Airdome theatre is being erected at Holdenville, Okla., which will be completed in time for the spring season, it is expected.

John E. Giessing, manager of the opera house, at Flat River, Mo., will erect a moving picture theatre at that place in the near future.

A. C. Newing has leased a block of ground at Bonne Terre, Mo., and will build an Airdome theatre at that place.

The Fraternal Opera House at Poplar Bluffs, Mo., has been completely renovated and made over and will play vaudeville and pict . .

SIMPLE SOULS

The Forum for Directors, Players and Writers

In the Studios

Pages 3127-3131



A new and striking photograph of Mary Pickford, whose "Pollyanna" for United Artists is creating records to be aimed at, in every section of the country

News Notes from the West Coast

By J. C. JESSEN

UNIVERSAL

UNIVERSAL CITY is without a general manager since the departure of Tarkington Baker, who departed for New York last week after tendering his resignation. The condition is expected to continue until the arrival of President Carl Laemmle, who is scheduled to arrive in Los Angeles March 20th. W. K. Howard has been serving as general manager following his work of assistant or field manager to Tarkington Baker. During the past week there were many rumors that Isadore Bernstein had been appointed to fill the vacancy, but this could not be confirmed at Universal City.

In the meantime production is going along as per the program made by Mr. Baker. Doris Schroeder is completing the film version of the Edgar Franklin story "Dood - His Diary". This is to be filmed by Harry Franklin and Edith Roberts will be the featured player. Walter Richardson has been selected as leading man. This will be his first recent appearance in films, following a number of years in stock companies.

Mary Charleson has been selected as the lead for "Crossed Claims", now being made by Reeves Eason and starring Harry Carey. Fontaine LaRue will play the feminine heavy in this production. Miss LaRue has played in a number of recent West Coast feature productions.

Cable advice from Henry McRae received at Universal City states that the Universal Company, headed by Marie Walcamp, filming "The Dragon's Net" in oriental countries and islands, is now on its way from the Philippines to the Hawaiian islands, and the company will sail for home within a month.

Universal this week has director, cameraman and three players at Yuma, Arizona, where scenes will be made of a big engineering feat, in which a portion of a mountain charged with dynamite will be blown up. This will be utilized in an early Universal western drama.

Lucien Hubbard has arrived at Universal City to assume the position of scenario editor, succeeding Percy Heath, who has gone to Metro Studios. J. C. Brownell, New York Scenario Editor for Universal, who is at the Coast, plans to return to the New York office within the next few days.

George Pyper, who has been identified with the Jesse B. Hampton productions, Louis B. Mayer and Ben Wilson, have been added to the Universal scenario staff and will write the continuity for the final episode of the Eddy Polo serial, "The Vanishing Dagger". The early chapters for this were written by Hope Loring, who has been placed in charge for the serial and western dramatic company.

"Hoot" Gibson is working in a western short subject, entitled "Pardners" with Thelma Percy as his lead. Two serial companies are also at work, those of Eddy Polo in "The Vanishing Dagger" directed by Edward Kull and "The Moon Riders" featuring Art Acord under the direction of Albert Russell.

Early completion of the editing of a number of Universal productions is announced. Included in this list is "Virginia" under the direction of Philip Rosen with Anne Cornwell in the leading role; "Everything but the Truth" featuring Eddie Lyons and Lee Moran, and "The Tokio Siren" starring Tsuru Aoki, the last scenes for which were made in Catalina Islands by Director Norman Dawn last week.

METRO

FROM the Metro Hollywood studios comes the announcement that William H. Crane has finally been induced to play before the camera and will make his screen debut in the forthcoming Winchell Smith screen version of "The Henrietta." Crane was lead in the original stage production of this name thirty years ago and several years later played lead in "The New Henrietta." He will take the role of Nickolas Van Olstuin. Buster Keaton, who has been with Roscoe Arbuckle for the past three years, has been "borrowed" to play the part of Bertie Van Olstuin, the role originally played by Douglas Fairbanks in the speaking stage production. Herbert Blache is to direct this picture and filming will be started next week.

Another subject ready for filming is "The Temple of Dawn," which will star Bert Lytell. Seena Owens, who has been seen in a number of recent Goldwyn releases, will play opposite Lytell, and one of the most important roles will be taken by Cleo Madison. Landers Stevens, a San Francisco stock actor, has been engaged for another important part and Edward Cecil will be seen in the cast. Dallas Fitzgerald will be director.

The last scenes for the Drury Lane melodrama, "The Best of Luck," were taken at Santa Barbara this week when Katherine Adams, Frederick Malatesta, Jack Holt and others made a trip to the millionaire city for a few feet of film.

Rapid progress is being made by the technical staff at Metro studios preparing for the filming of a number of Metro subjects and announcement is made that all of these will be in production within the next ten days.

Joseph Strauss, who served as studio manager of the Hollywood Metro studios while the plant was under the director-generalship of Maxwell Karger, has been transferred to the New York Metro studios where he will serve in a like capacity. Amos Myers will succeed Strauss at the Hollywood plant.



At the Warner Brothers studio, Los Angeles. Reading from left to right: Bilbert P. Hamilton, director for Helen Holmes; Sam L. Warner, president of Helen Holmes company; J. C. Jessen, West Coast representative for Motion Picture News; William A. Johnston, editor of Motion Picture News; Helen Holmes and Jack L. Warner, president of the Al St. John Comedies

The third big inclosed stage at Metro studios is all completed with the exception of adding electrical equipment and this will be in readiness for the filming of the new series of pictures to be started within a few days.

The C. E. Shurtleff Inc., company producing "Burning Daylight," is still at Truckee working on the snow scenes for this initial Jack London story production which will star Mitchell Lewis.

Albert S. Levino is now preparing second scenario for the Shurtleff organization which will be an adaptation from the London story, "The Mutiny of ElSinore."

INCE

PRODUCTION work was started this week on the coming Enid Bennett production titled "The Incubus," scenario for which was written by Agnes Christine Johnston. Roland Lee, who played with Miss Bennett in "The Woman in the Suitcase," has been placed under contract by the Ince organization and will play opposite Miss Bennett in this subject. Tom Chatterton takes another leading role and Mae Busch has a prominent role. The direction is in charge of Fred Niblo.

A number of Civil War veterans played in an Ince production, titled "Wheelbarrow Webster," being made with Lloyd Hughes. Scenes for this section of the film were taken at the Soldiers' Home at Sawtelle, California.

The Thomas H. Ince Studio will make a two-reel propaganda film for the government at the request of Captain H. C. Billings, representative of the western district of the Service and Information Bureau. These films are to be a part of the government plan to impress ex-service men with the movement now in effect to insure their future against any hardship which may have resulted from participation in the war.

The technical department of the Thomas H. Ince Studio is to be materially enlarged by the addition of a machine shop, which will be in charge of R. H. Weller. So complete will be the equipment of this department that any kind of a metal device can be made for camera projection machines or other equipment necessary at the studios. The department when completed will employ more than twenty people.

BRUNTON

COMPLETE cast for the Mary Pickford subject is announced this week and includes Albert Austin, Harold Goodwin and Rosa Dione. The Pickford company this week began the filming of "'Op o' Me Thumb," which is being directed by Jack Dillon from the screen version prepared by Waldemar Young. The Frederick Senn and Richard Price story was used for this continuity.

THE BUFFUM PROCESS Of Art Title Making

J. H. Buffum, Director of Art Title production at Universal City

The Bessie Barriscale organization has completed "The Notorious Mrs. Sands," which was made under the direction of William Christy Cabanne from an original story and scenario by May Havey. Forrest Stanley is leading man in this production. After a vacation of two weeks, Miss Barriscale will resume work.

The J. Warren Kerrigan unit under the direction of Ernest Warde is well into production of "The House of Whispers," which is a high class mystery story with the melodramatic situations usually prominent in such stories almost entirely missing. Director Warde has a very unusual cast which includes Joseph Dowling, Claire DuBrey, Margery Wilson and Fritzi Brunette as leading woman. At present it is planned that Kerrigan's next picture will have foreign locale atmosphere.

The Annette Kellerman company is back from San Francisco and is now working on diving scenes made in the big Brunton Studio's tank.

The Dempsey serial company has returned from securing mountain and desert scenes in the vicinity of Tehachapi, California and are now working at the Brunton studios on the interiors for the fourteenth chapter. In this chapter Dempsey is stranded in a small western town and for the sake of eating fights a local slugger. A big ring set was built for these scenes and about 300 people saw the fight which was between Dempsey and a boxer whom he formerly fought. Director W. S. Van Dyke is in charge of production and Jack Cunningham is writing the continuity. The serial is to be completed by April 1.



Some men are born lucky. "Smiling Bill" Jones got paid for doing this while filming "The Blow that Killed Father," the Marion H. Kohn production

NATIONAL

THE National Film Corporation this week announced the title for the forthcoming serial which will star Jack Hoxie, who was featured in "Lightning Brice," the serial to be titled "The Son of Tarzan," and adapted from the Edgar Rice Burroughs stories of the Tarzan series. National filmed "Tarzan of the Apes," and the sequel "The Romance of Tarzan." The screen version for the first ten episodes has been put in continuity form by L. V. Jefferson and filming of the serial will be started by April 1. The location crew of the National have been searching for a location suitable for this film and a great portion of the series of releases will be made on an island in the Pacific.

The first of the new National comedies Buddy Post series has been completed and is titled "Love and Loot." Post is supported in these by Helen Howard who was recently seen in American productions. Mark Goldaine is the director.

President Harry M. Rubey of the National issued a denial to the rumors that Isadore Bernstein is to leave National where he has served as General Manager. Bernstein is to remain with National according to Rubey's statement. Marion H. Kohn has returned to Los Angeles to give his personal attention to the making of the three series of Marion H. Kohn productions. This week Mr. Kohn engaged Harry Wolsey to write the continuity for the comedies being made and also engaged Bert Glennon to have charge of the photography of Kohn productions.

Marion Kohn announced that he has completed arrangements for distribution of the Will Roger's "The Illiterate Digest." World rights have been secured for this epigramic review and the first National release will be made April 4. The sale of these films will be handled by Joe Brandt, 1600 Broadway, New York.

GOLDWYN

TWELVE subjects are in production at Goldwyn Culver City Studios, the number being divided equally between star and all star subjects.

Clarence Badger is making the final scenes for "Jes' Call Me Jim," with Will Rogers, and is to direct the next Rogers picture, which will be an adaptation from the Eleanor Gates story, "Alec Lloyd." The story is of a semi-western character and will give Rogers and his ropers an opportunity to work before the camera.

Upon the completion of the Tom Moore subject, "The Great Accident," work will be started under the direction of Harry Beaumont upon the making of the well known stage comedy "Officer 666."

Reginald Barker has a few more scenes to make for the "Branding Iron," adapted from the Burt story of the same name, and he is then to make a screen version of the stage success, "Bunty Pulls the Strings," from the play by Graham Moffett. Basil King arrived at the Goldwyn Studios to look over many of the scenes made by T. Hayes Hunter for an all star cast for the King story, "Earth Bound." Many of the interiors for this are to be made, including that of an Episcopal church, which occupies all of stage six at the Goldwyn plant. This is the largest stage of the studio and the entire depth and width is needed for this setting. The columns used are eight feet in diameter and a crucifix which hangs over the altar is seventeen and a half feet long. Author King will remain at the Goldwyn plant until the completion of this film.

It has been decided that Hunter shall next direct the film version of Hall Caine's story and play, "The Christian," which will probably not be put in production for a number of weeks. Wallace Worsley is making the final scenes for "The Penalty," from the Morris story, and is next to direct "Yellow Men and Gold."

Complete cast for Pauline Frederick production of "Madame X" has been selected, and besides the leads including Casson Ferguson and William Courtleigh, previously announced, will include Pat Moore, Maude Louis, Hardee Kirkland, Albert Roscoe, Sidney Ainsworth, Willard Louis and Lionel Belmore.

Besides Alice Hollister and Lewis Stone, who are to play leads in "Milestones" under the direction of Paul Scardon, the cast will consist of Harvey Clark, Gerald Pring, Gertrude Norman, Carol Fleming and Lionel Belmore.

Sidney Alcott has completed all scenes for the Rupert Hughes production, "Scratch My Back," and Victor Schertzinger has the last of the Mabel Normand scenes made for "The Slim Princess.""

Vice-President Abraham Lehr this week returned from a stay of several days in New York and assumed his duties as general manager of the Goldwyn plant.

F. P. LASKY

A MORE complete producing schedule than has been given out previously was announced this week by Jesse L. Lasky, in charge of production of the Famous Players-Lasky Studio. According to the statement made by Mr. Lasky the West Coast producing plants are to be busier during the coming months than at any previous time, and the producing schedule now prepared provides for some of the biggest film subjects undertaken by this organization.

One of the most important features is the announcement that two

DORIS SCHROEDER
CONTINUITY AND ADAPTATIONS

Current Releases

"A Tokio Siren"
"Virginia"
"Togs"
"The Trembling Hour"
"Under Suspicion"

STUDIOS FOR RENT

Dark Studio, 75x70 feet
Glass Studio, 75x60 feet
Laboratory Service
57 Acres of Beautiful Grounds
25 Acre Lake

Near Famous "North Shore" and Bathing Beaches
20 Minutes From Heart of Boston

MASTERCRAFT PHOTOPLAY CORPORATION

"FILMLAND CITY," MEDFORD, MASS.

additions have been made to the writing staff. Mrs. William Vaughan Moody, widow of the late author of "The Great Divide" and other plays, including "The Faith Healer" is now on her way to the coast to work with the scenario department of the Famous Players-Lasky studio, in the preparation of the working script for a screen play of Mr. Moody's drama, "The Faith Healer." This is to be made by Director George Melford and will constitute the fourth of this special productions.

Frank Condon, the well known Saturday Evening Post writer, has also been added to this staff to prepare a portion of the continuity for the Sir Gilbert Parker story, "The Translation of a Savage," now being filmed by Director Melford. After the completion of this, Mr. Condon will write the continuity for "The Shulamite," which is to be from the play of the same name by Edward Knoblauch. Director Melford is now working on the Parker story and with a group of players is now in the high Sierras making a number of the exteriors. In the present subject being produced by Melford, as well as the next two to be filmed by him, Mabel Julienne Scott will play the leads. Milton Sills will appear in all of these productions, and will play the lead in probably all of them.

Paul Powell, whose most recent work was the direction of "Pollyanna" starring Mary Pickford, has been engaged by Famous Players-Lasky to direct the next Ethel Clayton Picture, "All in a Night," adapted from the Samuel Merwin play of the same name. The cast selected to support Miss Clayton includes Jack Holt, Clyde Fillmore, Winter Hall, Clarence Geldart, Josephine Crowell and Fanny Midgley. The scenario for this play was prepared by Edith Kennedy and many of the scenes will be laid in China, giving Miss Clayton colorful Chinese costumes, instead of the society atmosphere which she has had in many of her plays.

When Byron Morgan wrote the story entitled, "The Hippopotamus Parade," which is serving as the present Wallace Reed production, he wrote it around traffic conditions in Los Angeles, and this week Reed and company filmed several days at the traffic center of Los Angeles, Seventh Street and Broadway. Making these scenes when traffic was the heaviest caused considerable delay in the moving of vehicles, all of which will appear in the subject, which will be released under the title of "Too Much Speed."

Permanent title has been selected for the Robert Warwick comedy-drama being filmed by Joseph Henabery. This will be known as "The Trouble Hunter" and is an adaptation from the play, "The Man from Blankley's." Warwick takes the role of a Scotchman and in many of the scenes wears kilts.

As soon as Tom Meighan completes work in "Civilian Clothes," which is being made at the Famous Players-Lasky Studio in the east, he will return to the coast to play in the William C. DeMille production, "Conrad in Quest of His Youth." All is now in readiness for the filming of this subject and work will be started as soon as Meighan arrives. Kathlyn Williams and Margaret Loomis are the other principals for this play.

Chas. Maigne is directing Mary Miles Minter in her next Realart production, which will be an adaptation from the John Fox, Jr., Kentucky mountain story, "The Mountain Europa." No plans have been announced regarding the production of Wanda Hawley subjects, which are to be released through Artcraft.

FOX

DIRECTOR JACQUES JACCARD and the Tom Mix Company are home from Sonora and Columbia, California, where they went to secure exteriors for the California western, "No Limit Carson." These locations were found to be ideal for they represent the California gold fields after the gold rush days. Columbia was at one time a town of 15,000, but now scarcely more than 400 inhabitants.

William Russell and company are still in the north making exteriors for "Big Jim O'Kane." Howard M. Mitchell is on the production of "His Harvest," starring Shirley Mason, and Director Scott Dunlap is filming the Buck Jones picture, "Forbidden Trails." Dunlap is author of the scenario, an adaptation from the story of the same name by Charles Alden Seltzer.

Edward J. LeSaint has completed the filming of "The Rose of Nome," starring Gladys Brockwell and Madlaine Traverse is working in "The Spirit of Good" under the direction of Denison Clift, who is author of this story. This is a western with a present day atmosphere.

Winifred Westover has been engaged as leading woman for the Buck Jones Company, and other principals of this cast are Stanton Heck, William Elmer and Harry Dunkinson.

HERE AND THERE

THE Burston Studio has been leased by Wade productions for the making of a series of two reel comedies featuring Jack Purzes. Hollis M. Wade is the head of this company and Warren Milain is director. Mary Eline is playing the feminine lead.

N. W. Aronson is on the way to New York representing several producers respecting the purchase of stories. Mr. Aronson has just sold "Big Happiness," the Pan story, to Dustin Farnum and it will serve as this star's initial Robertson-Cole release.

Victor Potel, the elongated comedian known to fame as "Slippery Slim," of Essanay, "Snakeville" rural comedies and who has been supporting such stars as Emmy Wehlen, Mary Pickford, Nazimova and others in special features, is to head his own organization in the production of two reel situation comedies from original and magazine stories. The comedies will be produced under the supervision of Edward J. Atkinson, well known in the film world as a business and production manager. Production will be started immediately on the completion of Mr. Potel's work in Nazimova's present feature.

WEBSTER CULLISON
Producer of
The Lost City (Selig)
Now Producing
"*Veiled Woman*" with
Antonio Moreno
Vitagraph

SAM POLO
The Heavy in Joe Ryan's Current Serial
"MOODS OF EVIL"
for Vitagraph

Hollywood Hokum

Our Motto: All the News, If it's News, When it's News

Some rain—some sun.

Maude George is learning to talk Spanish.

Rowland Lee has put his name to an Ince contract.

Frank Keenan was seen on our streets this week.

Betty Blythe is to be Lew Cody's leading woman.

Cassy Ferguson is entertaining his mother from Denver.

Teddy Sampson is back from New York with a lot of talk.

Naom Childers writes poetry. Some has been published.

Fred C. Quimby left our village flat to go back to New York.

C. M. A. Lehr of Goldwyn is back from zero weather of the east.

Leah Baird and friend husband, Arthur Beck, have come to our town.

Pauline Frederick has purchased a $75,000 home in Beverly Hills.

The Willis & Inglis publicity green sheet now carries "by Gus Inglis."

Chic Sales was seen on Broadway eating a radish and then the band played.

Louise Glaum is home from New Yawk with a lot of new things to wear.

C. Gardiner Sullivan started to gallivant around the world this week.

E. Mason Hopper broiled a chicken that his troupe ate. Brave Thespians.

Anita Stewart has a brother named George and he's in the films, too.

There is an eight and a half pound girl at the Joseph Henabery home.

Society news—Harold Lloyd called on Douglas MacLean and Doris May this week.

When Will Russell gets home from Fort Bragg he ought to make a good publicity writer.

"Victor Potel Comedies," is to be on a shingle hung up in Hollywood shortly.

Watty Rothbacker is back in this village to look after his new and growing laboratory.

Grace Darmond writes her own stories and directs her own comedy dramas. Nothing to do.

"Bernie" Bernstein wires that he is not going to accept the management of Universal City.

Ed Solman refused to use fake snow so Mitch Lewis' Burning Daylight Company had to go to Truckee.

Hob Bosworth has another tragedy in front of him, "The Black Pall," writ by Ben Aimes Williams.

Rumors have the Associate Producers tied up with every distributing organization. Who's a liar?

Bill Keefe is reported to have been elected to membership of the International Purity League.

Our readers may be pleased to know that J. Hokum is a Los Angeles plumber but not related to this publication.

Roscoe Arbuckle claims his hobby is to wear a bathing suit while he washes his automobile. You notice he claims.

Ray Gallagher plays the name role in a Supreme Comedy entitled, "Her Beloved Burglar." He is. (You can sue us for any amount.)

William H. Crane has joined our colony and thereby becomes a student of the screen at the ripe old age of—no we won't say.

Helen Ferguson, so P. A. writes, is in the market for a bungalow with fruit trees n'everything. The real estateds will get you, Helen.

Mabel Normand has a rubber suit she wears in "The Slim Princess" which takes the air. Mabel is stout in some scenes. Yaas rather.

Dorothy Churchill who took voice culture in Paris has come into the silent drama and will be seen in a series of National comedies.

Bill Mong at Truckee received a telegram. "Four arrived yesterday three living and doing nicely. Congratlations. Steve." Bill has a hog ranch.

Enid Bennett's dressing room was in mourning this week. An inquiry brought the information that Buddha had died. Buddha was a handsome chow.

Lon Chaney wears a harness that holds his legs up out of sight, he now being engaged to play the legless role in "Scratch My Back."

Our business has expanded so that Tom Ince has found it necessary to put in a factory that will make anything from a pin to a thrashing machine.

Hal Roach has moved into his new studio at Culver City and has so much room he don't know what to do so he ordered an increase in the size of sets.

Robert Brunton and M. C. Levee walked across the Alexandria rug the other week and now its Robert Brunton Studio, Incorporated, capital —5,000,000.

Mitch Lewis says his hobby is work. Give him the air. Once he was a stage hand and is now a member of good standing of Local No. 9, I. A. T. S. E.

We again hear mention of Wall Street financing the movies with respect to a recent merger of Bulls Eye and Interstate with Realcraft Pictures Corporation.

Many of our citizens have spoken in ungentlemanly terms concerning a firm named Eastman and its one cent raise per foot on raw film stock. Many mean things have been said.

Marion H. Kohn is in our midst again to look after Marion H. Kohn productions. (Double charge on all Kohn advertising because we have to mention his name twice to identify him.)

Julian Josephson was refused admittance to the Ince studio because the guard didn't know he belonged, which is another evidence that a scenario writer's life is a hard one and that sometimes they are forced to go to the studio.

Julius Furthman or Stephen Fox or both did not make an income tax return in figures. Instead this scenario writer filled in the blank and then attached this statement. "In the year 1919 I received certain monies as an inventor of fiction and stories and had forms of literary statements purchased at various times from me by the producers of motion pictures. I am advised that the monies so received are not income within meaning of the income tax laws and for this reason do not make report of the same." Julius Stephen Furthman Fox claims that writing of a scenario is inventing and inventors do not bow to or otherwise recognize income tax collectors.

The Rise of Frank Borzage

From Stage-Manager to Director Via "Stock and Rep," He Climbed

FRANK BORZAGE, director of Fannie Hurst's "Humoresque," featuring Alma Rubens, his first picture for Cosmopolitan Productions, is a Salt Lake boy. While his first blink at God's sunlight came to him in the Mormon capital he never exhibited any signs of the matrimonial attitude for which it has been libeled and slandered, and his wives are "one and fluently ample." By this you will know he is happily married.

Like a few others of the histrionic clan, Borzage was born with the love of the theatre in his heart. Various obstacles conspired to keep him away from the stage, however, and it wasn't until his thirteenth year on earth that he made his first appearance. Borzage doesn't talk much about his initial effort behind the footlights, but he stuck to the stage, notwithstanding, and shortly afterwards, he became assistant stage manager. This new job gave him ample opportunities not only to study the theatre but also to give circulation to his ambition to act, and he played "bits."

Eight long, hard, and sometimes lean, years of this "stock and rep" life, and then Frank Borzage became a full-fledged stage director and character actor.

Now comes the paradox of it. All these years Borzage had played character parts because in the opinion of his friends and himself he wasn't cut out for anything else.



Frank Borzage, who is directing Alma Rubens, : being featured in Fannie Hurst's story, "Humoresque," a Cosmopolitan production

But Thomas H. Ince grabbed him for the screen and made him a juvenile lead.

"But I've always played characters," protested Borzage.

"You'll play juvenile leads with me," said Ince firmly, and thereafter Borzage appeared conspicuously in the final close-up.

To
New York
Producers

Are you coming to California?

I so

Have your Continuities prepared by Experts who know California conditions

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EXPERT WORK BY EXPERT PEOPLE

W. Pigott Karl R. Coolidge Dorothy Rochfort

Personal and Otherwise

June Elvidge accepted an invitation of the Social Welfare League last week, to act as sales person in one of the local department stores, under an arrangement whereby ten percent of her sales went to various charities selected by the League. Miss Elvidge, it seems, chose a certain millinery department, and as soon as it was discovered that she was playing the role of sales girl, business increased so rapidly that the buyer is reported to have sent out a hurry call for more stock. Miss Elvidge's most recent picture, Charles Miller's production of "The Law of the Yukon," will be released shortly.

Artclass Pictures are worried about their contracted player, Walter Miller, and wondering just how they can exert a strong parental arm across the continent to bring him back East. Mr. Miller played one of the strong roles in "The Return of Tarzan" for Numa Pictures, upon completion of which he was loaned to Selznick for "The Invisible Divorce," and he is now playing opposite to Betty Compson in that player's first production in her own corporation. Artclass are expecting him in New York within a month, however, to commence work on one of their productions for Robertson-Cole release.

Accompanying the completed print of "The Return of Tarzan," which recently reached New York, was Mrs. Walter Beckwith, who chaperoned the 18 lions under contract to Messrs. Weiss, and now housed at their Yonkers studio.

Billie Burke and Percy Marmont are at work in Sixteenth Century costumes at the Amsterdam Opera House, where a scene of that period is being interposed by Director John Robertson into "Away Goes Prudence."

James Vincent, President of the Motion Picture Directors' Association, has been engaged by the American Cinema Corp. to produce their next picture.

Gladden James, who has just completed the leading role in "A Good Woman," a Whiteside-Parke production, has been engaged to play with Norma Talmadge in "Yes or No," under the direction of R. William Neill. Mr. James was seen with Miss Talmadge some time ago in "The Social Secretary," "The Safety Curtain" and "The Heart of Wetona."

Estelle Taylor left recently for Lake Saranac, where she is to start work on the Fox superfeature "Milady's Dress," in which she is to play he leading role under the direction of Charles Brabin.

Leon Gendron makes his screen debut in "The World and His Wife," a picture that Robert G. Vignola is making for International, with an all-star cast that includes Alma Rubens, Montagu Love, Pedro de Cordoba and Charles Gerrard. Mr. Vignola is said to be very enthusiastic about this new juvenile, and to consider him one of the screen "finds" of the year.

Announcement has been made by the U. S. Photoplay Corp., owner of "Determination," of the leasing of the Lincoln Studios at Grantwood for two years, where picture production is scheduled to begin June 1st. Contracts are said to have been signed with Richard Travers, who will be starred, and William A. Turner, Leslie Stowe, Leslie Hunt, Corinne Uzzell and Irene Tams. Henry McRae Webster will assume charge as supervising director, with John L. McCutcheon as co-director and Herbert Messmore as technical director. "Determination," which was written and directed by Captain Frederick F. Stoll, will be released during the coming summer.

Owen Moore is expected East again to work at the Selznick Studios here. He has been at their West Coast studios for several weeks playing in "His Word of Honor."

Burton George is now directing "The Prince of Pines" for Selznick, in which there are six leading parts. The scenario was written by Willard Mack, who expects to appear in a spoken version of the play.

STUDIO SPACE
For Rent
Mirror Film Studio
70 Ft. x 135 Ft. Floor Space
Glendale, L. I.
TEL. 3545 RICHMOND HILL

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

ALEXANDER FILM CORP.

Mar. 15—The Lone Hand (Roy Stewart).....5

INDIAN SUBJECTS

Mar. 29—Defying the Chief.....1
Mar. 22—Coming of Lone Wolf.....1
Mar. 15—The War Bonnet.....1
Mar. 8—The Fight on the Deadwood Trail.....1

KATTEJOHN COMEDIES

Mar. 22—Cabareting Under Difficulties.....1

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

The Thirteenth Piece of Silver (Margarita Fisher)..6
Slam Bang Jim (William Russell).....5
The Honey Bee (Marguerita Sylva).....6
The Dangerous Talent (Margarita Fisher).....6
The Valley of Tomorrow (William Russell).....6
The Valley of Tomorrow (Charlotte Walker).....7
Eve in Exile (Charlotte Walker).....6
The Hellion (Margarita Fisher).....5
Six Feet Four (William Russell).....6

ARROW FILM CORPORATION

The Desert Scorpion (Cobb-Johnson).....5
Wolves of the Street (Cobb-Johnson).....6
Viligantes (Special Cast).....7
Fool's Gold (Mitchell Lewis).....6
The Law of Nature (Coleman-NeMoyer-Lee).....7

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.
Lightning Bryce (Ann Little-Jack Hoxie); 15-Episode Western.

WESTERN DRAMAS

Blazed Trail (Lowell-Crossman-Lawrence).....2
The Northwoods Dramas (Edgar Jones-Evelyn Brent).....2

ONE AND TWO-REEL COMEDIES

Arrow (Eddie Boulden-Lillian Vera).....1
Hank Mann (Hank Mann).....1
Sunbeam (Fatty Filbert-Bert Tracey).....2
Hank Mann (Hank Mann-Madge Kirby).....2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....6
Days of Daring (Tom Mix).....5
Persuasive Peggy (Peggy Hyland).....6
Eternal Penalty (Henry Kolker).....5
Roses and Thorns (Lenore Ulrich).....5
She Pays (Julia Dean-Louise Huff).....5
Justice (Cyril Scott).....5
The Guilty Woman (Marie Empress).....5
Adventures of Helen (Helen Holmes Serial) 20 two-Reel Episodes.

CHESTER-OUTING PICTURES

64—Pire.....1
63—In and Out of Kongo San.....1
62—Take in Boarders.....1
61—Editorial Horseplay.....1
60—Adam and Eve in the Andes.....1
59—Pigs and Kava.....1
58—Wanted an Elevator.....1

SCREENICS

Feb. 7—The Great American Yawn and Getting His Angoran.....1
Feb. 1—Barks and Skippers and Men, Monkeys and Human Beings.....1
Jan. 31—In a Naturalist's Garden and Horseshoe and Bridal Veil.....1
Jan. 24—Hippety Hoppety Woppety and Cash Your Checks.....1

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Mar.—Petticoats and Pants.....2
Feb.—Her Bridal Night-mare.....2

SINGLE REEL COMEDIES

Mary's Nightmare.....1
Watch Your Step-Mother.....1
Nearly Newlyweds.....1
Fair But False.....1
Kids and Kidnaps.....1
A Looney Honeymoon.....1
Kidnapping Caroline.....1

GAYETY COMEDIES

Beaned on the Boarder (Bletcher-Reynolds).....1
The Fatal Wallop (Geo. Ovey).....1
Silk Stockings (Geo. Ovey).....1
Kissed in a Harem (Bletcher-Reynolds).....1
Why Cooks Go Cuckoo (Geo. Ovey).....1
Fireman, Save My Gal (Geo. Ovey).....1
Ladies Must Dance (Geo. Ovey).....1

CANYON PICTURES CORP.

(Twelve Two-Reel Westerns Featuring Franklyn Farnum)

Twelfth, The Cowboy and the Rajah.....2
Eleventh, Cupid's Roundup.....2
Tenth, "Breezy" Bob.....2
Ninth, Brother Bill.....2
Eighth, When Pals Fall Out.....2
Seventh, Shackles of Fate.....2
Sixth, The Puncher and the Pup.....2
Fifth, The Uphill Climb.....2
Fourth, Vengeance and the Girl.....2
Third, Hell's Fury Gordon.....2
Second, The Two Doyles.....2
First, The Desert Rat.....2

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1
Everson's Comedy Circus (Pony, Dog and Monkey).1
Harry Collier & Co. (Comedy Bicycle Novelty).....1
La Meen Boys.....1
Marie DeWald (Aerial Girl).....1
The Arabian Whirlwind Troupe (Tumbling Arabs)..1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play.....1

RED CROSS TRAVEL SERIES

The Relief of Poland.....1
Constantinople, the Gateway of the Orient.....1
America's Watch on the Rhine.....1
Belgium, the Broken Kingdom.....1
Marie, Queen of Rumania.....1
Archangel, City of Snow.....1
The Tiny Kingdom of Montenegro.....1

BRUCE SCENICS

The Chilkat Cubs.....1
Wanderlust.....1

SPECIALS

The Why of a Volcano.....1
The Second Chance.....1
War Spruce.....1

EQUITY PICTURES CORP.

The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

The Toll Gate (W. S. Hart).....5590
Terror Island (Houdini).....5813
The False Road (Enid Bennett).....
The Cost (Violet Heming).....5547
Thou Art the Man (Robert Warwick).....5003
Treasure Island (Tourneur).....5134
Mar.—Easy to Get (Marguerite Clark).....4110
Mar.—My Lady's Garter (Tourneur Prod.).....4823
Mar.—April Folly (Cosmopolitan).....4983
Mar.—Excuse My Dust (Wallace Reid).....4330
Mar.—Mary Ellen Comes to Town (Dorothy Gish).....4704
Mar.—Jack Straw (Robert Warwick).....4707
Mar.—His House in Order (Elsie Ferguson)....4942
Mar.—Alarm Clock Andy (Charles Ray).....4938
Feb.—Dangerous Hours (Ince).....5771
Feb.—Young Mrs. Winthrop (Ethel Clayton)...4707
Feb.—Huckleberry Finn (Special).....7186
Feb.—The Amateur Wife (Irene Castle).....5358
Feb.—Black is White (Dorothy Dalton).....5562
Feb.—Mary's Ankle (MacLean-May).....4660
Feb.—On With the Dance (Special).....6483
Feb.—The Six Best Cellars (Bryant Washburn)..4822
Feb.—All of a Sudden Peggy (Marguerite Clark).4448
Feb.—Double Speed (Wallace Reid).....4144
Jan.—The Copperhead (Lionel Barrymore).....6351
Jan.—What's Your Husband Doing? (MacLean-May).....4692
Jan.—The Tree of Knowledge (Robert Warwick).....4940
Jan.—The Thirteenth Commandment (Ethel Clayton).....4721
Jan.—Too Much Johnson (Bryant Washburn)..4431
Jan.—The Woman in the Suit Case (Enid Bennett).....5410
Dec.—Everywoman (Special Cast).....6854
Dec.—Red Hot Dollars (Charles Ray).....4847

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage.....2
Nov. 16—The Hayseed.....2
Sept. 7—Back Stage.....2

PARAMOUNT-SENNETT COMEDIES

Apr. 18—The Gingham Girl.....2
Apr. 4—Gee Whiz.....2
Feb. 15—Ten Dollars or Ten days.....2
Jan. 18—The Star Boarder.....2
Dec. 21—Love, Honor and Behave.....2
Dec. 7—A Lady's Tailor.....2
Nov. 23—Down on the Farm.....2
Nov. 9—His Last False Step.....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....1
Dec. 21—Those Distant Cousins.....1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

Mar. 14—Teasing the Soil.....2
Feb. 22—Hoodooed.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

Apr. 25—In Lovely Lorraine.....1
Apr. 18—Up-Country in Siam.....1
Apr. 11—The Franco-British Rhine.....1
Apr. 4—Martyred Cities.....1
Mar. 28—The Boys' Big Club.....1
Mar. 21—Strassburg Redeemed.....1
Mar. 14—The Kingdom of the Yellow Robe.....1
Mar. 7—Bustling Brussels.....1
Feb. 29—The Yankee Watch on the Rhine.....1
Feb. 22—Oriental College Boys and Co-Eds.....1
Feb. 15—Parisian Faces and Figures.....1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz.....1
Dec. 14—Down the Strand in London.....1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle.....1
Dec. 7—Memory Lane.....1
Nov. 23—Sunshine and Shadows.....1
Nov. 9—A Night in June.....1

PARAMOUNT MAGAZINE

Apr. 25—The Nurse of the Tenements.....1
Apr. 18—Mental Acrobatics.....1
Apr. 11—Tailoring in Metal.....1
Apr. 4—The Zero Hour in Art.....1
Mar. 28—The Song Factory.....1
Mar. 21—Game Trails of the Southland.....1
Mar. 14—Reclaiming the Everglades.....1
Mar. 7—Popping the Question.....1
Feb. 29—The Growth of the North American.....1
Feb. 22—On the Job With Grandma.....1
Feb. 15—The Lure of Fashion.....1
Feb. 8—Museum Mysteries.....1
Feb. 1—Famous Women in World's Work.....1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoy.....2
Mar. 28—Cleaning Up (Al. St. John).....2
Dec. 28—To Good to be True (Ernest Truex).....2
Dec. 14—Speed (Al. St. John).....2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....7
The City of Purple Dreams.....6
Who Shall Take My Life?.....7
Zongar, the Dare Devil of Romance.....5
The Natural Law.....6
The Grain of Dust.....6
The Lust of the Ages.....6
Has a Man the Right to Kill?.....5
Beware of Strangers.....5
Persuasive Peggy.....6
The Spoilers.....9
The Ne'er Do Well.....8
The Garden of Allah.....8

FILM SPECIALS

JOLLY COMEDIES

Feb. 23—Girls Will be Girls (Leo Whilte).....1
Feb. 16—Pardon Me (Gertrude Selby).....2
Feb. 9—Hubby's Mistake (Gertrude Selby).....1
Feb. 2—The Close Shave (Ben Turpin).....2
Jan. 26—Breaking Into Society (Billy Armstrong)..1
Jan. 19—Neptune's Step-Daughter (Gertrude Selby).2
Jan. 12—Artless Artie (Harry Fox).....2
Jan. 5—The Nutcrackers (Ben Turpin).....2

FIRST NATIONAL EXCHANGES

The River's End (Neilan).....6584
The Turning Point (Katherine MacDonald).....5778
The Daughter of Two Worlds (Norma Talmadge) 6078
Even as Eve (Grace Darling).....6237
Two Weeks (Constance Talmadge).....5998
The Greatest Question (Griffith).....6244
A Day's Pleasure (Chaplin).....1714
The Beauty Market (Katherine MacDonald).....6018
Heart O' the Hills (Mary Pickford).....6329
Mind the Paint Girl (Anita Stewart).....5661
The Thunderbolt (Katherine MacDonald).....4840
In Old Kentucky (Anita Stewart).....7649
Virtuous Vamp (Constance Talmadge).....5411
Back to God's Country (Nell Shipman).....6239

Release Information continued on page 3133

Advance Information on All Film Releases

(Continued from page 3134)

DOO LEE FILM CO., INC. (N. Y. STATE)

SPECIAL PRODUCTIONS

Are You Legally Married? (Lew Cody—Rosemary Thebe)
Reclaimed (Niles Welch—Juvenile Scott)
Window Opposite (Leah Baird—James Morrison)
Once to Every Man (Jack Sherrill)

SELECTED PRODUCTIONS

Stripped for a Million (Crane Wilbur)
The Profiteer (Jack Sherrill—Alma Hanlon)
When the Desert Smiled (Neal Hart)
Miss Arizona (Gertrude Bondhill)
His Daughter Pays (Gertrude McCoy)
Denny from Ireland (Shorty Hamilton)....5
Pen Vulture (Shorty Hamilton)....5
The Snail (Shorty Hamilton)....5
The Ranger (Shorty Hamilton)....5
When Arizona Won (Shorty Hamilton)....5
Gaie Henry Comedies (2 reels—one every two weeks)
Bull's Eye Comedies (2 reels—one every two weeks)
Original Billy West Comedies (2 reels—one every two weeks)
Neal Hart (2 reel dramas—one every two weeks)..
Al Jennings (2 reel dramas—one every two weeks)..
Napoleon and Sally (one reel comedies)
Tom Mix (one reel dramas, re-issues)
Ann Little (2 reel Western dramas, re-issues)....
Lightening Bryce (Fifteen Episode Serial)
Dragon's Den
The Neuse
Perilous Trails

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Gareth Hughes)....5
It Happened in Paris (Mme. Yorska)....5
Human Passions (Lottie Tilford)....5
Man and Woman (Betty Mason)....5
The Red Viper (Gareth Hughes)....6
Your Wife and Mine (Eve Dorington)....5
And the Children Pay (Gareth Hughes)....7
Dr. Brindi's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month)....2

UNITED ARTISTS CORPORATION

Jan. 18—Pollyanna (Mary Pickford)....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)....6
Oct. 20—Broken Blossoms (D. W. Griffith)....6

UNITED PICTURE THEATRES

Apr. 18—The Eternal Mother (Florence Reed)....5
Mar. 28—The Pinch Hitter (Charles Ray) Recreated Triangle....5
Mar. 21—Women Men Forget (Mollie King)....5
Mar. 14—The Vampire (Dorothy Dalton) Recreated Triangle....5
Feb. 29—The Hick (Chas. Ray) Recreated Triangle 5
Feb. 22—The Corsican Brothers (Dustin Farnum)....6
Feb. 15—Tiger Girl (Lillian Gish) Recreated Triangle....5
Jan. 25—A Gamble in Souls (Dorothy Dalton)....5
Jan. 4—The Clodhopper (Charles Ray)....5
Dec. 14—Betty of Greystone (Dorothy Gish-Owen Moore)....5
Nov. 23—The Flame of the Yukon (Dorothy Dalton)....5

CUCKOO COMEDIES

Feb. 29—Ball Bearing, but Hard Running (Burns-Ralston)....2

KEYSTONE COMEDIES

Apr. 4—First Aid (Special Cast)....2
Mar. 28—Better Late Than Ever (Wm. Collier)....2
Mar. 21—Courts and Cabarets (Peggy Pearce)....2
Mar. 14—The Two O'Clock Train (Special Cast)..2
Mar. 7—The Worst of Enemies (Weber-Fields)....2
Feb. 22—Bombs and Brides (Murray Thurman)....2
Feb. 8—The Dancing Master (Alice Lake)....2
Jan. 25—She Loved a Nut (Mary Thurman-Ray Griffith)....5
Jan. 18—Mabel's Speed Cop (Mabel Normand-Roscoe Arbuckle)....1
Jan. 11—Only a Farmer's Daughter (Louise Fazenda-Charles Murray)....1
Jan. 4—A Lunch Room Romance (Mabel Normand-Roscoe Arbuckle)....1

TRIANGLE COMEDIES

Feb. 22—The Love Riot....2
Feb. 1—His Baby Doll....1

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Road to Divorce (Mary MacLaren)....5
Burnt Wings (Mayo-Hill)....5
Overland Red (Harry Carey)....5
The Forged Bride (Mary MacLaren)....5
The Peddler of Lies (Mayo Carew)....5
The Prince of Avenue A (James Corbett)....5
Rouge and Riches (Mary MacLaren)....5
Marked Men (Harry Carey)....5
The Phantom Melody (Monroe Salisbury)....5

JEWEL PRODUCTIONS, INC.

Mar. 29—The Virgin of Stamboul (Priscilla Dean)..7
Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francelia Billington)....6
Nov. 17—Blind Husbands (Eric Van Stroheim)....6

JEWEL COMEDIES

Feb. 9—Over the Transom (Mrs. Joe Martin-Adams)....1

CENTURY COMEDIES

Apr. 14—Dog Gone Clever (Century Dog)....2
Mar. 22—A Lion's Alliance (Century-Lions)....2
Mar. 10—My Dog Pal (Century Dog)....2
Feb. 23—Tiger Rose and Dandy Lions (Century Lions)....2
Feb. 11—Good Little Brownie (Century Wonder Dog)....2

STAR COMEDIES

Apr. 12—Stop That Wedding (Lyons-Moran)....1
Apr. 5—Downing and Uprising (Lyons-Moran)....1
Mar. 29—Butting in on Baby (Lyons-Moran)....1
Mar. 22—Oiling Uncle (Lyons-Moran)....1
Mar. 15—Stop That Shimmie (Lyons-Moran)....1
Mar. 8—Wives and Old Sweethearts (Lyons-Moran).1
Mar. 1—Officer Call a Cop (Lyons-Moran)....1
Feb. 23—The Latest in Pants (Lyons-Moran)....1
Feb. 16—Old Clothes for New (Lyons-Moran)....1

OKEH KOMEDIES

Jan. 12—Bill's Wife (Ben Wilson)....1
Dec. 29—Seeing Things (Neal Burns)....1
Dec. 15—His Lucky Blunder (George Ovey)....1
Dec. 1—Tailor Maid (Neve Gerber)....1

RAINBOW COMEDIES

Apr. 5—A Champion Loser....2
Mar. 29—Light Hearts and Leaking Pipes (Monberg-Warwick)....2
Mar. 15—Roaring Love Affair (Monberg-Sweet)....2
Mar. 3—A Red Hot Finish (Warwick-Harmon)....2
Feb. 18—The Bull Thrower (Gregory-Engel)....2

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 15—The Mad Woman (O'Neil-Power)....2
Mar. 1—His Woman (Julia Arthur)....2
Feb. 16—The Madonna of the Slums (Blinn Eagles).2
Feb. 2—Tom's Little Star (Constance Binney-Otis Skinner)....2
Jan. 19—Romeo's Dad (Thos. Wise-Gail Kane)....2
Jan. 12—A Baby Doll Bandit (Mrs. Joe Martin-Jammy Adams)....2

WESTERN AND RAILROAD DRAMAS

Apr. 17—Nose in the Book....2
Apr. 9—When the Cougar Called (Lane-Burns)....2
Mar. 29—Finger Prints (Robert Reeves)....2
Mar. 22—The Rattler's Hiss (Gibson-Moore)....2
Mar. 20—Held Up for the Makin's (Gibson-Moore).2
Mar. 13—Runnin' Straight (Gibson-Faire)....2
Mar. 6—Hair Trigger Stuff (Gibson-Moore)....2
Feb. 28—The Sheriff's Oath (Gibson-Hill)....2
Feb. 21—A Sagebrush Gentleman (Burns-Merriam).2
Feb. 14—Kaintuck's Ward (Burns-O'Dare)....2

MAJOR ALLEN'S ANIMAL HUNTS

Apr. 5—The Story of the Wolf....1
Mar. 1—The Story of the Jaguar....1

THE GREAT RADIUM MYSTERY

Feb. 9—Eighteenth, Liquid Flames....2
Feb. 2—Seventeenth, The Wheels of Death....2
Jan. 26—Sixteenth, Over the Cataract....2
Jan. 19—Fifteenth, The Flaming Arrow....2
Jan. 12—Fourteenth, Hemmed In....2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 12—Sixteenth, The Relentless Renegades....2
Apr. 5—Fifteenth, The Furnace of Fury....2
Mar. 29—Fourteenth, Desperate Deeds....2
Mar. 22—Thirteenth, When Hell Broke Loose....2
Mar. 15—Twelfth, The Jaws of Destruction....2
Mar. 8—Eleventh, At the Mercy of the Monsters..2
Mar. 1—Tenth, A Perilous Plunge....2
Feb. 23—Ninth, Sold Into Slavery....2
Feb. 16—Eighth, The Dungeon of Despair....2
Feb. 9—Seventh, Doomed....2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

Apr. 12—Tenth, The Fatal Bullet....2
Apr. 5—Ninth, The Assassin's Knife....2
Mar. 29—Eighth, The Fatal Crossing....2
Mar. 22—Seventh, The House of Mystery....2
Mar. 15—Sixth, The Battle Under the Sea....2
Mar. 8—Fifth, The Smuggler's Cave....2
Mar. 1—Fourth, The Flames of Death....2
Feb. 23—Third, The Life Line....2
Feb. 16—Second, The Racing Death....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)....1
Wednesdays—International News....1
Fridays —Current Events (International)....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

The More Excellent Way (Anita Stewart)....5
The Flaming Clue (Harry T. Morey)....5
Deadline at Eleven (Corinne Griffith)....5
The Juggernaut (Anita Stewart)....5
The Birth of a Soul (Harry T. Morey)....6
Human Collateral (Corinne Griffith)....6
The Midnight Bride (Gladys Leslie)....6

VITAGRAPH SPECIALS

Captain Swift (Earle Williams)....5
The Sporting Duchess (Alice Joyce)....7
The Fortune Hunter (Earle Williams)....7
Slaves of Pride (Alice Joyce)....6

BIG V SPECIAL COMEDIES

Squeaks and Squawks (Jimmy Aubrey)....2
Sauce and Senoritas (Montgomery-Rock)....2
Loafers and Lovers (Montgomery-Rock)....2
Maids and Muslin (Jimmy Aubrey)....2

LARRY SEMON COMEDIES

The Grocery Clerk....2
The Head Waiter....2
Dew Drop Inn....2
Dull Care....2

O. HENRY (TWO REELERS)

The Ransom of Mack (Special Cast)....2
The Passing of Black Eagle (Joe Ryan)....2
A Philistine in Bohemia (Edna Murphy)....2
The Call Loan (Jay Morley)....2
The Dream (Alice Calhoun)....2
Telemachus, Friend (Kate Price)....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman)....2
The Trials of Texas Thompson (Nell Shipman)....2
Switches and Sweeties (James Aubrey)....2

THE INVISIBLE HAND

(Fifteen Two-Reel Episodes Starring Antonio Moreno)

Fifteenth, The Closing Net....2
Fourteenth, The Modern Mazeppa....2
Thirteenth, The Plunging Peril....2
Twelfth, The Dungeon of Despair....2

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Duncan

Fourth, Tearing Through....2
Fifth, Blotted Out....2
Sixth, The Hidden Blow....2

W. H. PRODUCTIONS

The Lost Battalion (Special Cast)....7
Everybody's Business (Richmond-Calhoun)....6
Mickey (Mabel Normand)....7
Satan's Paws (Bessie Barriscale)....5
The Straight Road (Bessie Barriscale)....5
The Hell Hound of Alaska (Wm. S. Hart)....5
Staking His Life (Wm. S. Hart)....5
The Superman (Sansonia)....5
Custer's Last Fight (J. Barney Sherry)....3
The Bargain (Wm. S. Hart)....6
Tillie's Punctured Romance (Dressler)....6
The Mystery of 13 (Ford-Theby) 15 Episode Serial..
The Hawk's Trail (King Baggot) 15 Episode Serial

ONE AND TWO REELERS

W. S. Hart Dramas....2
Shorty Hamilton Comedy Dramas....2
Keystone Comedies (Liberty Brand)....1
Kay Bee Dramas (Union Brand)....2
Kay Bee Dramas (Columbia Brand)....2
Arbuckle Comedies....1
Chaplin Comedies....1 & 2
Sennett Keystone Comedies....2
Some Nerve (Charlie Chaplin)....1
Lord Helpus (Charlie Chaplin)....1
Keystone and Arbuckle Comedies....1 & 2
Keystone Kid Comedies....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

ALICE BRADY FEATURES

Maternity....5
The Trap....5
A Woman Alone....5
Darkest Russia....5
The Dancer's Peril....5
A Gilded Cage....5
La Boheme....5
The Rack....5
The Divorce Game....5
Spurs of Sybil....5
Miss Petticoats....5
Self-Made Widow....5
The Hungry Heart....5

ROBERT WARWICK FEATURES

Man of the Hour....5
Stolen Voice....5
Friday the 13th....5
Human Driftwood....5
The Man Who Forgot....5
Family Honor....5
Face in the Moonlight....5
All Man....5
A Girl's Folly....5
Sudden Riches....5
False Friends....5

Advance Information on All Film Releases

(Continued from page 3133)

MASTER FILMS, INC.

Torchy Comedies (Johnny Hines).....2

MERIT FILM CORP.

Fools' Gold (Mitchell Lewis).....6
She Wolf (Texas Guinan).....5
Heart of Texas (Tom Mix).....5
Window Opposite (Leah Baird).....7
Once to Every Man (Jack Sherrill).....6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

May —A Daughter of the Snows (Mitchell Lewis)..6
May —The Temple of Dawn (Bert Lytell).....6
May —The Marriages of Mayfair (Special Cast).....6
May —Four Horsemen (Special Cast).....6
Apr. —Burning Daylight (Mitchell Lewis).....6
Apr. —The Skylark (Bert Lytell).....6
Apr. —Fine Feathers (May Allison).....6
Apr. —Parlor, Bedroom and Bath (Viola Dana).....6
Mar. —The Hope (Special Cast).....6
Mar. —Alias Jimmy Valentine (Bert Lytell).....6
Feb. —Juda (May Allison).....6
Feb. —Eliza Comes to Stay (Viola Dana).....6
Feb. —Shore Acres (Alice Lake).....6
Feb. —Old Lady 31 (Emma Dunn).....6
Jan. —The Walk-Offs (May Allison).....6

NAZIMOVA PRODUCTIONS

Mar.—The Heart of a Child (Nazimova).....7
Jan. —Stronger Than Death (Nazimova).....7
The Brat (Nazimova).....7
The Red Lantern (Nazimova).....7
Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS

May —Nothing But Lies (Taylor Holmes).....6
Mar.—The Very Idea (Taylor Holmes).....6
Dec.—Nothing But the Truth (Taylor Holmes).....6

MISCELLANEOUS

(State Right Features)

Democracy (Special Cast) Democracy Photoplay Co. 10
Democracy (Special Cast) Lester Park-Edward Whiteside) .....
Why Women Sin (Ann Luther)) Westeria Prods... .....
Deliverance (Helen Keller) Geo. Kleine.....6
The Return of Tarzan (Numa Pictures Corp.).....
Empty Arms (Gail Kane-Thurston Hall) Photoplay Libraries, Inc. .....
Vera Mack (Two Reel Western Dramas) Doubleday Prod. Co. .....
The Blindness of Youth (Foundation Film Corp.).....
The Confession (Henry Walthall) National Film Corp.
The Mystery Mind-Serial (J. Robert Pauline) Supreme Pictures, Inc. .....
The Penny Philanthropist (Peggy O'Neil-Ralph Morgan) Arthur S. Hyman Attractions. .....
The Whirlwind-Serial (Chas. Hutchinson) Allgood Pictures Corp. .....
Before the White Man Came(Northwestern Film Corp.)
A Woman in Grey-Serial (Arline Pretty-Henry G. Cell) Serico Prod. Co. .....
The Sacred Flame (Emily Stevens) Schomer-Ross Prods. Co. 6
Emmett Dalton (Two Reel Western Dramas) Wilk and Wilk .....
Sky Eye (Sol Lesser) .....
The Price Woman Pays (Beatriz Michelena) J. Frank Hatch Enterprises .....
The Greater Glory (Transatlantic Film Co. of America)
The Lost City (Juanita Hanson) Warner Bros. .....

COMEDIES

Comedy Art Prods. (Special Pictures, Los Angeles) 2
6 Turpin Comedies (Cameo Film, Chicago)....1 & 2
Doubleday Comedies (One Reel a Week) Doubleday Prod. Co. .....
Jolly Comedies (Film Specials).....2
Bobby Burns Comedies (Jaxon Film Corp.).....2
Jester Comedies (Territorial Sales Corp.).....2
Ham and Bud (Jans Prods., Inc.).....1

MONOPOL PICTURES

Crimson Shoals (Francis Ford).....6
Alma Where Do You Live (MacTammany-Larkin)..6

PATHE EXCHANGES

Apr. 4—Lifting Shadows (Emmy Wehlen).....6
Mar 28—The Deadlier Sex (Blanche Sweet).....6
Mar. 14—Tarnished Reputations (Dolores Cassinelli).5
Mar. 7—In Walked Mary (June Caprice).....5
Feb. 29—Smoldering Embers (Frank Keenan).....5
Feb. 1—Other Men's Shoes (Crauford Kent).....7
Jan. 18—The Web of Deceit (Dolores Cassinelli)....6
Jan. 11—Fighting Cressy (Blanche Sweet).....6
Dec 14—The A-B-C of Love (May Murray).....6

THE BLACK SECRET (Serial)

(Fifteen two-reel episodes starring Pearl White and Walter McGrail)

Feb. 15—Fifteenth, The Secret Host.....2
Feb. 8—Fourteenth, The Hidden Way.....2
Feb. 1—Thirteenth, Wings of Mystery.....2
Jan. 25—Twelfth, The Chance Trail.....2
Jan. 18—Eleventh, The Death Studio.....2
Jan. 11—Tenth, The Inn of Dread.....2

TRAILED BY THREE

(Fifteen Two-Reel Episodes Starring Stuart Holmes and Frankie Mann)

Apr. 16—Third, The Tyrant of the South Seas.....2
Apr. 11—Second, Trapped in Chinatown.....2
Apr. 4—First, The Mystery Pearls.....2

THE ADVENTURES OF RUTH

(Fifteen two-reel episodes starring Ruth Roland, William Human and Herbert Heyes)

Apr. 4—Fifteenth, The Key of Victory.....2
Mar. 28—Fourteenth, The Fighting Chance.....2
Mar. 21—Thirteenth, Within Hollow Walls.....2
Mar. 14—Twelfth, The Vault of Terror.....2
Mar. 7—Eleventh, The Trap.....2
Feb. 29—Tenth, The Forged Check.....2
Feb. 22—Ninth, The Cellar Gangsters.....2
Feb. 15—Eighth, The Harlem Model.....2

DAREDEVIL JACK

(Fifteen Two-Reel Episodes Featuring Jack Dempsey)

Apr. 16—Tenth, Path of Destruction.....2
Apr. 11—Ninth, Phantoms of Treachery.....2
Apr. 4—Eighth, Blending Hate.....2
Mar. 28—Seventh, A Blow in the Dark.....2
Mar. 21—Sixth, A Skirmish of Wits.....2
Mar. 14—Fifth, A Race for Glory.....2
Mar. 7—Fourth, Shanghaied.....2
Feb. 29—Third, Wheels of Fate.....2
Feb. 22—Second, The Ball of Death.....2
Feb. 15—First, The Mysterious Bracelets.....2

BRINGING UP FATHER

(Thirteen Two-Reel Comedies Featuring Johnny Ray and Marguerite Fitzroy)

Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)

Apr. 16—Second, The Stimulating Mrs. Barton....2
Feb. 22—The Charming Mrs. Chase.....2

ROLIN COMEDIES

Mar. 21—Cut the Cards (Snub-Pollard).....1
Mar. 7—Fresh Paint (Snub Pollard).....1
Feb. 29—Find the Girl (Snub Pollard).....1
Feb. 22—Raise the Rent (Snub Pollard).....1
Feb. 15—Waltz Me Around (Snub Pollard).....1
Feb. 8—Getting His Goat (Snub Pollard).....1
Feb. 1—All Lit Up (Snub Pollard).....1
Jan. 25—The Dippy Dentist (Snub Pollard).....1
Jan. 18—Slippery Slickers (Snub Pollard).....1

ROLIN TWO REELERS

Feb. 8—His Royal Slyness (Harold Lloyd-Mildred Davis).....2
Dec. 28—From Hand to Mouth (Harold Lloyd-Mildred Davis).....2
Nov. 30—Capt. Kidd's Kids (Lloyd-Daniels).....2

TWO-REEL SPECIALS

Nov. 23—Miss Gingersnap (Baby Marie Osborne)...2
Oct. 12—Daddy Number Two (Baby Marie Osborne).2

BLACKTON PRODUCTIONS

Apr. 11—The Blood Barrier (Breamer-Gordon).....6
Feb. 15—Respectable by Proxy (Breamer-Gordon)...6
Jan. 4—My Husband's Other Wife (Breamer-Gordon).....6
Nov. 30—Flirt (Sylvia Breamer-Robt. Gordon).....6

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PHILIPP (ADOLF) CORP.

The Midnight Girl (Adolf Philipp-Marie Tagano)...2
My Girl Suzanne (Adolf Philipp-Patsy De Forest)....2
Oh, Louise (Adolf Philipp-Marie Tagano).....2

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall).....
Virtuous Sinners (Wanda Hawley).....
Sins of the Children (Alma Hanlon).....
Wives of Men(Florence Reed).....

REALART PICTURES CORP.

SPECIAL FEATURES

The Luck of the Irish (Dwan's).....6
Soldiers of Fortune (Allan Dwan's).....7
The Mystery of the Yellow Room (Chautard's).....6

STAR PRODUCTIONS

Sinners (Alice Brady).....5
The Stolen Kiss (Constance Binney).....5
Judy of Rogue's Harbor (Mary Miles Minter).....5
The Fear Market (Alice Brady).....5
Anne of Green Gables (Mary Miles Minter).....6
Erstwhile Susan (Constance Binney).....5

REPUBLIC DIST. CORP.

(See Selznick Enterprises)

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

Seeing it Through (ZaSu Pitts).....5
The Luck of Geraldine Laird (Bessie Barriscale)....5
The Beggar Prince (Sessue Hayakawa).....5
The Third Generation (Brentwood).....5
Haunting Shadows (H. B. Warner).....5
Beckoning Roads (Bessie Barriscale).....5
The Tong Man (Sessue Hayakawa).....5
Heart of Juanita (Beatriz Michelena).....5
A Fugitive from Matrimony (H. B. Warner).....5
The Blue Bandanna (William Desmond).....5
The Illustrious Prince (Sessue Hayakawa).....5

SPECIALS

The Beloved Cheater (Gasnier's).....5
The Broken Butterfly (Tourneur).....5

SUPREME COMEDIES

A Four-Cylinder Frame-Up.....1
Mollie's Millions 1
Her Nearly Husband.....1
Hearts and Diamonds.....1
Their Little Wife.....1
Pass the Apples, Eve.....1
Are Honeymoons Happy?.....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1
The Home of the Hula Hula.....1

ADVENTURE SCENICS

Sons of Salooskin.....1
Sheep O' Leavenworth.....1
Flaming Ice 1
The Last Resort.....1
The Forbidden River.....1
I and the Mountain.....1
Just Over Yonder.....1

SELZNICK ENTERPRISES (LEWIS J.)

SELZNICK PICTURES

(Distributed through Select Exchanges)

Youthful Folly (Olive Thomas).....5
The Woman Game (Elaine Hammerstein).....5
A Fool and His Money (Eugene O'Brien).....5
The Desperate Hero (Owen Moore).....5
The Shadow of Rosalie Byrnes (Elaine Hammerstein) 5
Out on the Snows (Special) 5
The Woman God Sent (Special).....5
His Wife's Money (Eugene O'Brien).....5
Footlights and Shadows (Olive Thomas).....5
The Imp (Elsie Janis).....5
Sooner or Later (Owen Moore).....5

SELECT PICTURES

(Distributed through Select Exchanges)

She Loves and Lies (Norma Talmadge).....6
The Last of His People (Mitchell Lewis).....5
The Undercurrent (Guy Empey).....7
A Scream in the Night (Special Cast).....6
Faith of the Strong (Mitchell Lewis).....6
The Isle of Conquest (Norma Talmadge).....6

PRIZMA

Every Saturday.

NATIONAL PICTURES

(Distributed through Select Exchanges)

Blind Youth (Special Cast).....5
Just a Wife (Special Cast).....5
The Invisible Divorce.....5

REPUBLIC PICTURES

(Distributed through Republic Exchanges)

Children Not Wanted (Edith Day).....5
Trilby (Reissue) Tourneur Production with Clara Kimball Young .....
Girl of the Sea (Williamson Submarine Prod.).....6
The Amazing Woman (Ruth Clifford).....5
The Blue Pearl (Edith Hallor).....5
12:10 (Herbert Brenon Prod.) Marie Doro.....5
Wm. J. Flynn Series (Herbert Rawlinson).....2
Judge Brown Series.....2
Twelve Chaplin Reissues.....2
Dad's Girl (Jackie Saunders).....5
The Gift Supreme (Special Cast).....5
The One Way Trail (Edithe Sterling).....5
Mothers of Men (Special Cast).....5
The Great Shadow (Tyrone Power).....5
The Adventuress (Julian Eltinge).....5

KINOGRAMS

Every Tuesday and Saturday.

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover.....
Public Defender.....
Carmen of the Klondike.....
The Grain of Dust.....
Hearts of the World.....
The Crucible of Life.....
Nine-tenths of the Law.....

Release Information continued on page 3135

Advance Information on All Film Releases

(Continued from page 3134)

DOO LEE FILM CO., INC. (N. Y. STATE)

SPECIAL PRODUCTIONS

Are You Legally Married? (Lew Cody—Rosemary Thebe)
Reclaimed (Niles Welch—Juvenile Scott)
Window Opposite (Leah Baird—James Morrison)
Once to Every Man (Jack Sherrill)

SELECTED PRODUCTIONS

Stripped for a Million (Crane Wilbur)
The Profiteer (Jack Sherrill—Alma Hanlon)
When the Desert Smiled (Neal Hart)
Miss Arizona (Gertrude Bondhill)
His Daughter Pays (Gertrude McCoy)
Denny from Ireland (Shorty Hamilton) 5
Pen Vulture (Shorty Hamilton) 5
The Snail (Shorty Hamilton) 5
The Ranger (Shorty Hamilton) 5
When Arizona Won (Shorty Hamilton) 5
Gale Henry Comedies (2 reels—one every two weeks)
Bull's Eye Comedies (2 reels—one every two weeks)
Original Billy West Comedies (2 reels—one every two weeks)
Neal Hart (2 reel dramas—one every two weeks)
Al Jennings (2 reel dramas—one every two weeks)
Napoleon and Sally (one reel comedies)
Tom Mix (one reel dramas, re-issues)
Ann Little (2 reel Western dramas, re-issues)
Lightening Bryce (Fifteen Episode Serial)
Dragon's Den
The Neuse
Perilous Trails

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Gareth Hughes) 5
It Happened in Paris (Mme. Yorska) 5
Human Passions (Lottie Tilford) 5
Man and Woman (Betty Mason) 5
The Red Viper (Gareth Hughes) 6
Your Wife and Mine (Eve Dorington) 5
And the Children Pay (Gareth Hughes) 7
Dr. Brind's Wonders of Nature (One every week)
Johnny Dooley Comedies (Johnny Dooley—one every month) 2

UNITED ARTISTS CORPORATION

Jan. 18—Pollyanna (Mary Pickford) 6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks) 6
Oct. 20—Broken Blossoms (D. W. Griffith) 6

UNITED PICTURE THEATRES

Apr. 18—The Eternal Mother (Florence Reed) 5
Mar. 28—The Pinch Hitter (Charles Ray) Recreated Triangle 5
Mar. 21—Women Men Forget (Mollie King) 5
Mar. 14—The Vampire (Dorothy Dalton) Recreated Triangle 5
Feb. 29—The Hick (Chas. Ray) Recreated Triangle 5
Feb. 22—The Corsican Brothers (Dustin Farnum) 6
Feb. 15—Tiger Girl (Lillian Gish) Recreated Triangle 5
Jan. 25—A Gamble in Souls (Dorothy Dalton) 5
Jan. 4—The Clodhopper (Charles Ray) 5
Dec. 14—Betty of Greystone (Dorothy Gish-Owen Moore) 5
Nov. 23—The Flame of the Yukon (Dorothy Dalton) 5

CUCKOO COMEDIES

Feb. 29—Ball Bearing, but Hard Running (Burns-Ralston) 2

KEYSTONE COMEDIES

Apr. 4—First Aid (Special Cast) 2
Mar. 28—Better Late Than Ever (Wm. Collier) 2
Mar. 21—Courts and Cabarets (Peggy Pearce) 2
Mar. 14—The Two O'Clock Train (Special Cast) 2
Mar. 7—The Worst of Enemies (Weber-Fields) 2
Feb. 22—Bombs and Brides (Murray Thurman) 2
Feb. 8—The Dancing Master (Alice Lake) 2
Jan. 25—She Loved a Nut (Mary Thurman-Ray Griffith) 5
Jan. 18—Mabel's Speed Cop (Mabel Normand-Roscoe Arbuckle) 1
Jan. 11—Only a Farmer's Daughter (Louise Fazenda-Charles Murray) 1
Jan. 4—A Lunch Room Romance (Mabel Normand-Roscoe Arbuckle) 1

TRIANGLE COMEDIES

Feb. 22—The Love Riot 2
Feb. 1—His Baby Doll 1

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Road to Divorce (Mary MacLaren) 5
Burnt Wings (Mayo-Hill) 5
Overland Red (Harry Carey) 5
The Forged Bride (Mary MacLaren) 5
The Peddler of Lies (Mayo Carew) 5
The Prince of Avenue A (James Corbett) 5
Rouge and Riches (Mary MacLaren) 5
Marked Men (Harry Carey) 5
The Phantom Melody (Monroe Salisbury) 5

JEWEL PRODUCTIONS, INC.

Mar. 29—The Virgin of Stamboul (Priscilla Dean) 7
Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francelia Billington) 6
Nov. 17—Blind Husbands (Eric Van Stroheim) 6

JEWEL COMEDIES

Feb. 9—Over the Transom (Mrs. Joe Martin-Adams) 1

CENTURY COMEDIES

Apr. 14—Dog Gone Clever (Century Dog) 2
Mar. 22—A Lion's Alliance (Century-Lions) 2
Mar. 10—My Dog Pal (Century Dog) 2
Feb. 23—Tiger Rose and Dandy Lions (Century Lions) 2
Feb. 11—Good Little Brownie (Century Wonder Dog) 2

STAR COMEDIES

Apr. 12—Stop That Wedding (Lyons-Moran) 1
Apr. 5—Downing and Uprising (Lyons Moran) 1
Mar. 29—Butting in on Baby (Lyons-Moran) 1
Mar. 22—Oiling Uncle (Lyons-Moran) 1
Mar. 15—Stop That Shimmie (Lyons-Moran) 1
Mar. 8—Wives and Old Sweethearts (Lyons-Moran) 1
Mar. 1—Officer Call a Cop (Lyons-Moran) 1
Feb. 23—The Latest in Pants (Lyons-Moran) 1
Feb. 16—Old Clothes for New (Lyons-Moran) 1

OKEH KOMEDIES

Jan. 12—Bill's Wife (Ben Wilson) 1
Dec. 29—Seeing Things (Neal Burns) 1
Dec. 15—His Lucky Blunder (George Ovey) 1
Dec. 1—Tailor Maid (Neve Gerber) 1

RAINBOW COMEDIES

Apr. 5—A Champion Loser 2
Mar. 29—Light Hearts and Leaking Pipes (Monberg-Warwick) 2
Mar. 15—Roaring Love Affair (Monberg-Sweet) 2
Mar. 3—A Red Hot Finish (Warwick-Harmon) 2
Feb. 18—The Bull Thrower (Gregory-Engel) 2

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 15—The Mad Woman (O'Neil-Power) 2
Mar. 1—His Woman (Julia Arthur) 2
Feb. 16—The Madonna of the Slums (Blinn Eagles) 2
Feb. 2—Tom's Little Star (Constance Binney-Otis Skinner) 2
Jan. 19—Romeo's Dad (Thos. Wise-Gail Kane) 2
Jan. 12—A Baby Doll Bandit (Mrs. Joe Martin-Jammy Adams) 2

WESTERN AND RAILROAD DRAMAS

Apr. 17—Nose in the Book 2
Apr. 9—When the Cougar Called (Lane-Burns) 2
Mar. 29—Finger Prints (Robert Reeves) 2
Mar. 22—The Rattler's Hiss (Gibson-Moore) 2
Mar. 20—Held Up for the Makin's (Gibson-Moore) 2
Mar. 13—Runnin' Straight (Gibson-Faire) 2
Mar. 6—Hair Trigger Stuff (Gibson-Moore) 2
Feb. 28—The Sheriff's Oath (Gibson-Hill) 2
Feb. 21—A Sagebrush Gentleman (Burns-Merriam) 2
Feb. 14—Kaintuck's Ward (Burns-O'Dare) 2

MAJOR ALLEN'S ANIMAL HUNTS

Apr. 5—The Story of the Wolf 1
Mar. 1—The Story of the Jaguar 1

THE GREAT RADIUM MYSTERY

Feb. 9—Eighteenth, Liquid Flames 2
Feb. 2—Seventeenth, The Wheels of Death 2
Jan. 26—Sixteenth, Over the Cataract 2
Jan. 19—Fifteenth, The Flaming Arrow 2
Jan. 12—Fourteenth, Hemmed In 2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 12—Sixteenth, The Relentless Renegades 2
Apr. 5—Fifteenth, The Furnace of Fury 2
Mar. 29—Fourteenth, Desperate Deeds 2
Mar. 22—Thirteenth, When Hell Broke Loose 2
Mar. 15—Twelfth, The Jaws of Destruction 2
Mar. 8—Eleventh, At the Mercy of the Monsters 2
Mar. 1—Tenth, A Perilous Plunge 2
Feb. 23—Ninth, Sold Into Slavery 2
Feb. 16—Eighth, The Dungeon of Despair 2
Feb. 9—Seventh, Doomed 2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

Apr. 12—Tenth, The Fatal Bullet 2
Apr. 5—Ninth, The Assassin's Knife 2
Mar. 29—Eighth, The Fatal Crossing 2
Mar. 22—Seventh, The House of Mystery 2
Mar. 15—Sixth, The Battle Under the Sea 2
Mar. 8—Fifth, The Smuggler's Cave 2
Mar. 1—Fourth, The Flames of Death 2
Feb. 23—Third, The Life Line 2
Feb. 16—Second, The Racing Death 2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International) 1
Wednesdays—International News 1
Fridays —Current Events (International) 1
Fridays —New Screen Magazine (Universal) 1

VITAGRAPH EXCHANGES

The More Excellent Way (Anita Stewart) 5
The Flaming Clue (Harry T. Morey) 5
Deadline at Eleven (Corinne Griffith) 5
The Juggernaut (Anita Stewart) 5
The Birth of a Soul (Harry T. Morey) 6
Human Collateral (Corinne Griffith) 6
The Midnight Bride (Gladys Leslie) 6

VITAGRAPH SPECIALS

Captain Swift (Earle Williams) 5
The Sporting Duchess (Alice Joyce) 7
The Fortune Hunter (Earle Williams) 7
Slaves of Pride (Alice Joyce) 6

BIG V SPECIAL COMEDIES

Squeaks and Squawks (Jimmy Aubrey) 2
Sauce and Senoritas (Montgomery-Rock) 2
Lonfers and Lovers (Montgomery-Rock) 2
Maids and Muslin (Jimmy Aubrey) 2

LARRY SEMON COMEDIES

The Grocery Clerk 2
The Head Waiter 2
Dew Drop Inn 2
Dull Care 2

O. HENRY (TWO REELERS)

The Ransom of Mack (Special Cast) 2
The Passing of Black Eagle (Joe Ryan) 2
A Philistine in Bohemia (Edna Murphy) 2
The Call Loan (Jay Morley) 2
The Dream (Alice Calhoun) 2
Telemachus, Friend (Kate Price) 2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman) 2
The Trials of Texas Thompson (Nell Shipman) 2
Switches and Sweeties (James Aubrey) 2

THE INVISIBLE HAND

(Fifteen Two-Reel Episodes Starring Antonio Moreno)

Fifteenth, The Closing Net 2
Fourteenth, The Modern Mazeppa 2
Thirteenth, The Plunging Peril 2
Twelfth, The Dungeon of Despair 2

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Duncan

Fourth, Tearing Through 2
Fifth, Blotted Out 2
Sixth, The Hidden Blow 2

W. H. PRODUCTIONS

The Lost Battalion (Special Cast) 7
Everybody's Business (Richmond-Calhoun) 6
Mickey (Mabel Normand) 7
Satan's Pawn (Bessie Barriscale) 5
The Straight Road (Bessie Barriscale) 5
The Hell Hound of Alaska (Wm. S. Hart) 5
Staking His Life (Wm. S. Hart) 5
The Superman (Sansonia) 5
Custer's Last Fight (J. Barney Sherry) 3
The Bargain (Wm. S. Hart) 6
Tillie's Punctured Romance (Dressler) 6
The Mystery of 13 (Ford-Theby) 15 Episode Serial
The Hawk's Trail (King Baggot) 15 Episode Serial

ONE AND TWO REELERS

W. S. Hart Dramas 2
Shorty Hamilton Comedy Dramas 2
Keystone Comedies (Liberty Brand) 1
Kay Bee Dramas (Union Brand) 2
Kay Bee Dramas (Columbia Brand) 2
Arbuckle Comedies 1
Chaplin Comedies 1 & 2
Sennett Keystone Comedies 2
Some Nerve (Charlie Chaplin) 1
Lord Helpus (Charlie Chaplin) 1
Keystone and Arbuckle Comedies 1 & 2
Keystone Kid Comedies 2

WILK (JACOB) FEATURES

(At State Right Exchanges)

ALICE BRADY FEATURES

Maternity 5
The Trap 5
A Woman Alone 5
Darkest Russia 5
The Dancer's Peril 5
A Gilded Cage 5
La Boheme 5
The Rack 5
The Divorce Game 5
Spurs of Sybil 5
Miss Petticoats 5
Self-Made Widow 5
The Hungry Heart 5

ROBERT WARWICK FEATURES

Man of the Hour 5
Stolen Voice 5
Friday the 13th 5
Human Drittwood 5
The Man Who Forgot 5
Family Honor 5
Face in the Moonlight 5
All Man 5
A Girl's Folly 5
Sudden Riches 5
False Friends 5



Mitchell Lewis and Helen Ferguson in "Burning Daylight," the Jack London novel, being produced by C. E. Shurtleff, Inc., at the Metro studios

Mildred Harris Chaplin Contest Nears Close

The Mildred Harris Chaplin contest around the question as to "Which is the inferior sex?" will close April 30th, 1920. The contest is part of the exploitation campaign connected with Mrs. Chaplin's first Mayer-made First National release, "The Inferior Sex," and has aroused a great deal of interest throughout the country it is stated.

Absent Two Years, Miss Hollister Returns

After an absence from the screen of two years, on account of illness, Alice Hollister has returned to motion pictures in the Goldwyn production of the famous stage play "Milestones," by Edward Knoblock and Arnold Bennett. Miss Hollister will have the leading feminine role in the picture, which will be started at Culver City this week.

Jottings from The Studios

June Elvidge, who has been practically snowbound in the Adirondacks for three months, while at work on "The Law of the Yukon," under Charles Miller's direction, returned to America's fashion centre, Fifth avenue, recently, to find that the beautiful gowns which had lain packed away in her wardrobe trunks while she braved the cold in moleskins and boots, had been entirely discarded in fashion's latest decrees. So instead of indulging in social gaieties, Miss Elvidge set about collecting another array of frocks and frills, and her only hope is that they will work harmoniously with her next picture.

Charles Maigne, whose recent successes have included "The Firing Line" and "The Invisible Bond" starring Irene Castle, and the Paramount-Artcraft specials "The Fighting Chance" and "The Copperhead," is now engaged to direct Mary Miles Minter.

Enid Bennett is said to have given material assistance in the capacity of Art Director for her latest Thomas Ince production "Hairpins," as she is well acquainted with the architecture of European cities, some of which was reproduced for various scenes in the picture.

Julian Josephson has been assigned the task of preparing a series of special features for Lloyd Hughes, the first of which will be entitled "Wheelbarrow Webster." Mr. Josephson for his rural and small-town comedy dramas, which include "Greased Lightning," "String Beans," "The Hired Man," "The Egg-Crate Wallop," "Playing the Game," "Hay-Foot, Straw-Foot," "Bill Henry," "Red Hot Dollars," "Crooked Straight" and "Paris Green," all starring Charles Ray. He is also the author of "Shakespeare Clancy," featuring Douglas MacLean and Doris May.

Irma Harrison, who was last seen as leading woman for Gareth Hughes in "The Red Viper," and opposite Johnny Dooley in the first of the series of Dooley Comedies, returned this week from Georgia, where she finished exteriors for the starring role of the Buffalo Film Company's third picture "The Daughter of Devil Dan." Miss Harrison is supported by Kempton Greene in the leading role.

Hugh Ford, with a company of Paramount-Artcraft players, headed by Thomas Meighan, has gone to Cuba to make a series of scenes for a forthcoming production. In the party are Martha Mansfield, Frank Losee, Alfred Hickman, Warren Cook, Marie Shotwell, Maude Turner Gordon, and Albert Gram, all members of the cast, also the scenario writer, cameraman and assistant director. They will remain about ten days in Cuba, and will go to one of the large Army camps in the South for more exteriors before returning to New York.

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Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 3137-3160



GRAND STAIRCASE
CAPITOL THEATRE
NEW YORK CITY.



Two views of the David Picker theatre described on opposite page

New Three Thousand Seat House Opens on Upper Broadway

Picker's Rio Designed to Attract High-Class Patronage

UNACCOMPANIED by the pre-announcements and blare of triumpets that customarily herald the opening of a new Broadway motion picture theatre, David V. Picker's "Rio" on that thoroughfare at 159th Street, commenced life inauspiciously a few days ago.

The idea should not be gained from the foregoing that the house would not have merited a greater degree of publicity, for such is far from the real fact.

As a large community theatre the "Rio" will more than hold it's own with any similar sized house in the country. From lobby to screen the owners have spent money lavishly to produce a place of amusement fully in keeping with the community in which the theatre is hoped to be the center of attraction.

The theatre itself occupies an entire city block, has a seating capacity of approximately 3,000 and cost $500,000 to build and equip.

Entrance is gained from the Broadway side, through a lobby decorated in imitation marble. The dimensions of the lobby being about twenty-five by forty, with a box office placed in one corner.

From the lobby a set of double doors permits an entrance into the foyer from which stairs lead up to the balcony, loges, boxes, and retiring rooms. A heavy carpeting is placed over all walking areas and on the staircases.

The decorations throughout the house were planned and executed by the Wm. Eckhart Studios, and as a result are fully up to the standard expected. A color scheme of Gold and Blue was selected as the basis on which all color work and hangings were worked out. The fluted columns are of gold as is also much of the exposed decorative plasters, while the blue has been expressed by the tapestries, back drop and the upholstery of chairs and divans. A peculiar gold, brown and blue mottled effect has been carried out on all the wall surfaces of any great area. This gives a richness to the otherwise bare walls and panels.

There are about 1,750 seats on the auditorium floor, served by two center and two outside aisles. The balcony seats another 800, and in addition to these there are 250 box and loge seats located as usual at the front of the balcony.

The staircases leading from the foyer to the balcony enters the latter place at both ends of a balcony foyer or mezzanine. This foyer is made comfortable by a number of blue upholstered divans, comfortable chairs and potted plants.

From one side of the mezzanine foyer ramps lead off to the balcony cross over; on the other side to rest rooms and smoking rooms. The latter are finished in peacock blue and gold.

SPECIFICATIONS	
Name	Rio
Owner	David V. Picker
Manager	Francis A. Mangin
Seating Capacity	3000
Cost	$500,000
Ventilation	Typhoon
Decoration	Eckhart Studios
Projectors	Simplex
Motor Generators	Westinghouse
Organ	Hall
Elec. Installation	Edwards Elec. Cons. Co.

An exceptionally fine stage has been provided for special acts and features. In size it is 30 x 40 and is equipped with all necessary devices. There are eighteen dressing rooms for the use of artists when vaudeville is shown. Directly in front of the stage apron is the sunken orchestra pit where the console of the Hall Organ has been placed.

Lighting Fixtures

An excellent selection of chandeliers to match the remainder of the house was made. One large fixture drops from the grand dome and illuminates by indirect lighting the orchestra floor and the loge seats. Further back four smaller fixtures of a similar design furnish light for the balcony. Around the side walls are 20 wall lights properly shaded to protect the eyes of the audience during the showing of the pictures at the same time giving off enough illumination indirectly to make it safe for patrons to walk to their seats.

Ventilation

An adequate supply of fresh clean air is assured patrons of the Rio. Up on the roof of the theatre huge Typhoon fans draw in great quantities of air from above the street level and force it down through lattice work in front of the proscenium arch. During the summer months if desired these fans may be reversed in order to withdraw the hot fetid air from the top of the auditorium.

Projection

The projection room is located at the back of the balcony, 148 feet from the stage and is reached by a short iron ladder. In reality the projection room consists of three rooms, one for the rewinding and making of repairs, one for the motor generator sets and switchboard and the third for the two Simplex machines and the stereopticon.

The machine room measures 8 x 10 and contains two, 96 ampere Westinghouse motor generator sets, two auto starters and a switchboard. The projector room is 8 x 12 and the rewind room 8 x 9. From the projection room the picture is thrown 148 feet to the Gardiner Velvet Gold Fibre screen. A complete system of intercommunicating phones connects projection room with stage, ticket office and manager's desk.

When the whole layout is considered, the decorations, scenic effects, and equipment, there is every reason to believe that the Rio under the able direction of Francis A. Mangin, who is well known throughout the Metropolitan district as a Manager of more than usual talent, will be a huge success. The theatre is worthy of the patronage of the neighborhood where, it is in operation.

Springfield, Mass., House to be Entirely Remodelled During Coming Summer

Bullard and Bullard Are Drawing Plans to Bring Princess Theatre Up-to-Date

THE Princess theatre, which W. W. Watts recently secured, will be thoroughly remodeled during the coming summer. Bullard and Bullard, architects, have prepared plans which will greatly alter the size and appearance of the playhouse.

The main floor will be extended 30 feet and dropped 32 inches, which will permit the installation of about 400 new seats on the ground floor. The entire second floor of the building will be taken out and a balcony and mezzanine floor put in, which will allow about 500 new seats to be added. This will make the Princess the largest theatre in the city in number of seats.

The new lobby will occupy part of the present lobby and also the entire room occupied at present by the Metcalf Company. It will be decorated and finished in the latest style and will be a promenade second to none. The box-office will be on the Fifth street side, making it convenient for ticket purchasers.

The interior of the house will be done over and Watts expects to make it the most beautiful in central Illinois. The best ideas in use in the leading theatres in the country will be utilized in the finishing of the playhouse.

A beautiful new canopy will be added to the front of the building, which will not only be an ornament but also a beneficial addition to the theatre. A handsome electric sign will also be conspicuous when the theatre is finished.

Watts will also take possession of the Lyric theatre about the first of July and extensive improvements will be made on it. The Gaiety will also be gone over, enlarged and redecorated, and many new seats installed.

Watts expects to make the Gaiety, Princess and Lyric theatres second to none in the state when all plans are finished.

Michigan's Capital City to Have Modern and Beautiful Theatre

New Blackstone in Lansing Will Soon Be Under Construction



THE theatre census taken by the Motion Picture News last December, showing Lansing, Michigan, to be far behind other cities in the state in theatre construction, set a half dozen local motion picture theatre pioneers to thinking. The result of their deliberations has been the announcement within the past few days of a new $200,000 theatre building.

The census showed Grand Rapids to have a theatre for every 3,000 population; Flint, one for every 4,500; Detroit, one for every 5,200; Lansing, one for every 9,000.

A 50-year lease has been taken on property just west of the Elks' home and south of the Bijou theatre. "The Blackstone," with a seating capacity of 1,700, is to be built on the site. The building will be fireproof, of reinforced concrete, steel and brick. The front will be terra cotta with colored relief panels in the recesses. The roof and balcony will be supported by steel trusses which will eliminate obstructions to the view from any part of the house.

Those behind the Blackstone project are Roy Brown, former owner of the Orpheum theatre; E. C. Jarvis, present owner of the Orpheum and Garden theatres. John S. Wilson, a few years ago in charge of the principal amusement park near this city; J. C. McCullough; Frank A. Wall, who had the Vaudette theatre some years ago; William T. Britton, alderman of the city, and William R. Towne.

These men have been founders of the motion picture business in Lansing and will give their range of experience to the building and operation of the new house.

The company has been incorporated under the Delaware incorporation laws and the Michigan utilities commission will pass upon the sale of their stock, a limited amount of which will be passed outside the directorate, early in March.

S. D. Butterworth, of Lansing, prepared the plans for the Blackstone.

The building is 66 by 134 feet, facing Allegan street. The seating capacity of 1,700 will be divided between orchestra and balcony floors. Two stores are planned on each side of the theatre entrance. The commercial feature of the building is taking on new importance since work was started on the plan and now includes the addition of six stories to the front of the building to be used exclusively as office suites for physicians and dentists. The tentative plan will give the city another large cafeteria in the basement.

Particular attention has been paid to ventilation. The system will be of the washed air type. Fresh air is taken from the outside 40 above the ground and drawn through a water spray to cleanse it thoroughly. After being washed the air finds its way to the heating chamber and finally into the auditorium by way of underneath the seats. Foul air is carried through roof ducts.

For cooling in summer, a refrigerating plant will be installed and the air cooled and sent to the auditorium through the same air ducts under the seats. The frigid air system in summer eliminates the use of fans, the noise of which is irritable to sensative persons. The Blackstone will be equipped with the very latest word in modernity.

Six New Houses for Finkelstein-Ruben Circuit

SIX new theatres, representing an outlay of about $3,300,000, with a total seating capacity of 13,100, are to be completed in Minneapolis and St. Paul this year by Finkelstein & Ruben.

Two of the structures, one in each of the twin cities, will be known as the New Capitol, and will at least rival the Capitol theatre in New York in architectural beauty if not in size.

The New Capitol in St. Paul, located at Seventh and St. Peter streets, will take the place of what is known in St. Paul as "the Mannheimer site," an unsightly steel structure that has been an eyesore for a number of years. This one, alone, will cost about $1,500,000, and will seat 3,100 and its owners declare it will be the finest theatre building in the West, barring none. Plans call for the official opening June 1.

Four months later the New Capitol theatre in Minneopolis will be opened at Eighth and Hennepin. While this will have a seating capacity of 3,300, the cost will be less, totaling between $750,000 and $1,000,000. T. B. Walker, owner of one of the biggest and costliest art galleries in the country has offered the use of a number of his best paintings in the foyer.

A block away from the New Capitol two other theatres are going up. One, the Blue Mouse, seating 1,500, to cost $200,000, will be opened May 1, while ground for the second, the New Colonial, with a seating capacity of 1,800, costing $350,000, to be ready December 1, will be broken in a few days.

The fourth new Minneapolis theatre is now under course of construction at 14th and Nicollet. It has not been named, but will seat 1,600 and will cost $250,000. It is expected this one will be ready June 1,

The New Aster, now being built in St. Paul, will be completed May 1. This is to cost $250,000 and will accommodate about 1,800 persons.

Head of Stella Laboratories Police Chief at 21

Charlie Hirliman Has Made Good Record as Officer and Organizer

"BY the jumping grasshopper, Charlie! how many cars do you own anyway?" one of us asked as Hirliman opened the door of his Rolls-Royce and bade us enter.

"Oh! only a couple or so more," he replied, as he hopped into his seat and opened her up wide. Before we had a chance to comment on his apparent superfluity of motive accessories, the R.R. was traveling at 40 per, and just getting warmed up to the road. Finally, when our lungs had overcome the first rush of air, we managed to yell out, "Good for you. You've got to have it handed to you for keeping up with the Jones,' in these days of the High Cost of Living." Which comment seemed a brave one, when you consider that neither one of us owned even as much as a Henry.

By this time the speedometer was registering around 60, and Charlie Hirliman had settled back as if the hardest part of the job was over and all that had to be done from then on was to enjoy the scenery. But not so, us.

"Just a minute, there, Hirliman. You know, we're not in such a hurry as all this." 'Twas said bravely as though the excuse was genuine, but he must have known because he smiled rather wanly and lifted pressure off his accelerator. He slowed his English steed down to 25 and proceeded to lose interest in the road ahead, giving all his attention to us and our conversation. As our real reason—Charlie would have put it "raison d'etre"—for being where we were was to pry loose from Hirliman some intimate facts about his life, we started off with the usual question: "How did you start in this business?" Perhaps, though, we should tell our readers who live far, far away from New York, that Charles Hirliman is at the present time Treasurer and General Manager of the Stella Film Laboratories of New Jersey.

"Well," said Charlie, "I used to grind a projection machine back in 1909, down at Pathe's on 14th Street. It was mighty good experience for a youngster, and I learned a lot of things that have helped me since then. But after awhile I figured I could tackle a more responsible job. When the Eclair Film Co. offered me the position of assistant manager, I accepted and held the job from 1910 to 1913.

"The desire to own my own business took hold of me, and it was not long before I organized the Life Photo Film Co., and the Commercial M. P. Co. Later on, after closing out my interests in these firms, I organized the Eclipse



Film Co., where I was General Manager. I continued on there for quite a time and was doing a good business. A little later I became President and General Manager of the Craftsman Film Co., which I organized."

"Seems to me you are some little organizer," I said.

"Perhaps I am," he replied. "I enjoy making money for others as well as for myself. For instance, the Craftsman Film Laboratories was organized by me and was a very successful and growing concern, when it became necessary to sell it on account of my enlisting in the Army."

At this point Hirliman's face brightened and it was evident that mention of the Army brought back happy recollections. We passengers realized it especially. For, immediately, Charlie stepped on the accelerator as if he held a personal grudge against it and intended to push it through the bottom of the car. First we were going at 25—a second later at 65. There were no immediate stops or gradations.

"I enlisted as a private," he said out of the corner of his mouth, "and a little later was given a commission of Lieutenant. After passing another examination I was made a Captain. A portion of my service was spent in Washington, where I was officer in charge of the Government's Laboratory for Motion Pictures. Major Tom Evans was commanding officer.

"I was particularly interested in aeroplanes, and after passing still more tests in the aviation branch, was awarded the 'spread wings' of a pilot. And some day, take it from me,' he remarked, 'I'm going to own a plane."

Now we knew why he chastised that accelerator in the way he did. His imagination was carrying him away to the time when he was piloting "ships," and by that comparison our speed on terra firma seemed excessively low. He looked back at us and noticed our uneasy expressions.

"Yeh, I do like to travel fast—and to work fast, too," he added.

But an instant later it seemed as if we were going to be supplied with an unlooked for ending to our interviewing tour. A man clothed in the authority of the law stepped forth from the sidewalk and waved an official hand at us. Hirliman slowed down and stopped. We expected a summons to follow. But no! Hirliman and the officer were shaking hands in as cordial a manner as ever seen. Something about it looked funny to us, and as soon as we were out of sight of the "arm of the law" we asked Charlie how he worked it.

"Oh, I used to be Chief of Police for 6 years. At the time I believe I happened to be the youngest Chief in the country. I was 21 then. That's 7 years ago. When I come to think about it, I was kind of young for the job, but nobody seemed to kick over the way I handled things."

By this time we were entering the ferry slip and the ride and cross examination

(*Continued on page* 3144)

Proof of the Industry's Growth Is Shown by this List

A Few Theatre Propositions Noted This Week

CALIFORNIA

Los Angeles—The new Ackerman & Harris house has been completed. It stands at the corner of Seventh and Broadway and seats 3,000.

Riverside—Edwin Frazee, president of the Frazee Film Productions, Inc., is to erect a new $30,000 picture house to be operated in connection with his studio.

ILLINOIS

Litchfield—Plans for the new theatre to be built on Main street by Frank Paul have been completed and work will commence shortly.

Chicago—Work on the new Balban & Katz theatre, the Capitol, has begun.

Chicago—The Allied amusement association is to construct a new 2,000 seat theatre to be called the Biltmore on West Division street between Hoyne and Robey streets.

MINNESOTA

Minneapolis—Plans are being drawn for Kinklestein & Ruben for the erection of their new theatre on Nicollet Avenue and Fourteenth street.

KENTUCKY

Hazard—The S. & M. Middleberg Theatre Company is to construct a new picture house on Main street.

Danville—M. G. Weisinger, proprietor of the Colonial theatre, is to construct a new theatre on Fourth street.

MARYLAND

Baltimore—It is rumored that the Marcus Loew interests are to construct a new picture and vaudeville theatre here.

MASSACHUSETTS

Northampton—Chas. F. Atkinson of Boston is to construct a new picture house on the site of the Dr. Roberts homestead.

Northampton—Frank H. Roberts has purchased the Boynton homestead in Crafts avenue and will erect a new picture house.

Salem—Koen Brothers, owners of the Empire and Federal theatres, have purchased the old Pingree property on Essex street and it is understood may erect a new theatre.

MICHIGAN

Detroit—Plans are being prepared for a new theatre building for Henry S. Koppin on a site at Catherine and St. Antoine streets on the south side of Gratiot avenue. The theatre will be erected at a cost of about $250,000.

MINNESOTA

Wilmont—Plans have been completed for a new picture theatre to be constructed by G. E. Kiser.

NEW JERSEY

Plainfield—The Strand Amusement Company is to construct a new $275,000 theatre on the Terry property on East Front street, opposite the Y. W. C. A.

NEW YORK

Binghamton—A new picture house is being erected here by the Riley Amusement Company.

Bayside, L. I.—James F. McKenna is to construct a new picture and vaudeville theatre on the site of the Bayside Hotel at a cost of about $50,000. It will seat 600.

Brooklyn—The Kings Highway Realty Company is constructing a new theatre to be called "The Kings Highway" at the northeast corner of Kings Highway and E. 12th street. It will cost about $200,000 and seat 2,200.

Corning—Selwyn & Company may erect a new $125,000 theatre here.

OHIO

Ironton—It is rumored that Jack Ball is to erect a new picture theatre on North Fifth street.

OREGON

Misc La Grande—Meyers and Ford have taken an option on the Loftus corner on Depot and Adams streets and are to construct a new picture house with a seating capacity of 1,000.

Klamath Falls—W. H. Poole is to erect a new picture theatre here.

OKLAHOMA

Henryetta—Steve Petropakia is to construct a new 1,200 seat picture house here.

PENNSYLVANIA

Wilkinsburg—Rowland and Clark are to construct a new picture theatre on Wood street with a seating capacity of 1,600.

Philadelphia—Plans are being prepared for a new picture house to be erected at Kensington avenue and J street for Coane and Korman.

RHODE ISLAND

Providence—Henry McMahon is constructing a new theatre on Quidnick street.

WEST VIRGINIA

Wheeling—It is claimed that Albert M. Schenk, head of the local packing house, is to head a company which will erect a new picture house here.

Moundsville—The Strand theatre company is to construct a new picture theatre with a seating capacity of 1,500 at the corner of Fifth street and Jefferson avenue.

VIRGINIA

Appalachia—Abe White is constructing a new $60,000 picture house here.

WASHINGTON

Howuiam—Henry Newman is to build a new picture house on the southeast corner of Seventh and I streets. It will seat about 1,260.

Stanwood—M. H. Conners is to construct a new picture house on the site of the Folly theatre. It will seat 350.

Endicott—R. R. Hutchison opened his new theatre on D street recently.

Anacortes—The new Rex theatre on South Commercial street opened here recently. Its seating capacity is 450. W. G. Adams is proprietor.

Toppenish—Dr. Johnson's new Loise theatre is nearing completion. Its seating capacity will be 1,600.

Pe Ell—Harry Crisman is to build a new picture house on the Fronia property.

Seattle—The Marcus Loew-Harris and Ackerman interests are to construct a new theatre here as soon as a suitable location can be secured.

Stanwood—Oscar Ruth is constructing a new $40,000 house on Main street.

WISCONSIN

Milwaukee—The new Riviera, to be used exclusively for motion pictures and located at Fifth and Lincoln avenues, opened here recently. Joseph J. Schwartz is proprietor.

VIRGINIA

Norfolk—Plans have been announced for the construction of a new theatre to be known as the "Broadway" and to be located on Grandby street. The house will have a seating capacity of 2,400 and will cost $300,000. R. D. Carver and the Pryor Brothers will operate the theatre.

CALIFORNIA

Brea—A new picture house is to be erected here.

Santa Barbara—The new California theatre, which is nearing completion, is expected to open shortly.

Pasadena—Construction of the new Raymond theatre, located on Raymond street, has begun. It will seat 2,000 and cost about $500,000.

Elsinore—A new picture house opened here recently.

San Bernardino—As soon as the desired site is selected, J. G. Knapp, local theatrical man, is to erect a new picture and vaudeville house with a seating capacity of 1,600 and at a cost of about $150,000.

Visalia—The Crescent Theatre Company of San Francisco is to erect a new picture theatre at a cost of $150,000, with a seating capacity of 2,000, on Locust street.

Los Angeles—Pantages new theatre, northwest corner of Seventh and Hill streets, is now rapidly nearing completion. The total cost will be $1,500,000, it is said.

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A Log Cabin Theatre

Perhaps the most unique theatre in the country is that nearing completion at Pine Knot, California, built by Frank H. Johnson, of Los Angeles, and to be known as the Grizzly theatre. The Grizzly is to furnish amusement afternoon and evening for the visitors of Big Bear Valley's summer resort. Bear Valley is in the San Bernardino Mountains, 150 miles northeast of Los Angeles. The several hotels there are open from May 1st to October 1st, and for the past several years have been crowded with guests. The Grizzly will be operated the same period each year by the builder. The theatre is built of logs, and has a seating capacity of 500. It has its own electric plant and fire protection, an expensive organ has been installed. J. Slipper and Company, of Los Angeles, have fitted the booth with two Simplex projectors.

The exterior of the theatre has the appearance of a log cabin in front, while the side walls are of clap boards. The interior decoration gives the impression of the audience being seated in a forest of oaks. A small stage with all necessary equipment for vaudeville has been made a part of the theatre.



The "Grizzly" with its sign, lobby and decorations



A three-quarter view of the "Grizzly" taken just prior to its opening

Typhoon Fan Increases Capital Stock

At a special meeting of the directors of the Typhoon Fan Company held in New York City recently, it was decided to increase the capital stock of the company $100,000.

This increase in the capital stock is made necessary by the big improvements being made in the construction and the equipment of the new Typhoon factory, while considerable portion of the money will be used for the establishment and equipment of Typhoon Company offices being opened in several of the larger cities throughout the country.

Back to Work Again

J. Smith, Corning, N. Y.

You will no doubt be surprised to hear from me, but one can never tell what will happen.

It has been a long time since I have written you so will try and make up for lost time. I have not been operating for some time owing to trouble with my eyes, but that I would take another chance at one of the machines, strange what drawing power the booth has on one who has served some time in one.

I am back at the same old stand the Bijou, where I worked when I joined your wonderful league.

I have not seen the News in months, so don't know what progress the little old league has made, but I surely intend to subscribe for the News, so if you will be kind enough to send me a blank I would be very thankful to you.

I wish the League and the News the greatest success this year.

Hirliman Makes Good as Organizer

(*Continued from page* 3141)

were over. We left Charlie Hirliman with a mighty high idea of his ability as an organizer and an executive. And, too, since Charlie is built on kind of a rugged plan, we mentally decided that he must have been a whiz in that position as well.



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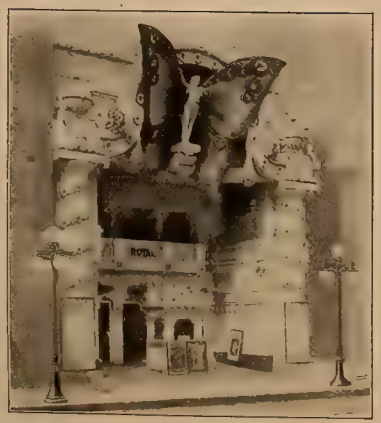
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Equipment Operating Projection Questions Answered

Practical Electricity—V
Study Lessons for the Projectionist

IN the practice of electricity we speak of different materials as conductors and insulators.

Conductors are materials which readily allow the flow of electricity, those materials which conduct heat readily being good conductors of electricity. Metals are the best conductors, while carbon and moist substances are fair conductors for the flow of electric current. Insulators are those substances which hinder the flow of electricity, and while there are no materials which are absolutely non-conductors, yet many substances, such as slate, wax, glass, etc., offer a high resistance to the flow of electric current.

Good conductors of electricity are metals and alloys, some of which are silver, copper, aluminum, brass, iron, lead and tin. Fair conductors are carbon, acid solutions, sea water, moist earth and living vegetable substances, such as trees, plants, etc. Pure water is a very poor conductor, while dry woods and cotton material have high resistance properties. Materials which act as insulators, or as often called non-conductors, are slate, oils, silk, wax, mica glass and dry air.

The accompanying table gives a list of conductors and insulators, those materials having the best properties for conducting and resisting lectricity being given at the top of the list.

A wire covered with an insulating material or suspended on insulating material is said to be insulated, although its ends may be connected to a source of electromotive force. The earth is a good conductor of electricity and is often used as a means of completing an electric circuit. Much difficulty is experienced in such cases by wires making contact with substance which will conduct the electricity to the earth this occurence being known as grounding.

When the insulating properties of a material have been destroyed we say that the insulation has broken down, for example the insulating covering of a wire may be cut or broken so that the flow of electricity is not held to the desired path. Also on a transmission line where the wires are strung on porcelain insulators, should one of these insulators become cracked or broken and the flow of electricity go to the ground or other wires when the insulation of that wire is broken down.

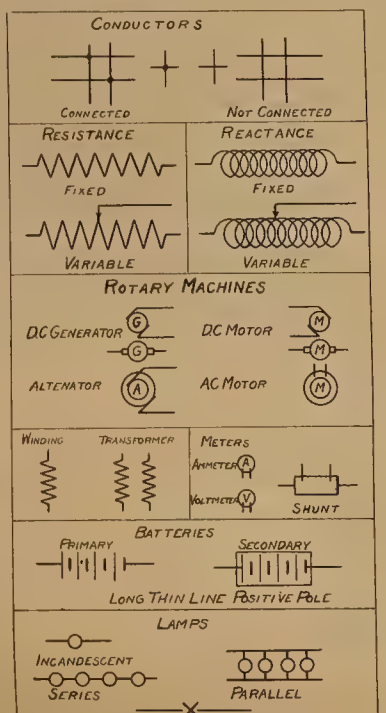
Since heat is generated when current passes through a conductor it is quite necessary that proper insulation be chosen for particular cases. Where there is excessive heat as in a projection room it is unadvisable to use a rubber covered wire as the rubber is liable to deteriorate and the insulating properties be destroyed. In such cases an asbestos or "slow burning insulation" as it is known should be used.

Since water is a partial conductor of electricity it is necessary when wires are led through damp places where moisture will collect that the insulation be impregnated, that is treated with some compound so that moisture will not be absorbed. In places which are very damp or where water is liable to come in contact with the wires a lead sheathed wire should be used. This wire has a lead covering outside of the insulation so that the wires are entirely protected.

Wires placed in locations which are subject to injury should be protected by pipe conduit, Greenfield armored conduit, or B X cable. In no case, however, should wires which make up two different circuits be placed in the same conduit, that is D. C. and A. C. circuits should not be placed together.

For the above reasons when an electric circuit is installed great care must be taken that the proper wire and method of installation is chosen for the particular location.

In a system in which several conductors are necessary, as in an intercommunicating telephone system, these conductors, insulated from one another are placed within the same outside insulation. This cable is known by the number of conductors of which it is made up, as twin conductor, 3-conductor, etc.



When large conductors are necessary for current carrying capacity, a stranded cable is usually used, made up of a number of smaller wires twisted together forming one conductor. This is done for flexibility. In making connection to stranded cable it is necessary that lugs or clips be fastened or soldered to the ends of the conductor in order to insure a good connection and provide against a high contact resistance.

In order to understand a problem relating to the flow of current in a circuit it is illustrated by drawing the circuit including the apparatus and paths through which the current flows. In drawing such circuits certain signs and symbols are used to express the different pieces of apparatus.

These symbols have been devised as the need for them arose and in most cases have been chosen to indicate the apparatus closely enough to enable identification by the observer.

Some of the most common symbols are shown by the accompanying cuts.

Circuits crossing one another are shown by straight lines, and points at which a connection is made are indicated by large dots.

A resistance or reactance is shown to be either fixed or variable, depending on whether or not an arrow is shown to be connected to some portion of it.

Rotary machines are shown by circles with the connecting leads and are distinguished by a letter placed inside the circle.

Meters are also shown as a circle, but are distinguished by the manner of showing meter leads and the distinguishing letters.

Field windings are usually shown similar to a resistance but are distinguished by the accompanying connections.

The remainder of symbols shown are self explanatory.

Answer and Return These Questions for Corrections

9. Explain the action of a fuse in protecting a circuit.
10. How would you judge the proper size of fuse to use in a circuit?
11. Where should the smaller fuse be used, at the mains or in the booth? Why?
12. What size of wire would you use for leads to your machine? Why? (In answering state kind of machine used.)
13. How would you determine by means of a wire gauge the current carrying capacity of a stranded wire?

(*To be continued*)

Optical Society Meets in New York

The Fourth Annual Meeting of the Optical Society of America was held recently in Fairweather Hall, Columbia University. Two whole days were given over to the sessions of the society, the afternoon of the second day being spent at the plant of the Keuffel and Esser Company at Hoboken.

Some of the subjects under discussion and their authors are given below.

"A Method of Determining the Photographic Absorption of Lenses" by G. W. Moffitt, Eastman Kodak Co.

"A New Soft Focus Screen for Portrait Photographic" by C. W. Frederick, Eastman Kodak Co.

"Report on Committee on Projection" by H. P. Gage.

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Equipment and Layout of Projection Room at the New Allen Theatre in Winnipeg

By J. F. Reney, Chief of Projection

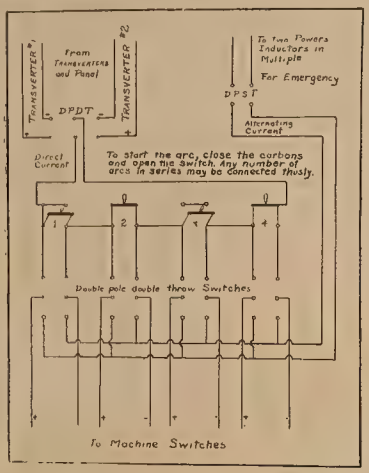
THE projection room of the new Allen Theatre in Winnipeg is 21 feet in length, 9 feet in width and 12 feet in height. The throw is 110 feet with an 18 foot picture. Adequate ventilation of the room is secured by an 18-inch fan exhausting through a 24-inch opening directly in the center of the room.

Entrance to the projection room is gained through a vestibule 8 feet long by 5 feet wide where the film cabinet is located. In the vestibule are also found a lavatory with hot and cold water, a work bench with a hand rewind mounted upon it.

The projection equipment consists of three Powers 6B machines, one stereopticon with dissolver, one spot light, one Fulco motor driven rewind. Port holes for projection and observation are of ample dimensions as shown on one of the drawings accompanying this description. An adjustable shutter with an opening 8" by 8" allows any person to have a clear view of the screen from any position. These adjustable shutters do not interfere with the fire shutters. The latter may all be released from their lock instantly from any place in the room by simply pressing any of the five red push buttons mounted on the wall near every port hole and beside the door leading from vestibule to projection room.

Change-overs are carried out in a simple and practical manner. This applies to any of the three projectors and the stereopticon. All that is necessary is to open the dowser of the light to project a new picture or slide and the other is automatically closed. By working this slow or fast any effect may be obtained. Although there is nothing new in this change-over it is the best to date and has been in use for some time. Its primary principle is a master cord to which may be connected any number of dowsers.

The "juice" is provided by two Transverters (used one at a time) and two Powers Inductors wired in single units for the stereo and in multiple for the projectors when the other current supply is dis-



Wiring diagram of Allen Projection Room

continued. The Transverters are of the "double 75" type.

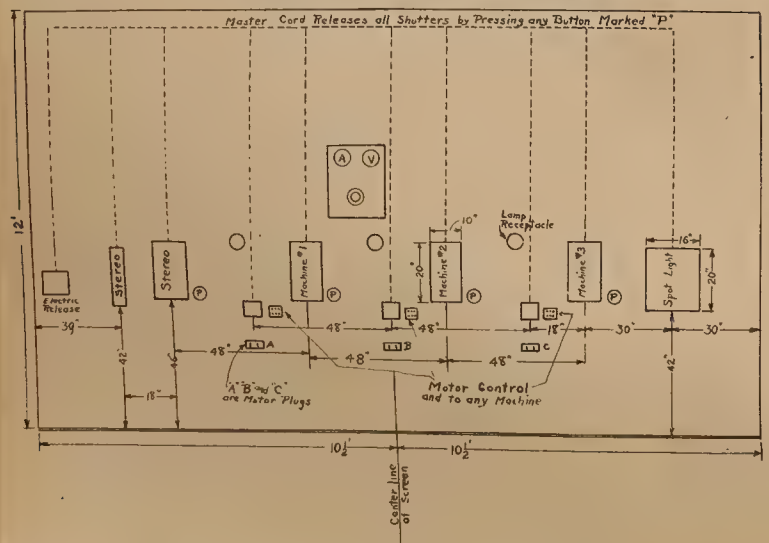
I am enclosing a drawing of the switchboard showing a very simple and practical connection for any number of arcs in series. In my own case there are three arcs and a spot-light. S. P. S. T. switches may be used instead of D. P. D. T. but I do not recommend them. All switches including machine switches are of 100 amp. capacity. All wiring from Transverters to lamps is done in No. 2 B. S.

In order to use the arc with this wiring scheme the switch must be open. Closing the switch will put out the arc. If all switches are closed the generator is in short circuit but nothing happens. It simply stops generating. (Ed. note: The reason for this is given in the article on the Transverter, January 3, 10 and 17.)

The control of lighting for the whole house is made from the projection room through a row of 15 dimmers. It is possible to pass slowly from very dim light to full brilliancy.

An elaborate double switchboard has been made in this way. An ordinary switchboard on which were mounted all individual and master switches has been set up in the motor generator room and one foot from the partition between the M. G. room and projection room another slate panel has been set flush with the wall on the projection room side of the wall. Through this last mentioned panel and through the wall, a number of levers pass. Only the handles of the levers are therefore in the projection room, the actual make and break of the switches being carried out in the machine room by means of the levers extending through the wall. There is therefore no live parts in the projection room. The switchboard there is entirely dead. As far as the writer knows this is the best idea for a projection room switchboard that has as yet been brought forward.

Projection at the Allen is in charge of J. F. Reney assisted by A. Dennison and G. Strogas, all members of Local 299.



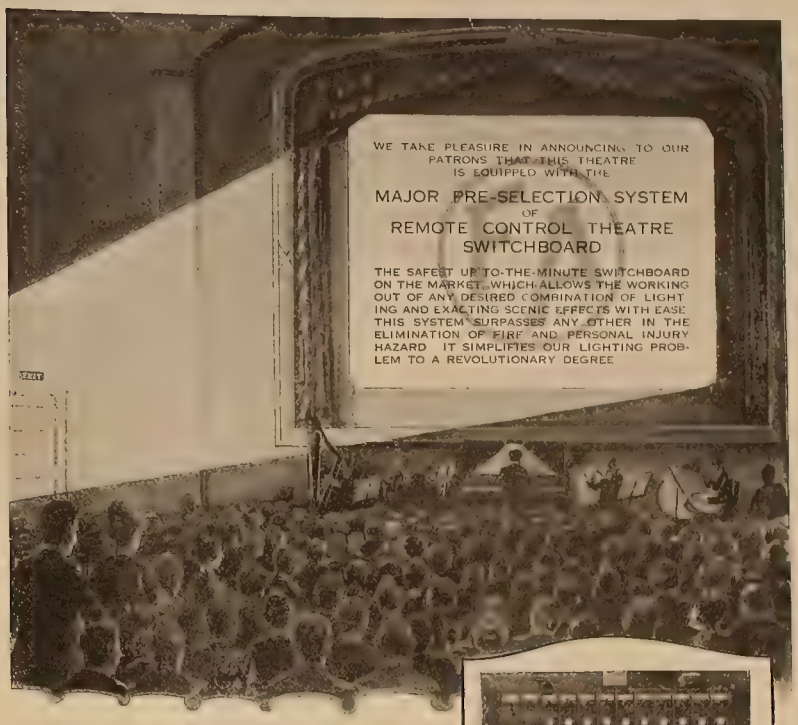
Layout of Front Wall of Allen Projection Room

Promises Article on Lubricants

Wm. Salto, Geneseo, Ill.:

I thought while I have a little time I would write you another letter. I wrote you a month ago and was looking in the NEWS for the answer, but I was very much disappointed for not seeing it. I am enclosing my application blank for the N. A. M. L. I always turn my films out better than I get in as we run about all Paramount pictures. We have very little trouble; they are all in A-1 condition, but a few nights ago we had some pictures that I had to fix "cut outs" and patch, which took me a very long time. The fellow operator that ran this picture before me sure was no N. A. M. L. member. I am applying for membership. I am no union operator. I have been operating six years, nearly all my time on Powers 6A machines, which I think is far better in projection than any other machine. I get what other machine projector fails to get—that is something.

In my next letter to you I'll state a few new points which I have just found on. "Lubricants and the Movement." I, in fact, have not much time this time but next time will write on matters regarding "Powers" machines in full detail. I have been reading up in the NEWS for a long, long time and enjoy the Projection Department. Why do you cut this important part out? Please send me labels together with membership button to N. A. M. L., as I am waiting to "do my bit." thanking you.

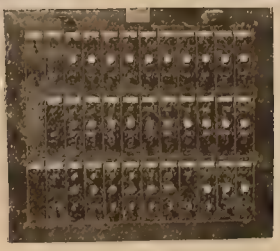


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Freak Shutter

Myron E. York sends in a sketch with this letter:

You ask what I claim for my freak shutter; well, I claim that it eliminates the flicker on the screen. I haven't tried it on any machine except the Motiograph. I suppose it would work on any machine.

The carbon set may be unusual, but I can get as good a light with it on A. C. as any one can with D. C., altho I never did use D. C.

I have changed my mind about placing all the blame on the city operators for using punch marks; I believe that the small town operator is as much to blame.

I showed "The Blue Bandanna" Dec. 26 & 27, it hadn't been run thru a machine but twice, there was about five feet on both ends of each reel which was covered with Exchange marks and the punchmark artists' mark. Why can't the Exchanges find some other way to mark their film?



What causes the grinding noise at the take up sprocket? About the first five minutes on each reel it makes the grinding noise then stops; it don't hurt the film any, but it gives me the jim jams to hear it. Am running a motiograph.

Myron E. York.

Reply:

Perhaps some of the experimentally inclined will give your freak shutter a try-out. We wonder if you couldn't gain further by cutting down your whole shutter blade to the inside dimensions of the vignetting. In other words, are you absolutely sure that your blades were correctly designed before you put the saw teeth on them.

We will send a copy of your letter to the Enterprise Optical Co., for their comment on your take-up trouble, and you may hear from them direct.

Rutledge & Company Expands

EXPANSION is the order of the day for all industries connected with the moving picture business in Chicago and the latest concern to seek greatly changed quarters is Rutledge & Company, whose business has far outgrown its present facilities. President Rutledge announces that he has secured a factory building at 41st and Ellis Avenue which he hopes to have in operation shortly after May 1st.

He will be able to increase the otuput of the well known Project-A-Lite products, as well as manufacture several new lines, including slide stereopticons, cotinuous film stereopticons which will be capable of handling an entire reel of film in place of slides, and be equipped with both hand and power drives, a small projector for standard film of which he recently secured the patents and a reversible projector for both slides and films. He will also manufacture a motion picture camera which has certain new features of great interest to the trade which will be described later in the columns of the Motion Picture News.

Rutledge & Company have also taken a ten-year contract to distribute the entire product of the Zenith Safety Projector Company in the non-theatrical field.

Another new departure is the installation of a film information service department through which clergymen and others can be told where to get pictures necessary to give the psychological background for any sermon, or suitable for church or school entertainments.

Many Typhoon Installations Reported

THE Typhoon Fan Company of New York, report the continued sale of many Typhoon equipments throughout the country. During the past week sales of the Typhoon Cooling and Ventilating System are reported for the following theatres:

Lincoln Square Theatre, Decatur, Ill.; Oasis Theatre, Wilson, N. C.; Rialto Theatre, Rochester N. Y.; Strand Theatre, Rochester, N. Y.; Victory Theatre, Salisbury, N. C.; Hippodrome Theatre, Herrin, Ill.; Victory Theatre, Tampa, Fla.; Bijou Theatre, Springfield, Mass.; Suffolk Theatre, Holyoke, Mass.

According to reports, the Typhoon Cooling System is becoming very popular among theatre owners in Cuba and the West Indies. Orders have been received for Typhoon installations from the Rialto Theatre, San Juan, Porto Rico; Havana Theatre, Havana, Cuba.

American Projection Society Sees Demonstration of New Projector

A PRACTICAL demonstration of the mechanical principles embodied in the Master Projector, recently acquired by Inter-Ocean Film Corporation for exclusive foreign distribution, was given last Thursday evening before the members of the American Projection Society, assembled at Inter-Ocean Film Building, New York.

The members were the guests of Mr. Eugene H. Kaufman, manager of the Accessory Department of Inter-Ocean Film Corporation, who is personally supervising the sales and physical distribution of Master Projectors in foreign territories.

The demonstration was especially arranged for the benefit of the members of the American Projection Society, who were desirous of obtaining a first-hand knowledge of the new projector, which is the handiwork of an organization that already enjoys a notable reputation in the mechanical and technical branches of the motion picture industry.

A program in which prominent mechanical engineers participated was arranged for the occasion, ond for the edification of the appetites of those present good cigars and cigarettes were in evidence during the evening.

Mr. Kaufman started the ball arolling with a warm address of welcome to the members of the American Projection Society. He dwelt at some length upon the benefits of such an organization to the industry in general and after presenting a glowing tribute to the society introduced Mr. Farrell, vice-president of the Master Machine Tool Company, manufacturers of the Master Projector.

Mr. Farrell spoke of the men and the organization behind the Master Projector, and told of the enthusiasm that had characterized the company's efforts in introducing the new machine. He mentioned among other things the fact that leading cinema engineers had directed the design and construction of the new projector and hoped that their efforts would in time prove a boon for the industry as a whole.

Mr. Phelps, assistant to Mr. Kaufman, then made a few pertinent remarks, in which he pointed out the big possibilities of the Master Projector. He was succeeded by Mr. Baum, of the B. & B. Company, New York, distributors of the new projector, who spoke of the plans which his organization had in preparation for the introduction of the Master Projector in New York State.

Mr. Brautigam, of the Master Machine Tool Company, followed Mr. Baum with a practical demonstration of the machine. He described in detail the component parts of the Master Projector, emphasizing the different units of equipment. Mr. Brautigam pointed out the technical superiority of the design, construction and the ease of operation which characterized the new machine. He also laid stress on the economical advantages of the Master Projector, wherein he proved that the drives on the new machine were distinctively positive, thereby affecting its operation with an absolute minimum of wear and insuring a durable life to the entire mechanism.

After the demonstration a vote of thanks was given to Inter-Ocean Film Corporation by the president of the American Projection Society, who furthermore declared that the society was in sympathy with any new product which meant for the improvement of motion picture projection.

Safety Film Container

This new type film container resembling an adding machine stand was designed by Major Wellstood White, Manager of the Graphoscope Development Company, for use with the Graphoscope Junior machine.

The reels of film are placed in the container with a spring hinged door and this container is located as close as possible to the projector so that it is very easy to transfer the reels of film from the projector to the container, or vice versa. This does away with the open container on the floor of the room or nearby bench or table, and makes it possible for the operator to change the reels without moving from his position. The handling of film in the open is therefore reduced to a minimum and of course the factor of safety naturally rises.



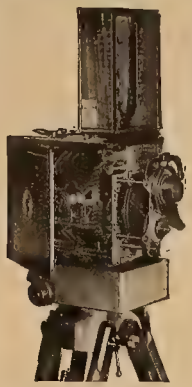
Graphoscope film container

A holder is also provided for the transformer or rheostat which is so located and designed that a reel of film cannot rest on same, nor is there sufficient room on the top of this stand when the projector is in use, for a reel to rest.

Fire and insurance officials have highly recommended same and regard it as having reduced the so-called danger of handling film to a minimum.

Mounted on rollers, or polished steel balls, and even with the projector on same, it can be readily moved from place to place and presents a very pleasing appearance.

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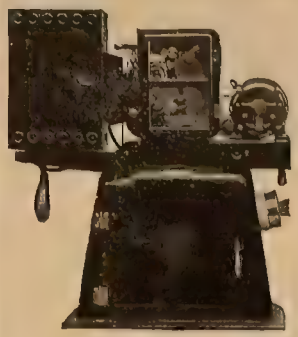
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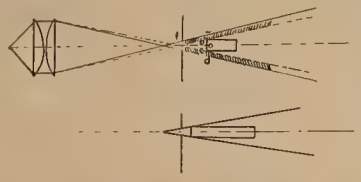
Report by Prof. Weinrich of Columbia Indicates Success of New Design

INTERMITTENTLY during the last few years there has been talk of a new objective which differed from the common ones by the fact that it consisted of three lens elements. For this reason it was known to many as "the three-combination lens." Just what the reason was for the non-appearance of this lens on the market was never quite clear. Various expressions of opinion were advanced but no authoritative report was made public.

But since then this same lens has been revived, improved in some ways, named the "Keenalite" and made ready for the market. In fact a number are now available and a few are in actual use.

Before giving the results of the tests it will be well to review the reasons for the third combination in a projection lens. Suppose we take a common lens of 5" e.f. This lens will have a back-focus or working distance of approximately 4¼". Under these conditions the usual line-up of the projector is shown by the sketch.

All the light in the directions ab and cd is wasted light due to the fact that the distance from f to o is so great that the spreading beam of light is not intercepted by the first surface of the objective. This condition is caused in the first place by the custom and need of so focussing the source image just behind the aperture plate that the image of the source instead of being formed on the plate is formed before the plate is reached. This means that the beam is diverging after striking the stencil or film. With a lens of comparatively long working distance this loss of light may reach a surprising percentage. Besides reducing the illumination of the screen as a whole it is also apt to affect the definition particularly around the edges of the screen.



Upper diagram shows optical system with ordinary lens. Lower view shows same system with three combination lens. Shaded portion is light lost

The solution to the problem presented by the facts just outlined could have taken one of two forms. Either a lens of larger working diameter could be used or a lens of a shorter working distance or back focus. In an attempt to solve the trouble by working from the first named possibility the manufacturers have turned out a very satisfactory lens of 2¼ and 2½" diameters, and many of these are now in daily use.

Other optical engineers and lens designers accepted the second possibility as the one to pursue. The Keenalite lens is the result of this search.

The reader will remember that in the beginning of this article it was mentioned that the back focus of a 5" lens was about 4¼". This means that a distance of 4¼" separated the first glass surface of the lens from the aperture plate.

With a Keenalite lens of 5" equivalent focus, the working distance is 2½ inches, thereby cutting down the distance by 50 per cent. Furthermore, this working distance is the same for lenses of any focal length. The working disaance or back focus is always the same.

With the idea in mind of having an expert make an exhaustive test of the lens the makers, the Independent Movie Supply Co., sent a stock sample to Prof. Weinrich of Columbia University. The report just received credits the lens with more than even its admirers had counted on.

In making the test a Keenalite lens was tried out in the same projector mechanism that another two element objective of standard make. The same light source was used and all other variable factors were kept constant. Both lenses were of 6¾" e.f. Photometer readings were taken in the center of the screen, halfway to the corner on a diagonal and at the corner. In the center the Keenalite showed a gain of 12.6%, at the corner a gain of 63.2% and halfway between an increase of

(*Continued on page* 3154)

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By Wm. Roy Mott, Research Laboratory, National Carbon Company

I—Introduction

1—Relation of Motion Picture Industry to Light.

THE famous psychologist, Professor Musterberg, wrote a few years ago a book on motion pictures, and he there asserted that the production of motion pictures by the best companies had graduated as an *Art* to rank co-equal with painting, sculpture and music. By attention to mode and variation, many new psychological appeals can be made, including the portraying of the though images in the minds of the characters of the play in a way that cannot be duplicated on the theatre stage. Besides being one of the fine arts, the motion picture art has become the greatest educational institution in the world. Very special lighting is needed for scientific films, for ultra rapid motion picture work, and for the several new color processes in motion picture production. Not only is the moving picture industry the greatest educational institution, but it is also one of the foremost industries. Since Edison's and Jenkin's invention of motion picture devices of only a score or so years ago, the industry has leaped to fourth place in the United States. There is spent annually three to four hundred million dollars by the people of the United States for the privilege of attending the motion picture theatres. The daily attendance is said to average between ten and twenty millions of people. Of the fifty thousand motion picture theatres in the world there are about twenty thousand in the United States, and as a producing center, the United States is the greatest in the world. The sunshine of California has built up a major producing center in and near Los Angeles. (In this center, over $12,000,000 are annually spent for motion picture production, and this gives employment to about 25,000 people.) Again the importance of light in relation to expense of production may be judged from the following statement made by Mr. G. McL. Baynes (of the English Hepworth Mfg. Co., see Moving Picture World, page 2334, December 25, 1915). "As to photographic difficulties encountered in outdoor work in England it is ridiculous to say that they cannot make pictures there. *It is true production is more expensive, perhaps twice as much because we have to wait for the sunshine.*" Thus in foggy England, the difficulties are much greater on account of poor light than in the West or East of the United States. The invention of the high amperage white flame arc lamps and carbons and of other artificial light sources such as the daylight gas filled tungsten lamps and the mercury arc lamps, have eliminated these expensive waits for sunshine. The home-center of the motion picture industry in the East is again building up rapidly. These new studios are especially to be found in or near New York City and to a lesser degree near other large centers of population, as for example, Chicago, Philadelphia, Cleveland, etc. Scenic interest such as at Ithaca and Florida, is another industrial factor in the location of motion picture plants. The increase in artificial light facilities has been an important economic factor in this Eastern movement which is being accelerated by the continual increase in the extraordinary salaries which are paid the motion picture artists. The cost of production of an average negative of one reel is said to be about $1,000 and of this it is certainly economy to spend one or two per cent on securing the best lighting.

1-B—Lighting Differences Between Theatre Stage and Motion Picture Stage.

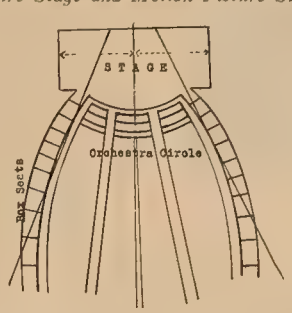


Fig. 1—Theatre stage compared with Motion Picture Stage

The lighting differences between the theatre stage and motion picture stage are illustrated by Fig. 1, which shows that the theatre stage has a broad front line, below which comes the footlights, and then a *very shallow back-ground* because the essential action of the stage must be visible to everyone in the audience on both sides of the auditorium. On the other hand, the motion picture photographer can select any point of view, and this necessarily has an enlarging background in the usual case of real scenery. The camera lines in the ground view (Fig. 1) represent limits outside which the lighting units must be placed, except for trick flame lamp used to imitate lanterns and house lamps. In the vertical plane exactly the same rule must be followed in regard to increasing height of overhead lamps for the background. The excellent results from footlights has not yet been appreciated by the motion picture artists.

1-C—Artistic Relation of Light.

Motion pictures only became commercially successful for entertainments when it became possible to select a subject, stage it with all the startling realism of the spoken drama, and give its photography those qualities perhaps best conoted by the term "Portraiture." For portraiture effects—Rembrandt, line lighting, etc., control of the position, direction and diffusion of light is necessary. Some lighting forming an oblique angle on the face to the camera gives increased reflection, and aids in preventing flatness. For artistic results, the white flame arc is distinctly superior for securing modelling, atmosphere, definition, half-tone and fine photographic quality in the negatives. Mr. Max Mayers, in his valuable paper on "Artificial Light in the Motion Picture Studio," given at the Rochester meeting of our Society says, "Back lighting, is a splendid way of obtaining pleasing and natural results. This is effected by placing the lights well back and directing them toward, but not at the camera, masking the direct rays at the lamp, and preferably using a shielding tube with perfectly dull black interior over the lens barrel, to prevent halation. Thus the figure and ob-

(*Continued on page* 3154)

* *Reprinted from S. M. P. E. Trans.*

jects in the set will be silhouetted, and by the proper front arrangement of reflecting surfaces and well diffused lights at a fair distance, the features and details may be perfectly modelled in shadow, with pleasing highlight relief effected by the rear lights." Later sections will treat further of artistic possibilities with the new lighting means.

1-D—Importance of Great Intensity of Light.

A large amount of light is required in motion picture work, because of the short exposures (1/30—1/30 sec.) and need for definition. The pictures are only 1" x ¾" in size on the celluloid film. These are magnified over 10,000 times in area on the screen and therefore need to be taken with great sharpness. There are sixteen pictures per foot and these sixteen are moved through the camera or projecting machine in about one second. (A thousand feet or 16,000 pictures are called a reel and take about fifteen to twenty minutes to run through the machine.) Each picture is brought into exact position with a closed shutter. This shutter is then opened for about 1/30 of a second and the exposure is made. (In case of projection, the eye in this period receives the full impression of the picture and by persistance of vision retains the image perfectly for the next 1/20 of a second during which the shutter is closed and the screen black and the next picture is placed.) In the interest of definition and depth of focus, it is highly desirable to work at small lens opening. For instance with the white flame are lights F 5.6 is often used in motion picture studios whereas F 4.5 and even F 3.5 have been recommended with other sources of artificial light. Some of the flame lamps, with their reflectors and diffusing screens, can be used to give a light intensity of 10,000 and more candles per square foot, so that even daylight is surpassed if so desired. We will now consider daylight.

(*To be continued*)

On Shade and Sunshine in Photography

"MOST people know how to make a good photograph when they are out of doors, and the sun is shining brightly," states Roger W. Fowler of Fowler Films. "With a little reasoning, you should be able to fathom that good pictures in the shade simple require a little longer exposure. But, if you have ever tried to make a good picture of near shade and sunlight combined, I think you will tell me that your results are always so contrasting that you can neither find detail in the shadows nor the sunlight portions. The truth is that the sunlight portions are very much over-exposed and the shadow portions are very much under-exposed.

"Before you tell me that it is impossible to make any other kind of a picture than a contrasted one, if photographing from under the shadow of a tree out into the bright sunlight, I am going to contradict you. In truth, the larger the opening of the diaphragm behind the lens is, the less contrast you will have in the photograph. Therefore, you should open wide your lens, and speed up the shutter action to reduce the light proportionately. You will probably be surprised to find that it is just as easy to photograph near shadows against sunlight as it is to simply photograph sunlight objects themselves.

"Plan your exposure to amply photograph the detail of the shadows. If you can not open the lens diaphragm because your camera is an index pensive one, it is possible to accomplish the same effect by placing a piece of clouded glass close to the lens and doubling your length of exposure."

Three Combination Lens

(*Continued from page* 3152)

32.6%. Integrating these readings over the entire screen it is readily seen that the lens transmits 31% more light flux than the competitor.

It would not be fair to end the article without a few words about the loss of light to be expected from the two additional air-glass surfaces. Assuming that this loss is 15% total the three-combination lens to be an improvement must collect more than 15% of the wasted diverging ray. In the case of the lens under test this was measured and it was found that the lens with short working distance was gathering in 52% more light than the one with the long back focus.

At the present time the Keenalite lens is permanently installed at the Capitol theatre in New York, the Rivoli, Rialto, also in New York, and in several others about the country. Wherever it has been placed it has given good satisfaction. It looks very much as if the three-combination lens has come into its own.

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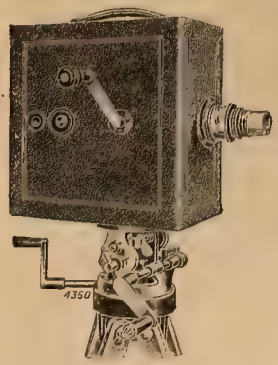
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Cue Sheets Latest Hits — Music — Musical Equipment

Timing Music for Pictures

PRACTICALLY every film company issues carefully timed musical suggestions or music scores, for each film. The preparation of these musical suggestions or scores, is, to a certain extent monopolized by several gentlemen who specialize in this particular field. They are all able musicians with years of experience, and to my knowledge are always trying to deliver "the goods" in the most efficient manner. But, in spite of this, constant complaints reach the various film companies, because of wrongly timed music scores and cues. This, of course, is an unpleasant state of affairs for all parties concerned. Where is the remedy? The Filmusic Company of Los Angeles, California, has recently issued a time table to serve as a guide to house managers, operators, and musicians in setting up their programs. The Filmusic Co.

FOOTAGE AND TIME TABLE

Feet		Sec.	Feet		Min.	Sec.
10	Equals	8½	80	Equals	1	8
20	"	17	90	"	1	16½
30	"	25½	100	"	1	25
40	"	34	200	"	2	50
50	"	42½	300	"	4	15
60	"	51	400	"	5	40
70	"	59½	500	"	7	5

use the schedule, which herewith follows, for the preparation of their music scores.

The above was prepared to serve as a time table, with the point in view, to establish a standard speed for the projection of motion picture films. We fully appreciate the well-meant efforts of the Filmusic Co., but the question is, will they receive the necessary cooperation from the exhibitor. I daresay, No.

I have seen films projected at a speed limit of eleven and twelve minutes per thousand feet. Why? Because most exhibitors want a certain amount of shows each day, and have their programs planned, for so-and-so-many reels, and so-and-so-many subjects. Should one of the subjects happen to be 500 feet longer, Johnny or Mike, the operator, has to "speed it up." The consequence is that the carefully selected musical program, compiled by the musical director, is useless.

It is really high time that such concerns as the Filmusic Company together with the hard-working men, preparing the various cue sheets, receive the cooperation of the exhibitor.

The acme of perfection of Motion Picture Exhibition, can be attained through united efforts only.

THE EDITOR.

Review of Latest Musical Compositions

1—"Rose of Washington Square," Fanny Brice's sensational hit, from the "Ziegfeld Midnight Frolic." (Shapiro, Bernstein & Co.)

2—"All the Quakers Are Shoulder Shakers," a fox trot by Pete Wendling. (Waterson, Berlin & Snyder.)

3—"In Our Bungalow," a fox trot from the show, "Rose of China," a Broadway success. (T. B. Harms.)

4—"I Like to Do It," by Byran Gay, writer of "The Vamp." "I Like to Do It" is predicted to be another "Vamp." (Henry Burr Music Corp.)

5"LOVELETTE," by Sol P. Levy, a beautiful, light and original melody, suitable for garden scenes and such. (Belwin, Inc.)

6—"Afghanistan," a sensational, singable, Asiatic fox trot. (Gilbert & Friedland, Inc.)

7—"Hunkatin," the half tone one-step by Sol P. Levy, writer of "That Naughty Waltz" and "Why?" (Belwin, Inc.)

8—"Typhoon," a fox trot, said to be a sensation like "I'm Forever Blowing Bubbles." (Kendis-Brockman Music Co.)

9—"When the Harvest Moon is Shining," an original waltz. (Harry Von Tilzer.)

"BREATH OF THE GODS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: 'Japanese Sunset" (Andante), Deppen

1—Theme (1 minute and 15 seconds), until—S: At Screening.
2—"Kingdom of Flowers" (Japanese Valse), by Ringleben (4 minutes and 5 seconds), until—T: "But these teachings were."
3—"Golden Youth" (Valse Lente), by Rosey (2 minutes and 25 seconds), until—T: "Prince Hagane, Japanese."
4—Theme (1 minute and 35 seconds), until—T: "Japan has need of every."
5—"Japanese Cradle Song," by Puerner (1 minute and 45 seconds), until—T: "Look, Yuki, there is your."
6—"In a Chinese Tea Room" (Characteristic), by Langey (1 minute and 5 seconds), until—T: "The gate opened, she was."
7—"May Dreams" (And. con moto), by Borch (20 seconds), until—T: "Count Ronsard, Austrian."
8—"Chinese Serenade" (Moderato), by Puerner (2 minutes and 35 seconds), until—S: "Interior of Japanese home."
9—Theme ff (1 minute), until—T: "The days slip by."
10—"Dramatic Recitative No. 1," by Levy (1 minute), until—T: "I am a Samurai's daughter."
11—"Japanese Reverie," by Bartlet (3 minutes and 40 seconds), until—T: "Within the hour Onda."
12—"Fou So Ka" (Japanese patrol), by Tobani (3 minutes), until—T: "Through night till morn."
13—Continue to action (20 seconds), until—T: "Father, I am a patriot."
14—"Serenade Romantique" (Moderato), by Borch (1 minute), until—S: "Interior of Ambassador's office."
15—"Dramatic Tension," by Borch (2 minutes and 35 seconds), until—T: "Meanwhile collossal."
16—Theme (3 minutes and 15 seconds), until—T: "Evening and vague."
17—"Oyama" (Japanese march), by Brahan (2 minutes and 20 seconds), until—S: "View of street parade."
18—"Dramatic Tension," by Levy (3 minutes and 55 seconds), until—S: "Yuki opening door to street."
19—"Weird Oriental Theme," by Levy (1 minute and 30 seconds), until—T: "Praying for strength."
20—Continue ff (1 minute and 40 seconds), until—T: "Pierre, this is sacrilege."
21—"Thoughts at Twilight" (Dramatic), by Kendall (4 minutes and 30 seconds), until—T: "After the end of aimless."
22—Theme (1 minute and 5 seconds), until—T: "The dull desire came."

NOTE: Effects of Chinese gong.

23—"Dramatic Suspense," by Winkler (5 minutes), until—T: "An hour of suspense and."

NOTE: To action pp. or ff.

24—"Dramatic Recitative No. 2," by Levy (3 minutes and 15 seconds), until—T: "Pierre now Hagane."
25—Theme (2 minutes and 10 seconds), until—T: "Give him the paper."
26—Continue to action (2 minutes and 10 seconds), until—T: "And so all this."
27—"Dramatic Tension," by Andino (1 minute and 45 seconds), until—T: "What nonsense is this?"
28—"Heavy Dramatic," by Oehmler (3 minutes and 45 seconds), until—T: "The hour."

NOTE: Effects of Chinese gong.

29—Theme ff (50 seconds), until—T: "I forgive the blow."

THE END

"THE STRANGE BOARDER"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Jubilo," by J. Kern

1—Sinister Theme (For scenes of impending danger), by Vely (1 minute and 5 seconds), until—S: At Screening.

NOTE: Watch shot.

2—Theme (2 minutes and 30 seconds), until—T: "Business Chances."
3—"Adoration" (Moderato), by Barnard (4 minutes and 20 seconds), until—T: "And I promised your mother."
4—"Adieu," by Favarger (12/8 Moderato) (2 minutes and 35 seconds), until—T: "Wait here while I phone."
5—"Adagietto" (From Symphonette Suite), by Berge (3 minutes and 15 15 seconds), until—T: "After an hour's wait for."

NOTE: To action pp. or ff.

6—Theme (1 minute and 45 seconds), until—T: "Accepting things as they."
7—"May Dreams" (And. con moto), by Borch (2 minutes and 35 seconds), until—T: "The hardest thing to find."
8—"Galop No. 7" (Characteristic), by Minot (25 seconds), until—S: "Scene on ranch."
9—"Spring Blossoms" (Novelette), by Castillo (2 minutes and 55 seconds), until—T: "I wish I had you out there."
10—Continue pp (50 seconds), until—T: "What have you done about?"
11—"Reve D'Amour" (Allegretto), by Zamecnik (1 minute and 45 seconds), until—T: "He was not a gambler."
12—"This Is the Life" (Popular song) (3 minutes and 20 seconds), until—T: "While sweetheart's away."

NOTE: To be produced on phonograph.

13—"Allegro Agitato" (For general use), by Kiefert (2 minutes and 30 seconds), until—T: "If I ever see you with him."

NOTE: To action pp. or ff.

14—Theme (1 minute and 30 seconds), until—T: "There's sure a lot of people."
15—"Love Song" (Moderato), by Puerner (2 minutes), until—T: "Thirty days and out."
16—Repeat Sinister Theme, by Vely (3 minutes and 45 seconds), until—S: "Kittie with gun."
17—Half Reel Storm Furioso, by Levy (1 minute and 20 seconds), until—T: "Sam wonders has he."
18—Continue to action (3 minutes and 55 seconds), until—T: "Jake Bloom always went to."
19—Repeat Sinister Theme, by Vely (2 minutes and 15 seconds), until—T: "On wash day the boarding."
20—"Dramatic Tension," by Andino (3 minutes and 30 seconds), until—T: "Gardner was not hard to."
21—Theme (2 minutes and 25 seconds), until—T: "You may go for the present."
22—"Pizzicato Misterioso" (For burglary or stealth), by Minot (3 minutes and 45 seconds), until—T: "Inspector Ryan stages a."
23—"Dramatic Reproach" (Dramatic), by Berge (1 minute and 30 seconds), until—T: "That afternoon Jake Bloom's."
24—"Dramatic Conflict" (Hurry heroique), by Levy (1 minute and 20 seconds), until—T: "A week later Florry follows."
25—Theme (2 minutes and 10 seconds), until—T: "That afternoon."

THE END

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"LITTLE SHEPHERD OF KINGDOM COME"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Devotion" (Moderato con moto), Deppen

1—Theme (1 minute and 5 seconds), until—S: At Screening.
2—Chanson Melancolique (Dramatic Pathetic), by Collinge (2 minutes and 30 seconds), until—T: "The plague had passed."
3—"Because You Say Good-Bye" (ballad), by Levy (1 minute and 35 seconds), until—T: "Facing the world alone."
4—Continue ff (1 minute and 15 seconds), until—T: "On the third day they."
5—"Hurry" (for pursuit and races), by Minot (2 minutes and 40 seconds), until—T: "Between the Dillons and."

NOTE: Begin pp. then to action.

6—"Serenade" (4/4 Andantino), by Grecordahl (2 minutes and 35 seconds), until—T: "I ain't got no."
7—Repeat: "Hurry," by Minot (45 seconds), until—T: "Tad Dillon here is."
8—Continue pp (15 seconds), until—T: "I reckon we can find a."
9—"Tempo Di Gavotta" (Allegretto), by Soro (2 minutes and 5 seconds), until—T: "Next morning Chad."
10—Continue pp (35 seconds), until—T: "He told Chad of the."
11—Theme (1 minute and 30 seconds), until—T: "With the spring Chad's."
12—"Southern Reverie" (Characteristic), by Bendix (4 minutes), until—T: "Three days of the great."
13—"Blue Bells" (Moderato Grazioso), by Zamecnik (3 minutes), until—T: "Hold my hoss."
14—Theme (1 minute and 45 seconds), until—T: "Sister, here's a young."
15—Intermezzo Pittoresque (Moderato), by Kozian (1 minute and 40 seconds), until—T: "Long into the night the."
17—"Comedy Allegro," by Berg (1 minute), until—T: "S'pose you mind your."
18—Theme (1 minute and 10 seconds), until—T: "I am Gen. Dean."
19—Continue to action (2 minutes and 5 seconds), until—T: "A new life for the."
20—"Chant Erotique" (Moderato Pathetic), by Berge (1 minute and 30 seconds), until—T: "The boy's heart well nigh."
21—"Hard Times Come Again No More" (Southern song), by Foster (45 seconds), until—T: "A hint that he was not."
22—"May Dreams" (And. con moto), by Borch (50 seconds), until—T: "When morning came Chad."
23—Theme (1 minute 45 seconds), until—T: "After ten days of hard."
24—"Love Song" (Moderato), by Puerner (1 minute and 20 seconds), until—T: "Then one day Chad had a."
25—"Tragic Theme" (for fatal or mournful news), by Vely (1 minute and 10 seconds), until—T: "And then came a time."
26—Continue to action (1 minute and 55 seconds), until—T: "Margaret and Melissa."
27—"Songs of the Old" (Medly Waltz) (1 minute and 5 seconds), until—T: "Thus Chad came to his own."
28—"Virginia Reel" to action (35 seconds), until—T: "Git your partners for the."
29—Continue to action (40 seconds), until—T: "What have you heard of."
30—Theme (55 seconds), until—T: "I have the right to tell."
31—"Evolution of Yankee," by Lake (3 minutes and 50 seconds), until—T: "Then came the news that."
32—Continue pp (1 minute and 30 seconds), until—T: "Thank God, I am not too."
33—"Just Before the Battle, Mother" (song), by Foster (3 minutes and 40 seconds), until—T: "The parting of the ways."
34—"Military Hurry," by Levy (55 seconds), until—T: "Three years of Hell."

NOTE: To action pp. or ff.

35—"Battle Cry of Freedom" (song) (1 minute and 5 seconds), until—T: "And toward the end."
36—Continue pp (1 minute and 30 seconds), until—T: "Lt. Buford, take down."
37—"Dramatic Suspense," Winkler (1 minute and 40 seconds), until—T: "The scourge of the."
38—"Dramatic Allegro," by Lusscomb (3 minutes and 40 seconds), until—T: "Of all nights in the year."
39—Produce effects followed by "Dramatic Conflict" (Hurry Heroique), by Levy (1 minute and 10 seconds), until—S: Shots are fired.
40—Continue pp (30 seconds), until—T: "Bless me, my old friend."
41—"Dramatic Reproach," by Berge (2 minutes and 45 seconds), until—T: "It was an imperative."
42—Continue ff (50 seconds), until—T: "Through hordes of spies."
43 "Adieu" (12 8 Dramatic), Farvarger (2 minutes), until—S: Chad talking to Gen. Hazel.
44—"Come Where My Love Lies Dreaming" (song), by Foster (1 minute and 30 seconds), until—T: "Thus came the end—peace."
45—Theme ff (1 minute and 10 seconds), until—S: Margaret and Chad in garden.

THE END

"THE ROAD TO DIVORCE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Chanson Melancoliqum" (Dramatic Pathetic), Collinge

1—"Spring Blossoms" (Melodious Intermezzo), by Castillo (3 minutes and 5 seconds), until—S: At Screening.
2—"Serenade Grotesque" (Characteristic), by Borch (3 minutes and 45 seconds), until—T: "The birds had lots of."
3—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 5 seconds), until—S: "Close-up of bird on tree."
4—Theme (2 minutes and 10 seconds), until—T: "Sometimes I'm afraid of."
5—"Wedding March," by Mendelssohn (1 minute and 5 seconds), until—T: "And then."

NOTE: Very slow.

6—Continue pp (35 seconds), until—S: "After ceremony."
7—"Rose Leaves" (Moderato Serenade), by Ashleigh (1 minute and 35 seconds), until—T: "They didn't go to Niagara."
8—"Love Me" (Valse Charming), by Zamecnik (3 minutes and 20 seconds), until—T: "Mary loved that word."
9—"Baby Sweetheart" (6/8 Allegretto), by Corri (1 minute and 40 seconds), until—T: "And then Mr. Stork."
10—Theme (2 minutes and 5 seconds), until—T: "I'll have to go right."
11—"Marriage Blues" (A blue ballad), by Berkin & Samuel (1 minute), until—T: "Dr. Shaw had just remembered."
12—"Love Song" (Moderato), by Puerner (3 minutes and 50 seconds), until—T: "By the time Mr. Stork."
13—"May Dreams" (And. Con Moto.), by Borch (5 minutes and 35 seconds), until—T: "A friend from Boston."
14—"Mysterious Nights" (Valse Dramatique), by Berg (3 minutes and 25 seconds), until—T: "I love the smell of cigars."
15—Theme (2 minutes and 15 seconds), until—T: "What is that terrible odor?"
16—"Why?" (Song ballad), by Levy (1 minute and 20 seconds), until—S: "Pauline at piano."

NOTE: To be produced as piano solo.

17—Continue to action (1 minute and 50 seconds), until—T: "Mary was only."
18—"Reverie" (Andante), by Drum (4 minutes and 5 seconds), until—S: "Pauline leaves piano."
19—"Dramatic Suspense," by Winkler (1 minute and 55 seconds), until—T: "What have we done, honey?"
20—"Serenade" (Dramatic), by Widor (2 minutes and 15 seconds), until—T: "Somehow Aunt Margaret."
21—"Half Reel Storm Furioso," by Levy (5 minutes and 20 seconds), until—T: "Shall I come along or?"

NOTE: To action pp. or ff.

22—"Tragic Theme," by Vely (1 minute and 20 seconds), until—S: "Mary enters house."
23—Theme (1 minute and 5 seconds), until—T: "And God was good."

"DUDS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

1—Sinister Theme (For scenes of impending danger), by Vely (1 minute and 15 seconds), until—S: At Screening.

NOTE: Watch shots.

2—Continue to action (1 minute and 10 seconds), until—T: "One of the rare peaceful."
3—"Dramatic Agitato" (For general use), by Hough (1 minute and 25 seconds), until—S: "Police breaking into house."

NOTE: To action pp. of ff.

4—"Blue Bells" (Moderato), by Zamecnik (4 minutes and 20 seconds), until—T: "You've been awful kind."
5—Continue pp (1 minute and 15 seconds), until—T: "The morning's mail."
6—"A La Ballerina" (Valse Lente), by Bendix (2 minutes), until—T: "At Evelyn Crosby's."
7—"Crafty Spy," by Borch (1 minute and 30 seconds), until—T: "Forgive me for asking."

NOTE: To action pp. of ff.

8—Theme (3 minutes and 30 seconds), until—T: "This ring was given to me."
9—"Blushing Rose" (Moderato Serenade), by Johnson (2 minutes and 35 seconds), until—T: "The next day brought."
10—"Hurry" (For pursuit and races), by Minot (3 minutes and 15 seconds), until—T: "Several days later."

NOTE: Watch shot, begin pp. then to action.

11—Theme (2 minutes and 50 seconds), until—T: "Phoebe reports progress."
12—"Pizzicato Misterioso" (For burglary and stealth), by Minot (3 minutes and 10 seconds), until—T: "The curio shop."
13—"Misterioso" (For general use), by Andino (2 minutes), until—T: "The seventh day of lonely."
14—Repeat: "Dramatic Agitato," by Hough (3 minutes and 10 seconds), until—T: "Two hours of waiting and."

NOTE: To action pp. of ff.

15—"Dramatic Tension" (For general use), by Levy (2 minutes and 55 seconds), until—T: "Nothing of real value you."
16—"Misterioso Agitato" (Descriptive), by Smith (2 minutes and 20 seconds), until—T: "Left three days without a."

NOTE: Watch shots.

17—"Dramatic Fantasy," by Bach (4 minutes), until—T: "Next morning at Patrician's."
18—Theme (2 minutes and 25 seconds), until—T: "At Rosenthal's apartment."
19—"Serenade Grotesque" (Characteristic Moderato), by Borch (1 minute and 50 seconds), until—T: "They were dangerous."
20—"Dramatic Conflict" (Hurry Heroique), by Levy (3 minutes and 25 seconds), until—T: "But why should they kidnap?"
21—Theme ff (50 seconds), until—T: "Happiness sometimes follows."

THE END

"BULLIN' THE BULLSHEVIKI"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Let's Knock the Bull Out of the Bolsheviki" (Popular Feist Song)

1—Theme (2 minutes and 5 seconds), until—S: At Screening.
2—"Comedy Allegro," by Berg (1 minute and 40 seconds), until—T: "As the hush."
3—"Cossack Revels" (Russian Grotesque), by Tschakoff (50 seconds), until—T: "Cos Sak—a sort of."
4—Repeat "Comedy Allegro," by Berg (45 seconds), until—T: "Quick with the bombs."
5—"Tell Me Why" (Popular Song) (2 minutes and 25 seconds), until—T: "At the same minute."
6—"Wash Rag," by Losey (2 minutes and 45 seconds), until—T: "Before you wear out."
7—"That Naughty Waltz," by Levy (1 minute and 30 seconds), until—T: "Never mind, dearie."
8—"I Hear You Calling Me" (Song) (2 minutes and 45 seconds), until—T: "It's the Bullsheviki."
9—"The Vamp" (Popular Song) (3 minutes and 20 seconds), until—T: "I'll Vamp him."
10—Theme (1 minute and 55 seconds), until—T: "Secretly I am in earnest."
11—Continue to action (2 minutes and 25 seconds), until—T: "After the hour wait."
12—"Russian Rag," by Will Rossiter (1 minute and 10 seconds), until—T: "For the first time."
13—"Chicken Reel," by Daly (1 minute and 55 seconds), until—T: "Lay off the murder."
14—Theme (3 minutes and 25 seconds), until—T: "Then they presented the."
15—"Till We Meet Again" (Popular Song) (1 minute), until—T: "Ambitious nostrils."
16—"Me-ow" (Comedy one-step), by Kaufman (2 minutes and 15 seconds), until—T: "Russian cooties."
17—"Hurry," by Minot (40 seconds), until—T: "At 11:30."

(Continued on page 3159)

(Continued from page 3158)

18—"I Know What It Means to Be Lonesome" (Popular song) (2 minutes and 35 seconds), until—T: "The bomby month."
19—"Why?" (Ballad), by Levy (1 minute and 45 seconds), until—T: "I'm a western red."
20—Theme (1 minute and 55 seconds), until—T: "You are elected."
21—"Hunkatin" (Half tone Jazz), by Levy (2 minutes and 15 seconds), until—T: "Bullsheviki high court."
22—"Silver Threads Among the Gold" (ballad) (2 minutes and 15 seconds), until—T: "The serious business."
23—Madriola" (Spanish one-step), by Levy & Samuels (1 minute and 45 seconds), until—T: "Then the Hipsky Sisters."
24—"Asleep in the Deep" (Old Popular Song) (1 minute and 10 seconds), until—T: "The one-piecers."
25—"The Boosters" (A Trombone Rag), by Lake (1 minute and 10 seconds), until—T: "After the bawl."
26—"Funeral March," by Chopin (2 minutes), until—T: "A few days later."
27—Theme (2 minutes and 10 seconds), until—T: "That night after."
28—"Jazzola" (fox trot) (3 minutes and 30 seconds), until—T: "That New York blond."
29—"Joker March," by Lake (3 minutes and 25 seconds), until—T: "Troitski dispatches his."
30—"Funeral March," by Chopin (30 seconds), until—T: "Have your band rehearse."
31—"Home Sweet Home" (song) (4 minutes and 30 seconds), until—T: "That Western Red is a spy."
32—"Minnie, Shimmie For Me" (Popular song) (2 minutes and 10 seconds), until—T: "Gen Search."
33—"Old Comrades March," by Teike (50 seconds), until—T: "Even the clown prince."
34—"Comedy Hurry," by O'Hare (1 minute and 40 seconds), until—T: "Nobody home in Asia."
35—Continue to action (3 minutes and 40 seconds), until—T: "In New York."
36—Repeat "Funeral March," by Chopin (3 minutes and 25 seconds), until—T: "They decide to go."
37—"Marriage Blues" (A blue ballad), by Samuels & Berkin (2 minutes and 5 seconds), until—T: "Homeward Bound."
38—"Wedding March," by Mendelssohn (30 seconds), until—T: "Then to the tune."

THE END

"AMBITION"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Chanson Melancolique" (Dramatic), Collinge

1—"Spring Blossoms" (Mod. Int.), by Castillo (2 minutes and 20 seconds), until—S: At Screening.
2—Continue to action (2 minutes), until—T: "Matthew Meredith went without many."
3—"Blue Bells" (Moderato Grazioso), by Zamecnik (2 minutes and 45 seconds), until—T: "Mrs. Meredith, an old."
4—"Ben Bolt" (an olden time song) (35 seconds), until—T: "Saturday night."

NOTE: To be played as vocal solo with piano acc.

5—Continue with orchestra (1 minute and 25 seconds), until—S: "Girl stops singing."
6—"Flirty Flirts" (Mel. Int.), by Levy (4 minutes and 10 seconds), until—T: "You get yours, Ma."
7—Produce effect of coo-coo clock followed by "Eccentric Comedy Theme," by Roberts (1 minute and 25 seconds), until—T: "Close-up of coo-coo clock."
8—Tacet (35 seconds), until—T: "Graduation Day."
9—"Flower Song" (from "Faust"), by Gounod (1 minute and 15 seconds), until—S: "Miss Meredith singing."

NOTE. To be produced as vocal solo.

10—"Dancing Nymphs" (Allegro Mod. Int.), by Braine (1 minute and 30 seconds), until—S: "Miss Meredith stops singing."
11—Theme (2 minutes), until—T: "It was soon noticed in."
12—Open with ad. lib. railroad effects followed by "Because You Say Good Bye" (Ballad song), by Levy (1 minute and 45 seconds), until—T: "Loving eyes were dimmed."

NOTE: Watch engine bell and railroad effects

13—"Goodbye" (song), by Tosti (45 seconds), until T: "After three years of ardent."
14—"Il Baccio" (Kiss waltz), by Ardita (2 minutes and 25 seconds), until—S: "Aurora stops singing."
15—Theme (5 minutes and 15 seconds), until—T: "Letters from Aurora were."
16—"Grazielle" (Valse Italiene), by Kretschmer (1 minute and 45 seconds), until—T: "After the necessary year."
17—"Dramatic Conflict" (Hurry Heroique), by Levy (2 minutes and 45 seconds), until—T: "I cannot marry you."
18—Continue pp (30 seconds), until—T: "I shall accept Lazzaro's."
19—Prelude to "Carmen," by Bizet (1 minute and 15 seconds), until—S: "Interior of theatre."
20—"Hunting Song," by Bucalossi (1 minute and 55 seconds), until—T: "As the silken moths."
21—Continue to action (50 seconds), until—T: "While the lonely ones."
22—Theme ff (2 minutes and 45 seconds), until—T: "The undying dream of."
23—"Adieu" (Dramatic), by Karganoff (3 minutes and 40 seconds), until—T: "The exotic atmosphere of."
24—Sinister Theme (Misteriosso), by Levy (2 minutes and 35 seconds), until—T: "It was the evening of the."
25—"New Era" (Overture), by Heed (1 minute and 15 seconds), until—S: "Interior of theatre."
26—"Chinese Wedding Procession" (Characteristic), by Hosmer (1 minute and 15 seconds), until—S: "Close-up of title 'Act I'."
27—"Lady Picking Mulberries" (Chinese song), by Kelly (1 minute and 45 seconds), until—S: "Aurora appears on stage."

NOTE: To be produced as vocal solo

28—Continue pp (1 minute and 40 seconds), until—S: "Interior of Aurora's dressing-room."
29—"Dramatic Finale," by Smith (1 minute and 10 seconds), until—S: "Aurora finishes song."
30—"Dramatic Conflict" (Hurry heroique), by Levy (1 minute and 45 seconds), until—S: "Aurora enters dressing-room."
31—"Chinese Lullaby" (Song), by Bauers (3 minutes and 20 seconds), until—T: "The last act."

NOTE: To be produced as vocal solo with orchestra acc

32—Produce effect of shot followed by "Furioso," by Shepherd (1 minute), until—T: "Shots are fired from box."
33—Theme (2 minutes and 20 seconds), until—T: "Visconti's aim."
34—Continue ff (4 minutes), until—T: "With success gone."
35—"Poem Symphonique" (Dramatic), by Borch (1 minute and 5 seconds), until—T: "I am leaving, Madam."
36—"Home Sweet Home" (song) (1 minute and 35 seconds), until—T: "Mid pleasure and palaces."
37—"Birds and Butterflies" (Intermezzo Melodious), by Vely (2 minutes and 10 seconds), until—S: "They finish praying."
38—"Bleeding Hearts" (Dramatic Pathetic), by Levy (1 minute and 35 seconds), until—T: "The new found happiness."
39—"Tragic Theme" (Dramatic), by Vely (25 seconds), until—T: "Don't leave us."
40—"Alice Ben Bolt" (An old time song) (1 minute and 15 seconds), until—T: "Sing for me again."
41—Continue as soprano solo (1 minute and 10 seconds), until—T: "Through tear-dimmed eyes."
42—"Lovelette" (Mel. Int.), by Levy (1 minute and 30 seconds), until—T: "Aurora had."
43—Theme ff (1 minute and 30 seconds), until—T: "Signorin, I have brought."

THE END

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Paper on "Continuous Projectors"

MR. L. C. PORTER, Chairman of the Committee on Papers of the S. M. P. E., announces that Mr. C. Francis Jenkins will deliver a paper on the subject of "Continuous Motion Picture Projectors" at the coming Montreal meeting. The synopsis reads, "Following a review of the handicaps of continuous projectors and a brief review of the history of continuous mechanisms the author will describe and demonstrate by a model a design in which there is continuous motion only, not only of the film but of every part of the mechanism."

It is understood that officials of the Bureau of Standards and Navy experts have been assisting in the development of the machine, the former because of the new optical principle involved and the new shape of glass incorporated and the latter because there is need of such an instrument in their work.

At the same Montreal meeting Mr. B. F. Norrish of the Department of Trade and Commerce, Exhibit and Publicity Bureau, Ottawa, Canada, will have a paper on "Educational Possibilities in Motion Pictures."

The paper points out how the moving picture is the simplest and easiest way of inparting knowledge and information in both an interesting and entertaining form. It is shown that the motion picture speaks in a universal language and that by the proper selection of films and associating them with previous sensations practically any desired thing may be recalled to mind.

It is pointed out that seven-eighths of all knowledge is acquired and understood only after there has been a mental picture of it formed, and the motion picture provides a very quick means of doing this. In describing the industries of a country, for example, the motion picture gives the student a much clearer perception than could possibly be obtained through any text.

Cassard Made Honorary Member

S. S. Cassard, Sales Manager of the Nicholas Power Company, Inc., has recently been made an Honorary Member of the Moving Picture & Projecting Machine Operators Union, Local 169, I. A. T. S. E. and presented with a gold card case. As Mr. Cassard was also made an Honorary Member of the San Francisco Local a short time ago, it is evident he must be popular with the Unions on the Coast.

Cassard who left New York during the early part of January and has been traveling thru the West for his firm, will return home in about ten days. He reports a very successful trip.

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"Edgar and Teacher's Pet"

(First of Goldwyn's Edgar Series, by Booth Tarkington)

GOLDWYN'S first comedy from the Booth Tarkington's "The Adventures and Emotions of Edgar Pomeroy" series is "Edgar and the Teacher's Pet," with Johnny Jones as "Edgar," and it registers with a bang.

Most of the cast are children and they play children with a skill which a lot of veterans in screen acting may emulate without doing harm to their art.

Hardly a scene but that is highly amusing, and there is many a hearty laugh in some of the sequences. There isn't much of any attempt at a story and we hope there won't be in the future releases. The production shows Edgar, at school, at home and in his next door neighbor's back yard, and what happened during just one day in a honest to God boy's life with some fade outs to show what Edgar's emotions were when the teacher kept him after school and when his "best girl" gave him the mitten for the time being.

Master Jones is a wonder and the whole cast of children is great. The grown-ups employed in support of the children are good types and good actors. It would seem as if this series, if they are all as good as the initial offering, are destined to a success seldom accorded comedies. They will appeal to men because they will take each male back to his own boyhood days. They will go with the women because of their humaness and the cleverness with which the children perform and certainly they will be a hit with "kids."

Book them before your competitor beats you to it.—*J. S. DICKERSON.*

"Thru Eyes of Men"

(Five Part Drama—Radin)

FRANK MAYO makes his appearance again in a drama, "Thru Eyes of Men," distributed by Radin Pictures. This picture does not put across anything big either in direction, story or sets, and it can be labeled as an average picture with a hackneyed plot, good action and poor acting.

The star is not really starred and Prudence Lyle, who plays the leading feminine role, outshines him. The story is laid in California and we get plenty of circus scenes thrown in. In an effort to create interest an air of mystery is thrown about the leading lady—the circus equestrian. A hidden secret of her past life is hinted at throughout the picture and in the last reel we learn all. She is a runaway princess from one of those musical comedy principalities of Central Europe. This time it is "Historia" and the lady is the "Princess Titania."

Little Ben Alexander spots of emotional appeal as are in the production, although he does not equal his appearance in "Hearts of the World." The fight between the two men in the water might be good if we were given a close-up of it. Your patrons may like the action that is in it, but most fans outgrew this sort of production many moons past. Lenth, 5 reels. *MATTHEW TAYLOR.*

"Trailed by Three"

(Fifteen Episode Serial—Arthur F. Beck —Pathe)

STRAIGHT from the house that has made the serial a medium of screen entertainment comes "Trailed by Three," the newest of the photoplays "to be continued next week." Arthur F. Beck is responsible for this one which Pathe is releasing. Charles T. Dazey, who knows a thing or two about melodramatic action, has kept in mind that it must be moving constantly, and though he hasn't hit upon any new idea, at least he deserves credit for not incorporating such factors as Iron Claws, Hooded Terrrors and what not. He is so old-fashioned here that the picture can be termed a novelty since the usual procedure is to write the action around some horrible freak who pursues the good people relentlessly.

It is a relief to look upon the central idea as nothing but a chase for the jewels with the wits of a trio of international crooks pitted against those of a resourceful girl and the upright figure who brings in the romance when he is not helping her in the melodramatic touches. One flaw this serial has and it is found in the plot, which is given away to the spectator in the second episode, so that the element of mystery is somewhat eliminated. Still, on the other hand, there is such an elaborate amount of action and it is brought out in such a fast and furious manner that the above-mentioned weakness will undoubtedly go by unnoticed. One is too busy watching the heroine get out of danger to be bothered over any plot construction.

What if the jewels are taken by the girl from some place in the South Sea Islands and trailed by the henchmen of a tyrannical ruler—what if all this seems far-fetched, and the other points, too? Such reasoning is away from the issue. The fact is a serial differs considerably from other forms of screen entertainment. One doesn't expect truth, and so doesn't look for it. What one does look for is unadulterated action spelled with the capitals U and A, and thrills and suspense spelled with the capitals T and S. "Truth and reality can go hang. I'm looking at a serial now," the spectator might be heard to say. So "Trailed by Three" can be callled a rattling good show if the first three episodes are any criterion.—*LAURENCE REID.*

"Ship Ahoy"

(Warner—Al St. John Comedy—Released by Paramount)

THERE is little "rhyme or reason" in this slap stick concoction starring the elongated Al St. John, it being a burlesque of a melodramatic story of the nice little girl dancing in a "hell hole," with much smashing of furniture, chasing, burlesque fights, mostly in the saloon set, with St. John doing the "shimmy" clad in a burlesque "Salome" gown, in a way which will incite considerable amusement for some and probably makes some others disgusted, all of which is what the average slap stick comedy looks like when reduced to a review.

Some of the business used is reasonably new, much of it is of the "reliable" brand and some of it is just action. In this latter connection it may be said that the picture does not drag. The incident provided may not be termed funny but at least there is incident in every scene with standing around and "mugging" the camera noticeably absent.

The production is good for some laughs and considerable mild amusement. Length, 2 reels.—*J. S. DICKERSON.*

"Raider Moewe Sinkings"

(Exploits of German Raider Released as Part of International News, Nos. 13, 14 and 15)

VIEWS of sinkings perpetrated by the German raider Moewe, remarkable for their realism and the fact that they can really thrill, despite the war-weariness of a world, have been secured from the archives of the German Government by the International Film Service to be shown in releases 13, 14 and 15 of the International News Weekly.

Sinkings by bomb, gunfire and torpedo are depicted by camera from the deck of the raider. The pictures for the most part were taken at close range, and apart from the thrill imparted as vessel after vessel is seen sinking under the waves, amaze by their clearness. The boarding of vessels stopped in mid-sea by parties from the Moewe, the removal of prisoners, and the destruction of the prizes, are caught by the camera at close range.

The film shows the sinking of the British steamers Yarrowdale, Duchess of Cornwall, S. S. Theodore and others.

The triumphant return of the Moewe to Wilhelmshaven—one of three such successful blockade runnings—is also shown, together with the Admiral in command of the port congratulating Captain and crew of the raider.

These views are bound to attract in every section of the country.—*GEORGE D. GOULD.*

Index to Complete Plan Book and EXHIBITORS BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to November 15, 1919.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

A. B. C. OF LOVE, THE (ACME-PERRET-PATHE) MAE MURRAY (DEC. 7) ..... DEC. 13
"Delicate story brutalized by the scissors."—M. P. News.
Exhibitor Comment—"An average picture to average business three days."

ADVENTURE IN HEARTS, AN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (DEC. 7) ..... JAN. 17
"Great production of popular play and novel."—M. P. News.
Exhibitor Comment—"A poor picture to average business one day."

ADVENTURER, THE (FOX) WILLIAM FARNUM ..... MAR. 6
"Plenty of color in this costume play."—M. P. News.

ALARM CLOCK ANDY (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY ..... MAR. 27
"Charles Ray scores again as bashful youth."—M. P. News.
Exhibitor Comment. "A splendid picture, well directed with a good cast and excellent photography. Ray at his best. This combination always insures a big box-office result. Played it one week to big business."

ANNE OF GREEN GABLES (REALART) MARY MILES MINTER (NOV. 23) ..... NOV. 29
"May be termed as good average picture."—M. P. News.
Exhibitor Comment—"Miss Minter's best picture; nothing startling, but very pleasing. Extra big to big business three days." "Personally I didn't care for it but the youngsters raved over it. Broke all records for four days. Extra big business four days." "This feature broke all box-office records and won the highest praise from my patrons." "A splendid picture to extra big business for two days."
Consensus—"Good picture, big puller."

APRIL FOLLY (PARAMOUNT-ARTCRAFT) MARION DAVIES ..... MAR. 13
"Wild absurdities and pretty poses featured here."—M. P. News.

BANDBOX, THE (HODKINSON) DORIS KENYON (NOV. 16) ..... NOV. 22
"Picture is burdened with too much mystery."—M. P. News.
Exhibitor Comment—"This feature did not come up to expectations. Poor business two days." "This picture is burdened with too much mystery. It did not please my patrons and fell down the second day." "Average to poor business two days."
Consensus—"Average picture, average puller."

BEAUTY MARKET, THE (FIRST NATIONAL) KATHERINE McDONALD (DEC. 1) ..... JAN. 31
"Plot ancient but intelligently treated."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "This picture pleased, to average business one day." "Critics knocked this picture and they were wrong. We say so and our patrons say so. Average business one day."
Consensus—"Average picture, average puller."

BECKONING ROADS (ROBERTSON-COLE) BESSIE BARRISCALE (DEC. 14) ..... JAN. 3
"Barriscale's latest has interesting moments."—M. P. News.
Exhibitor Comment—"An average picture. Have seen better with this star. Average business two days."

BEHIND THE DOOR (INCE-PARAMOUNT-ARTCRAFT) HOBART BOSWORTH (DEC. 14) ..... JAN. 17
"A wonderfully realistic story of revenge."—M. P. News.
Exhibitor Comment—"Great, thrilling, intense suspense. Good, clean love theme. Excellent cast which acted well together with splendid photography. It was well received by my patrons and is a good box office attraction." "A good picture to big business for one week." "A very good picture to average business two days." "Played this production one week to big business."

BELOVED CHEATER, THE (ROBERTSON-COLE) LEW CODY (DEC. 6) ..... DEC. 6
"Excellently developed story of original theme."—M. P. News.
Exhibitor Comment—"An average picture to average business three days."

BLACK GATE, THE (VITAGRAPH) EARLE WILLIAMS ..... DEC. 10
"Characterization robs story of truth."—M. P. News.
Exhibitor Comment—"Fair picture to average business."

BLACK IS WHITE (FAMOUS PLAYERS-LASKY) DOROTHY DALTON ..... MAR. 20
"Unusual picture dramatically, but has ticklish sequence."—M. P. News.

BLIND LOVE (GERALD BACON-AYTON) LUCY COTTON (FEB. 1) ..... JAN. 31
"A well constructed drama."—M. P. News.

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1) ..... JAN. 17
"This love story has pictorial appeal."—M. P. News.

BLOOMING ANGEL, THE (GOLDWYN) MADGE KENNEDY ..... FEB. 21
"Miss Kennedy saves poorly developed idea."—M. P. News.
Exhibitor Comment—"A good picture to big business one day." "A fair picture to average business two days."
Consensus—"Pleasing picture, average puller."

BLUE BANDANA, THE (ROBERTSON-COLE) WM. DESMOND (NOV. 23) ..... DEC. 6
"Breezy role for Desmond in Western."—M. P. News.
Exhibitor Comment—"Played this one to the biggest Saturday business in almost a year."

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

BONDS OF LOVE (GOLDWYN) PAULINE FREDERICK (NOV. 16) ..... NOV. 15
"Frederick is splendid in mother-love story."—M. P. News.
Exhibitor Comment—"A well liked feature. Big business two days, average one." "A very good picture. Extra big business three days, big business two and average business two days." "Average bus. two days."
Consensus—"Good picture, good puller."

BROKEN MELODY, THE (SELZNICK) EUGENE O'BRIEN (DEC. 14) ..... JAN. 3
"Will afford good average entertainment."—M. P. News.
Exhibitor Comment—"A good picture which did good business for me." "A very good picture to extra big business for four days."
Consensus—"Good picture, good puller."

BROTHERS DIVIDED (PATHE) FRANK KEENAN (DEC. 7) ..... DEC. 13
"Should highly entertain Keenan followers."—M. P. News.
Exhibitor Comment— "The critics seem to like this one but to my mind it is a poor picture which did average business for one day."

BURNT WINGS (UNIVERSAL) FRANK MAYO ..... FEB. 28
"A good average picture which will interest."—M. P. News.

CAPITOL, THE (ARTCO-HODKINSON) LEAH BAIRD ..... JAN. 3
"Intrigue and politics burden this picture."—M. P. News.

CHAINS OF EVIDENCE (HALLMARK) EDMUND BREESE ..... MAR. 6
"Mystery melodrama has few moments of interest."—M. P. News.

CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14) ..... JAN. 31
"Conventional story lifted through sumptuous production."—M. P. News.
Exhibitor Comment—"A good picture to average business for two days." "Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair."
Consensus—"Good picture, average puller."

COPPERHEAD, THE (PARAMOUNT-ARTCRAFT LIONEL BARRYMORE ..... FEB. 21
"An American classic and great personal triumph for star."—M. P. News.
Exhibitor Comment—"A good feature to big business for three days." "This feature played my house for three days to big business." A good feature which played my house one week to big business every day and pleased my patrons."
Consensus—"Good picture, good puller."

CORSICAN BROTHERS, THE (UNITED PICTURES THEATRES) DUSTIN FARNUM (DEC. 21) ..... JAN. 3
"Famous story and play makes a success."—M. P. News.

COUNTERFEIT, THE (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON (NOV. 30) ..... NOV. 29
"Picture hardly suffices for star's talent."—M. P. News.
Exhibitor Comment—"Played this feature on the program with another feature to big business two days." "Although this is not Miss Ferguson's best it went over O. K. and satisfied my patrons. In fact, my patrons enjoyed it. It did average business for two days." "Good picture to average business one day."
Consensus—"Average picture, average puller."

COUNTRY COUSIN, THE (SELZNICK-SELECT) ELAINE HAMMERSTEIN (NOV. 2) ..... NOV. 29
"This may satisfy the majority."—M. P. News.
Exhibitor Comment—"Fair picture. Average business two days, big business one." "This is one of the most pleasing pictures I have shown in some time. Average business two days." "A good picture, but star is not known well enough here. Played it two days to average business."
Consensus—"Pleasing picture, average puller."

CYCLONE, THE (FOX) TOM MIX (JAN. 24) ..... JAN. 31
"Familiar formula makes fair picture for Mix."—M. P. News.
Exhibitor Comment—"Not up to Mix standard. Average business one day." "Good action, but story was left unfinished. Average business three days."
Consensus—"Average picture, average puller."

DANGEROUS TALENT, THE (AMERICAN-PATHE) MARGARITA FISHER ..... MAR. 20
"A crook play with a good story and love interest."—M. P. News.

DAREDEVIL, THE (FOX) TOM MIX ..... MAR. 20
"Mix breaks his own record as stunt artist."—M. P. News.

DAUGHTER OF TWO WORLDS, A (FIRST NATIONAL) NORMA TALMADGE (JAN. 5) ..... JAN. 17
"Norma Talmadge has story of shadows and sunshine."—M. P. News.
Exhibitor Comment—"Played it three days to big business. Poor weather held it down." "Played this picture one week to extra big business three days and big business three days." "Splendid picture but not her best. Played it with a comedy to big business for one day."
Consensus—"Splendid picture, big puller."

DAWN (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON (NOV. 23) ..... DEC. 6
"Readers of story will appreciate picture."—M. P. News.

Box Office Reports continued on page 3164

SHORE ACRES

(Metro—Screen Classics)

Famous New England Drama, Well Adapted

It is possible that James A. Herne, were he alive, might not recognize "Shore Acres" in picture form, and also might resent that which has happened to his New England drama in its transition from stage to screen, but the result achieved as a photoplay promises excellent entertainment for audiences, offers exploitation possibilities which are not to be despised and can be hailed as one of the most intelligent adaptations of the season.

As a picture it is not the story which makes "Shore Acres" pleasing, but rather the opposite. Good acting by a correct cast of types, human and appropriate incident suitable to the locale of the picture and a fine piece of screen craft in the shape of a shipwreck make up for the shortcomings of a plot which has to do with the "mortgage," the rich villain desiring the innocent heroine, the accusing of the hero of being a thief, and such like familiar screen material, some from the stage play and some added by the adapters.

Ostensibly Alice Lake is starred, but in the picture as it stands, and justly so, as in the stage play, the role of "Uncle Nat," played by Edward Connelly, is dominant. The simple, kindly, lovable, self-sacrificing old bachelor lighthouse keeper has come to the screen with small loss in value, except in the taking from him the quaint, humorous lines of the play, which was, of course, unavoidable. It is this fact which lifts "Shore Acres" out of the commonplace class and gives it true greatness.

Direction, continuity and staging is of the best. A picture suitable for any theatre and for any class of audience.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Helen Berry ..... Alice Lake
Sam Warren ..... Robert Walker
Uncle Nat Berry ..... Edward Connelly
Martin Berry ..... Frank Brownlee
Josiah Blake ..... Joseph Kilgour
Anna Berry ..... Margaret McWade
Milly Berry ..... Nancy Caswell
Captain Ben ..... Franklyn Garland
Young Nat Berry ..... Burwell Hamrick
Richard Berry ..... Richard Hedrick
Carol Berry ..... Carol Jackson
Tim ..... John P. Morse

Adapted from James A. Hearne's play by Arthur J. Zellner.
Directed by Rex Ingram.

PRESS NOTICE—STORY

"Shore Acres," the famous old stage play which James A. Herne wrote and in which he starred so many years as "Uncle Nat," has been adapted to the screen by Metro with Alice Lake as "Helen" and Edward Connelly in the role originated by Mr. Herne and will be the attraction at the ——— theatre for a ——— days' engagement, beginning ———.

Those who have sometimes been disappointed in the transition of a play to a picture are assured that none of "Shore Acres'" sweetness, humanity and charm is lost in the picture version.

The play was ideal photoplay material, having a great deal of real incident in it originally and presenting the opportunity of adding much that could not be produced on the stage. In this connection is the wreck of the schooner, one of the features of the stage production and an integral part of the telling of the story. No stage could present such realism as the picture version does. Perhaps no better shipwreck has ever been filmed than this one for "Shore Acres." It is the height of the photoplay art and a thrilling, exciting scene showing the schooner actually foundering on the rocks, her masts breaking as she turns on her side as the waves cast her about. However, for the most part the picture is not a spectacle nor melodrama, but a human, well-told story of New England life on the Atlantic Coast where for generations the "Blakes" had kept burning the lamps in the lighthouse.

PROGRAM READER

James A. Herne and "Shore Acres," his famous old play of the "Blakes," Martin and Nathaniel, who operated the lighthouse on a rocky New England Atlantic shore are names to bring back memories of the great plays of a generation past. How it played over and over to record breaking audiences is history. Now it has been made into a motion picture which according to the opinion of all overtops the stage play in entertainment and dramatic values and bids fair to again play every city and village in the country to universal satisfaction and added prestige to itself. We have booked this picture for a ——— day engagement, beginning ———.

The featured player is Alice Lake, who plays the role of "Helen," but the big role is still that which Mr. Herne made famous on the stage, "Uncle Nat." To Edward Connelly, famous character actor of many a great picture has been intrusted this part, and the choice was one of wisdom. Mr. Connelly imbues the screen image with all the fineness, and greatness in his simple, gentle way, which made the stage character so loved and remembered. It is seldom that we recommend a picture as having a universal appeal but we do believe that "Shore Acres" reaches this almost impossible goal.

CATCH LINES

Immortal "Shore Acres," with all its appeal of the stage, comes to motion pictures with an added interest since much that was talked about and necessarily tricked in the play is actually enacted in the photoplay. Without doubt the masterpiece of its kind destined to a career in its new form as great as has been its success on the stage.

Great in characterization, abundant in its heart interest, wonderful in its realism, splendidly melodramatic its enactment of the shipwreck scene is the photoplay adapted from this grand old play of the rock-bound Maine Coast which made fortunes and fame for James A. Herne and which keeps him alive in the memory of all theatregoers. Not just a motion picture but an epoch in the art of the industry.

"EXCUSE MY DUST"

(Famous Players-Lasky)

None Better When It Comes to Entertaining

RARELY is a sequel to anything equal to the initial offering, but no excuses need to be made for "Excuse My Dust" in comparison with "The Roaring Road" or with any picture of the season designed for entertainment purposes only.

The production possesses everything necessary to establish it as one of the hits of the season; a well developed, interesting, and logical story, action, incident, thrills, suspense, a good cast, splendid direction, fine titles and a great continuity. It builds from its first scenes steadily and without laboring to the automobile race and the attendant wreck and then in a few sequences its small love interest is satisfactorily adjusted, the villains are defeated at their own game and the picture is over. Few scenes could be left out without injuring the story. None are needed as additions to aid in developing the plot. We do not see how it can fail to please any audience and it should break box office records for Wally Reid pictures.

Mr. Reid is of course starred, but he divides honors with Theodore Roberts as "J. D." Tully Marshall makes the most of a small role. Ann Little is a satisfactory "Mrs. Toodles." The balance of the cast is adequate.

Incidentally here is a picture where the love interest enters into the basic plot only as aid in logically developing that plot and not with everything subordinate to whether or not the hero and heroine are to "live happy ever after." It is a welcome change from the usual. Length, 5 reels.—*J. S. Dickerson.*

THE CAST

"Toodles" Walden ..... Wallace Reid
President Mutchler ..... Tully Marshall
J. D. Ward ..... Theodore Roberts
Dorothy Walden ..... Ann Little
Darby ..... Guy Oliver
Henderson ..... Otto Brower
Griggs ..... James Gordon
Ritz ..... Walter Long
Oldham ..... Jack Herbert
Police Magistrate ..... Fred Huntley

By Byron Morgan.
Scenario by Will M. Ritchey.
Directed by Sam Wood.
Photographed by Al Gilks.

PRESS NOTICE STORY

"Excuse My Dust," with Wallace Reid featured, will hold the place of honor on the bill of the ——— theatre for the week beginning ———. The style of picture comedy that this Paramount-Artcraft star has been offering in his past releases has won him a firm place in the hearts of local fans. The story of this picture offers him the opportunity of appearing in another high-speed comedy—one similar to a previous release, "The Roaring Road." The present tale originally appeared in the Saturday Evening Post and presents Mr. Reid in the role of "Toodles" Walden, the manager of the Darco automobile agency and son-in-law of J. D. Ward, president of the concern and commonly called "The Bear."

The Darco car is a marvel for speed and power and a rival concern is determined to secure a sketch of its motor. This incident furnishes the melodramatic action since "Toodles" is arrested. The Fargot people have bought some of the rival models and the hero buys one and enters it in the race. J. D. learns that the Fargot drivers plan to wreck the young man's car so he starts out in one of the new Darco's in pursuit. "Toodles" finds trouble ahead but he manages to finish second to his employer. The picture gets off to an excellent start and finishes with a burst of speed. It goes without saying that it is the best racing car story ever written. The climax is electrifying and keeps the spectator in terrific suspense. Mr. Reid is thoroughly at home in the part of "Toodles." Others who render capable aid are Theodore Roberts, Tully Marshall and Ann Little.—*Lawrence Reid.*

PROGRAM READER

Do you remember "The Roaring Road," the high-speed picture which was shown at this theatre some months ago with Wallace Reid as the star? Well this dashing young actor of the Paramount-Artcraft forces has another picture cut from the same cloth in "Excuse My Dust." The story offers him another opportunity to display his humorous talent in the role of the daring driver who won't take anybody's dust. A rival concern of the house which employs him is determined to secure a sketch of the Darco engine. And in carrying out their project our hero is arrested. But he gets out and starts in the race. And what a race it is. Down the road they come with Wallace at the wheel, the throttle wide open. Nearer, nearer they come. Then something happens. What it is takes up a part of the electrifying climax. "Excuse My Dust" will make you feel like becoming a speed king yourself. See it at this theatre next ———.

SUGGESTIONS

First off you have a title that will attract attention in this feature. Advertise it prominently. It will immediately get the eye owing to its slangy familiarity. Play up the fact that it is a story of a road race with motor cars. Tell that the star has another picture of the same high calibre as "The Roaring Road" here. And by the same author. Make mention that the story once appeared in the pages of the Saturday Evening Post. You can engage an artist to paint or draw the hero flying over the road in a high-powered car. Brought out in flaming colors and it is bound to attract attention. The picture can be exploited through stunts with a high-powered car sailing through the streets with streamers attached capitalizing the words "Excuse My Dust." Touch the high spot of the picture, which is the race itself, in all your copy. Use catch lines liberally. Play it up as an exciting comedy of business, love and auto-racing.

CATCH LINES

He entered the road race with his racer and his motto was "excuse my dust." What happened? See Wallace Reid in the speedy comedy, "Excuse My Dust."

Don't you thrill at the sight of an auto race? Your opportunity has arrived to see one in the exciting comedy, "Excuse My Dust," starring Wallace Reid. Next ——— at this theatre.

Exhibitors' Own Box Office Reports

(Continued from page 3162)

PICTURE BRAND STAR RELEASED PLAN BOOK

DAY SHE PAID, THE (UNIVERSAL) FRANCELIA BILLINGTON (DEC. 21) **DEC.20**
"Will entertain average audience."—M. P. News.
Exhibitor Comment—"A good picture to extra big business one day." "New star pleasing. Big business one day."
Consensus—"Good picture, good puller."

DEADLIER SEX, THE (HAMPTON-PATHE) BLANCHE SWEET..MAR. 27
Illogical story lacking in many points."—M. P. News.

DEADLINE AT ELEVEN (VITAGRAPH) CORINNE GRIFFITH. MAR. 20
"Story of a girl reporter is fairly interesting."—M. P. News.

DESERT GOLD, (HAMPTON-HODKINSON) SPECIAL CAST.....NOV. 15
"Vivid action and rich backgrounds here."—M. P. News.
Exhibitor Comment—"Knockout business and an extra good picture. Big business four days." "Played this feature with the June Caprice picture, 'A Damsel in Distress,' to extra big business for one week. Grey's stories are very popular here. This feature was well liked and went over big." "A strong Western picture, but it did not go well here as this house requires comedy to draw the business. Story powerful and well enacted which should make it a good drawing card where such pictures are liked. Zane Grey's name good box office card. Average business three days." "Grey's book followers praise picture highly. Dark photography."

DEVIL'S RIDDLE, THE (FOX) GLADYS BROCKWELL.....MAR. 13
"Gladys Brockwell picture offers mild entertainment."—M. P. News.

DOUBLE SPEED (PARAMOUNT-ARTCRAFT) WALLACE REID...FEB. 14
"Undue use of coincidence, but still highly entertaining."—M. P. News.

DREAM CHEATER, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... **MAR. 27**
Balzac story, starring Kerrigan, makes clean, entertaining picture."—M. P. News.

DUDS (GOLDWYN) TOM MOORE.....MAR. 27
"Mystery tale has interesting elements which should excite."—M. P. News.

EASTWARD HO (FOX) WILLIAM RUSSELL (NOV. 23).....NOV. 29
"Plentiful action in this melodrama."—M. P. News.
Exhibitor Comment—"Plenty of action, pleased. Big business." "Russell coming fast. This picture and a Sunshine Comedy, 'Footlights,' got the money in spite of shortened hours on account of coal famine. Extra big business one day to big business two days." "A good picture which pleased my patrons although business was only average to poor for two days."
Consensus—"Good picture, good puller."

EASY TO GET (PARAMOUNT-ARTCRAFT) MARGUERITE CLARK.MAR. 6
"Highly entertaining comedy on a domestic theme."—M. P. News.

ERSTWHILE SUSAN (REALART) CONSTANCE BINNEY (NOV. 16) ..... **NOV. 22**
"Human characterizations make this interesting."—M. P. News.
Exhibitor Comment—"Very pleasing picture, nicely produced. Star very well liked. Big business two days. Business better than we expected. Star well liked. Against heavy competition we had a packed house. Big business one day." "A good picture with good story, although photography was rather poor. Average business three days." "Played this feature one week with Chaplin comedy, 'A Day's Pleasure,' to big business the first three days and average the last."
Consensus—"Good picture, good puller."

EVE IN EXILE (AMERICAN-PATHE) CHARLOTTE WALKER (DEC. 20) ..... **DEC. 20**
"Hamilton story offers entertainment."—M. P. News.
Exhibitor Comment—"Played this one with the Paramount-Artcraft feature, 'The Woman in the Suitcase,' starring Charlotte Walker, to extra big business the first day and poor business the second." "Charlotte Walker not suited for part. Poor business one day."
Consensus—"Average picture, average puller."

EVERYWOMAN (PARAMOUNT-ARTCRAFT) SPECIAL CAST (DEC. 28) ..... **DEC. 27**
"Spectacular appeal in this rich production."—M. P. News.
Exhibitor Comment—"This picture did good business the first week, but bad business the second."

EYES OF YOUTH (EQUITY) CLARA KIMBALL YOUNG (OCT. 26).NOV. 15
"Wonderful picture for all classes."—M. P. News.
Exhibitor Comment—"Poor business, due to blizzard. Average business two days." "A good, big business," "A fine picture. Big to average business two days."
Consensus—"Good picture, good puller."

FEAR MARKET, THE (REALART) ALICE BRADY.....FEB. 7
"Better than average plot, well produced and acted."—M. P. News.
Exhibitor Comment—"A fair show but poor photography. Played it three days to average business." "Picture did average business for three days."

FEUD, THE (FOX) TOM MIX (DEC. 7).....DEC. 20
"Mix puts on the actor's mantle here."—M. P. News.
Exhibitor Comment—"Gives Mix opportunity for acting as well as action. Pleasing story and good cast. Average business." "Played this one with a Harold Lloyd comedy to extra big business two days and big business two days. This is a splendid program feature and my patrons liked it very much and went away satisfied. A great program combination." "My audience did not care for this one. Mix tries to be an actor, but we like him better when he rides his horse and does stunts. Average business two days to big business one." "Unpleasant story and too sad. Big business." "Mix good, but picture not of his kind. Did not send them away boosting. Average business two days." "A splendid picture that is absolutely correct in costuming and settings for the 1860 period. Did not draw as well as his previous pictures due, no doubt, to its being a costume picture. Big business two days." "A good picture but not much of a drawing card."
Consensus—"Good picture, good puller."

FIGHTING COLLEEN, A (VITAGRAPH) BESSIE LOVE.....NOV. 22
"An entertaining comedy drama."—M. P. News.

FIGHTING CRESSY (J. D. HAMPTON-PATHE) BLANCHE SWEET (JAN. 11) ..... **DEC. 6**
"Blanche Sweet scores in Harte story."—M. P. News.
Exhibitor Comment—"Fairly good. Big business." "An average picture to average business three days." "Just an average picture to average business one day."
Consensus—"Average picture, average puller."

FLAME OF HELL GATE, THE (ROBERTSON-COLE) BEATRIZ MICHELENA ..... **MAR. 20**
"Plenty of action in old-time picture of gun-play and bandits."—M. P. News.

FLAMES OF THE FLESH (FOX) GLADYS BROCKWELL.....JAN. 3
"Gladys Brockwell takes up vampire's burden."—M. P. News.
Exhibitor Comment—"Brockwell pictures don't draw here. This one appears to be just the kind my patrons don't want. Poor business one day." "The usual Brockwell picture. It did average business for two days."
Consensus—"Average picture, average puller."

FLAMING CLUE, THE (VITAGRAPH) HARRY MOREY.....MAR. 27
"Harry Morey has a vigorous melodrama here."—M. P. News.

FOOTLIGHTS AND SHADOWS (SELZNICK) OLIVE THOMAS....FEB. 21
"A pleasing picture with many strong points."—M. P. News.

FORBIDDEN WOMAN, THE (EQUITY PICTURES CORP.) CLARA KIMBALL YOUNG ..... **MAR. 6**
"Artistic production of poorly developed plot."—M. P. News.
Exhibitor Comment—"Story only fair but locations great. Photography wonderful and picture was well cast. Miss Young's work excellent. Picture proved splendid entertainment, hence good box-office returns. Played it one week to big business every day."

FORGED BRIDE, THE (UNIVERSAL) MARY MACLAREN.....FEB. 7
"Mary MacLaren has a mild offering here."—M. P. News.

FORTUNE HUNTER, THE (VITAGRAPH).....MAR. 6
"Famous stage success made into entertaining picture."—M. P. News.
Exhibitor Comment—"A good feature which pleased my patrons for one week. It did extra big business one day, big business three days and average business three days."

FUGITIVE FROM MATRIMONY, A (ROBERTSON-COLE) H. B. WARNER (NOV. 29) ..... **DEC. 13**
"Warner scores in humorous characterization."—M. P. News.

GAY LORD QUEX, THE (GOLDWYN) TOM MOORE (NOV. 30)....DEC. 27
"This picture is just pleasantly entertaining."—M. P. News.
Exhibitor Comment—"Tom Moore is certainly a big favorite in this city. My patrons liked this one and it did extra big business for two days." "Not up to Moore standard. Average business three days."

GAY OLD DOG, THE (HENLEY-PATHE) JOHN CUMBERLAND (NOV. 16) ..... **NOV. 22**
"One of the most human pictures ever shown."—M. P. News.
Exhibitor Comment—"A fairly good feature but it ends badly. Title very misleading. Big business two days." "A poor picture to average business one day."
Consensus—"Average picture, average puller."

GIRL IN BOHEMIA, A (FOX) PEGGY HYLAND (NOV. 30).....NOV. 15
"Satisfactory entertainment for majority."—M. P. News.
Exhibitor Comment—"Not up to standard. Poor business." "The star, Peggy Hyland, was good, but the picture, in my estimation, was poor. Average to poor business two days."

GIRL FROM OUTSIDE (GOLDWYN) SPECIAL CAST (NOV. 16)..NOV. 22
"Pleasing picture with many comedy touches."—M. P. News.
Exhibitor Comment—"Picture good but weather bad. Average business two days." "Did not go strong first day at advance prices. The best Rex Beach picture since 'The Spoilers.'" "A good picture which played my house for two days to good business."
Consensus—"Good picture, good puller."

GLORIOUS LADY, THE (SELZNICK-SELECT) OLIVE THOMAS (OCT. 19) ..... **NOV. 15**
"Will get by as mildly entertaining."—M. P. News.

GOLDEN SHOWER, THE (VITAGRAPH) GLADYS LESLIE (NOV. 30) ..... **DEC. 27**
"Better than average entertainment."—M. P. News.
Exhibitor Comment—"Just a fair picture. Average business."

GREAT AIR ROBBERY, THE (UNIVERSAL) LIEUT. O. L. LOCKLEAR (JAN. 28) ..... **JAN. 17**
"Sensational picture of aeroplane feats."—M. P. News.
Exhibitor Comment—"House has been sold outright to the Aero club of Minneapolis. Placing seats at advance prices, have practically sold out one week in advance. The reason for the Aero club putting on this show is to help promote the aero mail service." "Pleased men greatly but not the women. Stunts great, but story poor. Average business two days."
Consensus—"Good picture, good puller."

GREATER THAN FAME (SELZNICK) ELAINE HAMMERSTEIN (JAN. 18) ..... **JAN. 24**
"Mediocre picture made from pot-boiler story."—M. P. News.
Exhibitor Comment—"Fair picture that pleased." "Well received though of light structure. Miss Hammerstein seems to be developing very nicely. If given good stories she ought to develop fast. Big business for one week." "Average business two days." "A fine pleasing picture in which star does her best work. Good business three days." "A good program picture. Played it two days. Big to average business."
Consensus—"Good picture, good puller."

GREATEST QUESTION, THE (FIRST NATIONAL) SPECIAL CAST (DEC. 29) ..... **JAN. 10**
"Photoplay of sadness, artistically produced."—M. P. News.
Exhibitor Comment—"This is an above the average picture and a good box-office attraction." "A typical Griffith picture well acted and produced in the Griffith way. Played it three days to big business."

GUN FIGHTIN' GENTLEMAN, A (UNIVERSAL) HARRY CAREY (DEC. 15) ..... **DEC. 8**
"Not enough action for Carey here."—M. P. News.

HAUNTING SHADOWS (ROBERTSON-COLE) H. B. WARNER....JAN. 24
"H. B. Warner has a winner here."—M. P. News.

LASCA (UNIVERSAL) FRANK MAYO (DEC. 8).....NOV. 29
"Famous poem makes fairly pleasing picture."—M. P. News.
Exhibitor Comment—"A fine picture to average business."

HAWTHORNE OF THE U. S. A. (PARAMOUNT-ARTCRAFT) WALLACE REID (NOV. 30) ..... **NOV. 29**
"Elaborately presented, affording enjoyment."—M. P. News.
Exhibitor Comment—"A dandy picture, which was liked by all my patrons. Extra big business one day to big business two days."

HEART O' THE HILLS (FIRST NATIONAL) MARY PICKFORD (DEC. 6) ..... **DEC. 13**
"Mary Pickford has dramatic role here."—M. P. News.
Exhibitor Comment—"A good Pickford picture, but personally do not think it as good as some of her others. Patrons came to see Mary Pickford, saw her and went away satisfied. Average business two days." "A great picture and you will love Mary again in this one. Average business two days." "One of her best. Extra big business three days."
Consensus—"Good picture, average puller."

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"NURSE MARJORIE"
(Realart)

Old English Atmosphere Pleases

REALART has chosen an English story in this one for Mary Miles Minter. Whether it will amuse an American audience with its "lord and lady, duke and duchess," atmosphere remains to be seen. But we will say this for it and for the benefit of those who do not understand these well written English classical stories, it is one of the best of its kind ever produced, being written by Israel Zangwill, a skilled portrayer of English life.

There's one great fault with pictures of this kind, however, and it is the same in stage productions, they're liable to be a bit slow and draggy, caused no doubt on account of the characters, whose life and surroundings are given more to quietness and dignity than to activity. Still, we have seen American audiences, especially of the elite class, sit through and enjoy pictures of this type profoundly. This feature offsets the monotony by the introduction of two characters whose love affair adds plenty of action and interest to the production.

The picture might be a little draggy in the hospital scenes but makes up for this in the many comedy situations introduced between the lovers and again in the last two reels between the hero and Marjorie's supposed mother, who does not hesitate to smoke a pipe and offer another to the dejected lover.

All told it is a classical story, well written, with a pretty star, who plays her part well and a supporting cast which could not have been selected with better judgment. It should interest, especially among the elite.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Nurse Marjorie ..... Mary Miles Minter
John Danbury ..... Clyde Filmore
Mr. Danbury, Sr. ..... George Periolet
Mrs. Danbury ..... Mollie MacConnell
Lord Douglas Fitztrevor ..... Frank Leigh
Duchess of Donegal ..... Vera Lewis
Duke of Donegal ..... Arthur Hoyt
Dick ..... Frankie Lee
Biddy O'Mulligan ..... Lydia Yeamans Titus

Story by Israel Zangwill.
Scenario by Julia Crawford Ivers.
Directed by William D. Taylor.

PRESS NOTICE—STORY

Mary Miles Minter will appear at the ———— theatre in her latest Realart picture, "Nurse Marjorie," on ———— of next week.

The story was written by Israel Zangwill and pictures English life in a way that could only be told by this great author. Miss Minter is given a part that calls for the finer and bigger qualities of portrayal and it is remarkable how a girl of her years can carry it through and not miss the mark once during the whole performance.

As Nurse Marjorie she enters a hospital to care for the sick. But in reality she is the daughter of the Duke and Duchess of Donegal, who tiring of the quiet life of the nobility decides to become self-supporting. While there two patients are assigned to her care, one a young child who is suffering from a broken leg and the other John Danbury, a member of the House of Commons, who has become temporarily blind. He falls in love with her and becomes incensed because he believes she is devoting too much time to the care of the other patient whom he believes is a "grown-up." These scenes develop some really funny situations. But it is not until Marjorie professes to be the daughter of a fish dealer that the real fun starts. She invites her lover to her supposed parents' home and her "proxy" mother proceeds to act in the roughest manner possible in order to try to discourage him, even going so far as to smoke a pipe in his presence and to offer him another. He refuses to be foiled, however, and his earnestness so impresses Marjorie that she tells who she really is. This news obviously worries our hero, but obstacles are removed and the young couple are united.

PROGRAM READER

Mary Miles Minter's latest feature, "Nurse Marjorie," should interest those who have the opportunity of witnessing this uncommon picture. And it is uncommon, for the story was written by Israel Zangwill, who is known as one of our greatest writers. It pictures English life in a way that for love interest and suspense, joined together by exceedingly funny comedy situations, could not be beaten.

And let us say that Miss Minter has not been given up to date a better vehicle in which to display her charms and acting ability. You may have seen her in many light comedy parts in the past which have shown her off to good advantage but in this feature she has a very difficult role to portray for it is a combination of light and shade that calls for ability and experience in this direction.

As "Nurse Marjorie," the only daughter of the Duke and Duchess of Donegal, who secures a position in a hospital in order to become self-supporting and at the same time to relieve the dull monotony of her life, she is superb. But it is not until we see the way she handles the difficult comedy situations between her lover who is in the hospital because he has become temporarily blind and the young boy whom our hero believes is his rival, that we see Miss Minter's true worth. In the last two reels some really hilarious scenes are developed between our hero and his supposed mother-in-law who is a fish dealer. When our heroine discovers that her lover cannot be discouraged by these rough tactics she confesses her true identity to him with the usual results following.

SUGGESTIONS

This feature has many exploitation angles which should be played up to good advantage. It was written by Israel Zangwill, who is known as one of the best English playwrights. He has given Miss Minter a good vehicle in this one, to display her talents. Of course, the story is of the English variety and of the upper classes. For this reason, it may not have a strong appeal to those who do not care for this type of entertainment. And then again there are many who would enjoy just this kind of story.

Mary Miles Minter should come in for most of your boosting. Tell your patrons that the picture gives her new opportunities in which to display her talents both in love making and in comedy situations.

"YOUNG MRS. WINTHROP"
(Paramount-Artcraft)

Moth-eaten Story Furnishes Artificial Picture

DOMESTIC triangle stories as a rule make entertaining pictures if they are reasonably lifelike and carry enough sound plot and character drawing to point a wealth of conflict. If they are not thus fortified they fail to interest. And that is just what ails "Young Mrs. Winthrop," Ethel Clayton's newest photoplay. This subject is woefully artificial, but this fault might pass unnoticed were it not for the fact that the plot is decidedly frail. It expends itself early so that the onlooker is reminded of its obviousness. And to keep it going to feature length the director has resorted to considerable padding which is best expressed in a costume ball.

The business-loving husband, the pleasure-loving wife and the little child that should bind them, but doesn't, and the other woman those are the characters who supply the main action in this moss-covered plot. If the last mentioned figure had been drawn more truthfully the story would have had a better chance. But the subject matter is so weak that one cannot blame the principals for attempting to put life into it by overacting. Miss Clayton is a sincere actress and she tries to appear as natural as the part permits. There is really no sound motive brought out for the lack of harmony in the home. The wife, believing that her husband has broken his promise to forget his business after five o'clock, runs off to the dance. When she returns home the child is dead. And so they drift until an old family friend engineers a reunion.

Action? Indeed, the picture carries none at all, the characters are caught standing in groups, or dancing, or sitting around a table. Whatever merit the play may have had in its original version is lost here, because physical action cannot take the place of pointed dialogue. Harrison Ford as the husband doesn't exactly fit the picture, and such a good character actor as Raymond Hatton is buried in a spineless part. There may be a moral in the subject, but it is lost in the artificial arrangement of scenes.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Constance Winthrop ..... Ethel Clayton
Douglas Winthrop ..... Harrison Ford
Old Mrs. Winthrop ..... Helen Dunbar
Rosie ..... Dorothy Rosher
Mrs. Dick Chetwyn ..... Winifred Greenwood
Dick Rodney ..... J. M. Dumont
Buxton Scott ..... Charles Ogle
Nick Jones ..... Raymond Hatton
Mrs. Dunbar ..... Mabel Van Buren
Janet ..... Viora Daniel
Dick Chetwyn ..... Walter Hiers
Bob ..... Rex Zane

By Bronson Howard.
Scenario by Edith Kennedy.
Directed by Walter Edwards.
Photographed by Henry Kotani.

PRESS NOTICE—STORY

Ethel Clayton, the beautiful Paramount-Artcraft star, will be seen at the ———— theatre beginning ———— in her latest picture entitled "Young Mrs. Winthrop," an adaptation by Edith Kennedy of Bronson Howard's play of the same name. The subject may be called a dramatic slice of real life since it treats of one of the most absorbing topics of the day—the problems of young married life; the pleasure-loving wife and business-loving husband. The Winthrops have been drifting apart but their child, Rosie, is the only tie that binds them. A day comes when they decide to make up. Douglas is to devote more time to his family and Constance to abandon her frivolous tendencies. The husband's determination to become a family man arouses Mrs. Dunbar, a woman of shady reputation. She plans revenge on Mrs. Winthrop for a fancied snubbing.

Overhearing Constance phoning her regrets for a party, the widow fakes a call to Winthrop, pretending she is his wife and telling him not to come home as she has changed her mind. Douglas is deeply hurt and in his anger accepts Mrs. Dunbar's invitation to call. Naturally Constance learns of the adventure and rushes off to the party. This drives husband and wife further apart. They are on the verge of a separation when an old friend plays skilfully upon their feelings and brings them together. This is an absorbing photodrama which builds up to intense dramatic situations and climaxes. Miss Clayton's sincere emotional work shows to splendid advantage throughout the many difficult scenes of "Young Mrs. Winthrop."

PROGRAM READER

The Winthrops were drifting apart. Douglas was a business-loving husband while Constance was a pleasure-loving wife. And even their pretty child, Rosie, did not provide the tie that binds. Then one day they decided to become a family couple. The husband would come home and be attentive to his wife while she would give up her social calls. Of course this excited the envy of another woman who professed a certain admiration for Douglas, and through revenge she succeeded in making the young couple drift further apart. How they were brought together again is told in a climax of tremendous appeal—a climax which brings a satisfactory conclusion to a drama of intense situations. The picture abounds in the elements of pathos and sentiment and is capably interpreted by the beautiful and talented Ethel Clayton. See "Young Mrs. Winthrop" at this theatre next ————.

CATCH LINES

The dramatic tale of a beautiful wife who drifted away from her husband. See Ethel Clayton in her finest picture, "Young Mrs. Winthrop."

A slice of life that is enacted in a million homes. That is "Young Mrs. Winthrop," the intensely dramatic and human picture which shows here———— with Ethel Clayton.

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PICTURE BRAND STAR RELEASED PLAN BOOK

HEART OF A GYPSY, THE (HALLMARK) SPECIAL CAST (DEC. 6)....DEC. 13
"Obvious story of a Romany romance." M. P. News.
Exhibitor Comment—"A very fair picture to average business two days."

HEART STRINGS (FOX) WILLIAM FARNUM (JAN. 18)....JAN. 17
"Hodge podge of sentiment and melodrama here."—M. P. News.
Exhibitor Comment—"Our Farnum business, which is usually good, fell down badly on this one. Poor business one day." "Average picture to average business three days." "Not the type suited to Farnum." "Did not draw as well as some of his other pictures. Average business two days." "Poorest Farnum feature I ever ran. Average business to poor business two days."
Consensus—"Average picture, average puller."

HELL SHIP, THE (FOX) MADLAINE TRAVERSE....FEB. 28
"Interesting moments in this colorful sea story."—M. P. News.

HER ELEPHANT MAN (FOX) SHIRLEY MASON....FEB. 7
"New star in interesting vehicle."—M.P. News.
Exhibitor Comment—"A good picture to big business."

HIGH SPEED (HALLMARK) EARLE-HULETTE (JAN. 17)....JAN. 24
"Contains many thrills and exciting moments."—M. P. News.

HIS DIVORCED WIFE (UNIVERSAL) MONROE SALISBURY (OCT. 26)....NOV. 15
"A simple story of simple folks."—M. P. News.

HIS HOUSE IN ORDER (FAMOUS PLAYERS-LASKY) ELSIE FERGUSON....MAR. 20
"Famous stage play made into fair picture."—M. P. News.

HIS WIFE'S FRIEND (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (DEC. 21)....FEB. 21
"Has many good points which should satisfy."—M. P. News.
Exhibitor Comment—"An average picture to average business. Played it one week." "A poor picture to average business three days." "A poor picture to poor business one day."
Consensus—"Average picture, average puller."

HIS WIFE'S MONEY (SELZNICK)....MAR. 6
"Star, cast and direction make very pleasing picture."—M. P. News.
Exhibitor Comment—"Only a fair picture."

HUCKLEBERRY FINN (PARAMOUNT-ARTCRAFT) SPECIAL CAST....MAR. 6
"Mark Twain's immortal story lives on the screen."—M. P. News.

ILLUSTRIOUS PRINCE, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (NOV. 2)....NOV. 22
"High class drama should completely satisfy."—M. P. News.
Exhibitor Comment—"Star doesn't get us the money. Average picture to average business two days." "This is a good picture which did average business two days."
Consensus—"Good picture, average puller."

IN HONOR'S WEB (VITAGRAPH) HARRY T. MOREY....NOV. 15
"Morey in conventional satisfactory story."—M. P. News.
Exhibitor Comment—"Best picture with this star in some time. Average business two days." "A very good picture but didn't draw on account of the name. Average business." "Morey not a drawing card here. Some liked the play and some didn't."
Consensus—"Good picture, good puller."

IN OLD KENTUCKY (FIRST NATIONAL) ANITA STEWART (DEC. 15)....JAN. 3
"Picture adapted from stage success."—M. P. News.
Exhibitor Comment—"One hundred per cent. investment. So big a success the first week that I played it for a second week."

IN SEARCH OF A SINNER (FIRST NATIONAL) CONSTANCE TALMADGE....MAR. 20
"Constance Talmadge stars in humlin entertaining comedy."—M. P. News.

IN WALKED MARY (CAPELLANI-PATHE) JUNE CAPRICE....MAR. 6
"Frail picture offers mild entertainment." M. P. News.

IT PAYS TO ADVERTISE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN (NOV. 23)....NOV. 22
"Breezy comedy offers good entertainment." M. P. News.
Exhibitor Comment—"Played this one on the program with the Universal feature 'The Trillers,' starring Edith Roberts, to extra big business first day and poor business the second."

JOHN PETTICOATS (PARAMOUNT-ARTCRAFT) WILLIAM S. HART (NOV. 9)....NOV. 15
"Hart is humorous as well as human here."—M. P. News.
Exhibitor Comment—"A very good feature to big business one day and average business the following." "Fine—ladies liked it. Big to average business for two days."
Consensus—"Good picture, good puller."

JOYOUS LIAR, A (BRUNTON-HODKINSON) J. WARREN KERRIGAN....DEC. 27
"Kerrigan picture has interesting moments."—M. P. News.
Exhibitor Comment—"A peach of a picture but Kerrigan is not up to standard. Average business three days." "Pleased them and drew fine in the rain. Average business one day."
Consensus—"Pleasing picture, average puller."

JUBILO (GOLDWYN) WILL ROGERS (DEC. 7)....DEC. 20
"Will Rogers scores in charming picture."—M. P. News.
Exhibitor Comment—"This is simply great, one of the best the Goldwyn organization has turned out in the new series." "Delightful; splendidly received, well cast, good direction and good photography. Predict good future for Rogers. Big business seven days." "Best Rogers has done since 'Laughing Bill Hyde.' Average business one day." "An average picture to average business three days."
Consensus—"Excellent picture, big puller."

JUDY OF ROGUE'S HARBOR (REALART) MARY MILES MINTER. FEB. 14
"Hectic melodrama fails to hit bill's-eye of truth."—M. P. News.

KING SPRUCE (DIAL-HODKINSON) MITCHELL LEWIS....MAR. 27
"Lumber story pleases despite complicated plot."—M. P. News.

L'APACHE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (NOV. 2)....DEC. 20
"Dalton finds expression in dual role."—M. P. News.
Exhibitor Comment—"A good picture. Extra big to poor business two days." "A splendid production to extra big business one day and big business three."

LAST OF HIS PEOPLE, THE (SELECT) MITCHELL LEWIS (DEC. 20)....DEC. 27
"Lewis has characteristic role here."—M. P. News.

LAST STRAW, THE (FOX) BUCK JONES....FEB. 14
"Buck Jones makes debut in interesting western."—M. P. News.

LINCOLN HIGHWAYMAN, THE (FOX) WILLIAM RUSSELL (DEC. 28)....JAN. 10
"Russell has entertaining mystery melodrama."—M. P. News.
Exhibitor Comment—"Star hasn't drawn here yet, but the picture pleased fairly well. It is a very fair one. A dog seems to be the feature player. Average business one day." "Played this picture with the Anita Stewart feature, 'Human Desire,' to big business for two days. This program made a good impression."
Consensus—Average picture, average puller."

LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN)...FEB. 28
"Civil War period popular novel given fine production."—M. P. News.
Exhibitor Comment—"A great picture and a big success."

LIVE SPARKS (BRUNTON-HODKINSON) J. WARREN KERRIGAN....FEB. 7
"J. Warren Kerrigan in variety picture."—M. P. News.

LONE HAND, THE (ALEXANDER) SPECIAL CAST....MAR. 20
"A good Western with many thrilling and gripping moments."—M. P. News.

LONE WOLF'S DAUGHTER, THE (J. PARKER REED, JR.-HODKINSON) LOUISE GLAUM (DEC. 14)....DEC. 20
"A stirring melodrama that will register."—M. P. News.
Exhibitor Comment—"This feature knocked them off their seats and went over with a BANG! It's some picture. Extra big business three days." business for one day."

LORD LOVES THE IRISH, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN....DEC. 27
"Melodrama and humor in this Kerrigan film."—M. P. News.
Exhibitor Comment—"A good feature to average business two days."

LOST MONEY (FOX) MADLAINE TRAVERSE (DEC. 7)....DEC. 13
"This photoplay will undoubtedly satisfy."—M. P. News.
Exhibitor Comment—"A fair picture to average business two days." "Good picture to average business one day."
Consensus—"Pleasing picture. Average puller."

LOVES OF LETTY, THE (GOLDWYN) PAULINE FREDERICK...FEB. 21
"Artificial picture of a woman's ambition."—M. P. News.
Exhibitor Comment—"A very satisfactory picture. Box office value good."

LUCK OF GERALDINE LAIRD (ROBERTSON-COLE) BESSIE BARRISCALE....FEB. 14
"Has some good points which should interest."—M. P. News.

LUCK OF THE IRISH, THE (MAYFLOWER-REALART) SPECIAL CAST....FEB. 7
"Up to Dwan's usual standard."—M. P. News.

LURE OF AMBITION (FOX) THEDA BARA (NOV. 30)....NOV. 22
"Feeble entertainment from old-fashioned theme."—M. P. News.
Exhibitor Comment—"An average production to average business two days."

MALE AND FEMALE (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 16)....DEC. 6
"Lavish and spectacular production."—M. P. News.
Exhibitor Comment—"Name against it; otherwise big. Big business for a week."

MAN THERE WAS, A (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM....MAR. 13
"Powerful theme and rich background make fine picture."—M. P. News.

MANHATTAN KNIGHT, A (FOX) GEORGE WALSH....MAR. 27
"Crook melodrama makes lively picture."—M. P. News.

MARKED MEN (UNIVERSAL) HARRY CAREY (DEC. 21)....DEC. 27
"This is a mighty good picture."—M. P. News.
Exhibitor Comment—"Very good. Average business one day."

MARY'S ANKLE (FAMOUS PLAYERS-LASKY) MACLEAN-MAY..MAR. 13
"Amusing farce from Mary Tully's stage play."— M. P. News.

ME AND CAPTAIN KIDD (WORLD) EVELYN GREELEY (NOV. 3)....NOV. 15
"Fantastic story offers light entertainment."—M. P. News.

MIND THE PAINT GIRL (FIRST NATIONAL) ANITA STEWART (NOV. 10)....DEC. 6
"Star's admirers should enthuse over this."—M. P. News.
Exhibitor Comment—"Average picture to average business three days." "Big business one day to average three." "Anita Stewart has a very weak character in this production. Poor to average business two days."
Consensus—"Fair picture, average puller."

MIRACLE OF LOVE, THE (PARAMOUNT-ARTCRAFT) COTTON-STANDING (NOV. 23)....JAN. 3
"Strong flavor of romance in picture."—M. P. News.
Exhibitor Comment—"This feature was a disappointment to my patrons. Many adverse comment. Poor business for one week." "My patrons did not like this picture. It did average business for me for one day." "A fair picture. Receipts below the average."
Consensus—"Average picture, average puller."

MISFIT EARL, A (BETZWOOD-GOLDWYN) LOUIS BENNISON (NOV. 16)....NOV. 22
"Louis Bennison scores in a humorous story."—M. P. News.

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1)....JAN. 31
"Satisfied from all angles."—M. P. News.

MORE DEADLY THAN THE MALE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON (DEC. 7)....DEC. 21
"Ethel Clayton scores as polite vampire."—M. P. News.
Exhibitor Comment—"Played this one with the Universal feature 'The Pointing Finger,' starring Mary MacLaren. It was a very good program and did extra big business for one day."

MOTHERS OF MEN (FILM SPECIALS-REPUBLIC) CLAIRE WHITNEY....MAR. 13
"Has many interesting moments which should satisfy."—M. P. News.

MY HUSBAND'S OTHER WIFE (BLACKTON-PATHE) BREAMER-GORDON (JAN. 4)....DEC. 27
"Satisfying offering on a marital theme."—M. P. News.

MY LADY'S GARTER (PARAMOUNT-ARTCRAFT) SPECIAL CAST. MAR. 27
"Mystery melodrama which should get by."—M. P. News.

NOTHING BUT THE TRUTH (HOLMES-METRO) TAYLOR HOLMES (DEC. 27)....JAN. 24
"Nothing wonderful, but will entertain."—M. P. News.
Exhibitor Comment—"Played this one three days to average business."

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"BLACK SHADOWS"

(Fox)

Story of Self-Sacrifice Has Interesting Moments

HERE is a melodrama of crooks and stolen jewels that gets away from the familiar groove so often followed, because the characterization reveals a note of novelty. The idea may be far-fetched and unreasonable, but there is no denying that it carries a deal of dramatic force. Think of a society girl who is so susceptible to hypnotic influence that she becomes a kleptomaniac—then think of her chaperone assuming the blame to protect her good name. There you have the plot in a nutshell. There is really no motive for the villain using his tactics. But that is beside the point. What is important is the fact that the author has hit upon a new idea for screen expression and if robberies can be committed by a girl who is unconscious of her thefts and presented in an interesting way, the spectator would be critical indeed if he searched for flaws.

The picture moves against a background of fashionable society and suspicion rests upon the head of the chaperone through the machinations of the villain. No member of the group suspects the kleptomaniac, since her social position is secure, but a time comes when the guilty parties forget to cover their tracks. And so the complications are straightened out, bringing to light the fact that the chaperone acted in a spirit of genuine self-sacrifice. The romance is not neglected either and it helps to soften the heavy moments.

"Black Shadows" is brought out in scenes which compose a good continuity and the suspense is admirable, considering the fact that a good deal of the action is obvious. It is not a misstatement to say that the picture is about the best thing that Peggy Hyland has had in a long while. It takes her away from the maudlin sentimental roles in which she has too often appeared and provides her with opportunities to show a deeper emotion.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Marjorie Langdon.....Peggy Hyland
Duncan Fordyce.....Albert Roscoe
Janet Fordyce.....Correan Kirkham
Chester Barnard.....Henry J. Herbert
John Fordyce.....Edwin Booth Tilton
Mrs. James.....Estella Evans
Mrs. Fordyce.....Cora Drew

By Natalie Lincoln and J. Anthony Roach.
Directed by Howard M. Mitchell.

PRESS NOTICE—STORY

"Black Shadows," the new Fox photoplay in which charming Peggy Hyland stars, will open an engagement at the ———— theatre on ———— of ———— week. It is a picture which fascinates, thrills and satisfies and affords the star a role which is entirely adaptable for her personality. She plays the part of Marjorie Langdon, a dainty Quaker maid who is falsely accused of theft, and who, to save from disgrace the family of the man she loves, keeps silent when the finger of suspicion points to her. The locale of the story is Washington and it pictures the activities of the smart set.

Marjorie Langdon secures a position as "official chaperon" to the daughter of wealthy parents whose aim is to have her mount the social ladder with credit and make a brilliant marriage. Marjorie proves herself quite capable of foiling the plans of a designing villain. She takes upon herself the blame of thefts to shield the girl. The thief is being sheltered in the bosom of society. Mysterious jewel robberies are occurring week after week and suspicion points to the chaperon. The mystery is worked out in an adroit manner and romance triumphs in the end. Miss Hyland handles the dramatic situations in the play with rare histrionic ability. The supporting cast includes Correan Kirkham, Estella Evans, Cora Drew and Albert Roscoe. Howard M. Mitchell as the director has brought out all the values of the story with exceeding cleverness.

PROGRAM READER

"Black Shadows," a charming photoplay featuring piquant Peggy Hyland, will be presented at the ———— theatre in the near future. The offering is an ideal subject for the star and she makes the most of her rare talent in the role of the chaperon of a wealthy girl of Washington society. The play affords a very interesting study of the power one human mind may have over another. It shows also that circumstantial evidence cannot always be relied upon. It is a play which makes people think and sends them away satisfied. The mystery of many jewel robberies which have stirred members of the exclusive set is explained in a rather remarkable way. Light comedy and tender sentiment are seasoned with a touch of melodrama. How the chaperon solves the mystery is told in a fascinating manner. Watch for further announcements.

SUGGESTIONS

The exhibitor booking this feature should exploit through a poster campaign. Compelling posters can be obtained from the nearest Fox exchange and these present the tense moments of the drama. Another angle is the letter campaign to patrons. The exhibitor can emphasize the fact that the dainty Peggy Hyland appears in a charming play of mystery and that she portrays the character of a girl whose unselfish love impels her to assume responsibility for the crime of another in order to save from disgrace the family of the man she loves. The title is attractive and the exhibitor can feature it with many angles. He can mention that the play is a society drama which unfolds a deal of light comedy and tender sentiment. He can tell that the action is laid against the background of Washington society. The name of Peggy Hyland should also be exploited.

CATCH LINES

The hypnotist used his sinister power to compel an innocent girl to become a kleptomaniac. What happened? See Peggy Hyland in "Black Shadows."

See "Black Shadows," a picture of the subtle power of hypnotism—a picture of intrigue, scandal and love in Washington society.

Would you be willing to endure having the finger of suspicion pointed at you and keep silent when you knew the identity of the thief for whose misdeeds you suffered? See how Peggy Hyland takes care of herself in "Black Shadows."

"MARY ELLEN COMES TO TOWN"

(Paramount-Artcraft)

Dorothy Gish Scores in a Homespun Role

THERE'S quite a wide gap between Dorothy Gish's newest picture, "Mary Ellen Comes to Town," and "I'll Get Him Yet," a previous release, when it comes to analyzing the separate ideas and the comedy values derived from them. The latter piece was built from genuinely humorous material—so humorous in fact that it became outrageously farcical. And the sequences flowed along spontaneously, furnishing the star with plentiful opportunities to feature her peculiar brand of comedy. "Mary Ellen Comes to Town" falters, because it gets away from its humorous angle and becomes melodramatic. Which naturally puts quite a burden upon Dorothy Gish, because she is a comedienne and not an emotional ingenue.

Still she manages to bring forth a number of uproarious laughs in the heavier moments and her work is intelligent enough to carry the offering by as an acceptable offering. The old story of the country girl who longs for a career upon the stage furnishes the idea and in working out it the star and her director, Elmer Clifton, have not neglected to supply the necessary touches. The heroine realizes that the little hamlet is too slow for her, but the city can only provide a job in a cheap cabaret. Here it is that the melodrama comes in. The proprietor would use her as a baby vampire to unloosen the purse strings of a wealthy admirer.

A flaw in the story is the fact that he comes from the same town and would surely be known to her by reputation at least. The girl is framed, but she proves her mettle and the gratitude of the suitor is shown when he takes her back to the village on their honeymoon. Her life in the country store, her homespun antics in the hamlet and in the cabaret these are the incidents which lift the story and destroy some of its overstretched plot. Charles Gerrard scores again as the villainous proprietor and plays the part with his customary skill. Mr. Clifton's atmosphere is excellent.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Mary Ellen.....Dorothy Gish
Mary Ellen's Mother.....Kate Bruce
Bob Fairacres.....Ralph Graves
Colonel Fairacres.....Adolph Lestina
William Gurson, alias "Will, the Weasel".....Charles Gerrard
"Beauty" Bender.....Raymond Cannon
"Hard" Harris.....Bert Apling
Flossie Flourette.....Rhea Haines

By Hellen G. Smith.
Scenario by Wells Hastings.
Directed by Elmer Clifton.

PRESS NOTICE—STORY

Dorothy Gish, the star without an equal or imitators, comes to the ———— theatre for a week's engagement beginning ———— in her latest Paramount-Artcraft photoplay, "Mary Ellen Comes to Town." This is the amusing story of a country girl who, longing for the bright lights, journeys to New York and finding that a hall-bedroom life does not encourage a happy smile returns disillusioned to the little rural village. In the start of the picture Mary Ellen is a dispenser of ice cream sodas in the village drug store and this situation offers Miss Gish wonderful opportunities to display her inimitable comedy. Tired of being a comedienne in the little town she has the ambition to try her talents on the stage.

But she doesn't progress in her dramatic career further than a job as singer in a cheap cabaret. Her employer is a crook and plans to fleece a young man of his wealth by using Mary Ellen as a baby vampire. The stage is set for action but the girl finds her courage failing. Why? Because she has fallen in love with her victim. And both being heartily sick of the city they decide to spend their honeymoon in the little town. And somehow the place looks different colored as it is with romance. Miss Gish capitalizes her inexhaustible energy and unbounded humor and she is ably supported by Ralph Graves, Charles Gerrard and others. The picture was produced under the direction of Elmer Clifton, the same man responsible for her previous successes. He has handled the material in expert style and has piloted the picture to a most satisfying conclusion.—*Laurence Reid.*

PROGRAM READER

Mary Ellen had tired of her little country village. She had grown weary of amusing the yokels with whom she played checkers and served sodas from the drug store fountain. Someone had said that she had talent and straightway she journeyed to the Big Town where the bright lights are ever burning. But Mary Ellen only found employment in a third-rate cabaret, and considerably disillusioned she returned to the little town. But it had changed for her. The monotony had ended for she had found romance in the city even though she failed to find a position on the stage. How this story is worked out must be kept a surprise. Suffice to say that Dorothy Gish has another highly satisfying picture—one which presents her as her own inimitable self.

SUGGESTIONS

Paramount offers you another Dorothy Gish picture here and since this star has earned a big following it would be advisable to play up her name to the limit. Among the stills you should be able to find many of the star in typical poses. She has a distinct personality—one quite different from any other actress on the screen. Feature the title—it smacks of an old-fashioned girl. Tell that the picture is a rollicking comedy which is punctuated with flashes of fine sentiment and romance. Use the catch line angle and the teaser campaign and build your copy around the fact that it is a typical Gish picture. They will know that it is packed with swift-moving comedy and unbroken laughs. Feature it as a story which presents a rural maiden who journeys to the city and finds romance even though she fails as an actress. You can exploit the star as the feminine Charles Ray. Treat your copy in a humorous fashion and it will suggest the "pep" that the star puts into her work.

CATCH LINES

She was tired of serving sodas to the country yokels. She wanted to be a live pebble in a big town instead of staying in a sleepy town and watching the trains go by. See "Mary Ellen Comes to Town."

The Index to The Complete Plan Book

(*Continued from page 3166*)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

ON WITH THE DANCE (PARAMOUNT-ARTCRAFT) MAE MURRAY ..... FEB. 28
"Mae Murray has a fascinating picture here."—M. P. News.
Exhibitor Comment—"Great show chapter from life. Big business." "Wonderful, more business second week than the first." "This feature played my house three weeks. A wonderful production." "A very excellent picture. General theme appealing. Box office value very good."
Consensus—"Good picture, good puller."

OTHER MEN'S SHOES (EDGAR LEWIS-PATHE) CRAUFORD KENT (FEB. 1) ..... JAN. 24
"Crauford Kent seen in dual role."—M. P. News.
Exhibitor Comment—"A good feature to average business."

OUT YONDER (SELZNICK) OLIVE THOMAS (DEC. 21) ..... JAN. 3
"Excellent entertainment for majority."—M. P. News.
Exhibitor Comment—"Did not come up to expectations; in fact it did not appear to be up to standard. Average business two days." "An average picture which did big business for three days." "A good picture and good box office attraction."
Consensus—"Good picture, good puller."

OVERLAND RED (UNIVERSAL) HARRY CAREY ..... FEB. 21
"Vital and vivid Western is Harry Carey's latest."—M. P. News.
Exhibitor Comment—"A great production which broke all previous records by a big margin."

PALISER CASE, THE (GOLDWYN) PAULINE FREDERICK ..... FEB. 7
"High class melodrama which holds interest."—M. P. News.
Exhibitor Comment—"A good picture to average business one day." "A good feature to average business one day."
Consensus—"Good picture, average puller."

PARTNERS OF THE NIGHT (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST ..... MAR. 13
"Detective story carries an adequate punch."—M. P. News.

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) ..... JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PEGEEN (VITAGRAPH) BESSIE LOVE (JAN. 18) ..... JAN. 24
"Saccharine story on a Pollyanna theme."—M. P. News.

PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY (JAN. 26) ..... JAN. 31
"Fantastic story of love and vengeance."—M. P. News.

PICADILLY JIM (SELZNICK) OWEN MOORE ..... FEB. 21
"Entertaining light comedy from popular story."—M. P. News.

PINTO (GOLDWYN) MABEL NORMAND ..... FEB. 7
"Mabel Normand is amusing as a two-gun girl."—M. P. News.
Exhibitor Comment—"Normand is favorite here. Picture suits her and she acts with pep. Extra big business two days." "Average picture to average business three days." "A splendid picture which played my house four days to extra big business one day and big business three days. The best since Mickey."

POINTING FINGER, THE (UNIVERSAL) MARY MACLAREN (DEC. 1) ..... DEC. 13
"May please the MacLaren admirers."—M. P. News.
Exhibitor Comment—"A good picture to average business one day."

POISON PEN, THE (WORLD) JUNE ELVIDGE (NOV. 16) ..... NOV. 22
"Novel characterization in Elvidge's latest."—M. P. News

POLLYANNA (PICKFORD-UNITED ARTISTS) MARY PICKFORD (JAN. 18) ..... JAN. 24
"The supreme effort of true artiste."—M. P. News.
Exhibitor Comment—"This feature played my house all week to extra big business every day. Expect second week to equal first week's business. Daily papers are voluntarily boosting this production as the greatest Miss Pickford has ever done and say it is the best in artistry ever produced." "Second week of this feature. Played it all week to big business every day." "An excellent picture which did excellent business for me for two weeks." "An exceedingly poor box office vehicle."
Consensus—"Excellent picture, big puller."

PRINCE AND BETTY, THE (JESSE HAMPTON-PATHE) WILLIAM DESMOND (DEC. 21) ..... DEC. 20
"Desmond appears in comic opera plot."—M. P. News.
Exhibitor Comment—"An average picture to average business two days."

PRINCE OF AVENUE A (UNIVERSAL) JAMES CORBETT (FEB. 23) ..... JAN. 17
"James J. Corbett stars in political story."—M. P. News.

RED HOT DOLLARS (PARAMOUNT-ARTCRAFT) CHARLES RAY (DEC. 28) ..... JAN. 10
"Wholesome, entertaining comedy drama."—M. P. News.
Exhibitor Comment—"Played this feature to an exceptionally big week, due to the holidays and drawing power of the star. The picture was very good and Ray had fine support. Direction, photography, sets and titles were all excellent. The story fell a little below the level of Ray pictures, but as a whole was fine entertainment. Extra big business all week." "Fair only, for Ray. Big business one day." "A wholesome, entertaining story that holds interest throughout. Will aid greatly in increasing the star's popularity. Our patrons liked it immensely. Box-office value excellent." "Average picture to average business three days." "A good picture to better than average business two days."
Consensus—"Good picture, good puller."

REGULAR GIRL, A (SELZNICK-SELECT) ELSIE JANIS (NOV. 9) ..... NOV. 29
"Suitable for the Janis following."—M. P. News.
Exhibitor Comment—"This is not a very good picture. Average to poor business two days." "Played this feature for one week to average business." "One of those pictures that really entertain. Played it two days to average business."
Consensus—"Average picture, average puller."

RESPECTABLE BY PROXY (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON ..... FEB. 14
"Artistic production and good interpretation lift story."—M. P. News.
Exhibitor Comment—"An average picture to average business three days."

RIGHT OF WAY, THE (METRO) BERT LYTELL ..... FEB. 14
"Rich photoplay made from this famous story."—M. P. News.
Exhibitor Comment—"A great feature which did big business." "A pleasing feature which did big business the first half and average the last half of the week."

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

RIGHT TO LIE, THE (PATHE) DOLORES CASSINELLI (NOV. 16) ..... NOV. 29
"A conventional sob sister story."—M. P. News.
Exhibitor Comment—"Good picture, but too long and draggy. Big business two days."

RIVER'S END, THE (NEILAN-FIRST NATIONAL) SPECIAL CAST ..... FEB. 28
"Rich production given vivid Northwest story."—M. P. News.
Exhibitor Comment—"A good picture to good business."

ROAD TO DIVORCE, THE (UNIVERSAL) MARY MACLAREN ..... MAR. 13
"An interesting picture which should give satisfaction."—M. P. News.

ROUGE AND RICHES (UNIVERSAL) MARY MACLAREN (JAN. 19) ..... JAN. 10
"Often told tale makes obvious picture."—M. P. News.

SACRED FLAME (SCHOMER-ROSS) EMILY STEVENS (NOV. 9) ..... NOV. 8
"Dramatic meat in heart interest story."—M. P. News.

SAGE BRUSHER, THE (HAMPTON-HODKINSON) SPECIAL CAST ..... JAN. 10
"Reviewer pronounces this a wonderful picture."—M. P. News.

SEALED HEARTS (SELZNICK-SELECT) EUGENE O'BRIEN (NOV. 16) ..... NOV. 15
"Characterization kills story interest."—M. P. News.
Exhibitor Comment—"This is the most popular star that appeared here, but should have used picture of lighter makeup for him." "This feature has only an ordinary story, and in my opinion O'Brien should be given better stories or I am afraid he will not be popular. Robert Edeson seemed to have the principal part. Average business for one week." "A fair production to big business for one day." "A fair picture to average business two days."
Consensus—"Average picture, good puller."

SCARLET DAYS (GRIFFITH-PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30) ..... NOV. 22
"Splendid melodrama of olden golden West."—M. P. News.
Exhibitor Comment—"This picture pleased to big business for one week."

SEEING IT THROUGH (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS ..... FEB. 28
"Heart interest story carries bewildering detail."—M. P. News.

SHARK, THE (FOX) GEORGE WALSH (JAN. 18) ..... JAN. 24
"Sea story furnishes Walsh a dramatic role."—M. P. News.
Exhibitor Comment—"They liked Walsh in this one. Played it three days to big business first two days and extra big business third day."

SHE LOVES AND LIES (SELECT) NORMA TALMADGE ..... JAN. 17
"Enjoyable comedy drama with Norma Talmadge."—M. P. News.
"Here's one star that improves. They all like her and she has a big following. This picture pleased very much. Extra big business two days."

SHOD WITH FIRE (FOX) WILLIAM RUSSELL ..... FEB. 28
"William Russell has fairly interesting offering."—M. P. News.
Exhibitor Comment—"Same old Western stuff. I didn't hear 'em rave over it. Average business three days."

SHOULD A WOMAN TELL? (METRO-SCREEN CLASSIC) ALICE LAKE (DEC. 20) ..... JAN. 3
"Star and director put picture over."—M. P. News.
Exhibitor Comment—"Story just average but the cast and direction puts this picture over. Big business two days, average one."

SILK HUSBANDS AND CALICO WIVES (HARRY GARSON-EQUITY) HOUSE PETERS ..... MAR. 13
"Good production of familiar stage and screen story."—M. P. News.

SINNERS (REALART) ALICE BRADY ..... MAR. 27
"Director missed chance to make big picture."—M. P. News.

SIX BEST CELLARS, THE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN ..... MAR. 20
"Bryant Washburn has a knockout here."—M. P. News.

SKY EYE (STATE RIGHTS—SOL LESSER) SPECIAL CAST (JAN. 4) ..... JAN. 17
"Thrilling melodrama in mid-air."—M. P. News.

SLAVES OF PRIDE (VITAGRAPH) ALICE JOYCE ..... JAN. 24
"Alice Joyce has familiar story of marital conflict."—M. P. News.
Exhibitor Comment—"A good picture. Alice Joyce is going strong here. Big business three days." "The star pleased, but the balance of the cast seemed rather weak and needs some comedy introduced to relieve it. Average business one day."
Consensus—"Pleasing picture, good puller."

SMOULDERING EMBERS (KEENAN-PATHE) FRANK KEENAN (FEB. 29) ..... FEB. 21
"Character study is colored by Keenan's art and personality."—M. P. News.

SOLDIERS OF FORTUNE (REALART) SPECIAL CAST (NOV. 9) ..... NOV. 22
"Sure fire at box-office end as entertainment."—M. P. News.
Exhibitor Comment—"Ran this production a week with raised prices and it did extra well." "I was somewhat disappointed in the business of this feature, as I looked for a wonderful week. The feature did only average business for me."
Consensus—"Good picture, good puller."

SOONER OR LATER (SELZNICK) OWEN MOORE ..... MAR. 27
"Farcical idea is frail but fairly amusing."—M. P. News.

SPORTING DUCHESS, THE (VITAGRAPH) ALICE JOYCE ..... MAR. 13
"Entertaining picture made from Drury Lane melodrama."—M. P. News.

STEEL KING, THE (WORLD) JUNE ELVIDGE-MONTAGU LOVE (NOV. 24) ..... DEC. 6
"Will satisfactorily entertain generally."—M. P. News.
"Pleased; star has fair drawing power. Average business one day."

STOLEN KISS, THE (REALART) CONSTANCE BINNEY ..... MAR. 20
"Picture of sticky sentiment and obvious coincidences."—M. P. News.

STREET CALLED STRAIGHT, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST ..... MAR. 20
"Popular novel loses its substance on screen."—M. P. News.

Box Office Reports continued on page 3170

"THE WOMAN WHO UNDERSTOOD"
(Robertson-Cole)

Domestic Story Is Obvious But Entertaining

THE character of the neglected, home-loving wife has become as synonymous with Bessie Barriscale's name as the figure of the bashful boy is with the name of Charles Ray. Being equipped by nature and experience to enact such a type, she could go on indefinitely without bringing to mind that she is a one-part actress. Why? Because with each representation Miss Barriscale adds a little more finesse so that it appears to be a perfect study of its kind. As a play "The Woman Who Understood" is just average entertainment since it carries no outstanding dramatic points.

The plot travels straight to its obvious climax of repentance on the part of the husband and forgiveness on the part of the wife, and in the telling of it too much stress is laid upon the characterization to make it always compelling. There are moments when it doesn't convince because the figures are moved about in an arbitrary fashion. And too much latitude has been given the children to make the action entirely compact. It also seems at times that too much attention has been paid to painting shadows instead of sunshine, because the characters seldom smile.

In fact, Forrest Stanley, as the husband, carries a woebegone expression throughout the five reels, and this isn't in harmony with the conception of the character. He doesn't really go astray and indulges in very little scolding, so his playing is somewhat out of character. When the big moment comes it is his wife who shows her mettle and remains steadfast. This realized, he is easily reconciled to the fact that the other woman is unworthy. Result? Union forever. The picture carries a good deal of heart appeal. The sympathetic note would have been brought out better if there was some real estrangement between the husband and wife. Still it manages to entertain, thanks to Miss Barriscale's acting and the director's human touches.—Length, 5 reels.—*Laurence Reid*

THE CAST

Madge Graham.....Bessie Barriscale
Robert Knight.....Forrest Stanley
Mrs. Alden.....Dorothy Cummings
Mr. Alden.....Thomas Holding
Bobbie Knight.....Stanton Williams
Peggy Knight.....Mary Jane Irving
Marion Alden.....Gloria Holt
Jimmy.....Joe Butterworth

By Isabelle Johnson.
Directed by William Parke.

PRESS NOTICE—STORY

Bessie Barriscale, the talented actress, whose previous pictures have always impressed the spectator through their dramatic pretention, comes forward again as the star of "A Woman Who Understood," a photoplay based upon a home-loving wife who saves her husband's career. The picture will be presented at the ——— theatre on ——— and ——— of ——— week. In the domestic part of the wife the star appears at her best. William Parke directed the offering, which was written by Isabelle Johnson. Miss Barriscale appears as Madge Graham who marries Robert Knight, a young musician, and whom she has difficulty in holding because of the arts of a meddling woman, Mrs. Alden.

After a rapid sketch of the pre-marriage days of Madge, the story passes to its main phase, which tells how the happiness of the central character is threatened by the foolish attentions of a wealthy trifler. This second woman thinks her husband is a little too practical to understand her so-called artistic soul and assures Knight that his wife is the same way. In other words they are soul-mates and should fly to each other's arms to find real happiness. This goes very well until the musician suffers a big misfortune and the future use of his hands is threatened. Then the question of saving him is put up to the two women, and it is his wife who comes to the rescue. The picture is intensely dramatic and affords the patrons plenty of action and suspense. The elements of sympathy and pathos are well capitalized. Miss Barriscale does a remarkable piece of acting as the wife who suffered but who understood. Her support includes Forrest Stanley, Thomas Holding and others.

PROGRAM READER

The fight of a wife to maintain the honor of her husband and who comes to his rescue when he fails to find sympathy during his misfortune with another woman is expressed in the Robertson-Cole picture, "A Woman Who Understood," which comes to this theatre next ——— with Bessie Barriscale as the star. The young married couple are residents of Greenwich Village and a wealthy woman attempts to intrigue the husband. For a time she is successful but when an occasion is offered her to show her love for him she falters and it is the home-loving wife who comes to the rescue. So he is able to appreciate the fine qualities in the character of his wife. This is a picture which sends out a deal of sympathy for the central character and it embodies a full quota of absorbing situations. "The Woman Who Understood" is one of Bessie Barriscale's finest pictures.

SUGGESTIONS

In advertising this picture to your patrons center your arguments and pictures around the central situation in the play, i. e., the wife who refuses to give up her husband even though she realizes that he is drifting away from her. While this situation is not altogether unusual in pictures it is certainly striking and arguments built around it should attract considerable attention. The final situation also affords another opportunity for special appeal to the public. Not only use these two situations in your newspaper advertising but make them the center of any special paintings or drawings you may have done for additional lobby display. The cards should be placed in frames on either side of the lobby to good effect. Play up the star's name since it carries with it the significance of real acting ability. Feature the title and the atmosphere which presents a slice of New York's artistic quarter—Greenwich Village.

CATCH LINES

She married a man with an artistic soul but when she found him drifting away from her what did she do? See Bessie Barriscale in "The Woman Who Understood."

"THE IDOL DANCER"
(First National)

Feature Entertains, But Will Not Impress

IT is a different Griffith that comes forward as the sponsor for "The Idol Dancer." Being tired, perhaps, of producing the type of picture which has made him famous, he has turned to a fantastic design for expression. Indeed many directors could produce it quite as well. The impression that he attempts to convey that we are brothers and sisters "under the skin" no matter whether we dwell in civilized communities or among a group of savages, does not convince.

Mr. Griffith might be said to have in some degree missed his mark in this production. It is, however, of such a texture as to assure entertainment to practically any audience. The Griffith artistry tries hard to overcome weakness—in fact palpable lack, of theme and characterization.

Take away the background, and the Griffith touch, and little remains. To those expecting to find a super-Griffith-picture, or to those who will compare it with many others of this producer, there seems bound to come a disappointment.

The test of all drama is its power to interest and while the offering attracts from a pictorial angle it fails to do so with its ingredients. Imagine a missionary and his wife; a beachcomber, who is tossed up by the tide; a passionate idol dancer, and the reverend's sickly nephew as the only white inhabitants of a tiny island of blacks, then visualize a love triangle between the young people and you have it.

Mr. Griffith's attempt to show that love can blossom in any clime is all right enough, but his efforts to present colorful action are somewhat faulty. There isn't a note of sincerity anywhere visible except in the acting of Richard Barthelmess as the beachcomber, and Creighton Hale as the sickly youth. Blacks from a neighboring island furnish the hectic flush in the plot and they loot and pillage when the native sons are away. The only suspense is the return of these men in a huge canoe. Will they arrive in time? They do. And so the beachcomber regains his self-respect when he realizes that the dancer loves him. This character is played by Clarine Seymour in the customary hula-hula manner. —Length, 6 reels.—*Laurence Reid.*

THE CAST

Mary—the mysterious dancing girl of barbaric beauty.....Claire Seymour
Dan McGuire—the beach comber; reckless derelict of fate....Richard Barthelmess
Rev. Franklin Blythe—a missionary who doesn't understand....George McQuarrie
Walter Kincaid—the Puritan youth who finds his great chance.....Creighton Hale
Mrs. Blythe—who watches fate with a martyr's mind until.....Kate Bruce
Donald Blythe—who preaches the gospel of pants for native boys....Thomas Carr
The Blackbirder—exploiter of natives and Walter's inspiration....Anders Randolph
The Rev. Peter—with pious look and open book; a native convert....Porter Strong
Old Thomas—Mary's foster father; a man of strange manner.....Herbert Sutch
Wando—two skulls adorn his kingly breast, while his own?.....Walter James
Slave—blinded by ignorance but an instrument of destiny.....Adolphe Lestina
Pansy—who strives for man's attention by shimmying instead of flirting
Florence Short
Native Boy—the gospel of pants brings drama into his life.....Ben Grauer
Native Musician—he invented the ukelele.....Walter Kolomoku

Directed by D. W. Griffith. Story by Gordon Ray Young.

PRESS NOTICE STORY

D. W. Griffith, the master director, has gone to a new locale for his latest picture, "The Idol Dancer," an island in the South Seas, and there produced a story which will further add to his fame and give the screen another film of realism and dramatic beauty. "The Idol Dancer" has been secured by the ——— theatre for a ——— days' engagement beginning ———.

The picture filmed among the beautiful Bahama Islands unfolds a dramatic love conflict fanned by the mysterious dancing beauty on a South Sea island, daughter of a French father and Javanese mother. One of the lovers is a beach comber, who has been cast off a passing vessel because he will not work and desires only to imbibe all the gin he can secure. The other is a sickly young American who comes to the island where resides his uncle, a missionary, in the hope of regaining his health. Here it is that the conflict for the love of the wild beauty is fought out, ending with the reformation of the beach comber for the sake of the girl he loves and who finally loves him.

It is a savage and weird screen picture in many ways and might have been common and cheap produced by a lesser director than the master. In his hands one of the big human dramas of the year has been evolved. Richard Barthelmess is the beach comber, Creighton Hale the youth who is ill, and Claire Seymour the dancing girl of the island.

SUGGESTIONS

Play up the fact that this is a personally directed Griffith picture, and the one that while filming Mr. Griffith and his company nearly lost their lives when shipwrecked some months ago, news stories concerning which occupied big space in the papers for days. Pay attention to the cast, especially Barthelmess and Hale. Use scene stills showing Claire Seymour with "shredded wheat" clothes and mention the hula-hula dancing. Make much of the "brotherly love" idea expressed in the picture and ask questions as to what inspires such a love and if it is the only true love, that of man for man. For a lobby display idea you have the South Sea hut easy of construction, with the hiring of negroes to pose as native blacks. The ukelele and Hawaiian music lends itself naturally to advertising the picture, especially in the matter of prologues. A dancer dressed as the "idol dancer" and performing the more refined of the Hawaiian dances should interest.

CATCH LINES

They don't wear dresses in the South Sea Islands because they "smell missionary." Instead they don "shredded wheat clothes."

A weird tale of two kinds of love, that of man for a woman, pure and undefiled, and that of a man for a man, even deeper and more wonderful.

Out of the land of mystery and romance the master producer of the screen's best drama comes with a story as colorful and strong and as great in characterization and fine in contrasting values as any of his other successes. It is a story of love—two kinds of love—one of man for a woman—the other of a man for a man. It is real drama gripping in its tense moments, beautiful in its romance, and infectious in its high lights of comedy that the producer of the "Birth of a Nation" now gives the world.

The Index to The Complete Plan Book

(Continued from page 3068)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

STRONGER THAN DEATH (SCREEN CLASSIC-METRO) NAZIMOVA (JAN. 18) ..... JAN. 24
"Nazimova's rare art capitalizes again."—M. P. News.
Exhibitor Comment—"A remarkable picture with a good star. Story really does not fit her in many ways, although the name of the star was enough to draw the business. Action dragged in many places. Nazimova should have a better background for her talent. Average business two days." "Played this one for one week to extra big business every day. It is a good picture."

STRONGEST, THE (FOX) SPECIAL CAST ..... FEB. 21
"Clemenceau's name may carry this picture by."—M. P. News.

TARNISHED REPUTATIONS (PARRET-PATHE) DOLORES CASSINELLI ..... MAR. 13
"Dolores Cassinelli burdened with shop-worn story."—M. P. News.

TEETH OF THE TIGER (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 2) ..... DEC. 20
"A high class mystery story with thrills."—M. P. News.
Exhibitor Comment—"A very good picture to average business." "One of the best detective stories ever shown on the screen. Photography and settings extra good, and too much cannot be said in favor of direction. Business not up to standard due to name of production, although business increased throughout week." "This is a very good production. My patrons were pleased and it did big business for four days."
Consensus—"Good picture, good puller."

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 24) ..... JAN. 31
"Fairly interesting picture on a domestic theme."—M. P. News.

THIRD WOMAN, THE (ROBERTSON-COLE) SPECIAL CAST ..... MAR. 27
"Might be classed as fair entertainment."—M. P. News.

$30,000 (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... FEB. 21
"Kerrigan in typical melodramatic romance."—M. P. News.

THUNDERBOLT, THE (FIRST NATIONAL) KATHERINE MACDONALD (NOV. 23) ..... NOV. 22
"Powerful strokes in this vital drama."—M. P. News.
Exhibitor Comment—"This picture is well directed but the story is much overdrawn. Katherine MacDonald does not draw well here. Average to poor business two days."

TIN PAN ALLEY (FOX) ALBERT RAY-ELINOR FAIR (DEC. 28) .. JAN. 10
"License taken with truth in this sentimental tale."—M. P. News.
Exhibitor Comment—"May appeal to those familiar with music row. Poor business one day."

TOBY'S BOW (GOLDWYN) TOM MOORE (DEC. 20) ..... DEC. 27
"A very entertaining photoplay."—M. P. News.
Exhibitor Comment—"Just an ordinary feature. The story appeared to be rather weak. Average business." "A good picture to average business one day." "A very pleasing story. Star is a big favorite. Extra big business two days."
Consensus—Average picture, average puller."

TONG MAN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA (DEC. 14) ..... DEC. 20
"Hayakawa in different role that scores."—M. P. News.
Exhibitor Comment—"The best feature this star has appeared in. Patrons well pleased and played it to big business for seven days." "My patrons do not like this star. Average business four days."
Consensus—"Good picture, good puller."

TOO MUCH JOHNSON (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN ..... MAR. 6
"Hackneyed story is broadly burlesqued."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "A fair picture to average business one day."
Consensus—"Average picture, average puller."

TREE OF KNOWLEDGE, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (JAN. 11) ..... JAN. 24
"Kathryn Williams runs away with the show."—M. P. News.
Exhibitor Comment—"Played this picture for one week to better than average business. The cast, including Kathlyn Williams and Wanda Hawley, are strong factors in getting the picture over, even though Warwick's acting is above his usual picture standard. The story, while not unusual, is carried along by the stars and satisfied my patrons. Photography, direction and settings are all that can be desired." "An average feature to average business three days."
Consensus—"Average picture, average puller."

TRIFLERS, THE (UNIVERSAL) EDITH ROBERTS (JAN. 12) ..... JAN. 17
"Will afford very pleasing entertainment."—M. P. News.
Exhibitor Comment—"Average business one day." "Played this one on the program with the Paramount-Artcraft feature, 'It Pays to Advertise,' to extra big business first day and poor business second day." "An average picture to average business three days."
Consensus—"Average picture, average puller."

TURNING THE TABLES (PARAMOUNT-ARTCRAFT) DOROTHY GISH (NOV. 16) ..... NOV. 15
"Farce will agreeably entertain majority."—M. P. News.
Exhibitor Comment—"A very good picture, big business two days." "Big business all week with Arbuckle comedy on program." "Pleased highly. Average business one day."
Consensus—"Good picture; good puller."

TWELVE-TEN (REPUBLIC) MARIE DORO (DEC. 14) ..... JAN. 3
"Heavy drama with a mystery element."—M. P. News.
Exhibitor Comment—"This feature was a failure as we looked for big things and did not find anything. A poor picture to poor business three days."

UNDER SUSPICION (UNIVERSAL) ORA CAREW (NOV. 23) ..... NOV. 22
"Will pleasantly entertain generally."—M. P. News.

UNDERCURRENT, THE (SELECT) GUY EMPEY (NOV. 23) ..... NOV. 29
"Patriotic note may carry this picture by."—M. P. News.
Exhibitor Comment—"Good picture of that type. Did not draw. Poor business two days."

VAGABOND LUCK (FOX) RAY-FAIR (NOV. 16) ..... NOV. 29
"Heart interest and atmosphere here."—M. P. News.
Exhibitor Comment—"Had heard of this picture, got it and put it over for three days to big business. It is not a big production but a pleasing one and my patrons went away satisfied."

VALLEY OF TOMORROW, THE (AMERICAN-PATHE) WILLIAM RUSSELL (JAN. 11) ..... JAN. 17
"William Russell in story of vengeance and love."—M. P. News.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

VEILED MARRIAGE, THE (HALLMARK) ANN LEHR-RALPH KELLARD ..... MAR. 20
"Not much realism in this complicated melodrama."—M. P. News.

VERY IDEA, THE (METRO) TAYLOR HOLMES ..... MAR. 6
"An amusing comedy which should interest."—M. P. News.

VICTORY (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30) .. DEC. 6
An absorbing heavy calibre drama."—M. P. News.
Exhibitor Comment—"It was rather grewsome for the ladies but many of them enjoyed it. It has a wonderful story, well cast, good photography and splendidly directed. Big business every day for one week." "This is a good feature with an excellent cast which held my audience throughout. It did big business for me every day for one week." "Very disappointing. Big business."
Consensus—"Good picture, good puller."

VIRGIN OF STAMBOUL, THE (UNIVERSAL) PRISCILLA DEAN. MAR. 27
"Star and Director create excellent Turkish picture."—M. P. News.

VIRTUOUS VAMP, A (FIRST NATIONAL) CONSTANCE TALMADGE (NOV. 16) ..... NOV. 29
"Best Constance Talmadge picture to date."—M. P. News.
Exhibitor Comment—"Extra big business for a week. A splendid picture."

WALK-OFFS, THE (METRO-SCREEN CLASSICS) MAY ALLISON (JAN. 25) ..... FEB. 7
"Praiseworthy effort to make something of poor ideas."—M. P. News.

WANTED, A HUSBANND (PARAMOUNT-ARTCRAFT) BILLIE BURKE (DEC. 28) ..... DEC. 27
"Registers as highly amusing comedy."—M .P. News.

WATER, WATER, EVERYWHERE (GOLDWYN) ..... FEB. 14
"Will Rogers makes this picture worth while."—M. P. News.

WEB OF CHANCE, THE (FOX) PEGGY HYLAND (DEC. 21) ..... DEC. 27
"Nothing here to cause you worry."—M. P. News.
Exhibitor Commeit—"Not up to her usual standard. Attempted comedy in subtitles not amusing. Poor business one day."

WEB OF DECEIT, THE (CAREW-PATHE) DOLORES CASSINELLI (JAN. 18) ..... JAN. 10
"The dual role seen again."—M. P. News.

WHAT'S YOUR HUSBAND DOING? (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY (NOV. 23) ..... NOV. 22
"Captivating farce registers high class."—M. P. News.
Exhibitor Comment—"Although only Monday this picture is sure of a clean-up on the week. Opened Sunday to nearly $300 more business than any other single day's business in the history of the house. These stars have been 'made' here and this one is a sure bet, with the people boosting it." "A good feature which did big business for three days."

WHEN THE CLOUDS ROLL BY (UNITED ARTISTS) DOUGLAS FAIRBANKS (DEC. 20) ..... JAN. 10
"Sure fire winner with any audience."—M. P. News.
Exhibitor Comment—"Personal opinion is that this is one of the best Fairbanks pictures released in a long time, although star is not as popular here as he should be. Picture has unsatisfactory ending and makes the whole thing seem more or less improbable. Of course anything can happen in a Fairbanks picture." "A great picture. Stood them out in spite of rainy weather. Extra big business three days."
Consensus—"Splendid picture, good puller."

WILLOW TREE, THE (SCREEN CLASSIC—METRO) VIOLA DANA (JAN. 11) ..... JAN. 17
"An original and fantastic tale of Japan."—M. P. News.

WINCHESTER WOMAN, THE (VITAGRAPH) ALICE JOYCE ..... NOV. 1
"Pleasing in spite of much coincidence."—M. P. News.

WINGS OF THE MORNING (FOX) WILLIAM FARNUM (NOV. 24) ..... DEC. 6
"Farnum followers will like this one."—M. P. News.
Exhibitor Comment—"The star is always good but the picture is far below the Fox standard, although it pleased. Big to average business two days." It is my opinion that the man who passes this one up will miss the opportunity to do good business. Big business first two days to extra big business last two. We turned them away the last day." "A good picture to big business."
Consensus—"Good picture, good puller."

WOMAN GAME, THE (SELZNICK) ELAINE HAMMERSTEIN .... MAR. 20
"Many interesting elements make entertaining picture."—M. P. News.

WOMAN IN THE SUITCASE, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT (JAN. 18) ..... JAN. 24
"An unusual picture from every angle."—M. P. News.
Exhibitor Comment—"Good entertainment, photography and direction. The story impossible, but acceptable from entertainment point of view. Played it one week to average business." "A good picture to average business one day." "Played this one with the American feature, 'Eve in Exile,' starring Charlotte Walker. It was a good program and extra big to poor business for two days." "An average picture to average business three days."
Consensus—"Picasing picture, average puller."

WOMAN OF PLEASURE, A (HAMPTON-PATHE) BLANCHE SWEET (OCT. 26) ..... NOV. 22
"Should exploit as a big production."—M. P. News.
Exhibitor Comment—"Average business two days." "The title and star brought them in, but picture disappointing. Big business three days." "Very disappointing. Poor business one day." "A fair picture to average business two days." "Fair picture, padded too much. Average business three days."
Consensus—Average picture, average puller."

WOMEN MEN FORGET (AMERICAN CINEMA-UNITED) MOLLIE KING ..... MAR. 20
"Mollie King in 'Perpetual Triangle' story."—M. P. News.

YOU NEVER KNOW YOUR LUCK (WORLD) HOUSE PETERS (NOV. 16) ..... NOV. 29
"Entertaining production, should satisfy."—M. P. News.

PHONE BRYANT 3605
UNIQUE SLIDE CO. INC.
Highest Quality Lantern Slides
717 SEVENTH AVE., NEW YORK.

"LIFTING SHADOWS"
(Perret-Pathe)

Propagandists Run Riot in This One

HERE'S a propaganda picture that for thrills and excitement beats any serial we have seen in a long time.

Leonce Perret's aim, no doubt, was to accomplish this object, but there is a question in our mind whether an audience will take him seriously. The strong dramatic moments, the killings, the bombs and Russians are all there, but the picture seems to revert back to the ones we used to see three and four years ago and which were rather popular at that time with certain audiences.

The story is no different than the usual run of its kind, taking Russia and America for its locale.

At the present time, there seems to be little demand for this type of picture unless it is among the smaller houses or ones where the foreign element is predominant.

Director Perret has kept the tempo of his scenes at high pitch throughout, which results in too much action, for when the "villains" are not pursued, they are pursuing, with death as their object.

And throughout all this, the heroine has a very stormy time of it. When she is not surrounded by Bolsheviki in Russia, she is trying to evade them in America. The story also reminds us of the old melodramatic days, for the heroine receives the same old anonymous letters, signed in the same old way, only this time the signature reads "The Ring of Death."

Now if your patrons like this type of picture, here's one that will surely interest them.—Length, 6 reels.—*Frank Leonard.*

THE CAST

Vania.....Emmy Wehlen
Clifford Howard.....Stuart Holmes
Hugh Mason.....Wyndham Standing
Countess Vera Lobanoff.....Julia Swayne Gordon
Gregory Lobanoff.....F. French
Serge Ostrowski.....R. Bongini

Directed by Leonce Perret.
Story by Henri Ardel.
Scenario by Leonce Perret.

PRESS NOTICE—STORY

"Lifting Shadows," a Pathe production featuring Emmy Wehlen, will play this theatre on ——— of next ———.

In this picture Miss Wehlen is offered splendid opportunity to display her dramatic talents, for this feature is highly seasoned with dramatic moments throughout.

As Vania, the daughter of a Russian who is a member of "The Circle of Death," she has a very stormy time of it in her native land. Coming to America she marries a drug-ridden man whose actions become so repulsive to her that she decides to divorce him. But she does not accomplish her object, however, for in a wild scene between the two she shoots and believes she has killed him. During all this time she is pursued by three men who are known as "The Ring of Death," and who demand that she turn over to them the papers her father had entrusted to her. She refuses to give them up, however, thinking that they might breed revolution.

A young American now comes into her life and proposes marriage but she tells him to wait. "The Ring of Death" again becomes active and one of its members enters her house and is about to kill her when he discovers that our heroine is living with his mother. He leaves the house but is shot by a guard. Before he dies, he confesses that Vania's shot had entered her husband's leg and that it was he who had killed him in a scuffle which took place afterwards. Many thrilling scenes now occur but the final ending shows hero and heroine in each other's arms.

PROGRAM READER

Emmy Wehlen will be seen in her latest Pathe offering at this theatre on ——— of next ———. This picture is filled with thrills which will interest and hold an audience throughout. It relates the life of Vania, a young Russian girl who lives in an atmosphere of revolution in her native land. Coming to America she is pursued by a band of assassins who demand that she give up certain papers which her father had entrusted to her, he being a member of the outlaws. Unhappiness still pursues her in the "land of the free," for she marries a drug-ridden man whose actions become so repugnant to her that divorce seems the only way out. He still pursues her in his sensuous manner, which results in a highly dramatic moment, in which she shoots and believes she has killed him.

Vania is tried for murder but is acquitted. Love comes to her in the form of the young lawyer who has been instrumental in her acquittal. He proposes marriage but she tells him to wait. After many thrilling and exciting scenes in which our hero and heroine overcome all obstacles the final close-up shows them in each other's arms with marriage as the outcome.

SUGGESTIONS

This picture may and may not interest your audience. If you care to give them a thrill of the old melodramatic kind, this is your picture. But above all, before showing it let them know that it is a propaganda picture with nothing new in story or action. If you do not do this you may have many disappointed patrons.

There are many dramatic moments in the story which you might play up but you should exploit them in a melodramatic vein.

Of course, the star has a reputation which should be played on and ought to take the "big" place in your exploitation. Then again the cast is a good one, is well selected and gives a good account of itself. Above all be cautious in your advertising if you play this feature and feel in doubt as to your patrons accepting it.

CATCH LINES

Girls, what would you do if you had a husband who was a drug-ridden shell of a man? See what Emmy Wehlen does in "Lifting Shadows."

Why did she refuse to be his wife when she knew he loved her? Emmy Wehlen will tell you in "Lifting Shadows."

She believed she had killed her husband. How did she find out that she had not? See Emmy Wehlen in "Lifting Shadows."

"THE INNER VOICE"
(American-Pathe)

Should Satisfy Any Audience Anywhere

HERE'S a picture that can play any house and give splendid satisfaction, for it contains the necessary ingredients to make it entertaining. Although the story is not new, it unfolds so well and holds the interest so strongly, that you cannot help but enjoy it. And it also points a lesson to producers who claim that unless a story is composed of many new twists, it is old and should not be done.

Now here's a story which tells of the innocent prospector who is swindled out of his money by the cunning "stock promoter," and as a result falls to the lowest depths. Fortune smiles on him again, however, and we see him a successful man in Wall Street, accomplishing his aim "vengeance upon his enemies." Nothing new to it and you naturally ask why this film is so interesting. The reason is this, the story is told in the proper way. Plenty of time is taken to land its points, which are never jumbled and when a big scene comes along which requires plenty of action, the action is there, then all is "peace and quiet" until the time arrives for the planting of another big scene, thus giving the picture the right amount of balance.

E. K. Lincoln is a splendid type for this kind of production, where the dress suit alternates with the rough character clothes. If given a fairly good story of this kind and a good cast, he'll put it over any day in the week.

And let us not forget to mention the director R. William Neill and the cast, for their combined efforts are responsible for two-thirds of the feature's success.—Length, 6 reels.—*Frank Leonard.*

THE CAST

Mark Reid.....E. K. Lincoln
The Good Samaritan.....Fuller Mellish
Mike O'Hara.....Riley Hatch
George P. Morrison.....Walter Greene
Barbara.....Agnes Ayres
Gilbert Dawson.....Edward Keppler

Scenario by Elaine Sterne.
Directed by R. William Neill.

PRESS NOTICE—STORY

E. K. Lincoln in the Pathe production, "The Inner Voice," will play this theatre on ——— of next ———.

This picture for its kind is one of the best produced in a long time. It contains the necessary ingredients which go to make a feature well worth witnessing. They are story, direction and cast, which could not be better judging from present day standards. Mr. Lincoln, who is an artist in the line of work called for in this picture, has never been given a better vehicle in which to display his talents.

Mark Reid, a young prospector, discovers gold in the foothills of the Sierra Manager ——— announces that "The Inner Voice," a Pathe release starring E. K. Lincoln, will play this house on ——— of next ———. Nevadas. While he is away registering his claim another prospector happens along and seeing no one around takes possession and soon discovers that he has a very valuable property. Upon Reid's return, a mighty struggle takes place betwen the two giants. Our hero is gradually being overcome when an Indian slips a dagger into his hand. The fight is again renewed and Reid is about to plunge the knife into his adversary's breast when a "Good Samaritan" appears on the scene and stops the fight. Reid now accepts his antagonist as his partner and things seem to come their way when a crafty schemer appears upon the scene with his niece and succeeds in getting hold of the property. Our hero falls in love with the beautiful girl and is about to marry her when he discovers that her uncle has fleeced him out of all his money. Becoming discouraged he leaves the vicinity and becomes a wanderer. But fortune smiles upon him again and we next see him as a successful man in the stock market, whose shrewdness helps him to "break" his enemies and accomplish his one object—revenge. But when he gains his end he sees what a shallow thing it is. His life is made happier, however, by the entrance of his former sweetheart who understands this changed man and who believes she can make him happy by marriage.

PROGRAM READER

If you want to see a picture without a dull moment in it, be sure and witness this one, for it contains all the necessary ingredients that go to make an interesting feature. It has thrills, a good love story and enough action to make you grip your seats and hold your breaths. E. K. Lincoln, the star, who is an artist in the line of work called for in this picture, has never been given a better vehicle in which to display his talents. And he is surrounded by one of the most capable casts ever seen upon the screen. The support includes Fuller Mellish, Riley Hatch, Walter Greene, Agnes Ayres and Edward Keppler.

As the young innocent prospector who is wheedled out of his claim by a scheming promoter and left a penniless wanderer only to be clutched again by the hand of fortune and placed in a position where he succeeds in getting even with his enemies, he is in his element.

The story contains many thrilling moments, among them being a fight between the hero and a prospector who is trying to do him out of his claim. The struggle is renewed time and again with Reid gradually succumbing, when a peculiar thing happens—an Indian appears upon the scene and slips a knife into his hand with which he is about to turn the tide of battle, but is stopped by the appearance of a "Good Samaritan," who pleads with the combatants to cease their struggle, which they do and shake hands. This is only one of the thrilling moments in this exciting picture.

SUGGESTIONS

Here's a feature you can go the limit on in your exploitation. It contains about everything that goes to make up a good production. It has a good story, a good cast and was produced by a capable director.

The story contains innumerable points which you might advertise to advantage. You might feature any of the thrilling moments and not be afraid of a comeback and you might also play up the love interest, which is a feature in the story. There are two big fights in the picture you would do well to advertise, one is the thrilling fight between the star and a prospector over their claim, and it must be said that for its viciousness this encounter has never been beaten upon the screen, and the other is the Tong raid in San Francisco's Chinatown which takes place in one of the popular cabarets. The cast, which is a good one, should also be mentioned.

"THE GIRL IN NUMBER 29"
(Universal)

Surprise Ending Picture Provides Average Entertainment

UNIVERSAL has given us a picture that is somewhat different in structure at least, in "The Girl in Number 29," starring Frank Mayo. It is full to the brim of rapid fire action furnished by the star, whose series of wild and startling adventures comprise the greater part of the picture.

The plot is of the "surprise ending" type, and reminds one of the stage play "The Seven Keys to Baldpate." The hero is a playwright who refuses to work, so his friends hire half a dozen actors, including a beautiful girl, who is surrounded with mystery, to provide inspiration. The spectator is, of course, not let in on the secret. From then on follows action so startling and melodramatic that the audience may not take it seriously and therefore suspect the surprise that is coming. Or else they may swallow it whole for a while and become so bored with this "mystery house" sort of action that they will not wait to have their sense of probability soothed in the final reel.

The director seems to forget, however, that the "frame-up" was planned to fool the ambitionless hero, and not the audience. There is no reason why we should see, as we do in several scenes, two of the conspirators carrying on their fictitious drama, when the hero is nowhere in sight. To accentuate the surprise the characters are made to behave most unnaturally. And this is not a technical flaw that will pass unnoticed. The audience is liable to resent this illegitimate effort to fool them.

Frank Mayo provides real thrilling action, and Clara Anderson plays the pathetic, frightened little heroine quite well. The picture has some good interior sets and good photography. On the whole it is a good average picture, somewhat different from the stereotyped drama, and will entertain in most houses.—Length, 5 reels.—*Matthew Taylor.*

THE CAST

Laurie Devon.....Frank Mayo
Rodney Bangs.....Harry Hilliard
Doris Williams.....Clare Anderson
Barbara Devon.....Elinor Fair
Ransome Shaw.....Ray Ripley
Jacob Epstein.....Robert Bolder
Strangler Abdullah.....Bull Montana

Story by Elizabeth Jordan.
Scenario by Philip J. Hurn.
Produced by Jack Ford.

PRESS NOTICE—STORY

Frank Mayo, Universal's popular star, will be seen on ———— at the ———— theatre, in a five-reel feature, "The Girl in Number 29." This picture is a novel departure from the average photodrama.

The star plays Laurie Deven, a playwright, who having produced one success, refuses to work on another. He drifts pleasantly on until—something happens. From his window he watches a girl in the apartment across the street. He sees her suddenly take up a revolver and press it to her forehead. He reaches her barely in time to save her, and she tells him a little of her story. Apparently she is under some terrible evil influence, which she will not reveal.

Laurie, in an effort to save her and untangle the mystery, is led through a series of adventures that amaze and bewilder. The girl is carried away to a house in Long Island, where Laurie rescues her after the hardest kind of fighting. Driven to desperation he draws a revolver, and watches one of his pursuers sink to the ground.

When he returns he is heartbroken. He tells his sister and friends that he is a murderer. Then comes the confession from the conspirators. The whole thing was a "frame-up" concocted in an effort to make the ambitionless author write. His sister and two friends must share the guilt of the crime. Then the "girl in number 29" sees his revolver. It is the one she had used in her supposed attempt at suicide, and was loaded with blank cartridges. The "murdered" man walks in, disgusted with his role, and Laurie and "the girl in number 29" melt into each other's arms in the final fade-out.

PROGRAM READER

If you feel that you would like to see a picture that departs from the ordinary type of photodrama that you have been witnessing, your place is here on the evening of ————. There will be present to entertain and delight you, none other than Frank Mayo, the Universal star, in "The Girl in Number 29," a picture that is entirely novel, and one that will startle and surprise you, and thrill you from the beginning to the end. "The people like to be fooled," said that great showman, P. T. Barnum. O. Henry proved it further, and Universal settles the argument. This picture ends the way you least expect it. It has a "punch" at the end that startles. And Frank Mayo furnishes enough action throughout the picture to satisfy the most thrill-hungry fan.

SUGGESTIONS

This picture is adapted from the novel by Elizabeth Jordan entitled "The Girl in the Mirror." Its star has a large following who like to see him in this type of picture. Show as many stills of the big action scenes in this picture as possible, and display a photograph of Mayo in your lobby. In your advertising copy work up the mystery which surrounds the heroine, and use catch lines showing how the star commits murder to rescue her from a fate that he knows nothing whatsoever about. If you are located near New York mention the fact that the story is laid in Long Island. Advertise it as the "kind of a story O. Henry might have written."

CATCH LINES

What matters prohibition when you can see a picture with such a "kick" as "The Girl in Number 29?"

A picture more startling than "The Seven Keys to Baldpate," and as thrilling as any serial.

"A CHILD FOR SALE"
(Ivan Abramson)

Timely Economic Questions Treated in Dramatic Story

"A CHILD FOR SALE" is, in theme at least, about as up to date as possible. It deals with the rent profiteers in New York City and carries a condemnation of unscrupulous landlords. For this reason it will have a strong appeal.

Being essentially a "reform" picture, it carries with it little love interest. A wife is found for the hero in the end, but no love theme runs through the picture. A dramatic story is woven in, dealing with the past of the mother, who finds in the downtrodden tenant her long lost son.

The picture has no particular star, but Creighton Hale outshines the rest of the cast. Gladys Leslie and William Tooker play their parts well, but Julia Swayne Gordon, as the mother with the past—which consists of merely a hidden previous marriage—is entirely overdramatic throughout.

The picture, condemning the "stubborn aristocrat," carries a moral. The episode of the father being obliged to sell his daughter seems to have been worked in to give the picture a box office title. It is not an essential part of the plot, and the wealthy widow who buys the little girl drops out of the story as suddenly as she entered. The story ends when the downtrodden tenant saves the life of the landlord, thereby changing all his ideas on economic questions.

It seems as if the success of this picture would be proportional with the scale of rents in each city. Besides the anti-profiteer appeal there is not much else to attract.—Length, 6 reels.—*Matthew Taylor.*

THE CAST

Ruth Gardner.....Gladys Leslie
Charles Stoddard.....Creighton Hale
Paula Harrison.....Julia Swayne Gordon
William Harrison.....William Tooker
Walter Stodda·d.....Bobby Connolly
Sylvia Stoddard.....Ruth Sullivan
Dr. Gardner.....William Davidson
Catherine Belle.....Anna Lehr

Written and Directed by Ivan Abramson.

PRESS NOTICE—STORY

"A Child for Sale," a powerful drama, setting forth the evils of profiteering, will be the attraction at the ———— theatre on ————. The story was written and produced by Ivan Abramson, whose earlier productions will be remembered by all who saw them.

The story is laid in the Greenwich Village section of New York City, where Charles Stoddard, a struggling painter, strives to earn a livelihood for his wife and two children. But his home is owned by William Harrison, a wealthy philanthropist, who, while he gives to charity with one hand, grinds higher rents from his poor tenants with the other. Stoddard's wife dies, and he is forced to sell his baby daughter to a wealthy widow. But the pain of the separation is too great and he obtains his little girl back again.

In the meantime Stoddard's little boy is picked up in the streets for begging and taken to Harrison's protectory. There his father comes for him and a stormy scene ensues when Stoddard upbraids the hypocritical philanthropist.

When little Sylvia contracts scarlet fever a kind-hearted doctor brings the little boy to the Harrison home. There Mrs. Harrison questions him and learns that Stoddard is her son by a former marriage which she has kept a secret from her husband. The story comes to a thrilling climax when Stoddard saves the life of his landlord, and Mrs. Harrison tells her husband of her long hidden secret.

The story is a powerful condemnation of present day evils of rent profiteering and one that will make a lasting impression.

PROGRAM READER

Ivan Abramson's dramatic production, "A Child for Sale," will be seen at this theatre on ————. This is a straight-from-the-shoulder, hard-hitting, condemnation of the present day evils of rent profiteering. The cast includes Gladys Leslie, Creighton Hale, and Julia Swayne Gordon, besides the two talented children, Bobby Connelly and Ruth Sullivan. This is the first picture which puts forth in dramatic form the story of the injustices practised today by unscrupulous landlords. It is the kind of a picture which will not fade from the memory when you leave the theatre and it is the kind of a story that will do a great deal toward alleviating the horrors of unjust rents.

SUGGESTIONS

This picture has its great appeal in its condemnation of rent-profiteers. There is no other subject which fills the mind of the American people today as this does. The papers are full of it. You can get several clergymen of your city to express their views on the subject, and use them in your exploitation. If you do any parading use such a startling sign as "Rents Go Up Another 20 Per Cent!" Write some copy in the form of a classified ad., such as "Wanted: A decent place to live, with a landlord who is HUMAN. See "A Child for Sale" at the ———— theatre and learn something of the evils of the housing question of today." Do not boost this as a reform picture entirely—insist that there is an interesting dramatic story behind it all. Gladys Leslie and Creighton Hale both have a goodly following on the screen.

CATCH LINES

A story dealing with that which is uppermost in your own mind—the evils of rent profiteering of the present day.

See "A Child for Sale!" the most powerful condemnation of profiteers clothed in a tensely dramatic story.

Fiction Works Suited To The Screen

Special Reviews Weekly

MISS MISCHIEF
By William C. Lengel

Character of Story: Comedy.
Theme: Love.
Characters: Winifred Baldwin, known as Miss Mischief; Hughey Granger, West Point Cadet; Blinks Bawker, highwayman;; Deacon Tinker, bashful bachelor; Martha Wallis, almost an old maid; Mr. and Mrs. Baldwin, Winifred's parents; Miss Prim, principal of Miss Prim's School; Colonel Waters, West Point commander; Theophilus Pugsley, a teacher at Miss Prim's.
The Plot: Winifred Baldwin, variously called Winifred, Miss Mischief and Billy, is a Tom Boy. She is the leader of the children in her village, and even when approaching young womanhood still continues to play pranks with the little tads and to tease Sergeant Hughey Granger of West Point who is inclined to regard her as a little girl. A highwayman has been loose in the neighborhood and as a joke Winifred leads her band of children into holding up Deacon Tinker and Miss Wallis who are riding in the Deacon's buggy. The Deacon is tied to a tree and afterward is robbed by the real highwayman. When he obtains his freedom he makes such an earnest complaint of Winifred's behavior that she is packed off to Miss Prim's school for young ladies which is in the neighborhood of West Point. Here Winifred resumes her acquaintance with Hughey who now finds her almost grown up. Although a young ladies' school Winifred still likes to play jokes and becomes a ring-leader in the innocent mischief of the girls. She attracts the attention of an instructor, one Pugsley, who attempts to force his attentions upon her and who takes a great delight in getting her into trouble with the school authorities when she repulses his advances. One night Hughey has leave of absence and Winifred comes down a rope from her window and accompanies him to town where they go to dinner in a restaurant on Broadway. As a joke Winifred sets his watch back. Pugsley discovers Winifred's escape and gives the alarm. Miss Prim notifies the West Point commander that Hughey has eloped with one of her girls and a detail is sent out to arrest them. Meanwhile the highwayman, Blinks Bawker, has broken into the barracks and stolen a good deal of stuff from the boys. The robbery is discovered and an alarm is sent out that he is in the woods somewhere in the neighborhood of the Prim school. Hughey discovers that his watch is slow and that he scarcely has time to reach West Point in time to avoid being absent without leave, but learning that the highwayman is abroad does not dare send her back to school alone. They arrive at the school to find it surrounded by cadets who are looking for Hughey as well as for the highwayman. She insists that he comes into her room. He does so only after she agrees to become engaged to him. She then plans to lead the cadets astray by making them think that she is the highwayman. She succeeds in drawing them away from the school while Hughey gets out. The highwayman really has been hidden in her room and now makes for the woods. There he comes upon Winifred and attacks her. Hughey is caught and arrested, but upon hearing Winifred's outcries, breaks away and goes to her rescue capturing Bawker. Winifred, Hughey and Bawker are all taken before the Commandant, who when he hears their story, alters Hughey's leave of absence to make it twenty-four hours which gives him time to be married. The Deacon and Miss Wallis who have become engaged on West Point grounds, contrary to regulations, are also arrested but released with a warning to do their courting elsewhere.
Locale: West Point and another New York village.
Picture High Lights: There are many comedy details and situations not detailed in this synopsis. Good ingenue comedy of the lighter type.

* * *

A WEEK-END WIFE
By Paul H. Sloane

Character of Story: Comedy.
Theme: Commuters.
Characters: Perry Hammond; Betty, his wife; Dorothy Vane, her chum; Vance Vane, Dorothy's brother; Tom Stafford, a friend of Perry's; Mrs. Vane, Tom's sister; Her baby; Carter Rowland, a bachelor; Suzanna Simpson, a gay old girl.
The Plot: This is a farce comedy. Perry Hammond commutes daily from Sea Cliff. His wife complains that she is a "week-end wife" because he is usually forced to stop at hotels in town most of the week because of pressure of work. Perry himself feels that a little more continuity in his family life would not be amiss and plans to obtain this by getting a furnished apartment in the city with which he intends to surprise his wife when everything has been arranged. It is his idea that they will spend the middle of the week in the city and go to the country together for the week-ends. This particular week he has secured the apartment and is once more forced to stay in town until Friday. Dorothy Vane, his wife's chum, solicits her help in a matter affecting her brother, Vance Vane. It seems that Vance, quite innocently and unintentionally, has inspired a deep affection in an old maid named Suzanna Simpson. He has told Suzanna he is a married man but she refuses to believe him and persists in following him about and sending him daily valentines. Could Betty help brother Vance out of this situation by allowing Dorothy and Vance to come to Hammond's house where Betty could pretend to be Vance's wife, just for a day or so while Suzanna visits the suburb? Betty, by reason of their long friendship, consents. Vance is installed in Perry's bed room and Betty takes Dorothy into her own boudoir. Suzanna comes, sees and is convinced, but lingers to knit a pair of wristers for Vance as a last token of her esteem. Perry meanwhile also has a friend in need. Tom Stafford has a sister with no place to go. This sister has quarreled with her husband and come to New York with her baby where she has thrown herself on Tom's hands. Tom cannot secure any rooms for her and does not know what to do—could Perry help him out for a day or two. Perry could. He will go home a day earlier than he intended and Tom's sister with her baby can use his apartment. So it is arranged. Betty, at home, receives a notice from the real estate people that the apartment in town is ready for occupancy. She knows that this was intended as a surprise by her husband so she thinks she will surprise him by buying for him a certain pipe rack he has admired in a shop window in New York. She will take this to the new apartment and hang it up in his den. She arrives with the pipe-rack in her grip just in time to observe, from the other side of the street, Perry's descent of the basement stairs with a baby carriage Then she sees him wave his hand to a woman with a baby in the windows of an upper apartment and go down the the street. So—he has another family! Climbing the fire escape to investigate she is spied by the janitor and a cry of burglars is raised. Taking refuge in an open window Betty hides under the bed in an empty apartment. Presently the owner, a jolly old bachelor named Carter Rowland arrives on the scene with a bag full of old Scotch. He spies her feet sticking out from beneath the bed and drags her out. The police arrive at the door and he lies like a gentleman, swearing that she is an old friend—a relative in fact —and has been talking with him for hours more or less. The police go away. Rowland offers Betty a drink and is rebuked forcibly. She grasps the bag and escapes from the house. Perry, meanwhile has gone home and found his room full of another man's clothes. He is waiting for her revolver in hand when she returns. Recriminations are followed by explanations and just when the atmosphere begins to clear she opens her bag and finds it full of Scotch. Rowland arrives to claim the bag. Suzanna comes to bid a last farewell and arrives just in time to meet Tom's sister (Perry's alibi) who proves to be Vance's wife. She left him because of Suzanna's letters. So all ends happily in general reunions and even Suzanna comes out winner, for she makes a hit with the old bachelor.
Locale: New York and suburbs.

* * *

THE SPICE OF LIFE
By Ashley T. Locke

Character of Story: Comedy.
Theme: Variety.
Characters: Doris Martin; Kendall Crane; Lord Worthington; Spiffy McGuire; Kitty Delavan; Dick Murphy; Gaston, a waiter; Mike, a barber; Slim Levinsky.
The Plot: Doris Martin, a young woman who believes that variety is the spice of life makes life miserable for Kendall Crane, a serious minded young millionaire who is desperately in love with her. On the advice of his physical culture trainer, Crane determines to make her jealous. He employs Kitty Delavan, the "lady friend" of Dick Murphy an East Sider of shady antecedents to play the part. She has a thousand candle power eye but a one horse power vocabulary. Crane takes her to dine at the Ritz where he sees Doris much wrapt up in Lord Worthington. He then determines to show her how much nobility is worth and introduces Mike, a barber, and Gaston, a waiter, as noblemen. When he goes home with Kitty after the dinner, he is attacked by Murphy but the latter gets the worst of the encounter. Kitty and Murphy plot to blackmail Crane. Crane takes Kitty to the artists' ball. While there, masked, Doris is annoyed by a masked man and rescued by another. During the scuffle their masks fall off and she learns that the man who annoyed her is Lord Worthington while her rescuer is Crane. After the ball Kitty pretends to be taken ill and Crane carries her up to her rooms. There Murphy comes with Levinsky, a fellow crook, to blackmail him. Doris has followed them home and overheard their threats. She makes a noise in the hall and gets them out, pushing them downstairs from behind. She and Crane then escape by the fire escape. Doris meanwhile has learned that the whole affair with Kitty was a trick to make her jealous. She does not reveal her identity to Crane and he thinks she is simply the girl at the ball who was grateful because he rescued her from the Englishman. Doris determines to play a joke of her own and pretends to elope with Mike, the barber. Crane hears of this and follows. Worthington, who has seen the elopement, follows sooner and overtakes the pair who wait for him, thinking it is Crane. Lord Worthington knocks Mike out with a wrench and carries off Doris tied to the tonneau of his car. He is arrested for speeding and, while he is in court, Murphy and Levinsky, who have been robbing the country postoffice, come out and make their getaway with the car in which Doris is tied. They pass Crane on the road and, recognizing Worthington's car, he follows them and pursues them into the woods. He then takes them prisoners and they say that they have not seen the girl. He finds Mike in the road and learns that Lord Worthington ran away with Doris. He starts for the village where Lord Worthington was arrested. Doris, not knowing that Crane is now at the wheel, thinks she is again being carried away by crooks. She manages to work loose and seize the driver by the throat. In the excitement she tumbles over the seat and comes face to face with Crane. She decides that she has had all of the variety she wants and that henceforth she will be content with the company of one man – Kendall Crane.
Locale: New York.
Picture High Lights: A humorous melodrama would, perhaps, be the best description of this story. Plenty of action throughout.

DUST OF NEW YORK
By Conrad Bercovici

Character of Story: Short stories
Theme: Varied types in Manhattan.
Characters: Moishe Goldberg; Sophia, his daughter; Ephraim Waldman; Mrs. Goldberg.
The Plot: This book is made up of a series of short stories of life in the various foreign quarters of New York and deals with the reactions of foreigners to American environment. It presents the city from many different angles and has more than a little literary quality but most of the stories are more full of thought than of action, so that some of them, to be used for pictures, would require the injection of action. A typical story is that of Moishe Goldberg, the Roumanian grocer who has come to this country and built up a big business at the time the story opens. Moishe is a popular man and a charitable man who contributes heavily to all worthy causes and joins every lodge and brotherhood that comes within his knowledge. He is sought after by his compatriots and regarded as one of the really solid men of his community. His daughter Sophia, instead of selecting a hard-headed business man like her father, falls in love with a handsome youngster by the name of Ephraim Waldman. Moishe does not approve of her choice but being an indulgent father does not wish to make her unhappy by putting obstacles in her way. If she cannot fall in love with the right sort of man, he decides, the next best thing is to try to make the right sort of man out of the man with whom she has fallen in love. There is little difficulty about persuading Waldman, the new son-in-law, that he ought to go into the wholesale grocery business especially when he finds that he is offered a partnership. As he must have some official position in the firm and as his fastidious taste revolts at the thought of wearing an apron and serving customers behind the counter, it is decided that he shall become the book-keeping department of the firm. Here a difficulty immediately presents itself. Moishe has never kept any books. It has been the custom to take to the bank every day all of the cash and checks accumulated during the day and to draw out of the bank as much money as he needed whenever it was needed. He has carried his accounts in his head and has always found this a very satisfactory method of doing business. If he needed more money in a hurry, he was always good for it at the bank or with any of his friends and, on occasion, he would lend money in the same manner on the word of some friend or acquaintance whom he knew to be honest. This free and easy method of doing business had built him up a great trade and made him many friends. Therefore when Waldman begins to complain that he has no books to keep and that he cannot be a book-keeper without them, Moishe objects to the innovation. He sees no need for books. The business has always run without them and run very well. Why should he go to the trouble and expense of keeping books to look up in a book what he already knows in his head? Waldman, however, is obdurate. He insists that no modern business can be run in that fashion. There must be books—whoever heard of a business without books? Without books there is no dignity in the position. Without books he has nothing to do. Without books he cannot be happy. So what Moishe at first regards as a joke has become almost a tragedy. The entire household is upset. Waldman threatens to go elsewhere unless books are had. So Moishe gets the books. And it is only a short time before Waldman discovers what Moishe never knew—that the business is bankrupt. That its assets are not sufficient to cover the liabilities. That, in fact, they cannot afford to run the business at all although it appears to be prosperous. Moishe's confidence is destroyed.

When next he needs money he has not the nerve to ask for a loan and before long the entire business goes into bankruptcy—all because Waldman must have have books to satisfy his idea of how a business ought to be run.

Locale: New York.

Picture High Lights: Type of Potash and Perlmutter.

SIMONETTA
By Edwin Lefevre

Character of Story: Romance.

Theme: Art and love.

Characters: Geoffrey Thurston, a New York collector; Giovanni Vespe, a modern old master; Simonetta, his daughter; Francesco, Vespe's servant; Mariucca, Simonetta's duenna; Cavalieri Partini, a lawyer; Father Gazzoli.

The Plot: Thurston is left with a sufficient fortune, though not a huge one as fortunes are reckoned nowadays, and with a large collection of early Dutch paintings brought together by his father during the latter's life time. As a young man, for the reason that he found the one type of art tiresome, Thurston turned his attention to Italian art and became more or less an expert on the quattrocentist artists. While stopping in Florence on one of his numerous vacations, Thurston is approached in his hotel by a distinguished looking old man who threatens to faint just as he is standing before Thurston's chair. Thurston helps him to his seat and the old man, as he says in gratitude, offers to take him to his house and show him a wonderful painting. Thurston is wary for he fears that the old man means to try to sell him something probably some imitation of an old master, such as is so often sold to unsophisticated Americans abroad. The old man is so earnest, however, and assures him so solemnly that he will not sell the picture, that Thurston finally consents. He finds the house a very remarkable place, full of fifteenth century Florentine furniture and with the atmosphere of the middle ages all about it. There is one picture, hanging on the wall in the main salon, which Thurston immediately recognizes for the lost Simonetta of Botticelli. He questions the old man, who says it might be or it might not be by Botticelli. For his own part he does not think it would add anything to its value to know the truth about it and he therefore will not call in experts to verify it. Thurston declares that it is easy to recognize the model as the same woman who appears in others of Botticelli's paintings and that it is also evident that this portrait has been done from the life. The long and short of this adventure is that Thurston falls in love with the painting as nearly as a man may fall in love with what is not flesh and blood. As he is again visiting the old man's house he encounters, as he leaves, a feeble old man and a boy. Thurston calls a cab to send the old man home and gives the boy money to buy food and wine. A figure in a dark cloak appears suddenly at Thurston's side and commends this charitable act and when the woman is about to go she warns him not to buy the picture. She drops her cloak from her face and he sees that this is, indeed, Simonetta herself. She vanishes as suddenly as she came. Now begin Thurston's efforts to secure speech with the young woman, for he is sure that it is no figment of his imagination. After some bribery of the servants and some pretense of being a sort of magician, he secures an audience with Simonetta and it is a case of love at first sight with both of them. They are secretly married and Thurston hurried home to the United States to make enough money to buy back all of her father's paintings—for it has been the life-long trade of Simonetta's father to paint beautiful pictures in the style of Botticelli and other noted artists and allow collectors to persuade him to sell them. He has told nobody that they were old masters, but, having been trained in the same school and learning to paint by the same methods, his work is such that there is no doubt of the origin of the pictures in the minds off the purchasers. But when Thurston comes to buy back the pictures, nobody will give them up, for they believe in them in spite of all that Thurston may say.

Locale: Italy.

Picture High Lights: The chief interest in the story lies in the apparent coming to life of the picture. Rather lacking in action but appealing theme.

THE WRECKERS
By Francis Lynde

Character of Story: Business romance.

Theme: Railroads and politics.

Characters: Graham Norcross; Sheila Macrae, Maisie Ann Macrae; Jimmy, Norcross' stenographer; Major Basil Kendrick; Chadwick, a financier; Brenridge Dunton; Howard Collingwood; Rufus Hatch; Van Britt, superintendent; Henckel and Clanahan, henchmen of Hatch; labor leaders, railway workers, politicians, etc.

The Plot: Graham Norcross, who has just completed the construction of another railway line, is persuaded by his friend, Chadwick, a heavy stockholder in the company, to take charge of the Pioneer Short Line, a railway which has been milked by Wall Street interests and which has become thoroughly involved in local politics so that it has the public reputation of being controlled by a number of local grafting financiers who operate under the general title of the Red Tower Company. Norcross is given general charge of the line and proceeds at once to clean out the incompetent men who have been given jobs because they are relatives of some of the officials. He announces that the policy of the road will be to attend strictly to railway business, to stay out of politics and to give everyone a square deal. In this program he is opposed, not only by Hatch and other leaders of the local grafters, but also by the president of the road. Norcross is determined to see the fight through and is aided by the advice and inspiration of Sheila Macrae whom he supposes to be a widow, but who is, as he afterwards learns, the wife of Collingwood, a drunken profligate, nephew of the president of the road. A lively fight springs up between Norcross and his organization and the local grafters, who stop at nothing to gain their ends, resorting even to kidnapping and train wrecking. Collingwood is sent West by his uncle to supply funds to the grafters who use this money in apparently buying up votes for the railway company, thus making it appear that Norcross is not telling the truth when he says that the railway is no longer playing politics. Hatch threatens Collingwood with exposure if he does not obey him implicitly and this arouses the resentment of Collingwood. After many exciting events and some narrow escapes, Norcross finds himself in a difficult position because the co-operative shipping companies which he formed to help beat the Red Tower combination, sell out to the enemy and the stock of the railway company is forced up to a point where there is no hope of buying it in for the benefit of the public. At this time, however, a cut in wages is announced by the concerns controlled by the Red Tower Company and Van Britt engineers a sympathetic strike on the railway which forces the stock down to a point where Chadwick buys in the control. Collingwood, maddened with drink, charters a light engine to pursue Hatch and his party on a special car and runs his engine into their train, killing Hatch and himself in the smash-up. This leaves Sheila free to marry Norcross and all ends well.

Locale: A city in the intermountain section of the West.

Picture High Lights: Many good situations. Love interest could be stressed in picture more than it is in the book.

Some Stories Now Available Through Film Fiction Mart

AN UNCONSCIOUS CRUSADER, by Sidney Williams. Newspaper story, love, business and politics. Modern metropolitan life. Dramatic. Not yet published, but in book form.

THE HEART OF ARETHUSA, by Frances Barton Fox. Light comedy, with love story for ingenue type. Very good comedy material.

THE HOUSE OF SHAME, by Charles Felton Pidgin, author of "Quincy Adams Sawyer." Melodramatic story of Mormon life in Salt Lake City.

FLAME OF FROST, by Alice Jones. Canadian Northwest story with many dramatic situations. Strong love interest. Girl lead.

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THE SPICE OF LIFE, by Ashley T. Locke. An original comedy with some melodramatic incidents.

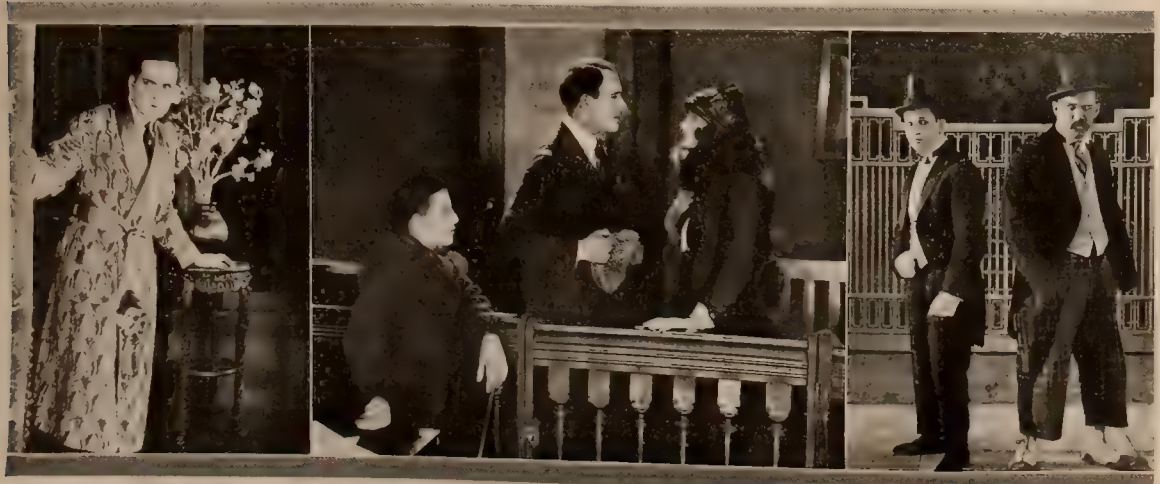
THE STORY OF A LONELY WOMAN (Not to be confused with The Story of a Lonely Wife), by Eustace Hale Ball. A modern society story now running in the newspapers.

A CANDLE IN THE WIND, by Mary Imlay Taylor. Drama of modern society. Story deals with an explorer who received undeserved honors. Big material in the hands of capable actor. Love interest. Emotional.

WILLOW THE WISP, by Archie P. McKisnie. A Northwest tale. Romance, love and adventure. Male lead, but could be made girl's story.

THE GUARDIAN, by Frederick Orrin Bartlett. Excellent story of Maine woods, with strong love interest, dramatic situations, suspense and plenty of action. Contrast between two brothers.

AT THE SIGN OF THE RED SWAN, by Ambrose Elwell. Dramatic story of the sea.



"Stills" from three Vitagraph productions. Left—Earle Williams in "Captain Swift." Center—Corinne Griffith in "Deadline at Eleven." Right—Montgomery and Rock

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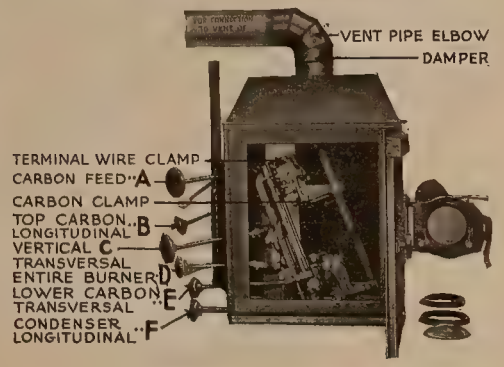
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Motion Picture News

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Three men who have reached New York after a country-wide visit with exhibitors and exchanges—men holding responsible positions and whose word goes—tell us and others of the following trade paper situation:

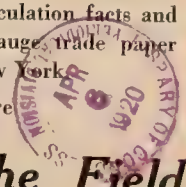
THE "NEWS"—*and then the rest.*

The "NEWS," so far ahead that the next is a poor second.

We are proud of our circulation facts and figures; but you cannot gauge trade paper strength from a desk in New York.

You've got to go out where

The News Covers The Field



VOL. XXI No. 16

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IN
"Dr. JEKYLL
and Mr. HYDE"
BY ROBERT LOUIS
STEVENSON
DIRECTED . . BY
JOHN S. ROBERTSON
SCENARIO . . BY
CLARA S. BERANGER
A
Paramount Artcraft
Picture
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ADOLPH ZUKOR · PRESENTS

JOHN BARRYMORE *in*

The greatest money-making picture
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"Dr. JEKYLL and Mr. HYDE"

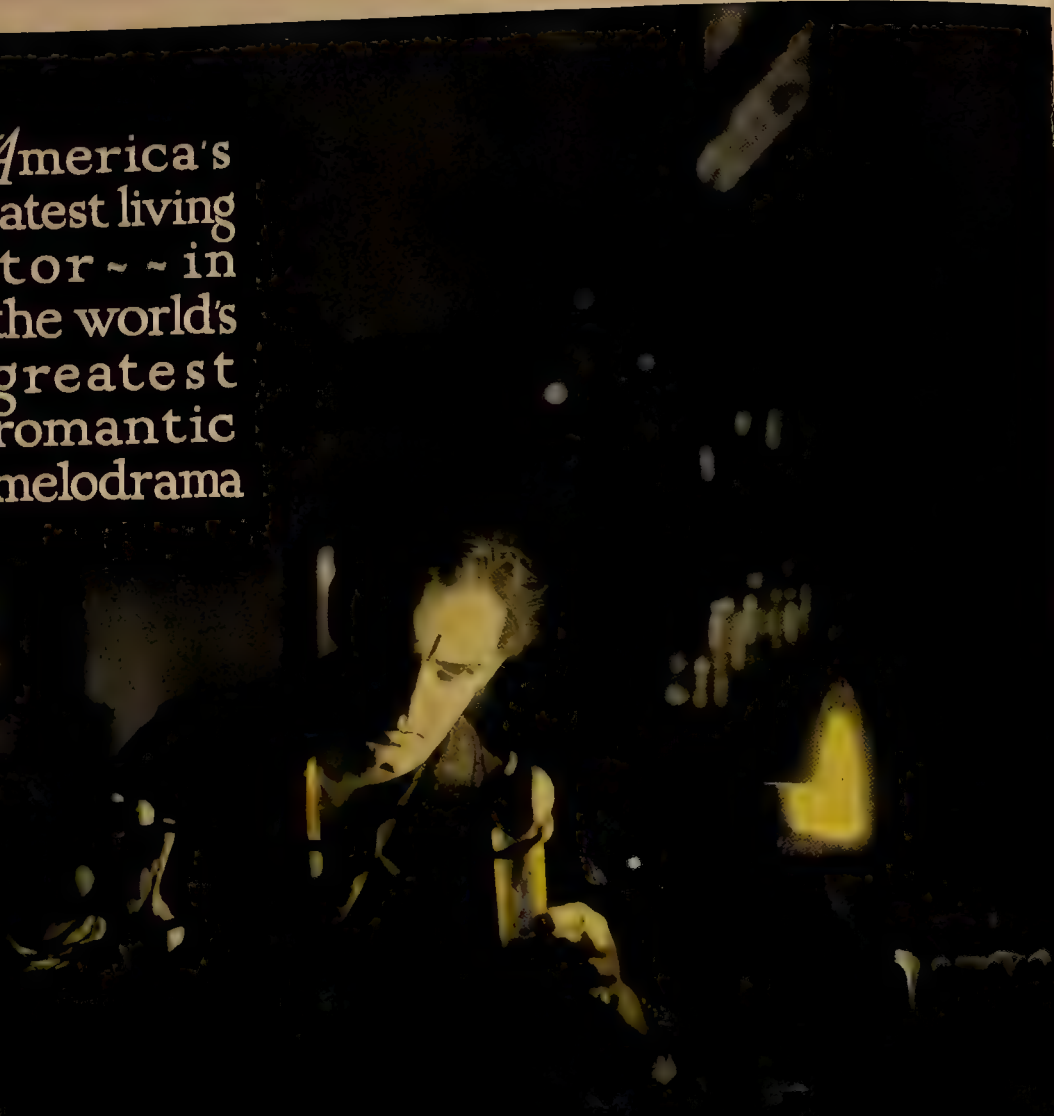
BY ROBERT LOUIS STEVENSON.
DIRECTED BY JOHN S. ROBERTSON
SCENARIO BY CLARA S. BERANGER.

A Paramount Artcraft Picture

FAMOUS PLAYERS-LASKY CORPORATION
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★ ★ ★ *A Paramount Artcraft Picture*



OUT in the big spaces of the West where the mountains and the sky leave an impress on a man's soul, William S. Hart has been living all his life—and thinking.

Thinking of a story of the West that would be as big as the country itself. A story that he would do some day when he had the time and money.

That story is "The Toll Gate." It's Hart's own story, the story he has been thinking about and planning and dreaming all these years.

And it's the biggest and finest picture he has ever made.

FAMOUS PLAYERS-LASKY CORPORATION
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By WILLIAM S. HART and LAMBERT HILLYER. Directed by LAMBERT HILLYER. Photographed by JOE AUGUST, A.S.C.

A William S. Hart Production

WILLIAM S. HART
IN
"The Toll Gate"

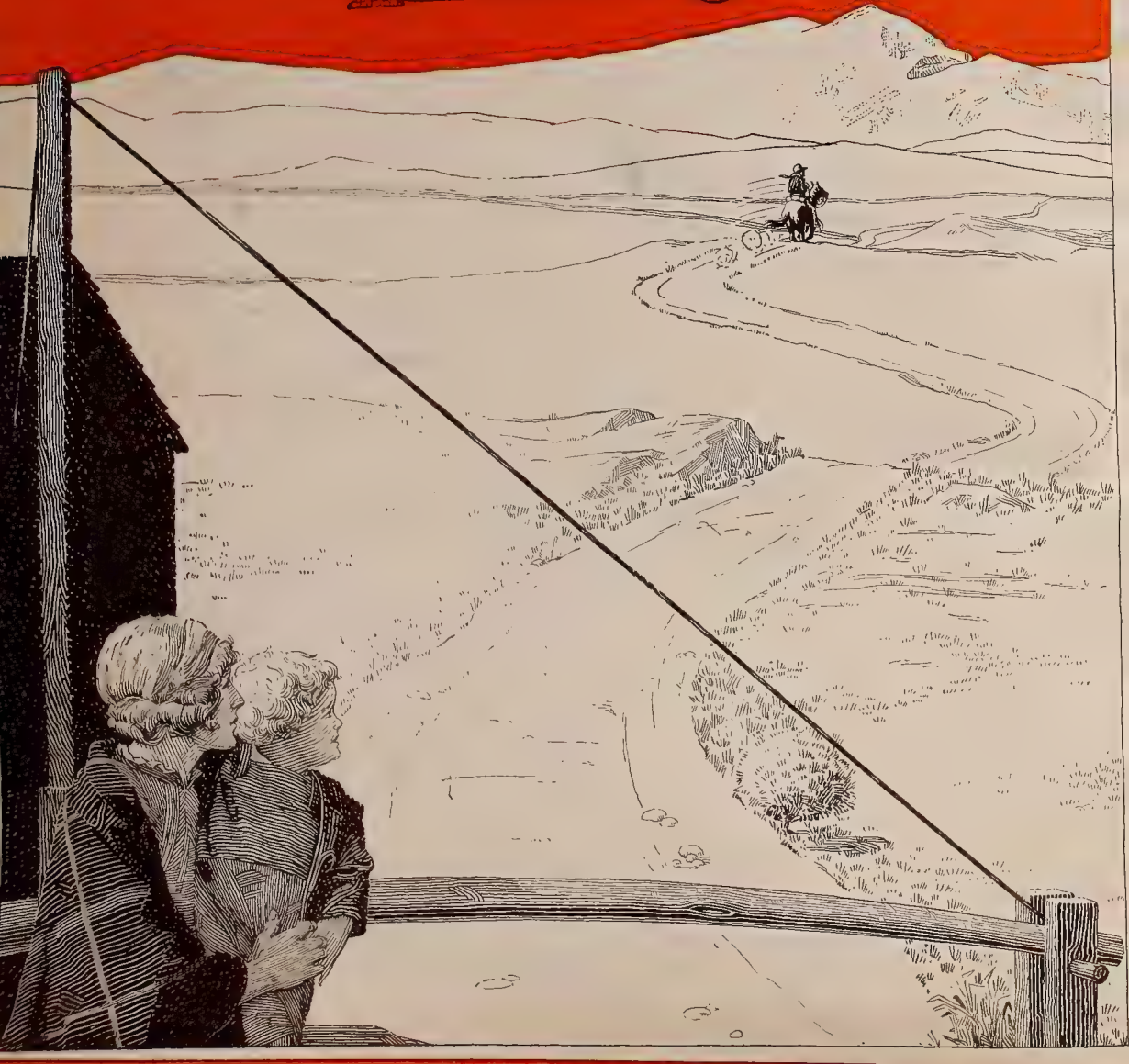
The First of His Own Productions.

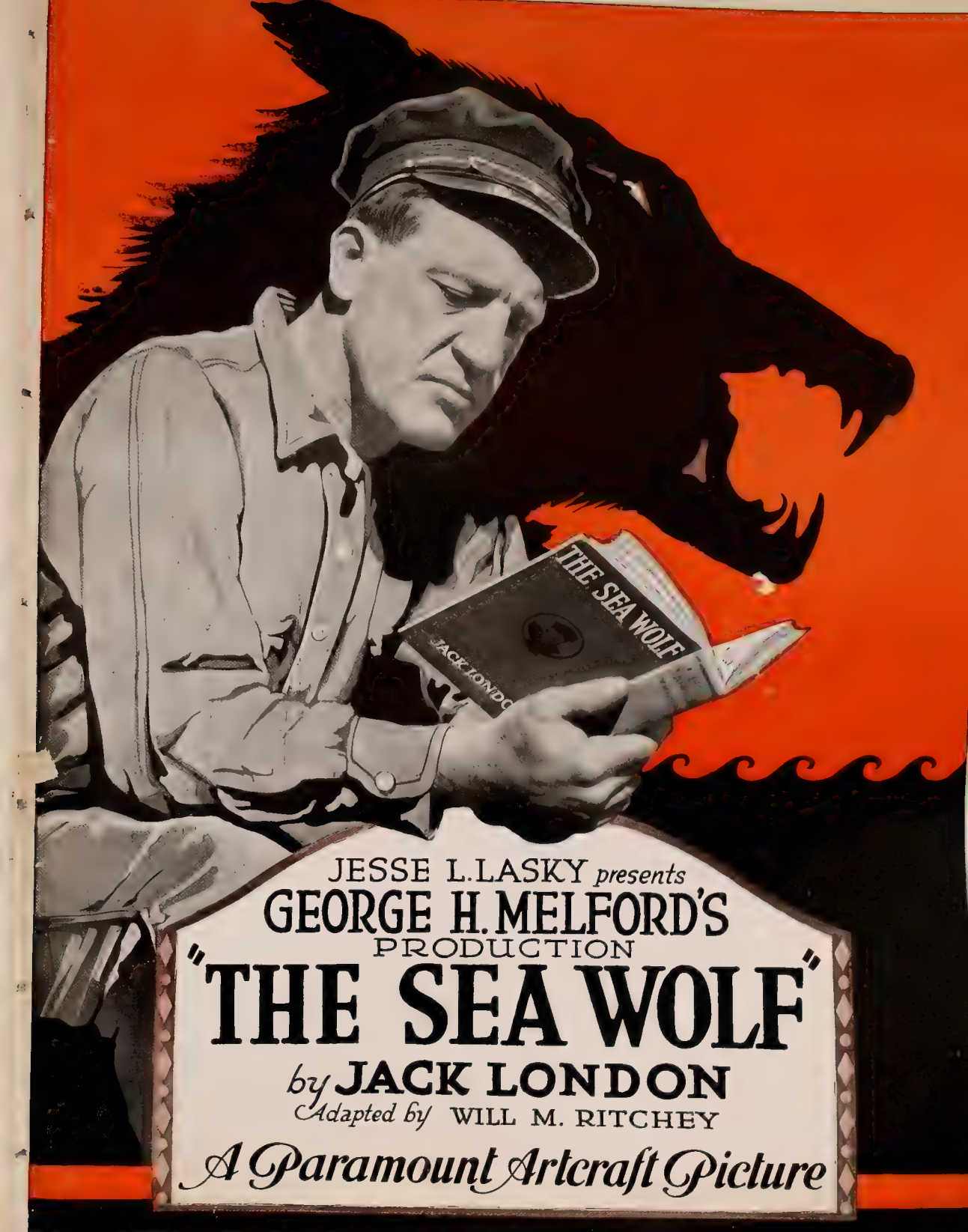
WILLIAM S. HART
in
"The Toll Gate"

BY WILLIAM S. HART AND LAMBERT HILLYER.
Directed by LAMBERT HILLYER. Photographed by JOE AUGUST A.S.C.
A WILLIAM S. HART PRODUCTION

A Paramount Artcraft Picture

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JESSE L. LASKY *presents*

GEORGE H. MELFORD'S

PRODUCTION

"THE SEA WOLF"

by **JACK LONDON**

Adapted by WILL M. RITCHEY

A Paramount Artcraft Picture



A Picture of Unparalleled Punch!

THE one thing that could make "The Sea Wolf" more popular than ever to the millions of lovers of this greatest romance of the sea was to put it into pictures.

And that's what's been done! Not merely "put into pictures" but, at enormous expense, and with a grandeur equalled only by the mighty sea itself, made into an epic of the screen, a picture that shows the art of photoplay story telling in its very greatest perfection.

A de-luxe production whose very name means crowded houses, long runs and enthusiastic patrons.

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ARTCRAFT PICTURES

JESSE L. LASKY
. . PRESENTS . .

ROBERT WARWICK

in

"THOU ART THE MAN"

BY F. E. MILLS-YOUNG.
Directed by THOMAS HEFFRON.
Scenario by MARGARET TURNBULL

Then:

"I trust you," she said. "I know you'll make good."

Now:

Disgraced—a prisoner—rather than expose the woman who had done him a kindness.

THE story of a strong man's fight under the burning skies of Africa, of his supreme sacrifice for a woman, of his final vindication before her eyes and the eyes of the world.

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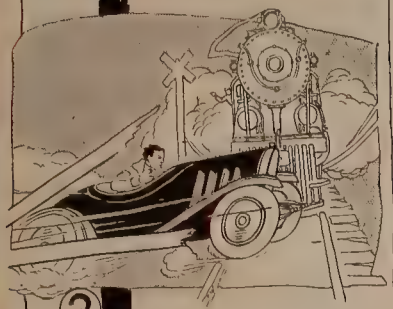




A Paramount Artcraft Picture



1 The escape with the map



2 Safe by an inch from the onrushing flyer



3 The fight with the thieves



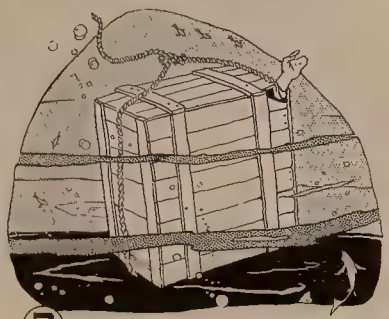
4 Houdini tricked at last



5 Chained in the burning building



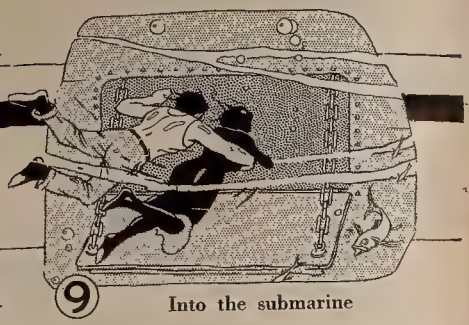
6 Houdini hides in the box



7 Locked and thrown into the sea



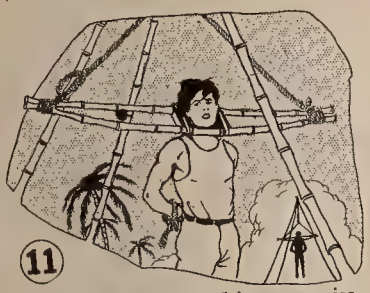
8 Free again, he rescues the girl



9 Into the submarine



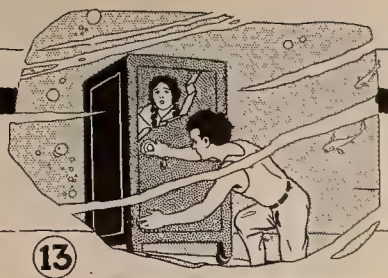
10 Down the rocky cliff



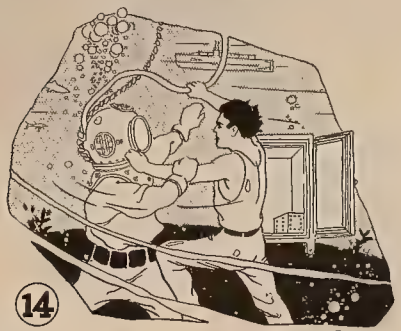
11 In the cannibals' torture vise



12 Locked in the safe, thrown into the sea



13 The rescue at the bottom of the sea



14 The fight for the diamonds



15 In the submarine

JESSE L. LASKY
PRESENTS

HOUDINI

IN

"TERROR ISLAND"

BY.. ARTHUR B. REEVE...AND
..... JOHN W. GREY
DIRECTED BY JAMES CRUZE

A Paramount Artcraft Picture

ON these pages are illustrated a few of the big scenes in "Terror Island." Almost every scene in the entire picture will make your audience gasp with astonishment.

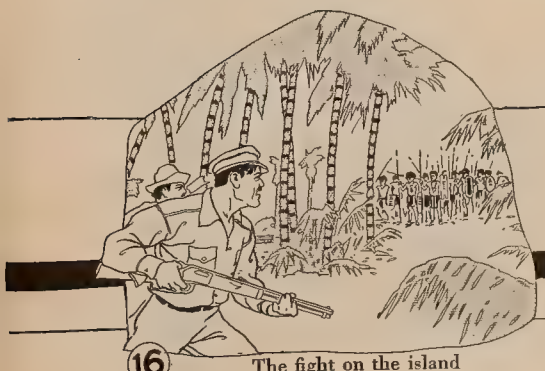
The underwater scenes are the summit of melodramatic thrill. Nothing like them has ever been done.

Houdini holds the world's record for underwater endurance—and for drawing money to the box-office!

NOT A SERIAL!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES



16 The fight on the island



17 Trapped—in the flooded submarine



An Artist, gifted and beautiful—
A Play known across the world—
A Title that lures by its unending suggestion—

UNITED ARTISTS CORPORATION
presents

DORIS KEANE

in Edward Sheldon's Celebrated Play

"ROMANCE"

Produced Under the Direction of

CHET WITHEY



UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, General Manager

TELL THE WORLD YOU'VE GOT A NEW

FIVE REEL SENNETT COMEDY –

AND WATCH THE WORLD TRY TO GET INTO YOUR THEATRE



RELEASED
APRIL 25th









MACK SENNETT'S



SENSATIONAL NEW

FIVE REEL

SPECIAL COMEDY

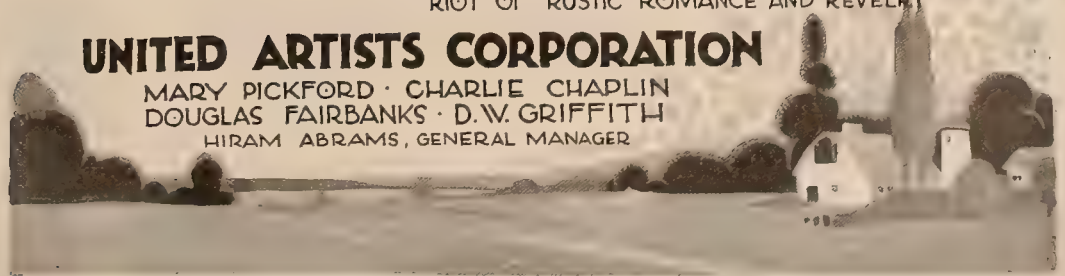


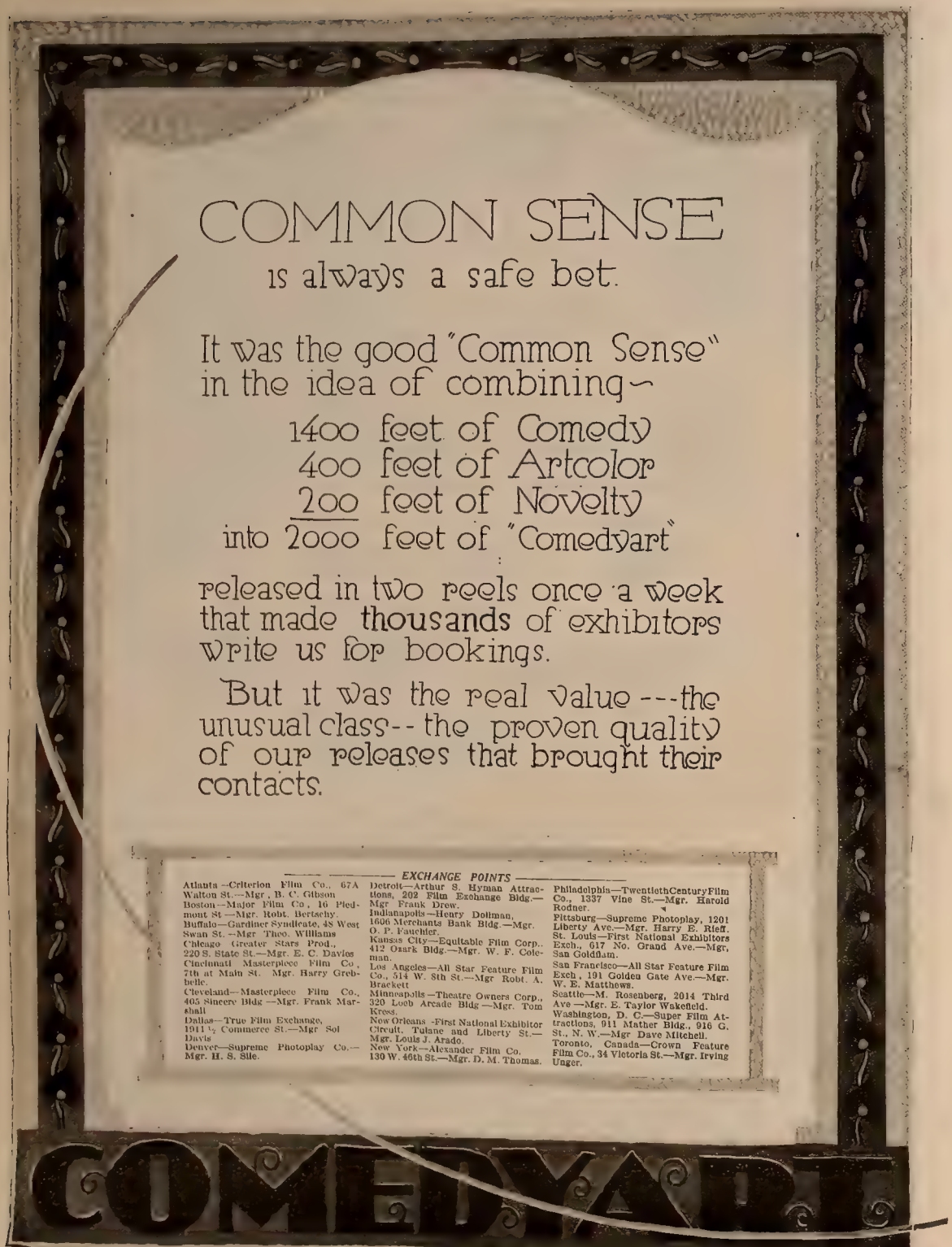
"DOWN ON THE FARM"

WITH AN ALL STAR SENNETT CAST INCLUDING— BEN TURPIN, LOUISE FAZENDA, MARY PREVOST, JAMES FINLAYSON, BERT ROACH, HARRY GRIBBON, BILLY ARMSTRONG LITTLE JOHN HENRY, THE BABY, TEDDY, THE DOG, PEPPER THE CAT, HENS, TURKEYS, DOGS, GEESE, COWS AND ALL OTHER FARM ESSENTIALS AND ORNAMENTS IN A RIOT OF RUSTIC ROMANCE AND REVELRY

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
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HIRAM ABRAMS, GENERAL MANAGER




COMMON SENSE
is always a safe bet.
It was the good "Common Sense" in the idea of combining—
1400 feet of Comedy
400 feet of Artcolor
200 feet of Novelty
into 2000 feet of "Comedyart"
released in two reels once a week that made thousands of exhibitors write us for bookings.
But it was the real value---the unusual class--the proven quality of our releases that brought their contacts.
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Cleveland—Masterpiece Film Co., 405 Sincere Bldg.—Mgr. Frank Marshall
Dallas—True Film Exchange, 1911 ½ Commerce St.—Mgr. Sol Davis
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COMEDYART

ComedyArt Release March 28TH

"Uneasy Feet" - 1400 ft.
God's Country 400 ft.
Memories 200 ft.

Screened for the press and the "unanimus" criticism says-
"IT'S A KNOCKOUT"

Screened for scores of America's biggest "Showmen" and booked by them immediately

NOW GET THIS RIGHT

The next release is 50% better

COMEDYART RELEASE APRIL 4TH

Ima Vamp 1400ft
Fairyland 400ft
Memories 200ft

A comedy with more laughs than sprocket holes -- The natural color -- the bewitching beauty of mountain streams and lakes --- And the golden hours of yesterday brought back



Special Pictures Corpn
H.W. HELLMAN BLDG. LOS ANGELES

COMEDYART

Oh, Dear! Oh, Dear! The Critics are Shocked

Sunday, March 21, 1920 — Wid's DAILY

Wonderful Story Excellent Stellar Performance and Extravagant Production

Louise Glaum in
"SEX"
J. Parker Read, Jr.—Hodkinson

DIRECTOR — Fred Niblo
AUTHOR — C. Gardner Sullivan
SCENARIO BY — C. Gardner Sullivan
CAMERAMAN — Charles J. Stumar
AS A WHOLE — Very lavish and rich production containing a lot of dramatic and moral force
STORY — Very well worked out and all sequences handled with real dramatic skill.
DIRECTION — Puts the dramatic as well as the spectacular scenes over with fine effect.
PHOTOGRAPHY — Fine
LIGHTINGS — Very effective
CAMERA WORK — Various scenes show skilful camera placement
STAR — Role runs wide range and she handled all phases very impressively
SUPPORT — Shows to fine advantage
EXTERIORS — Few used
INTERIORS — Rich and appropriate
DETAIL — Shots of players lighting and smoking cigarettes too plentiful
CHARACTER OF STORY — Roof garden queen comes between husband and wife and later, married, finds herself confronted with same situation
LENGTH OF PRODUCTION — About 6,800 feet

C. Gardner Sullivan conceived and developed with his uncanny skill, a dramatic and morally forceful theme in "Sex," which also serves as a wonderful vehicle for Louise Glaum. All the dramatic sequences, and there are many, have been handled with fine effectiveness both in the writing and the production of them and the final sequences contribute a fateful touch to the story that will make it the subject of much conversation. In fact "Sex" is a picture blessed with a BIG story.

The story opens showing Adrienne, a roof garden queen, in all her artificial glory. Her philosophy is to look after herself alone. Believing bitterly in this selfish outlook she laughs at the plea of the wife of her most ardent admirer to give him up. As a result there is a divorce. Later, however, Adrienne marries Dick, a millionaire, and finds herself really in love with him. And not until her successor at the roof, Daisy, once a circus girl whom Adrienne had tutored to become a gold digger, comes between her and Dick does she realize the utter falsity and cruelty of her former act. Unable to hold Dick she takes passage for Europe, and on the steamer sees her former admirer happy in his reunion with his wife. Happiness is all about her but she has none.

The very simplicity of this story is the key note to its power. The placing of Adrienne in the same situation two times, only at opposite corners of the eternal triangle, is a very forceful stroke and one which, besides being responsible for tremendously effective drama, affords Miss Glaum splendid opportunities to display her emotional versatility.

The picture has been very lavishly produced. The roof garden scenes are startling in originality and effectiveness and the wild party in Adrienne's home is reckless in abandon. But Director Fred Niblo has shown himself a master of the dramatic sequences as well as the spectacular scenes. In fact these are handled to surer effect, for the spectacular orgy is marred several times by vulgar incident which should never been pictured. These scenes and shots of the players lighting and smoking cigarettes could well be eliminated.

Irving Cummings as Dick, Peggy Pearce as Daisy and William Conklin and Myrtle Stedman as the husband and wife lend exceedingly valuable assistance to the star.

Wouldn't Be Able to Keep 'Em Away From This With a Small-Pox Sign

Box Office Analysis for the Exhibitor

"Sex" is a wonderful audience picture. The title, star, story and production unite in making it the wonder it is in this respect. And as far as advertising value goes you wouldn't be able to keep the crowds away from this if you displayed a small-pox sign over your door. Naturally that title is going to draw them in and a few catch-lines concerning the story and the star will serve to make it even more alluring. And word-of-mouth advertising will do the rest.

People surely like this sort of a story dealing with the Broadway underworld. Tell them about it by using such reading notices as these in your copy. "Adrienne, the toast of Broadway, laughed and profaned the bonds of matrimony but then love came to her and her selfish philosophy boomeranged on her with terrible consequences." "The sanctity of marriage meant nothing to this selfish queen of the roof gardens but the day came when she was to pay!"

WID'S

"SEX."

J. Parker Read, Jr.—Seven Parts—Hodkinson.
Featuring Louise Glaum.
Reviewed by Agnes Smith.

CAST.

Adrienne Rennault ..... Louise Glaum
Mrs. Overman ..... Myrtle Stedman
Daisy Henderson ..... Peggy Pearce
Phillip Overman ..... William Conklin
David Wallace ..... Irving Cummings

Directed by Fred Niblo. Story by C. Gardner Sullivan.

Anyway, the picture has a nice, frank title. An epigrammist, speaking of the current trend in art, remarked that it is "sex o'clock." And because the sex interest is absolutely the sole interest in C. Gardner Sullivan's story, it is kind of him to come out and brand it so openly.

There is nothing especially shocking or daring about the plot. Louise Glaum plays what we would term a vampire role if Lovella Parsons hadn't told us that Miss Glaum doesn't want to be called a vamp. She has the part of a siren who doesn't see anything unethical about breaking up a home. However, when she marries and has a home and husband of her own, she finds that her philosophy doesn't work. And the sting of the situation comes in the fact that the girl who does the home wrecking learned her tricks from the reformed siren.

Like most of Mr. Sullivan's stories, it is logical, dramatic and consistently interesting. The action moves leisurely, but it

MORNING TELEGRAPH

New Side of Louise Glaum's Talent Is Shown in J. Parker Read's Picture "Sex"

Not All Is Melodramatics and Emotionalism in This Absorbing Picture, and the Star Varies Her Serious Work With Light Scenes of Gaiety and Abandonment in Which She Is Quite Fascinating—Tale of Retribution Is Powerfully Told.

That old and true adage about reaping what one sows, even the wind and the whirlwind, is the basis of the latest J. Parker Read-Louise Glaum picture which, not very happily, is entitled "Sex." A fine piece of work this feature is, from whatever angle it is viewed, and, it appropriately renamed, it should have as wide success as its predecessor, "The Lone Wolf's Daughter."

When sex is the trunk, root and branches of nine-tenths of the trees in the vast forest of motion pictures, no one photoplay has the right to use it as a title. In this instance, the picture has so many striking aspects that a name reflecting its real dramatic quality would be particularly valuable, and the soft pedal on the sex question in the advertising would not do the family trade a bit of harm. "Sex"

N.Y. REVIEW

"Sex" Is What You Would Expect From Title

J. Parker Read, Jr., Photoplay in Seven Parts. Released by Hodkinson. Story by C. Gardner Sullivan. Directed by Fred Niblo. Cam-

REVIEWED BY HELEN ROCKWELL.

"AND I learned about women from her"—the oftquoted line of Mr. Kipling's—might have been inspired by Louise Glaum had the famous British poet seen her in her newest photoplay "Sex." For Louise Glaum reveals a few things about the feminine mind and a little more, perhaps of the feminine figure. She does it in typical moving picture vampire fashion—obviously and seductively. It is amusing to note that C. Gardner Sullivan who is responsible for the story shows more acumen and more real intelligence in his writing of the character than the star shows in her rendering of it. Nevertheless, "Sex" is a lavish, arresting and at time startling piece of entertainment which will serve nicely in any theatre where the exhibitor desires to make his audience "sit up and take notice."

There is no lack of the demon rum in "Sex" and—there is no lack of sex. The picture lives up to its title and no one can complain of being lured in under false pretenses. It is chock full of wild scenery of revelry, chorus girl laxities, merry intoxicants, divorces and short skirts. Husbands openly set up chorus girl establishments and tell their wives to go hang. Wives sit at home and brood while the darlings of the Frolic give midnight suppers and dance on the tables. One particularly wild party in the first reel is truly enlightening and deliciously full of thrills.

A good story with an original twist accompanies the revelry. And the logic of it is so sound, and the moral so sure that the end justifies the means. But just the same the realism could be tempered to some degree and give quite as much satisfaction in a more genteel fashion. The settings are lavish and in harmony with the general theme of the picture, and it is evident that expense meant not a thing

EXHIBITORS TRADE REVIEW

"Sex"

J. Parker Read, Jr., Seven-Reel Production for Hodkinson Features Louise Glaum in Unsavory Story.

Reviewed by Margaret I. MacDonald.

IT is difficult to believe that a screen writer of such fine repute as C. Gardner Sullivan could turn out as tawdry a story as that on which the J. Parker Read, Jr., production "Sex" is based. It is not only tawdry, but immoral, as presented in its seven-reel visualization, which is being released through the W. W. Hodkinson Corporation. Louise Glaum, the featured member of the cast, works overtime in trying to put across the salacious character of Adrienne Renault, but compels admiration in the contrast which she draws between the dancer's personality governed by the loose instincts of her earlier life, and the more demure requirements of decent wifehood.

It is reasonable to believe that in making the picture the director, overly anxious to create an impression, has trusted too much to the spectacular possibilities of the story; for, what might be considered the biggest blot on the picture, occurs when at least a quarter of the first reel of the picture is consumed with the staging of a midnight orgie.

It was a mistake to cast Miss Glaum as a dancer—her attempts to make good in an art at which she is evidently a novice, are a detriment to her otherwise clever performance. Faults in the construction of

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TRADE REVIEW says: "King Spruce" has plenty of plot and rapid action; it gives the spectator a real thrill quite often.

THE WORLD says: A straight melodrama that is good entertainment. Fine in detail and picturesque in setting.

THE NEWS says: We are quite genially disposed to this virile and pleasing picture.

"King Spruce" is pre-released in the large cities April 18. Prints are ready for screening in all of our branches.

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Just reviewed your production, Dustin Farnum, "Corsican Brothers." Same is most excellent feature. Will book this feature for my Broadway Theatre week of March Seventh.

A famous story by a famous author with Dustin Farnum at his best. Excellent cast. Characters that seem real in atmosphere created by good direction that is rich beyond description and a picture with story value, make the "Corsican Brothers" a humdinger for real entertainment.



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A Triangle Play
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RELEASED APRIL 11th

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"Corsican Brothers" breaks records Boston Alcazar. Pleases Big majority. Acclaimed the picture of the year.

—WM. DINEN, Moirs Theatre, Chicago.

Dustin Farnum in the dual role in the "Corsican Brothers" is his best bet yet and the picture as a whole is truly a master screen production.

—GUY C. SMITH, Mgr. Strand Theatre, San Francisco.



"Corsican Brothers" one of biggest features United has ever had. Photography, acting and direction marvellous. Should prove sensation of season.

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Sh-h-h! He's off again. On a new trail this time—as one of those regular made-to-order-by-mail "deteckatives," Larry the laugh-maker, gumshoes himself into one hilarious hole after the other. Under the ground and up in the air he leads the merry man-hunt until—but that is the big ***surprise*** of this Larry Semon comedy.

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That's what this COMEDY contains. And lots of them. It begins with a laugh and ends with a roar. Its another sparkling gem in the crown of this king of comedy that takes it place alongside of "The Grocery Clerk" and the host of other high-class comedies that has been Vitagraph's contribution to the merriment of a nation.

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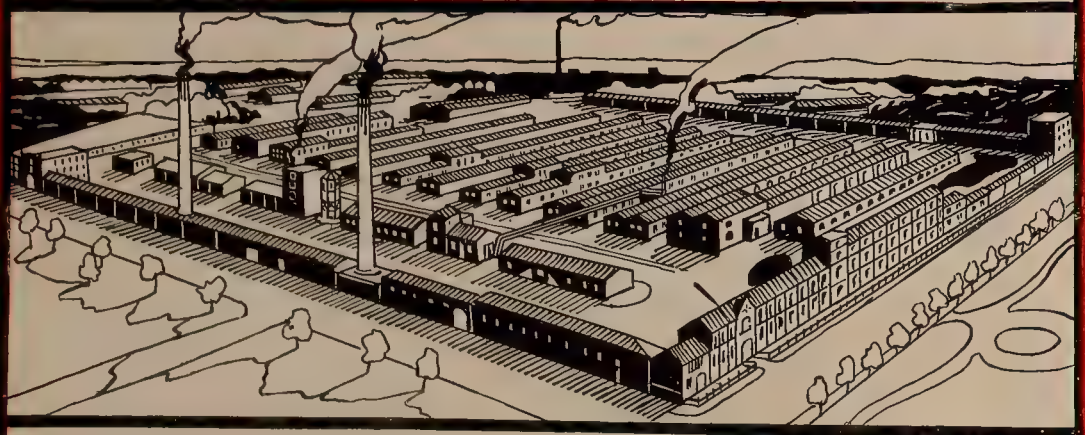
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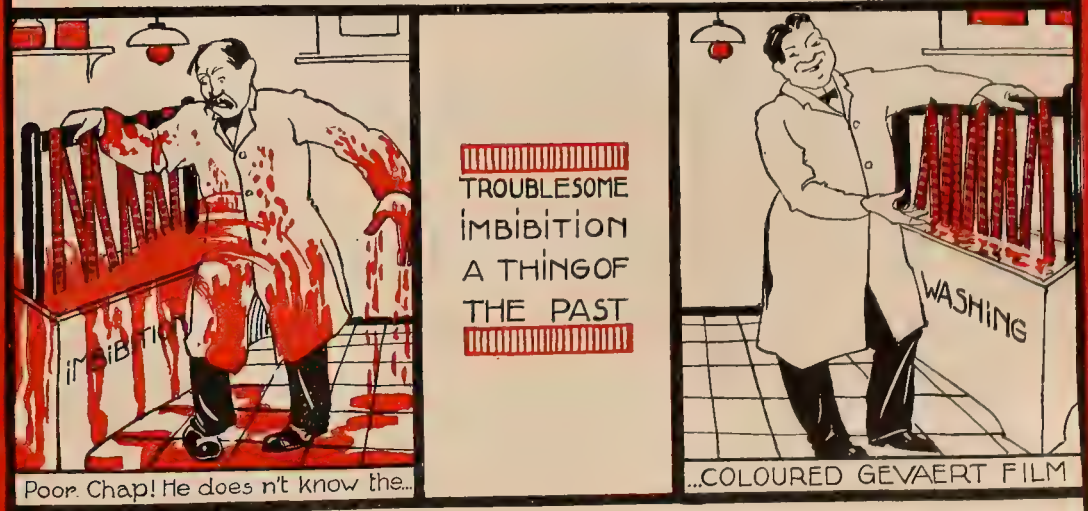
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in this strongly-welded company is a Producer in whose make-up is blended the genius of Art and Showmanship; a Man of reputation and talents, with Vision and Creative Ability; a Director of the highest rating, schooled in the craft of picture-making; a Man who has been consistently responsible for successful pictures, and who thoroughly understands Commercial Value.

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His name will be ready for release to the public any day **now.**

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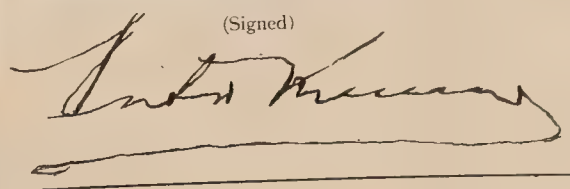
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IN **"A Jitney Elopement"**
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in
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Directed by
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EVERYBODY knows TOM MOORE of Moore's Theatre Corporation in Washington, D. C.—and TOM MOORE says: "Take my tip and grab 'THE VIRGIN OF STAMBOUL'. Greatest thing I've ever seen. Think it's the biggest bet of the year. Am going to give it the biggest exploitation I ever gave any picture. From an exhibitor's point of view, you can go the limit on what I term a one hundred percent surefire bet."

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"The Virgin of Stamboul"

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$500,000
Production de Luxe
Directed by
TOD BROWNING




"The ROAD to DIVORCE"
Directed by PHILIP ROSEN
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Directed by DOUGLAS GERRARD
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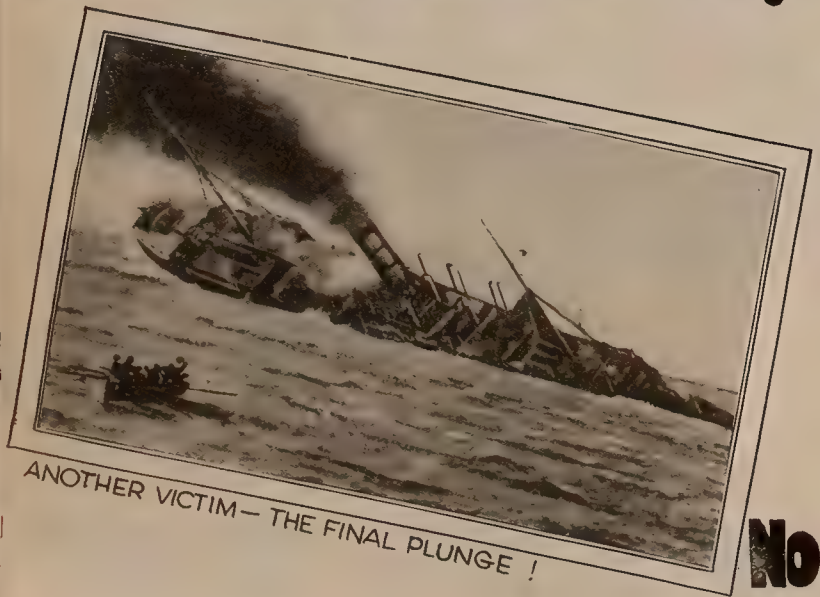
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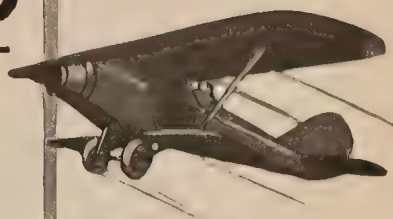
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Carl Laemmle presents Von Stroheim's Master Picture



When a pretty woman, in Paris, desires clothes and a handsome young officer, in Paris, is eager to pay for them, is it not a good idea—*for the modiste*—to introduce them? How these two amuse themselves afterward is—*vraiment*—nobody's business but theirs.

"The DEVIL'S PASSKEY"

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On the stage, the drama of a husband deceived—in the second box, the author who unknowingly has exposed his own shame to the world—beside him, the wife who has ruined them both—do you wonder that Paris stares before it cuts them dead?

"The DEVIL'S PASSKEY"

UNIVERSAL-JEWEL PRODUCTION DE LUXE



Samuel S. Hutchinson Presents

William Russell

in

Slam-Bang Jim

Adapted from "SNAP JUDGMENT"

SNAPPIEST, PEPPIEST, FASTEST
COMEDY DRAMA EVER PENNED ~

Comedy-Action-Thrills

You'll Find Them All In

Slam-







Bang Jim

Adapted from **"SNAP JUDGMENT"**

featuring

William Russell

Star of the phenomenal successes
"SIX FEET FOUR" *and* "The VALLEY OF TOMORROW"

and an All-Star Cast

Produced by
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Slam-Bang Jim

Adapted from "SNAP JUDGMENT"

The STORY

"Slam-Bang Jim" is an adaptation of "Snap Judgment" one of the snappiest, peppiest, fastest comedy-dramas ever penned. It is crammed full of action—thrills—comedy—romance. It is made up of 100% of what the speaking stage producer terms "Sure-Fire stuff".

The STAR

is William Russell—sturdy, handsome, typical red-blooded American hero—the featured player in such sensational successes as "Six Feet Four" and "The Valley of Tomorrow". In "Slam-Bang Jim" he has unlimited opportunities.

The DIRECTION

is above criticism. Some of the scenes are laid in the East—a lot more of them in the West. In both locations some wonderful "shots" were obtained, and the splendidly balanced cast of players register the action in a manner that thoroughly satisfies.

The ADVERTISING HELPS

are sure to enable you to put this picture over—Big. Paper in ones, threes, sixes and twenty-fours—campaign books—electros for newspapers and programs—slides—lobby display photos—everything you need.

See the American Film Company representative at your nearest Pathe Exchange today for full booking data—open dates, etc.



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From the story by Edgar Franklyn
Adapted to the screen by Marion Fairfax

Photography by Henry Cronjager and David Kesson
Lighting effects by Howard Ewing
Technical Director Ben Carré

A First National Attraction

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Louis B. Mayer presents

MILDRED HARRIS CHAPLIN

in

"Polly of the Storm Country"

From the Famous Novel by Grace Miller White
Author of "Tess of The Storm Country"

Directed by Arthur H. Rosson Scenario by Frank M. Dazey
Photographed by Harold Rosson—Art Director, George Hopkins



"I've come back to ask you to forgive me, and to tell you that I—I love you."



"You shall not take him from me! You shall not! He did not do it!"



He came back from prison to find his wife and babe dead.



"I am ready to marry you now."



"I want my daddy. I don't want bad mens to put him in jail."



"She wants you. Promise me you'll go to her."

STAR AND STORY WILL DELIGHT ALL!

The newspapers of the entire country have been filled with stories about Mildred Harris Chaplin and everyone will want to see her. The novel had a tremendous sale and is known to all. And it is a story of thrilling battles of the squatters and the rich, filled with heart throbs and a tender love story that will delight all.



"I can't marry him. I want to marry the man I love."



"I will get your father out of jail if you bear the burden of my shame."



"He ain't no regular guy. He's an old Hilltopper an' I hate him."



"I'll bring her here and then you can kill her."



"But do we have to love even our enemies."



"Won't you ask him to stop driving my people from their homes?"

A First National Attraction

A Picture of Real Life With All Cards Face Up!

A picture for the family and one that every boy and girl will want to see and should see!

Drinking Gambling Fast Women —And what They end in!



Cut No. 7 from Press Sheet.

KING W. VIDOR

presents

"The Family Honor"

His first picture for First National

Written by John Booth Harrower
Scenario by William Parker

Directed by King W. Vidor
Photography by Ira H. Morgan

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JOSEPH M. SCHENCK
presents

CONSTANCE TALMADGE

as



"The LOVE EXPERT"

Even the Blind Can See

It's Something New!

Here's a comedy drama with a novel idea.

You've never seen anything like it.

Old Doc Cupid, the love expert, makes 'em all fall.

There's none too homely, none too old, or halt or deaf or dumb or blind.

She shows 'em how to make love.

And she makes 'em die laughing!

A John Emerson-Anita Loos production

Directed by David Kirkland
Photographed by Oliver Marsh
Technical Director, Willard M. Reineck





A First National Attraction



NORMA TALMADGE

THROUGH loyalty, she followed him into the street of a Thousand Sorrows; down alleyways lighted only by the breeze-ridden Flame of the Devil's Beacon; past heavily barred portals and their Lynx-eyed Custodians;—To undergo an experience that has fallen to the lot of but few living women.

"The Woman Gives"

is a story that will startle and thrill your patrons with its revelations, its unusual romance and intense dramatic action.

JOSEPH M. SCHENCK presents
the great emotional actress, Norma Talmadge, who touches the depths of the heart through her wonderful understanding of life, portraying the ultimate joys and tragedies that human beings are capable of feeling—expressed in the picturization of that great novel by Owen Johnson, "The Woman Gives" a story of the city's Bohemia, the New York artists' colony.

Directed by Roy Neil

Photographed by David Abel Tech. Director, Willard M. Reineck

"The Woman Gives"

in A First National Attraction

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You can't afford to sew yourself up until you consider our new

FIRST NATIONAL FRANCHISE

It's going to be the biggest, fairest, most stable method of handling film ever offered exhibitors and producers.

We don't want to talk until we can ***talk turkey***. We want to be ***right!***

The vast work of our statistical staff is nearing completion. We will soon know the Franchise Rating of every theatre in the country.

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CYRUS TOWNSEND BRADY'S THRILLING PHOTO DRAMA

THE BLOOD BARRIER

WITH



SYLVIA BREAMER AND ROBERT GORDON

DIRECTED BY J. STUART BLACKTON
SCENARIO BY STANLEY OLMSTED

Some men seem to go out of their way to be jealous; they appear to enjoy unhappiness.

Here was a man with whom jealousy was almost a monomania; and as a result he forced his wife into the arms of the man of whom he was jealous.

A virile drama with never a slow moment.

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The trail of treachery and peril led to far countries, and every step of the way saw a new adventure and new thrills.

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Arthur F. Beck Serial Productions Inc. *presents*

STUART HOLMES
and
MISS FRANKIE MANN

in the serial of romantic hazard

TRAILED BY THREE

You may promise your audiences fifteen weeks of real entertainment. Written by Chas. T. Dazey, author of "In Old Kentucky." Directed by Perry Vekroff.

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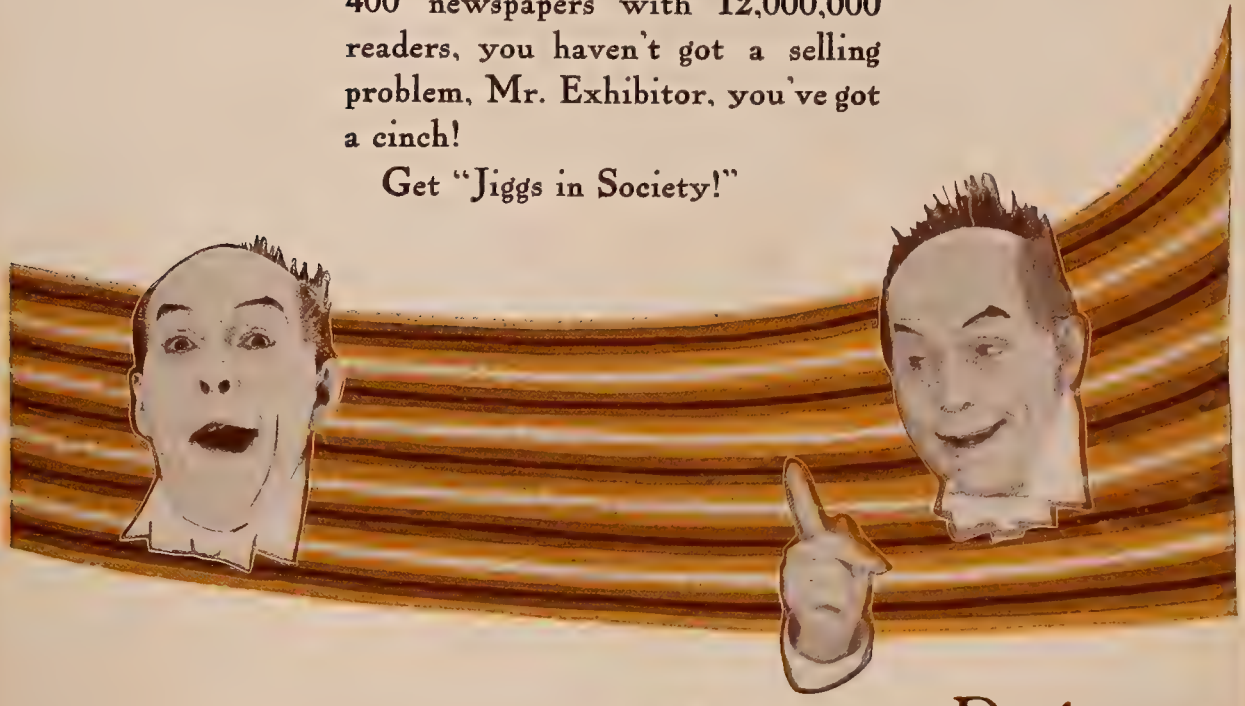
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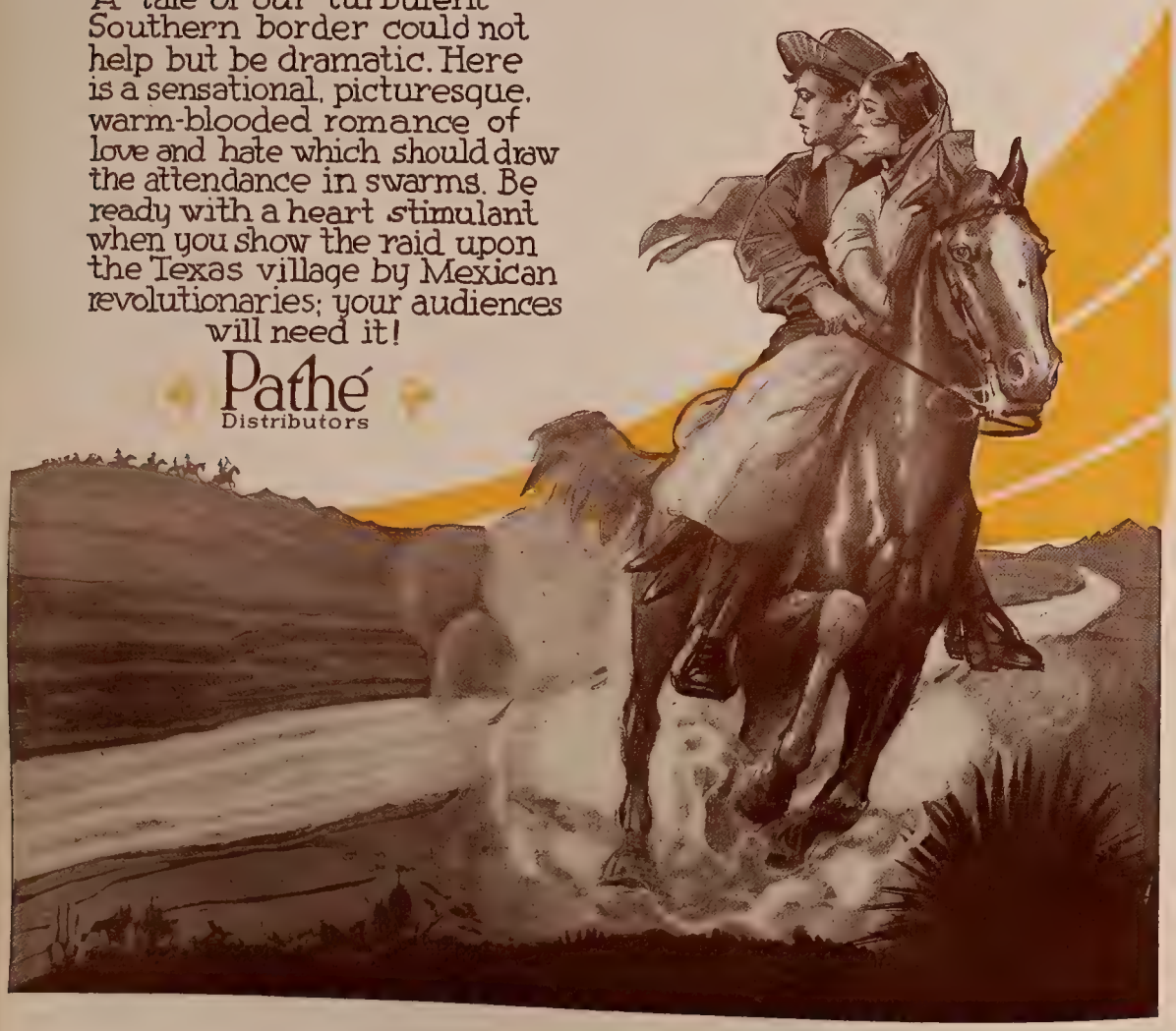
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Excerpts From Article in New York Times, March 28th

"'EDGAR AND THE TEACHER'S PET', the first of the screen comedies written by Booth Tarkington for the Goldwyn Company, and shown at the Capitol Theatre last week, may be counted a promise fulfilled.

First of all, it is excellently acted. No better person than young Johnny Jones, it seems, could have been found for the part of Edgar, and the others in the cast, children and adults, are fit company for him. The scenes, as a whole, are well-made moving pictures, not too simple, nor yet involved with extraneous details. E. Mason Hopper, who directed the production, apparently was a fortunate selection.

This first chapter, more than fulfilling the promise made for it, is a promise of delightful chapters to come."

SAMUEL GOLDWYN PRESENTS

BOOTH TARKINGTON'S

The Adventures and Emotions of Edgar Pomeroy

EDGAR AND TEACHER'S PET

DIRECTED BY E. MASON HOPPER



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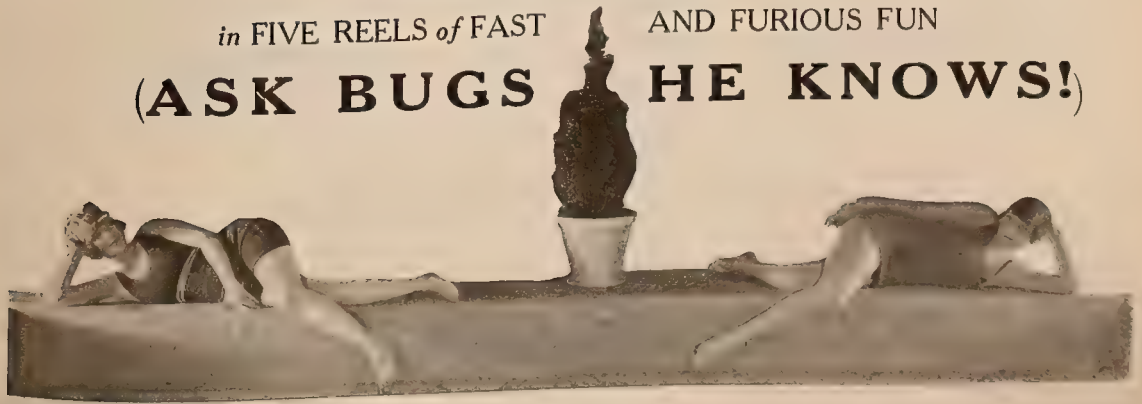
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THAT

"THE EVIL EYE"

sets a pace for fifteen galloping episodes that
makes the ordinary serial

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"The Girl from the Sky"

by Gouverneur Morris

To be followed by

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BOOK HER JUST ONCE!

That's all REALART will accept *now* in the way of a

WANDA HAWLEY

contract and it's the fairest booking proposition ever offered an exhibitor. We will not ask you to book the Hawley productions, until you have tested ONE of 'em—the *first,* of course—which Elmer Harris, the noted California playwright, has adapted for the screen from the stage success of the celebrated author, Jerome K. Jerome. And "MISS HOBBS" was personally directed by Donald Crisp, maker of a dozen big screen successes. The leading role is simply written to order for Miss Hawley; it throws her up so fetchingly that much as you admired her work in "Old Wives for New," "For Better, For Worse," "We Can't Have Everything" and other successes—you'll only *remember* Miss Hawley in "MISS HOBBS!" This is saying a lot for this vehicle, but all our claims must be borne out by your experience with the picture *the week you run it,* if we are to ask you to buy the others in the series.

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PICTURES CORPORATION
469 Fifth Avenue
New York



REALART PICTURES *presents*

WANDA HAWLEY

in

Miss Hobbs

by

Jerome K. Jerome

The Biggest State Rights Announcement on Comedies in 10 Years

Ever dream of really making a clean up?

Ever have bundles of the real "jack" handed to you on a silver platter? Well Gentlemen—HERE'S YOUR BIG CHANCE—without any "hoakum" or "bunk" or "palaver" about it.

12—(Count them)—12 wonderful Comedies produced by the greatest Comedy Producer living today—MACK SENNETT.

12—extraordinary smashes in the Comedy field that top the trade 40 ways from Sunday, with the biggest drawing cards on the screen, FATTY ARBUCKLE AND MABEL NORMAND, biggest comedy stars in pictures.

Re-issued *FOR THE FIRST TIME,* re-cut, redressed, retitled, rebuilt, bigger, better, funnier and with TWICE the Box Office drawing power. All high class—crackerjack winners every one of them, NOW OFFERED FOR THE FIRST TIME ON STATE RIGHTS BASIS. Write down this list.

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"TOPLITSKY & CO."
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"MABEL'S BEAU"
"BAGGAGE SMASHER"
"THE SPEEDERS"
"PROFESSOR BEAN'S REMOVAL"
"HASH HOUSE SMASHERS"
"SHOT IN THE EXCITEMENT"
"CURSED BY HIS BEAUTY"
"WAITER'S PICNIC"
"HIS TAKING WAYS"

For the first time in the history of pictures have such a group of Mack Sennett Comedies ever been offered. The $100,000 Comedy group. Write, wire, or long distance phone for terms, territory, prices, etc., TODAY to

MAJESTIC PICTURES
INCORPORATED

130 West 46th Street **New York**



Can you call the turn on real winners when you see 'em?

If so, just cast your eye over this group of BRAND NEW COMEDIES—offered on State Rights basis. Here Gentlemen are the goods you've been seeking and that you haven't been able to get. Wonderful Box Office winners. Stuff you'll grab like hot cakes simply because we are offering you the genuine goods. No living State Rights Man can afford to let this $100,000 group get away from him. Nothing like them on the market. Run your eye over this list of two and one reel comedy specials and GET YOUR WIRE IN TODAY, so you can't say we didn't give you fair warning.

"FLAP JACKS"--(2 reels)
"ISN'T IT WARM?"--(2 reels)
"HERE'S YOUR HAT"--(1 reel)
"FORK OVER"--(1 reel)
"A JANITOR'S FALL"--(1 reel)
"A GOOD ELK"--(1 reel)
"HER BOHEMIAN PARTY"--(1 reel)

REMEMBER—THESE ARE BRAND NEW COMEDIES THAT WILL GO OVER LIKE A TORNADO; THAT WILL MOP UP FOR YOU MR. STATE RIGHTS MAN. IT'S THE BIGGEST OFFERING IN YEARS. WISE SHOWMEN WILL UNDERSTAND—WE DON'T WANT TO WASTE TIME WITH THE OTHER KIND. Write, wire or phone immediately for terms, prices, territory, etc., to

MAJESTIC PICTURES
INCORPORATED

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We've got The Goods

Get that clear

Therefore STATE RIGHT TERRITORY will be SOLD in the order of receipt of telegraph, mail telephone or personal calls

WHEN DOES MISSOURI BELIEVE?

When it *sees* it.

When Does IT See *"IT"*?

Not when it is shown in the flowery language of the press agent, nor in the wiles or smiles of the publicity man.

The film man who is always hard-headed when it comes to cash, believes only *facts*, FACTS, FACTS, and nothing but FACTS.

Now, gentlemen of the film trade, please go over the following *facts* carefully, cautiously, with all the skepticism and cynicism, if you please, of a real film man, but *thoroughly* and to the *end*.

We have a picture. It is called *" A MAN THERE WAS."*

It's author is *HENRIK IBSEN*.

Our star is the great American artist, *VICTOR SEASTROM*.

This picture of ours was shown before representatives of the trade press of America, and to some representatives of the European press, and *here is their verdict:*

L. R. Harrison in the MOVING PICTURE WORLD

The performance of Victor Seastrom as an actor deserves abundant praise, but his handling of the subject matter as director awakens enthusiasm. There is enough of it to show vivid flashes of potential genius. His handling of the spirited and realistic scenes of storm at sea is almost a revelation. "A Man There Was" is a picture of high intensity and tender pathos, a drama of the soul.

John Morrell in the NEW YORK REVIEW

In looking at "A Man There Was" we cannot think of an American director who could have brought out its psychology or its realistic scope any better—perhaps not so well.

The picture keeps the spectator completely fascinated. In point of picturesqueness, story quality, interpretation and direction, it is an exceptional offering.

The star is Victor Seastrom, who is also the director. Fine as his performance is, his direction is better. The angles he has caught on the wreck are almost like animated conceptions of marine paintings.

As an actor he resembles William Farnum in countenance, but his performance is more finished. It is said that Mr. Seastrom is an American who is recognized in Europe as one of the foremost artists of the cinema. He should come to his native land and teach some of his rivals how to GET INTO CHARACTER.

Lawrence Reid in the MOTION PICTURE NEWS

In this picturization of "A Man There Was" there is revealed one of the treats of the season. As intelligent and carefully wrought as is the performance of Victor Seastrom, his direction is even better. His marine views resemble animated masterpieces. His entire work is highly realistic. Presenting, as he does, a powerful theme logically worked out and directed with infinite care and splendidly acted, "A Man There Was" may be called a real achievement.

Helen Rockwell in the EXHIBITOR'S TRADE REVIEW

"A Man There Was" is presented with such simplicity and realism that its effect is twice as forceful as if moulded of the conventional melodramatic metal. The picture has been beautifully produced with exquisite views of the ocean in its various moods. The camerawork is excellent and the picture worth viewing if only for the marvelous glimpses of the sea, which are shown.

WID'S

Direction—has handled the sea scenes wonderfully well and registered the drama effectively. Photography—generally very fine. The star renders a powerful characterization.

The drama unfolded is one of strict elementals. All the sequences are handled very dramatically. Viken's attempt to save his boat is pictured with a real thrill. Again, when Viken puts out to the rescue of the yacht which proves to be owned by his enemy the drama is swift and strong. Certainly no sequence of sea scenes produced in this country has ever equaled in sheer natural force the sequence that leads to the climax of "A Man There Was." The star, Victor Seastrom, is a splendid character actor and plays the role of Viken with feeling. His physique is admirable and his ability at makeup quite superior.

NEW YORK DRAMATIC MIRROR

Victor Seastrom, an American artist hardly known in the United States, acclaimed in Europe as the "Prince of the Screen," appears in Henrik Ibsen's masterpiece, "A MAN THERE WAS." The story, symbolizing the life of a red blooded man in the clash of real human passions, is exceedingly dramatic in every respect.

AND THIS FROM LONDON ABOUT OUR PICTURE:

THE CINEMATOGRAPH

With magnificent photography, intense acting, and a story which grips the spectator, "A MAN THERE WAS" is one of the most attractive productions we have seen for a long while. Seldom has such a breezy, natural, human story been seen on the screen. It is a sea story that appears to convey the spray of the ocean in every scene, and being a clean, wholesome, well-told and intelligent narrative, it cannot fail to prove of inestimable value to the exhibitor.

THE BIOSCOPE

People who have grown weary of "the eternal triangle" of fickle wives and telephone intrigues, will welcome this grim epic of the sea where liliputian emotions are substituted for by grand tragedy where the fundamental passions by which all humanity is swayed sound in a deep, deep vibration. Ibsen is the author of "A MAN THERE WAS" and it ranks with the works when the great master became poet and not cynic. The photography is excellent.

THE CINEMA

Whether Ibsen be the greatest of all times, or merely a sporadic flower of genius, any work to which his name is attached will always be sure of a full measure of respectful attention. There is that elusive something about it all which will not be denied. The play is most admirably acted; the action becomes tenser and tenser as the play proceeds and some of the scenes on the sea are uncannily realistic. The photography is exceptionally good.

W. Stephen Bush in THE BILLBOARD

This is a picture of rare merit, approaching our best in the technique of its photography, and equally our best in direction. In the subtlety of its art and its wonderfully calculated appeal to our pity, it comes close to surpassing our best average.

Victor Seastrom in the leading role dominates the situation. Without putting too great a strain on the press agent's popular group of adjectives, one cannot do justice to his great art, to his extraordinary powers of portrayal, to the subtlety of his characterization.

How many pictures have been offered to the trade with such a send-off by men, whom you, gentlemen, have conceded to be the leaders and authorities in your trade, and by whose judgment, you, as well as the public, have learned so often to abide?

TERRITORY NOW SELLING

Apply:
RADIOSOUL FILMS, Inc.
1400 Broadway
New York, N. Y.

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Robert E. Welsh, Managing Editor
Henry F. Sewall, Vice Pres.
E. Kendall Gillett, Secy.
Fred J. Beecroft, Adv. Mgr.

Jottings

By the Editor

Having a chatty little column dropped in this half-way position—almost advertising and nearly editorial—we have one advantage:

There can be no serious objection if our typewriter wanders into a discussion of that more or less sordid subject—advertising.

And on this occasion we are just forced to "touch and apertain" advertising. For it seemed to us that the one topic of Film Row conversation during the past week was an advertisement—last week's bow of Associated Exhibitors.

* * *

Seldom have we heard a film trade advertisement praised so generally and from all angles—printing art, engraving art, beauty and *effectiveness.*

We have heard many colored inserts praised because of their lavish splendor—but then some carping critic has always arisen to ask, "But will it sell anything?"

That's the fire extinguisher—from that point on everyone engaged in the particular discussion starts to pick flaws in the insert and when the analysis is concluded you are pretty well convinced that it wasn't as good as you originally thought, after all.

But Associated met all points of the argument. The beauty and costliness of last week's insert did its share to *sell* the quality at which Associated is aiming; the dignity and restrained sound logic of its text *sold.*

So there you are.

* * *

While on the subject of inserts, and the fact that Associated hit the bell on its first shot let's take a little of the room left in this box to mention the name of the team that surely ranks near the top for consistent "bell-ringing."

Nat Rothstein and Mon Randall are the boys. And we'll say—in the line that is left us—they never fail to "hit that bull's-eye."

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BOX OFFICE RECEIPTS AND POSTERS

A MOTION picture poster should sell seats to the maximum number. Everybody knows that. But not many people know how to impart that quality to a poster. Of those who do, practically all are in the RITCHEY organization. They are poster experts who have the unusual ability to give "poster expression" to their ideas, and, under a masterful direction, they do it in an attractive, a persuasive, and an absolutely convincing way. The RITCHEY poster always has a distinctive charm and it always shows an interestingly individual character. It invariably voices a message to potential motion picture audiences—a message that gets over because its presentation is suave and sure.

The RITCHEY poster is a product of intense conviction. It is positive and powerful, and because of these things it never fails to get the maximum of box-office results.

It is as a sign post directing the passing public toward the auditorium. It is the most profitable investment that a distributor can make. For the exhibitor it stands literally as an emblem for box-office prosperity!

Ritchey LITHO. CORP.

406 W. 31st Street, New York **Telephone Chelsea 8388**

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Motion Picture News

VOL. XXI APRIL 10, 1920 No. XVI

The Problem of 1920

IT seems necessary again to call attention to these salient facts:

That the motion picture is and must remain a low-priced amusement;

That the small town theatre is a totally different proposition from the city theatre with its very large potential audience. That you can tax a small town theatre just so far with high rentals—just so far as you compel this theatre in turn to overtax its limited clientele. Then you invite the sheriff.

That the small town theatre still represents 80 per cent of the picture theatres of the country; that, to use a stale but true phrase, it still does and always will constitute the backbone of this particular amusement field; and that if you break these theatres you will break the backbone of the industry itself.

All this, in view of the fact that we are now at the peak—or have we passed it?—of a considerable inflation in rental prices.

The business has been prosperous. Everything has favored theatre attendance;—for that matter, we believe attendance will increase still further. Money has been easy. Therefore, we have had inflation—and inflation has been most vividly expressed in rental prices. They have soared.

It's time now to take a good dose of Spring antifebrile medicine—a strong cupful of common sense and circumspection. The whole industrial body needs it.

* * *

LOOKING back to last Fall we would say that the present season has been more strikingly dominated by high prices than by good pictures. In too many instances the picture did not meet the claims made for it or for its star nor by any possible effort at exploitation could the box-office return the rental price asked.

This is inflation.

Looking forward to the approaching season we believe that this situation will be considerably changed.

As for pictures we believe they will be better—and we say this with sincerity and after a first hand knowledge of the production situation. They will be much better because they will be far fewer per production unit and because they will come from many more units and from unhampered individual effort and from more highly trained producing organizations.

As for prices—*they must be more equable.* They *will* be more equable—because there is such a large insistent, broadly economic demand that they be made more equable.

This problem of price adjustment will be the big problem of 1920.

The leading distributors; to take their own word for it—are keenly at work upon the problem—we know they must be for we know they must realize that their success will be largely dependent upon its correct solution.

It is our firm belief that some system of percentage satisfactory both to producer and exhibitor will be arrived at.

We have been warned by exhibitor friends to keep off the subject of percentage. This we cannot do so long as we believe in it.

We would like to state, however, and we trust for the last time, that we do not subscribe and never have subscribed to any present system of percentage. We do not subscribe to "forced" percentage nor to any forced rental system.

* * *

IF it will make our position more clear, we will eliminate the word percentage and say—that we believe in a division of the box-office earnings of the picture—one fair to each factor concerned—and this after there has been a cooperative advertising effort on the part of the producer and exhibitor to put the picture over for all that it is worth.

We believe in such a system because it will eliminate "bunk" and overselling; because it is utterly impossible to gauge an individual picture's value in advance of its showing; because we need a system which will encourage good pictures and penalize poor ones—and because, above all, it will put the producer and exhibitor upon a sound and above all a cooperative basis.

We believe that such a system is in the cards—and that it will come forth this year.

It will be based, first, upon good pictures.

No plan, however good, can succeed of itself. Building a big plan upon inferior pictures is like building a skyscraper upon sands.

It will be based upon exploitation.

It will be based upon the same and sincere belief that the exhibitors' and producers' prosperity are dependent one upon the other.



Foreign Market in Critical State

Blumenthal Tells of German Conditions

BEN BLUMENTHAL, president of the Export and Import Film Company, returned recently from a business trip abroad, during which he secured first hand knowledge of the film conditions prevailing in England, France, Germany and other continental countries of Europe. At an interview given to a representative of the "News" this week, Mr. Blumenthal narrated some of the personal observations that he had made and revealed some interesting facts concerning the picture industry in the various countries he had visited. He deplored the present lowered rate of exchange, which he considers to be one of the greatest impediments to mutually favorable interchanges between the American and foreign film fields.

"Until the exchange in European countries is stabilized," said Mr. Blumenthal, "American manufacturers cannot hope for a ready market for their productions. As a result of the unwise methods of some foreign concerns who have bought our film products at the American rate and then foolishly sold them to their patrons at the lowered rates prevailing in their respective countries, we have been obliged to shoulder not a little of the losses resultant from this disparity."

Speaking of production activities abroad, Mr. Blumenthal said that prospects pointed to an expansion along this line. "England, Germany, Italy, the Scandinavian countries and even Holland are making progress as production centers. France, however, at the present time is not producing to any extent." Germany as a producing ground was discussed with considerable detail by Mr. Blumenthal. "The bigger productions made in Germany," said Mr. Blumenthal, "compare favorably with our big pictures in the United States. The German people are attending motion picture theatres in great numbers, and there is a heavy demand for pictures as a source of popular amusement. This is probably an evidence of a reaction following the deprivations of war. German producers are expending large sums for the manufacture of picture products, considerably more money than formerly.

"The largest German production company is the Universum, or the 'U. F. A.' as it is generally called. This company has a film city outside of Berlin where it manufactures its products. The high-water-mark of the current production in Germany is probably the 'Madame du Barry' picture, starring Pola Negri, an actress of Polish birth, who resembles our Nazimova closely. She is accredited to be the best known picture actress in Germany today.

"Prohibition on the importation of films into Germany is still in force. The present law continues in effect until May, and it is likely that at that time it will be extended even further. I undertook to approach the larger film industries in Germany with a view of having them start governmental action for the repeal of this law. While the U. F. A., the theatrical interests and the larger exchange-concerns endorsed my efforts, the smaller producers refused their co-operation, their argument being that the influx of foreign films into Germany would throw a great many at present employed out of work. I suggested various compensating measures, for example, the printing in German laboratories of American film sent over, and so on. The recent political disturbances will probably have the effect of delaying any modification of the present ban on foreign film importations, for the reason that the prevailing feeling is that any change would work hardship on certain laboring classes. This is more than enough to cause the present government to avoid any tampering with this question.

"I am forced to disagree with the recent opinion expressed by Mr. Howells. I am against any effort to discourage the importation of foreign films into this country. That is exactly the attitude we decry in film centers abroad—the wish to keep the American picture out of the foreign market; and that tendency abroad is a strong one, I know from my own experiences. Now, if we adopt a non-importation policy on our side of the water, we will be giving the people abroad just the excuse to retaliate by putting the same restrictions on the advent of American pictures into their markets. What the American public wants in its picture theatres at the present time is variety. The circulation of the best pictures the foreign market has to offer us is one of the most effective ways to meet this demand of our own audiences. Moreover, the United States controls 90% of the world's film industry at the present time; America has no reason to fear competition with any other forces."

German Films Flooding Market in Holland

Ben Blumenthal Finds Germany Looming Up as Future Competitor—Making Big Pictures with International Value

PERHAPS the most prominent feature to an observer of the film market in Holland is the flood of German films to be found in that market. The majority of buying companies and the majority of theatres in Holland are controlled directly or indirectly by German interests. Practically all the film companies there have tried to profit by the low price of the German films, with the result that many of them are so tied up with money invested in these productions that they are not in a position to buy American films. Most of the German productions are of a very ordinary standard, the plots being based in a great many cases on life of a more or less low moral standard.

The low class of films shown has led in Holland to a proposed law, copied somewhat from the Swiss law, prohibiting all children under a certain age from entering picture theatres unless the films shown therein have passed a very strict censorship.

Holland seems to be going through the same process of development in the film industry that America went through some years ago. Holland being a very religious country, and many of the ministers and prominent men being opposed to films for the reason that they say they have a degrading influence on young children, this attitude has been stimulated much by the class of films shown during and since the war, and imported from Germany. The purchase of this class of films was executed on the ground that the public wants it. Of course some of the German productions are more pretentious; these are the exceptions. But the chief excuse for buying the German productions is their cheapness.

Recently Germany has placed 100 per cent export license on certain productions, including films, and this has had a tendency to curb the wild purchase.

Practically all the machines used in Holland are of the German type and the theatres run only one machine at a time. However, it was noticed that in one theatre in Amsterdam two Powers machines of the latest type had been installed, and these machines were being used so as to leave no stop between the reels. The rarity of the American machines there was forcibly shown by the fact that the fire authorities in Amsterdam were very timid about allowing these machines to be used for the reason that it was felt that they were dangerous. However after many unsuccessful attempts to set the film on fire while in the machine, and the explanation of visiting Americans that these machines were being used extensively all over the world, this theatre was permitted to use these two machines.

Another feature that attracted attention in Holland was the fact that no fire extinguishers were permitted in the projection "cabin," the theory being that in case of fire the operator should not try to put out the blaze himself, but should leave the projection room immediately, and it was stated that if the operator were given a fire extinguisher his first thought would be to put the fire out instead of saving himself.

Experts Review Continental Field

Julian Thomas, of Howell's Paris Organization, Gives Impressions from Holland, France, Italy and Belgium

Business conditions appear to be fairly good. The prices charged at picture shows are as high as in Paris, and a good deal of money is now being placed in new theatres and new companies. It is certain, however, that the cheap German film has made the sale of higher priced, higher quality American films much more difficult, for in spite of the fact that the exchange situation in Holland is nearly normal, when compared with other countries of continental Europe, film men get the habit of saying "a film is a film." When the prices are broached they immediately say how much they have paid for films by the meter purchased from Germany and expect the American to sell at the same price.

An international cinematograph exposition is being planned for next fall at Amsterdam, at which all countries, including the United States, England and Germany will be represented. This exposition is being directed at the present time by Mr. J. O. H. Gildemeyer, a Dutch cinematographist, director, writer and producer. Mr. Gildemeyer is now in France in the interests of the exposition.

Financial Interests Investing in Belgium

BELGIUM is in a much better condition than Holland in spite of the adverse exchange. There is a pronounced reluctance on the part of our friends the Belgians to invest in German films, although they are inclined to use the cheapness of the German films as a threat to the Americans to induce them to reduce the price of American films in order to overcome the exchange. However, the Belgian film buyers are kindly disposed towards the American films, admitting that they are without doubt the best in the world today, and admitting also that the Americans pay more for their productions and hence are entitled to more for the films in Belgium. A number of new companies are being formed and money is being invested in the film business in Belgium by financial men who never before have looked to this lucrative branch of investment. They have been particularly directed to the film business by the fact that banks and large business institutions in America, foreign to the film business, are now investing heavily in theatres, producing and distributing companies. Here also German machines seem to predominate, although French and a few American machines have been introduced during the war. The theatre owners in Belgium are complaining bitterly against increased taxation.

In Italy the importation of American films has been brought practically to a standstill owing to the exchange situation. Practically no foreign films can be seen in the theatres there.

Percentage Booking a Live French Topic

IN France the question of percentage is being discussed broadcast. This question was brought to a head on March 10th, when it was voted on by the French Syndicate of Cinematograph Managers, the question being put "Are you for or against percentage?" Hundreds of managers were present and the percentage system (the word "percentage" being considered very barbarous) was discussed at length. The issue is between the film renters who demand percentage and the theatre owners and managers who object to percentage. The interest of the managers certainly is to present to his clientele films which combine the double advantage of high quality and low price. The producers and renters seek films of quality which they seek to sell at as high a price as possible. The film renters who purchase in many cases the films themselves find great difficulty in renting at a sufficient price to pay them for their investment. It must be understood, however, that the general theory of business in France is that in order to make a successful affair, one must make at least 100 per cent within a very short period of time. Anything less than 100 per cent profit would be considered a rather poor business transaction. Programmes are rented in France at a ridiculously low price. At any rate this matter was decided by the Syndicate of French Cinematographists against percentage, a resolution having been passed almost unanimously rejecting the proposition. The meeting however was very animated. This French syndicate is composed of the following organizations:

Cinema Federation of the Southwest of France, Managers' Association of Marseilles theatres, Association of Cinemas and Exhibitors of Alsace-Lorraine, Theatre Managers' Association of Lyon, Syndicate of the Côté d' Azur, Syndicate of the North and of Pas-de-Calais, Syndicate of the Western and Central Sections of France.

Demonstrations have been tendered recently to Louis Lumiere by the French Academy of Sciences in honor of the work that Mr. Lumiere has done for photography and the discoveries that he has made. Among the demonstrations was one on the occasion of the discovery twenty-five years ago of cinematography, by the National Society of Popular Conferences. This manifestation was presided over by M. J. Braton, Minister of Hygiene and President of the General League of the French Cinemas. Part of an interesting programme was a discourse by M. Walton on the history of the Cinema which was illustrated by many ancient and modern pictures.

Patriotic Propaganda Speeds up French

FRANCE is endeavoring to bring its picture industry to the prewar standard. A number of studios are being constructed and French productions are being encouraged in every way. Every production that can possibly be given the name of French is being urged on the public for patriotic reasons. Through a desire to encourage French productions a tendency has been noticed to criticize all foreign films, and as the American film is by far in the lead in the foreign production the American film is getting more than its share of this misdirected antagonism. However, it has been pointed out to our French friends that a good film is an international institution, and that if the French produce films adapted to the American market no one will be more happy to encourage their production by the purchase of the same than their American friends, and that it should be kept in mind that if their films be highclass and adapted to the American market, they will probably look for a large part of the financial support for their films to the Americans, but if this tendency to knock American films is carried on it might create an unfavorable impression in the American market, and so act as a boomerang on the very persons who use it.

It is recognized that one of the causes of inferiority in French films is the poor equipment of studios and the scarcity of apparatus which confronts the producers.

Another step which is being taken to protect the French industry is propaganda, which is evidenced by the following notice which has been published by the French in Belgium: "Belgian business men and merchants do not favor the exorbitant exchange rate of the florin, dollar, and pound sterling. Do not forget that the sympathy of France for Belgium is disinterested."

One thing which has brought forcibly to the attention of practically every American exporter shipping negatives to France is the lack of the most modern facilities for making prints. If some reliable American company were to establish a thoroughly modern film manufacturing and printing house in Paris, or any other large center in Europe, there is no doubt that it would be a great benefit to that house and also to the American exporter, for it is something for which there is a big demand here at the present time.



Scene at the dinner given by J. L. Friedman to the Independent Exchangemen and Producers gathered in Chicago last week

Skouras Brothers Buy St. Louis Theatres

After several weeks of negotiations, a deal for the purchase of the New Grand Central theatre, the Central theatre and the Grand Central Film Company of St. Louis, the local First National exchange, has been consummated by the Skouras Brothers, of that city. The properties were purchased from the Grand Central Theatre Company and the Grand Central Film Company corporations. The principal owners were William Sievers, Edmund Koeln, Theodore Rassieur and Harry Troll. The consideration was $350,000.

Exhibitors in Canada Form New Company

The exhibitors of Montreal have recently taken out a Dominion charter and have organized a Limited stock company under the name of the Amalgamated Exhibitors Circuit, Ltd. They are now offering shares in the new company to the exhibitors of Canada, the par value of the shares being $100. It is the intention of the company to operate a chain of film exchanges throughout the dominion with competent exchange managers at the head of each.

Three Benefits Arranged for Y. W. C. A. Drive

Three benefits have been arranged in New York by the committee representing the motion picture industry in the effort being made to reach the $15,000 quota allotted in the Y. W. C. A. drive. They will be on Thursday morning at the Strand theatre, at the Capitol theatre on Friday afternoon, and on Saturday morning at the Rivoli theatre.

Rumored Pantages Plans New Orleans Theatre

ALEXANDER PANTAGES, western theatre owner, signed a 75-year lease for a theatre site in New Orleans last week on which he is to erect an enormous show house, hotel and stores, according to pretty well confirmed rumors last week.

If the project is carried through as reported, the Pantages interests will come to New Orleans and erect a magnificient theatre building on the site now occupied by fruit stands, chop suey joints, and other small and unsightly buildings on Canal Street between Rampart and Basin streets, about 400 feet from the Elks' Home, 150 feet from the Southern Railway station and one block from the new Orpheum theatre and the Grunewald hotel.

The plan is said to embrace an immense theatre built behind and over a row of modern stores, which will front on Canal street.

Earl Edmondson, personal representative of Mr. Pantages, has been in New Orleans several weeks looking over sites and he is the person said to have recommended to Pantages the leasing of the site.

M.P.P.A. Amalgamates With Actors Equity

Following a series of conferences between the Arbitration Committee of the Motion Picture Players Association and the Conference Committee of the Actors Equity Association, the amalgamation of the M. P. P. A. with the A. E. A. was proposed and unanimously accepted, it is stated, at a meeting of the M. P. P. A. on March 26th at Geneva Hall, New York. Among the speakers were Frank Gilmore, John Emerson, Paul Dalzell and Col. Booth. President Jack Frazier of the M. P. P. A. acted as chairman.

New Executive Elected by Capitol Film Co.

At a special meeting of the Capitol Film Company, held on March 29th, Hugh Woody, a prominent Indiana banker, was elected in the place of S. L. Barnhard, who has also retired from the directorate of the organization. Mr. Barnhard's vacancy in the board of directors has been filled by B. Herbert Milligan, treasurer of the Capitol Film, who also assumes the general-managership, relinquished by C. Eddy Eckels.

According to Treasurer Milligan, the directors have voted the new management $150,000, which is to be immediately available for the purpose of carrying out the Capitol's new policies and exploiting special features that were recently determined upon.

Company Increases Capital to $5,000,000

The Catherine Curtis Corporation, which was organized last June, recently increased its capital to five million dollars. Miss Catherine Curtis is the president of the growing organization, which is backed by conservative Wall street capitalists. It is expected that at the director's meeting to be held this month, some announcements will be made in regard to the company's plans. Negotiations are under way for New York executive offices.

Universal Exchangemen Confer in Chicago

A Universal get-together was held Sunday and Monday, March 28-29, when exchange managers from the middle western Universal branch exchanges assembled in the Congress Hotel, Chicago.

Federated Film Exchange Formed at Chicago Meeting

Independent Producers on Invitation Confer With New Distributing Body

THE Federated Film Exchanges of America, Inc., was originated last week in Chicago at a meeting of independent exchange men, called by Joseph L. Friedman, president of the Celebrated Players Film Corporation, and within the next thirty days it is expected that the powerful nation-wide organization will be in full operation.

A number of financially sound, progressive and successful state right men from every section of the United States and Canada convened at the Congress Hotel, on March 24, in response to Mr. Friedman's invitation, and the new organization, which it is predicted will mark an important milestone in the progress of state rights men and independent producers, was evolved after three days hard work.

Before the adjournment, on the third day of the meeting, the organization of the new distributing body was perfected, a constitution and set of by-laws drawn up and accepted, a charter applied for under the laws of the state of Delaware and the Federated Film Exchanges of America, Inc., was capitalized at $100,000, completely paid in by the men on the floor of the convention hall. It is explained by the exchange men, who are franchise holders, that the subscription of capital was more for the purpose of proving the stability and good faith of the subscribers than for the purpose of raising funds upon which to operate as, it is understood, the operating finances already have been arranged for.

In anticipation of the formation of a financially sound and permanent organization of exchangemen at the conention, independent producers also met in Chicago and on the last day of the convention, submitted the results of the producers' deliberations to the exchangemen's organization with a program of pictures which they would be prepared to furnish.

The Federated Exchanges appointed a committee consisting of Messrs. H. E. Whyte, New York; B. Amsterdam, Philadelphia; H. J. Charnas, Cleveland, and Sam Grand, of Boston, to meet the producers in New York on April 2 and attempt to arrive at a definite arrangement with them.

The producers announced that they intend to perfect the recently formed organization, known as the International Film Board of Trade, the sole purpose of which shall be to secure for the exchangemen such negatives as they may desire upon a basis which will let exchangemen make a reasonable profit.

It was pointed out that there was nothing in the plan which would force the exchangemen to sign up for three years for any product that would not prove profitable, for, by a vote of the exchanges purchasing committee, the Board of Trade will be obliged to cancel all our contracts providing for the distribution of subjects featuring a star who is not making money for the exchanges.

The attention of the exchangemen was further called to the fact that the big program organizations had been made profitable through regular and consistent advertising and exploitation campaigns and under the plan of the Film Board of Trade, a stipulated amount has been set for advertising and exploiting every star and every picture released through that body, and that the advertising and exploitation campaign calls for continuous advertising of the product of the producer for fifty-two consecutive weeks in each year during the three years provided for in the proposed contract, thereby preventing the dropping of advertising immediately after a territory has been sold, as too often has been the case in the past.

The following took part in the conference of producers preliminary to the meeting with the exchangemen: Jack Kohn, C. W. Harris, representing Outing-Chester; W. A. Schallenberger, Arrow Film Corporation; Joe Brandt, National Film Corporation; C. Eddy Eckels, Locklear Productions and Neal Hart Productions; Louis Burston; Harry Sherman; M. Garston; A. E. Schweirin; Spanuth of Commonwealth; M. J. Weiss; S. L. Barnhard, Capital Film Company; R. S. Sawyer; C. A. Mead, representing C. B. Price, Inc., and Victor Kremer.

The officers elected at the exchangemen's convention were: J. L. Friedman, Celebrated Players Film Corporation, Chicago, president; J. E. Pearce, of New Orleans, vice-president; D. J. Chatkin, of Los Angeles and San Francisco, Calif., secretary, and Sam Grand, of Boston, Mass., treasurer.

Board of Directors will be as follows: J. L. Friedman, Chicago; J. E. Pearce, New Orleans; D. J. Chatkin, San Francisco, Cal.; Sam Grand, Boston, Mass.; H. L. Charnas, Cleveland, Ohio; H. E. Whyte, New York, N. Y., and B. Amsterdam, Philadelphia.

Following is a list of those who hold franchises: New York City and Northern New Jersey, Arthur B. Whyte, Empire State Film Co., New York City.; New England States, Sam Grand, Federal Feature Film Corp., Boston, Mass; Eastern Pennsylvania, Southern New Jersey, B. Amsterdam, Masterpiece Film Attractions, Philadelphia, Pa.; Western Pennsylvania and West Virginia, H. Lande, Quality Film Service, Pittsburgh, Pa.; Ohio, Michigan and Kentucky, H. Charnas, Standard Film Service Co., Cleveland, Ohio.; North Carolina, South Carolina, Georgia, Florida, Alabama and Tennessee, R. M. Savini, R. M. Savini Films, Inc., Atlanta, Ga.; Delaware, Maryland, Virginia and District of Columbia, Abe Dresner, Exhibitors Film Exchange, Washington, D. C.; Louisiana and Mississippi, J. E. Pearce, Pearce Films, New Orleans, La.; Texas, Oklahoma and Arkansas, R. D. Lewis, R. D. Lewis Film Co., Oklahoma City, Okla.; Minnesota, North and South Dakota, F. W. Thayer, Merit Film Corporation, Minneapolis, Minn.; Wisconsin, R. Wettstein, Midwest Distribution Co., Milwaukee, Wisconsin; Eastern Missouri, S. Warner, United Film Service, Kansas City, Mo.; Kansas and Western Missouri, A. Kahn, Crescent Film Service, Kansas City, Mo.; Colorado, New Mexico, Woyming, Utah and Southern Idaho, H. E. Kyler, Supreme Photoplays, Denver, Colo.; Canada, J. J. Allen, Allen Bros., Toronto, Ontario, Canada; Iowa and Nebraska, M. J. Frisch, A. H. Blank Enterprises, Des Moines, Iowa; California, Nevada and Arizona, D. J. Chatkin, Marion Hohn, San Francisco, Calif.; Indiana and Illinois, J. L. Friedman, Celebrated Players Film Corporation, Chicago, Ill.

The Federated Film Exchanges unites the buying power of the various members into one strong body and it is interesting to note that their purchases of pictures last year ran close to $5,500,000. Instead of each individual state rights man dickering separately for the product of independent producers, one hundred per cent of the territory of the United States and Canada will be bought outright. This same buying power promises to secure for the

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Kansas State Exhibitors Association Convenes

THE Kansas State Exhibitors' Association during its annual convention, which opened at Wichita, Kan., on last Monday, went on record as unanimously opposed to the percentage plan, the present advance deposit system and the prevailing form of contracts. The organization also endorsed the recent Utica convention and recommended the holding of a national exhibitors' convention at an early date. It was decided to affiliate with the New York State League with a view of forming a nucleus for a national organization. R. G. Liggett of the Gene Gauntier Theatre in Kansas City was elected president. P. S. Harrison of New York City was the principal speaker, and during the course of his remarks bitterly attacked the percentage policy.



Two views showing the scope of the Neilan-Kaufman Producing Plant—upper left-hand corner, Marshall Neilan; on the right, Al Kaufman

Neilan and Kaufman in Producing Alliance

Although Financially Separate, Technical and Executive Staffs Are Merged

AN important announcement in producing circles is that of a co-operative production alliance just formed between Marshall Neilan Productions and Albert A. Kaufman Productions, two of the foremost film producing organizations in the industry. Details of this alliance, which is the result of a lasting friendship and the fulfilment of the mutual desires of the two notable heads of their respective companies, have just been given out.

Mr. Kaufman recently announced the severance of his connection with Famous Players-Lasky and the formation of his own company. He has already planned the erection of his own independent studio, but in the meantime while the facilities at the Neilan plant were such that they offered the two producers an opportunity to realize the ambitions of their early picture days, the co-operative alliance was quickly agreed upon.

The Neilan-Kaufman studios now consist of two separate units, each unit comprising a light and dark stage and set of individual dressing rooms.

Although neither producer is financially interested in the other's company and while their methods of distribution have no connection, the results of the affiliation will be of material benefit to both.

The producing, technical and executive staffs have been merged into one and by carefully following a working schedule the different departments will be at the disposal of both companies, and it can be readily seen that the cost of productions will be considerably reduced.

Mr. Neilan is a member of the Associated Producers, who, when their present contracts expire, will release their productions as of one organization. His current pictures are released through the First National Exhibitors' Circuit.

Mr. Kaufman, who recently signed Allen Holubar to direct a series of special productions starring Dorothy Phillips, has not yet made known his plans for distribution, but announced that work on the first Holubar-Phillips feature will begin at the Neilan-Kaufman studio within a few days.

Five years ago Mr. Kaufman was studio manager of the Famous Players-Lasky Company and under his supervision were numbered the productions of such famous stars as Mary Pickford, Marguerite Clark, George M. Cohan, John Barrymore, Pauline Frederick and many others. At the same time Marshall Neilan was a leading man of considerable renown and most of his work was opposite the stars under Mr. Kaufman's charge. Mr. Neilan had previously shown directorial qualities and his ideas on production were very much in common with those of Mr. Kaufman, who shortly afterwards engaged him as director for Famous Players-Lasky.

An admiration for each other's ability and a strong personal friendship arose between the two young men who were later to become so prominent in the motion picture world. It was mutually agreed that should they ever branch out for themselves as independent producers a lot could be accomplished by their aligning themselves together.

Promotions came rapidly for both, Mr. Kaufman becoming general manager of the Famous Players-Lasky studio in Hollywood and later filling the same position in that company's New York studio. Mr. Neilan's worth became recognized more with each succeeding picture he directetd until his achievements made him one of the most sought after directors in the country.

Then came the war and Mr. Kaufman's two year period of war services in which he served as captain in the army overseas. Upon his discharge he was entrusted with the work of organizing and building the Famous Players-Lasky studio in England, which he accomplished in a manner which reflected more credit on himself. Mr. Kaufman then returned to this country.

In the meantime Mr. Neilan had severed his connections with Famous Players-Lasky. He organized a producing staff and made many pictures for various companies including such successes as "Daddy Long-Legs," with Mary Pickford; "The Unpardonable Sin," with Blanche Sweet, and "In Old Kentucky," with Anita Stewart. Later he formed his own independent producing company.

Daylight Saving Defeat Pleases Exhibitors

Exhibitors of Indianapolis are elated over the fact that the city council, by a vote of six to two, rejected a proposed daylight saving ordinance which, had it passed, would probably have meant a loss to the owners of motion picture houses.

Metro Head Discusses Policies and Program for Future

Emphatic Denial of Marcus Loew's Affiliation with Other Interests

IN a statement of Loew-Metro policy Richard A. Rowland, president of Metro Pictures Corporation, emphatically denies that Marcus Loew or the Loew-Metro affiliations is interested in or connected with any other producing and distributing organization.

Mr. Rowland's denial was in refutation of recent rumors, reaching exhibitors of the country and the trade in general, that Loew-Metro has entered into a combination aiming to secure a monopoly of the producing and distributing ends of the motion picture industry.

That Loew-Metro may be compelled to produce stage plays on Broadway as a step toward reducing the mounting cost of literary material for the screen; that the company will not force the percentage system of booking upon exhibitors, but will adopt it if they desire it; that the coming year will see an output of approximately fifty sumptuous Loew-Metro specials, mostly with all-star casts, and that a famous male star will soon be added to the Loew-Metro roster are some of the high lights in the Metro president's statement.

In addition, Mr. Rowland points out that production costs have risen all around to such an extent that they have become almost prohibitive. Salaries of all employes, from stars to mechanical help around the studios, the materials required in the making of screen productions and general office overhead have trebled and even quadrupled in a few months, asserts the Metro executive.

Loew-Metro will make every effort to prevent waste in any quarter and curtail expenses wherever possible, without stinting the quality of its productions, it is promised; but the Metro president makes it plain that this increasing expense may ultimately fall in some measure upon the exhibitor, who should be prepared to meet it.

"We wish to deny most emphatically," says the Rowland statement, "that Mr. Loew is interested in or has affiliated with any other producing or distributing organization, as has recently been rumored. We have heard of these rumors, reaching the trade through underground channels, and in justice to Mr. Loew I must say that they are absolutely untrue.

"Mr. Loew is not interested in any producing or distributing organization other than Loew-Metro. We reiterate what Mr. Loew made public when he acquired the controlling interest in Metro Pictures Corporation—that he did it to protect himself. The Loew theatres, embracing a chain that extends throughout the country, were in need of a constant source of supply of the highest grade pictures. Metro was and is the fountain head of that supply.

"The same protection which he secured for himself Mr. Loew is now willing to extend to others. In other words, he offers to exhibitors everywhere, and particularly the smaller exhibitors, the opportunity to bring to their theatres the big Loew-Metro specials under a protective franchise arrangement. This protective franchise would not only insure a steady supply of quality pictures that would build up the business and prestige of these houses against any opposition, but Mr. Loew would willingly arrange to extend vaudeville bookings to such theatres as wanted that form of amusement to supplement their screen entertainment.

"We have given the subject of percentage booking considerable thought. It presents a situation, however, in which we have no axe to grind—we are willing to let the cat jump either way it will. Loew-Metro will not force percentage booking upon the exhibitor. We shall, as in the past, continue to accept a flat rental for our releases wherever that method is the wish of the exhibitor himself.

"While we will not force the percentage system of payment for subjects, we will meet the exhibitor half way and adopt it with individual showmen who find that it is the more desirable of the two. It is our firm belief that this matter will best straighten itself out in time by actual operation, and it is not the desire of Loew-Metro to precipitate confusion or bring about undue haste in the adjustment of this vital matter. By co-operative experiment both producer and showman will eventually arrive at a satisfactory basis of agreement.

"The present exorbitant prices asked for stage scripts amounts to nothing short of a hold-up," the Rowland statement continues. "In the last six or seven months the valuations placed on stage plays so soon as it is discovered that picture producers are after them—have soared to almost unbelievable heights. Where we used to be able to get a screen story for from $5000 to $10,000, theatrical producers now think nothing of charging from $50,000 to $150,000, and in some cases more than these fabulous sums for the rights to a stage success.

"This condition may force us into the field as stage producers. If we should it would be on the theory that it would actually save money on the gross overhead cost of a film production of the play later. When it is considered that now a screen producer must pay on an average of $30,000 or $50,000 for a bare script, and that he could produce an original play in the theatre for about $10,000 to $15,000, stand to recover his initial outlay on the success of the play and still retain it as a screen vehicle, the reason for such a move becomes apparent.

"We will make approximately fifty major releases during the ensuing year, beginning early in the fall. In the majority the big special productions will be all-star cast pictures. We will, of course, retain our present stars; and we expect that the all-star productions will develop new screen players of outstanding merit, who, if they demonstrate their fitness and popularity, will be given early opportunity for further conquests as featured players with notable surrounding ensembles.

"Our present stars, we are proud to say, possess qualities without which no screen artist may long endure—they are able to rise superior even to the powerful stories and magnificent productions such as we have been giving them. As an illustration, one of them, Bert Lytell, has dominated such strong themes as 'The Right of Way,' from Sir Gilbert Parker's celebrated novel, and 'Lombardi, Ltd.', the Morosco stage play from the pens of Frederic and Fanny Hatton.

"Mr. Lytell's impersonations of Charley Steele in 'The Right of Way' and of Tito Lombardi, in 'Lombardi, Ltd.' stamped him as one of the most gifted figures on the screen today. He has contributed another extraordinary characterization in Paul Armstrong's great crook play, 'Alias Jimmy Valentine,' shortly to be released. Through sheer histrionic ability alone Mr. Lytell has doubled his following and earning power during the past few months and is destined to reach

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He Has a Bright Future

R. H. COCHRANE, vice-president of the Universal Film Manufacturing Company, has announced the appointment of a new general manager for Universal City, the Universal studios. He said:

"I have appointed a new general manager of Universal City. This is my first appointee for the big job and I am confident I have picked a good man. He is a hard worker, conscientious and knows all the ins and outs of the business because I myself brought him up in it.

"I am going to give him a corps of assistant general-managers which if laid end to end would reach from Universal City to Medicine Hat with enough left over to make up a fire department for Ishpeming. He is a bright, eager, young American, full of pep and I know he will give us the best pictures in the history of the Universal. His name? Oh yes, his first name is Carl, and his last name is Laemmle."

New York Exhibitors "Get Things Done"

Theatre Owners Chamber of Commerce Reduces Liability Insurance Rate by 50%

WILLIAM BRANDT, president of the Theatre Owners' Chamber of of Commerce of New York, in the course of a recent interview, characterized the new association as "one hundred per cent. progressive," and submitted in support of his assertion the information that negotiations have just been completed whereby a blanket contract has been secured from the largest liability insurance company in the world, reducing the liability rates on members' theatres from 22 cents to 11 cents. Mr. Brandt also outlined some of the projects that the organization has under contemplation at the present time.

"I must be understood at the outset," said Mr. Brandt, "that the Theatre Owners' Chamber of Commerce of New York, is a body made up of 'live-wire,' progressive exhibitors. The required qualifications for membership in this organization are such that only exhibitors of the progressive calibre can become members. At the present time over 200 theatre owners, operating in Greater New York and New Jersey, have become affiliated as members with our organization.

"Though our active career began less than ten weeks ago, the organization has already achieved objectives that testify clearly to the progressive character of its members and its practical worth in 'getting things done.' The high-water mark of achievement, realized by the Theatre Owners' Chamber of Commerce of New York up to the present time, is the arrangement which it has just secured with the largest liability insurance company in the world by virtue of which the liability insurance rates for motion picture houses, owned by our members, have been reduced from 22 cents per seat to 11 cents.

"The steps that led up to this reduction are of interest. It was ascertained upon investigation that the old twenty-two cent rate was a relic of the early days when a motion picture house meant a store-front with little or no facilities for the protection and accommodation of the audiences. It was obvious that though the old rate persisted, improvements had been effected that made the present-day picture theatre vastly superior to the conditions that obtained in the old store-theatre upon which the rate was based. Accordingly, an accurate history was compiled with a view to showing how the motion picture theatre had been developed and improved with the passing of time. For this purpose, fifty of the representative theatres in Greater New York and New Jersey, belonging to members of our organization, were selected. It was pointed out that with their up-to-the-minute facilities for handling large crowds, their accommodations for the convenience and comfort of their patrons and the numerous devices and protective measures installed to safeguard the audiences and prevent damage to the property of the house itself, the motion picture theatre of the present time is not only vastly superior to its predecessor of the early days but is also an excellent insurance risk.

"The result of our campaign is this: The liability insurance company with which we have just concluded negotiations has agreed to a blanket contract, covering all the members of our organization, whereby the liability insurance rate for our houses has been reduced from 22 cents to 11 cents. A leaflet, explaining how to secure this reduction, has been prepared by the association and is now available to all exhibitors by application to Secretary Hy Gainsborg, care of the Theatre Owners Chamber of Commerce of New York, Hotel Astor, New York City.

"There are under contemplation at the present time various co-operative-purchasing measures, designed to reduce further expenses, common to picture theatre owners in the maintenance of their houses. Negotiations have been practically completed whereby our members will secure carbons at a 50 per cent. saving."

Plans are also under way, according to Mr. Brandt, for a club-house in the film district. The regular weekly meeting of the Theatre Owners Chamber of Commerce of New York is held every Tuesday afternoon at the Hotel Astor. At the meeting on next Tuesday, elections of the regular officers of the organization are to be held. The temporary officers at present in power are as follows: William Brandt, president; Hy Gainsborg, secretary; Samuel Bock, treasurer, and Adolph Stockhammer, sergeant-at-arms.

Recent Incorporations in State of New York

LAST week witnessed a considerable number of firms and individuals incorporating in New York State for the purpose of entering into some phase of the motion picture business. Among the number were the following: Krellberg Productions, $25,000, S. S. and M. J. Krellberg and Samuel Schwartzmann, New York; Sheridan Theatre Co., $230,000, Max Spiegel, Sol Brill, New York, and William F. Rafferty, Syracuse; Martinique Amusement Company, $500, Walter and L. C. Hast and David Urquhart, New York; Apologue Film Corporation, $30,000, Roswell S. Palmer, Melvin W. Kerr and Harry L. Adams, New York; Majestic Pictures, $5,000, J. J. Unger, J. A. Hammell and M. C. Hughes, New York; Louis Dean Productions, $150,000, Louis and Carey Dean and Benjamin G. Shean, New York.

Art-O-Trade Film Corporation, $150,000, James L. Goodwin, Herman Spingarm and Charles F. Schmidt, New York; Detrich-Dudley, Inc., $5,000, Theodore C. Detrich, Walter B. Dudley and Harry Hechheimer, New York; Carlton Hoagland and Harry Carroll, Inc., $10,000, Harry Cohen, Harry Hechheimer and Isaac Bernstein, New York; The Kinephotolog Corporation, $1,000,000, manufacturing talking-moving-pictures, Abraham Epstein, Joseph G. Saltzman of Brooklyn and Barnett L. Bloch of Freeport; Number 1350 Southern Boulevard Amusement Co., $1,000, Nathan Matchat, Louis Solomon and Charles Horowitz, New York.

Special Showing of "The Virgin of Stamboul"

"The Virgin Of Stamboul," Universal's big production, featuring Priscilla Dean, was presented in the Cameo Room at the Morrison Hotel in Chicago last week to a large throng of exhibitors.

Luncheon was served at 11.30 P. M. sharp, the waiters being dressed in Arabic costumes, and a selected orchestra under the leadership of Paul Biese added to the pleasure of the occasion by rendering some fine music.

Manager I. L. Lesserman of the Chicago exchange, was host and was assisted in welcoming the guests by H. M. Berman, general manager of Universal Exchanges; J. H. Mayer, director of publicity; Harry Richenbacher, Harry Rice, Maurice Hellman and the members of the Chicago staff.

Corporation Increases Its Capital Stock

At a regular meeting of the board of directors of the United States Photoplay Corporation, held in the executive offices at Washington, D. C., Saturday, March 27, the capital stock of this corporation was increased from $2,000,000 to $10,000,000. Fifteen acres of land will be purchased and a studio is to be built that will cost no less than $750,000.

Independents Form New Body in Chicago

(*Continued from page* 3261)

franchise holders, pictures which they never could expect to secure alone and offers independent producers a quick and substantial turnover of their product as against the old method of a long sales campaign carried on with each individual buyer.

A Reviewing Board will be organized to consider all pictures offered and the independent producer will be informed at once whether or not his picture is acceptable.

¶ Latest News of the Independent Field—Pages 3316-3320

Wire Briefs from Coast

MARY PICKFORD and Douglas Fairbanks were quietly married on last Sunday afternoon at the home of Mr. Fairbanks at Beverly Hills. Twelve immediate relatives of the bride and bridegroom were present at the ceremony. The Rev. Whitcomb Brougher, Baptist minister, officiated.

Buster Keaton will be featured in a Metro two-reel comedy to be made under the supervision of Lou Anger, following the completion of Winchell Smith's "Henrietta." An arrangement to this effect was successfully negotiated with Joe Schenck.

L. G. Gasnier and Sid Cohen have concluded a contract with Williams of First National for six comedies, featuring Lloyd Hamilton, under the direction of Gilbert, and for six directed by Jack White.

Leopold Wharton is on the Coast to produce a feature. Jake Wilk spent the last week at Los Angeles.

Film Containers Must Be Securely Fastened

A note of warning has been issued to the officials of all film companies in the form of a bulletin which has been sent out by Chairman P. H. Stilson of the Transportation Committee of the National Association, calling attention to a recent order of the president's office of the American Railway Express Company, which provides that covers of motion picture film conveyors must be sealed or otherwise securely fastened so as to prevent the covers from becoming unfastened in transit.

Chairman Stilson, in calling the attention of the officials to this order, urges that instructions be given to all employees

The Transportation Committee strongly advocates the sealing of all cases rather than merely fastening, and similar requests should be made of exhibitors to return the container properly sealed to the exchange.

Griffith Slightly Injured While Taking Picture

As the result of rather painful injuries received while taking scenes on the Connecticut River for his forthcoming production of "Way Down East," D. W. Griffith is under the care of a physician at his apartments in New York.

Mr. Griffith slipped and fell into the icy water, striking the left side of his face and receiving a number of lacerations of the right leg. It will be several days before he will be able to return to work.

"The Forbidden Woman" Wins Despite Gale

In the face of the storm raging all day in Chicago, Sunday, March 28, Clara Kimball Young in "The Forbidden Woman" opened to packed houses at the Playhouse theatre, it is stated, and broke all records of the house in point of box office receipts and paid admissions.

New Links in Richmond Chain of Theatres

Featuring the week's real estate activity in Richmond, Va., was the sale of the Bijou theatre, between Eighth and Ninth streets, on Broad, to the Van Realty Corporation, of which Jake Wells is president. The transfer of the theatre was one step in the general plans of Mr. Wells for a general rehabilitation of the Richmond theatrical field. The property was sold by M. V. Tyler, the purchase price being $150,000.

Plans for Jake Wells' new Colonial theatre were approved during the week and the building permit issued, in preparations for active operations on the new building, which will cost $150,000.

Mr. Wells said that he and his associates plan to spend about $2,000,000 in Richmond on their theatres. In addition to the new Colonial, the Isis will be added to the Bijou, giving the latter a seating capacity of 2,000 people. Two new theatres are planned, one of which will be the home of Keith vaudeville and pictures, on North Fifth street, and the other playhouse will be for colored people. Both sites have been acquired.

Bill Proposed to Allow Child Attendance

Unaccompanied children between the ages of ten and sixteen years will be permitted to attend the motion picture theatres in New York between after school hours if a bill just introduced by Senator Salvatore Cotillo of New York City, receives favorable consideration at the hands of the legislators.

The bill specifies that the children will be permitted to attend such theatres as have made provisions for the segregation of the boys and girls and with a matron in charge who has been approved by some organization prominently identified with child welfare work.

Stanley V. Mastbaum's Memory is Honored

More than 2,000 attended the exercises held on March 28 at Norristown in memory of the late Stanley Mastbaum. The services were held at the Eaglesville Sanatarium, an institution which Mr. Mastbaum aided and in whose interest he evinced a keen interest. A number of theatrical and moving picture men attended.

Companies Open Offices in Candler Building

The Eastern Film Company, Photo Products Export Company and Jaxon Film Corporation announce the opening of their new offices on the fifth floor of the Candler Building, 220 West 42nd street, May 1.

Super-Specials to Star Bessie Barriscale

ROBERTSON-COLE announces that after the present Barriscale series has been completed a contract recently signed will be put into effect by which Bessie Barriscale in the future will star in nothing but super-specials for Robertson-Cole.

The making of this new contract with B. B. Features Company places Bessie Barriscale in a position to produce four super-features a year in keeping with the recent announcement of Robertson-Cole that only those productions that can meet the Robertson-Cole standard shall be released.

Abrams Discredits Recent "Variety" Story

Hiram Abrams called the attention of the trade press this week to the following story which was printed in Variety in the issue of March 26:

"Philadelphia, March 24.—A deal has practically been consummated whereby the United Artists ('Big Four') will hereafter distribute its pictures through the Stanley Booking Co. in this territory. Heretofore they have been releasing independently here, booking direct."

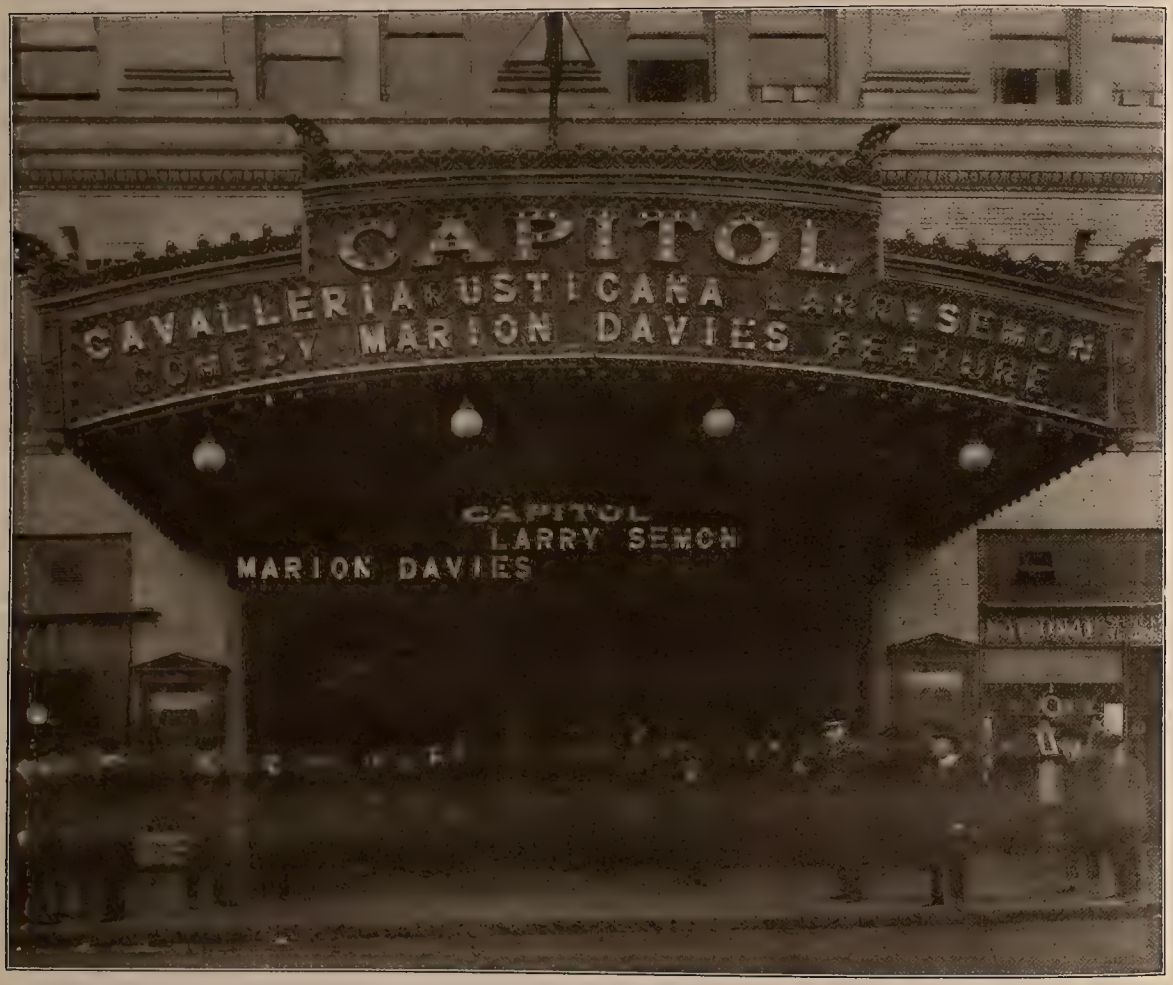
"This story," said the statement from Mr. Abrams, "like others concerning us, which have appeared in the same publication, is utterly and absolutely untrue. We have repeated so often and have demonstrated so continuously the absolute independence of our distributing organization that I feel sure we have made it clear that we will at all times and in all territories release the pictures of United Artists exclusively through our own exchanges. I am certain no exhibitor will take any stock in a story of this sort.

"I do not know what prompts the publication of this kind of a story. It isn't news, because it isn't true. It isn't good journalism, because in the case of this particular story we were not asked by Variety whether the story was true or not. They merely published it.

"I can only urge on exhibitors to consider always the source of publication of stories like this and to realize that our business is an open book at all times and any radical departure in plan or policy will be announced from this office over my signature, and need never come to the exhibitors in a round-about, mysterious way."

Miami Valley League Has Many New Members

A. F. Kinzeler, secretary of the Miami Valley Exhibitors' League, with headquarters at Dayton, Ohio, states that this body has added over 200 members to its present strength within the last two months. Mr. Kinzeler further states that two organizers have been hard at work during the past two months and that wonderful results have been obtained. These men are Homer V. Guy, former exhibitor, and C. J. Donlin, a local theatre owner.



Entrance to the Capitol theatre, New York, during the showing of the Marion Davies feature "April Folly"

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Jack Kuhn, Loew's Stillman theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. O. Horater, Alhambra theatre, Toledo.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Geo. Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
C. A. Lick, New theatre, Fort Smith, Ark.

Herbert J. Thatcher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
H. M. Thomas, Strand theatre, Omaha.
A. R. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Sunset theatre, Portland.
E. J. Myrick, Rialto theatre, Butte
A. S. Kolstad, Liberty theatre, Hood River, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.
Louis K. Sidney, Kings, Pershings theatre, St. Louis, Mo.
Phil. Gersdorf, Director of Publicity and Advertising, S. A. Lynch Enterprises, Jacksonville, Fla.

Picture Presentation Improving in Rural Arkansas

An Article By H. V. Hodupp, Pathe Manager at Little Rock, Arkansas

A LITTLE more than five months ago Pathe Exchange, pioneering as usual, opened the territory out of Little Rock, embracing the State of Arkansas, ten counties in Mississippi, and ten counties in Tennessee. This territory had been the shag end of several other branch offices and no effort had been made to intensely develop it. The conditions found were what might be expected.

Almost all of the theatres were in small stores, automatic pianos furnished the music, poor machines ruined the pictures and tore the film, and moving pictures were shown at their worst. Poor prices were paid for film but still the exhibitor was not making much money for he was not getting the business. The motion picture just casually existed. It was not the vital part of the community life that it is in so many parts of the country. It hardly ranked with the general store in popularity.

News reels were rarely heard of in the smaller communities and it may seem strange but when I asked one exhibitor in those days what News he was using he replied:

"Well, I have been using the Arkansas State Gazette for many years. I read it every day and I like it first rate."

That man is using a Pathe News reel today and he would never be without a news reel of some kind.

In a few communities, where the colored population is large, efforts were made to run theatres for the colored folks without success because the majority of them could not read the titles. Today in most of these theatres little colored boys educated in the progressive schools of the state sit in with the audience, scattered about in convenient places, and read the titles aloud. An amazing increase in attendance has resulted. In fact pictures have been made possible for these people.

In one lumber town where a big lumber man put on pictures for hundreds of employes the men often permitted their feelings to run away with them to an extent hardly believable. Blasé Broadway will not believe me when I say that very often one of these lumberjacks would draw a gun and shoot at the screen villain at some critical point in the picture. Many a screen was ruined. I have seen the bullet holes in the sheets myself.

The first step in stopping this trouble was to arrange for a checkroom at the entrance where weapons were left before going into the store theatre. Under rough exteriors these big men are of deep and sympathetic nature. They are more strongly affected by a motion picture than any other type I have ever encountered. A tender moment in a film will bring tears every time.

With the exception of a few exhibitors in the more important cities newspaper never bought. The picture was the only advertising was never used, posters were lowing every development of the industry with the keenest interest. The trade papers are eagerly followed and the Motion Picture News ranks with the Bible in some of the exhibitor's libraries.

Our first big fight was with poor projection. Our film was being ruined constantly. We kept after the exhibitors, showing them the advantage of new and modern equipment. A certain big firm handling projection apparatus made a drive throughout the territory and today it is a rare thing to find a theatre where the projection is not good, where the film is not carefully handled, and every exhibitor is grateful for the advice which has given him this equipment.

No company could ever exist in the territory on the prices being paid for film, and still the exhibitor could not afford to pay more for he was not getting enough money at the box office. To get prices that would permit us to exist we had to show the exhibitor how to get money into his box office and exploitation and advertising, as well as good projection and presentation, was necessary.

We got the advertising and the exploitation going with the cooperation of the newspapers and today in towns of five hundred people it is not unusual to find a progressive exhibitor using half-page office is getting much larger returns. He and full-page advertisements. His box is putting on pictures with greater discrimination, he is using an orchestra or a good pianist, his presentation is good, and naturally his receipts are much bigger. Prices for film are higher and the distributing companies can afford to continue the development of this excellent territory.

In a town of six hundred souls one of our salesmen recently took an order for film which represented more than two dollars per capita of population at a single order. Along with the order went a big sale of posters and accessories. The exhibitor is keen on his advertising and in that small town he is making money.

(*Continued on page* 3269)

Magazine Flavor Given Rialto Topical

THERE is a strong magazine flavor to the Rialto Topical this week, with three such excerpts. Except for the Fox picture of the opening of the Philippine Exposition and its destruction by fire on the evening of the opening, there is nothing very startling about the news events pictured.

One of the magazine extracts is used cleverly after scenes showing the delegations to the rent hearing at Albany and some eviction scenes in New York. Under the caption, "Envy the turtle who pays no rent. He carries his house on his back," we have some brief views of the turtle that are timely.

It is rather unusual for a Topical to open with a scenic, but this one does, with views of Biskra, Algeria. "Mining in Mexico" is another piece of scenic used.

"Boys in Blue" Vote for Dwan Picture

The spirit of the boys in blue has not changed much in the fifty years since the days of Bull Run, Appomatox, Gettysburg and Lookout Mountain, if their expressed preference in motion pictures can be taken as a criterion.

The G. A. R. post in Kansas City, Mo., decided that while the boys of the American Legion deserved all the attention they were getting in the country, the time had not yet come for the Boys in Blue to pass into memory.

They determined to hold a big celebration to bring out in forcible fashion some of the pertinent facts of history in aid of Secretary Lane's appeal for Americanization propaganda in motion picture theatres.

The Warwick theatre was engaged for March 16th and 17th. G. A. R. ranks had thinned considerably in the last five years, but the members figured many people in Kansas City would join with them in celebrating the feats of American history in which they had taken part.

And they were right. The event was taken up by the newspapers and for the time being the American Legion doings were backed off the front page and the G. A. R. came in for the lion's share of attention. The event proved to be a highly popular patriotic one and the Warwick theatre is reported to have had two of the biggest days of business in its history.

A number of features were submitted to the *Post* for its consideration, but after going over the list a vote was taken and "Soldiers of Fortune."

Here We Find a Result of Good Newspaper Exploitation



When "The Luck of the Irish" played Grauman's Rialto theatre, Los Angeles, a very novel exploitation campaign was waged in connection with the feature in the nature of interviews with Producer Dwan and the members of the cast who had leading roles. The result was entirely satisfactory from every angle. Los Angeles of course is fortunate in being the production center and able to pull stunts that are denied other cities

Comedy Without a Face or a Title

THERE is something new under the sun, as is being shown at the Rivoli theatre this week with the presentation of "Uneasy Feet," a comedy in which the face of none of the actors is ever shown on the screen. In fact, their "figures" are confined to that portion of them from their "knees down," including that portion of the anatomy of an attractive girl. There is not a title in the whole picture, but the action is so apparent that titles would be superfluous.

It shows a quartette of men—their feet only—standing in front of a cigar store and a girl passing. One of the men follows; the girl flees; a passing train separates them; the coy maiden hesitates; the youth overtakes her; a flirtation on a park bench, interrupted first by a tramp and then by a fat negress; courtship and then marriage; the groom's celebration and the bride's punishment.

Carr and Schad Welcome Children

Children, as a necessary adjunct to the exhibition of motion pictures in a neighborhood theatre, have been recognized by Carr and Schad in opening the Strand theatre in Reading, Pa. The firm, which operates three other theatres in Reading, made a special appeal to the children and the parents of children on the opening date, on the theory that a picture showing special care for the comfort and welfare of children which acquire a friendly standing in any neighborhood made up of American homes.

Accordingly the announcements of the opening contained the invitation to bring or send the children. The fact was advertised that two women would be employed regularly by the theatre to look after the comfort of kiddies who attended and to give them any attention that was necessary. Charlie Chaplin's "A Day's Pleasure," which was used as the opening feature, was also advertised as a picture that would make a special appeal to the young folks.

The Strand is one of the most beautiful theatres in Pennyslvania. The seats are extra spacious, the aisles wide, and the scheme of interior decoration makes it most attractive. In addition to a large orchestra pit the theatre has a three-manual organ. The ventilating system makes it possible to entirely change the air in the auditorium every three minutes.

Carr and Schad, owners of the Strand, already operate the Colonial, Arcadia and Princess theatres in Reading. These houses are located in what is called the downtown section of the city. The Strand is located in the main residential section and it was the idea of the owners to give the people residing in the neighborhood of the theatre a photoplay house of their own and a place to go without the trouble of traveling or being all fussed up in their best clothes.

Comedies Present Great Billing Possibilities

A glowing example of how the most interesting and helpful exploitation may often be obtained with insignificant expense has recently been demonstrated by George Fischer, maager of the Alhambra theatre, Milwaukee, who, at the same time, touched a vital spot as relates to the justification of promotion for subjects that usually go on a program unheralded.

Is an old precedent, established at a time when exploitation was not fully understood, checking exhibitors who desire to take progressive steps in the grand art of increasing box office receipts?

This is a problem which Mr. Fischer has answered in his novel campaign and in the answering thereof he has established for once and for all in Milwaukee, at least, that a novel comedy served in one-reel or ten-reel portions is just as good food for exploitation as the standard six-reel production.

And in the proving of the facts that unique exploitation can be accomplished with a small expense and that there is a new field for exploitation Mr. Fisher chanced to devote his time and attention to "A Twilight Baby."

"It is unaccountably yet thoroughly established that exhibitors have given the exploitation of comedy attractions little or no attention," said Mr. Fischer. "Just why, I can not explain, for, indeed, comedies of the nature of 'A Twilight Baby' afford the exhibitor a forty per cent better chance for appealing exploitation than the stereotyped films that invariably are promoted.

"It is a matter of motion picture history that exploitation has followed an old precedent. Original ideas are now being brought forth with more frequency than ever before but to the showman who is striving for long, progressive strides the steps now taken are comparatively slow. Figuratively there has been a color line drawn against certain types of production so far as exploitation is concerned. Our little experience with 'A Twilight Baby' shows that if such a distinction is being made, it is an undue discrimination and in so recognizing it the exhibitor is robbing himself."

Some might call it luck but others would term it a bit of exhibitor ingenuity that led Mr. Fischer to arrange with the Gridley Dairy Company to furnish him with a number of giant papier-mache milk bottles which they had used a number of months previous on a pure food drive in Milwaukee. These bottles ranged in length from four to eight.

As a coincidence a motion picture ball was given at the Auditorium just a few days previous to the first showing of "A Twilight Baby" at the Alhambra. A number of the attaches of the Alhambra so adapted the bottles as to get within and make the bottles appear to walk about. Each botle was labeled "A Twilight Baby."

After the bottles had served their purpose at the photoplay ball they were removed to the lobby of the Alhambra theatre, the great length of which readily lends itself to such use. Here the bottles were placed in such a manner it seemed that large cut-outs of buxom babies were holding the bottles.

Supplementng the lobby and novelty exploitation, Mr. Fischer was liberal with his display advertising, devising snappy word matter to accompany his advertising. The result was that he had reaped big feature profits from a production that might have been neglected through antiquated custom and prejudice.

Jeykyll and Hyde Looks Like Big Winner

IF we are any judge of exhibitors, we don't think any picture released this season is going to cause as much scratching of heads in attempting to figure the box office value as "Dr. Jekyll and Mr. Hyde."

Therefore it may be of interest to showman who try to dope out ahead of playing date what their bookings will do, to know that Monday night at 7.00 P.M. a line extending down Broadway to 49th street was standing out in a pouring rain waiting it's turn to buy a ticket to see this picture, same being shown at the Rivoli this week.

Waiting lines on Broadway are not especially theatrical events these days but when New York stands out in the wet, some of it without umbrellas, especially on Monday night during the dinner hour, it is pretty safe bet that they really want to see a picture and aren't just looking for some place to go to spend an evening. Also that the Rivoli may expect to "stand 'em up" Holy Week, which isn't always done.

Picture Presentation in Arkansas

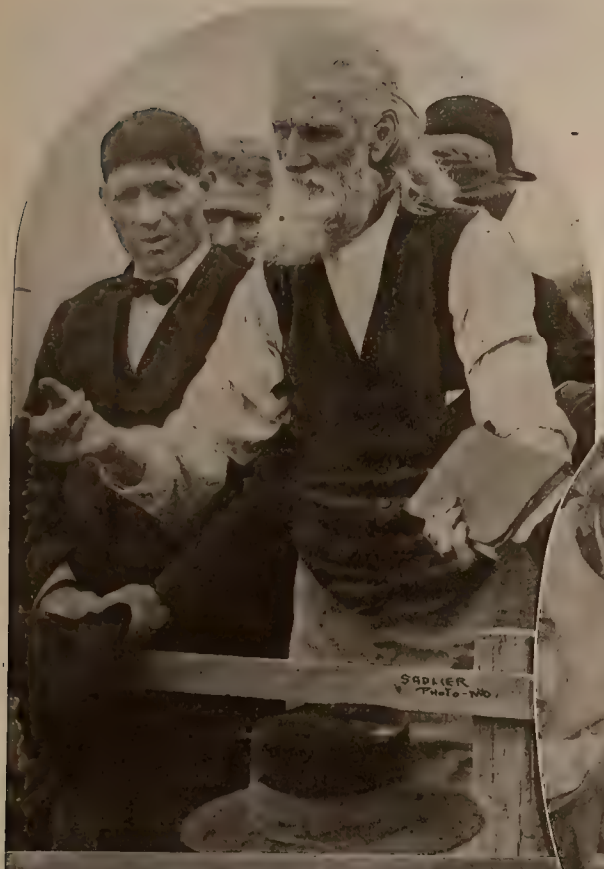
(*Continued from page 3267*)

One of the big things we have been building with the territory is confidence in the men distributing film and in taking an order such as is described here the greatest care was taken to see that the exhibitor had the right assortment of stuff and was certain when he had played his contracts to be satisfied with his returns.

The secret of the whole matter, to my mind, lies in the fact that the men running the theatres in the territory were business men of the highest type but they were not showmen. They were at the shag end of several territories and few salesmen took the trouble to help them. They wanted help, they wanted to do the thing right, and when the chance came they were grateful. They have been helped, and the industry as a whole has been helped, and it has been definitely shown that the true success in this business lies in every branch of it extending the helping hand to every other branch. It also demonstrates that the showmanship accessories created and directed by specialists in the big centers are the greatest help to the industry in every part of the country. The public must be reached and the distributor must assist the exhibitor in every way in reaching the public.

Saenger's Got Busy When "Brother Isaiah' Arrived

There is only a lesson and an inspiration in this page layout showing "Brother Isaiah" preaching and "healing by faith" at New Orleans, as told on the opposite page and that is to follow the example of the Saenger Amusement Company when they booked "The Miracle Man" for a return engagement when "Brother Isaiah" arrived and took advantage of a local event. Never neglect an opportunity to "hook on to local color"







New Orleans Faith Healer Great Boon to Saengers

"Brother Isaiah's" Visit Suggests Return Engagement of "Miracle Man"

THE Johnson City, Tenn., exhibitor who had a hot dog fight in his lobby knew he was after some kind of exploitation, but the Saenger Amusement Company, of New Orleans, has been getting more exploitation the last week and a half (and it's still going) than it knew what to do with. It didn't even have the picture booked when the exploitation started and had to do some scurrying around to locate a print of "The Miracle Man," when a "miracle man" in the flesh showed up in New Orleans one morning and began healing any and all who came under the "blessed" touch of his hands.

"Brother Isaiah" Cudney, 72-year-old boatman, woodsman, fisherman, watchman on a government dredge boat, had been in New Orleans five years but only a few knew him. Those who have seen "The Miracle Man" have seen the same scenes, almost, reacted, but at first there was no clicking whirr of the cameras nor the shouts of directors. "Brother Isaiah" had a house boat on the Mississippi river, moored on the New Orleans side. He had been healing by faith various ones who went to him for more than a month before the newspapers discovered him, because those he had helped feared to let others know of his efforts lest he be made stop by ethical doctors or someone else. Thursday morning, March 11, the first newspaper story appeared. Before Sunday evening following more than 30,000 persons had visited him and seen him and heard him preach and pray.

Daily newspaper reporters checked up "cures" and verified from the patients' own lips that more than 40 of them had been instantly relieved of such apparently incurable afflictions as deafness, muteness, paralysis, internal troubles, some afflicted since birth and others for years. Several children born deaf and dumb were helped. They were made able to distinguish sounds and light.

Immediately the headline writers on the newspapers called "Brother Isaiah" the "Miracle Man."

Like fire the word spread. Saengers saw the opportunity but where was a film? Telegrams flew. Phones were kept ringing and finally a print was located. It went on all last week at the Globe theatre and played to capacity houses. The only additional advertising Saengers did was to run one ad printed in The Item.

There were several characters among those treated by "Brother Isaiah" who correspond almost identically to the characters in "The Miracle Man." Those who had not seen the picture when it played in New Orleans the first time heard of this and went to see it. Those who had seen it remembered the likeness of the events and again attended to verify their remembrance. Others went because they thought it was a movie of the New Orleans "Miracle Man," and they were not disappointed because Saengers had motion pictures made of "Brother Isaiah" ministering to the multitude and showed those in addition.

At first suspicion was expressed by the public that it was an exploitation scheme, especially when the newspapers carried the first two days 72- point, eight-column, page one streamers in which the words "Miracle Man" were used. Editors ordered the use of these words stopped, but the name stuck in the people's mind. Despite offers of all amounts of money for his cures, the "Miracle Man" has refused to accept reward for his services and continued his preaching, praying and ministering eight days with only ten hours sleep or rest. His house boat was sunk three times by crowds climbing on it. He had to get in a skiff and go out into the river to answer correspondence and to escape the crowd.

Exploitation Expert Impersonates Rogers

Rittenburg, of Atlanta, Originates Novel Idea for "Jubilo"

WILL ROGERS, in his delightful tramp character of "Jubilo," was given an effective advance introduction to the people of Atlanta, Ga., through a novel impersonation stunt pulled off by Arnold Rittenberg, Goldwyn's local publicity man.

Rittenberg, after an anxious week of trying to develop a real, honest-to-goodness tramp "stubble" on his face, arrayed himself in all the disreputable-looking old clothes he could find. Then, with his wife, who was all dressed up in her best, and a huge and battered valise, he ambulated along Atlanta's leading streets—the forerunner of the new motion picture star, who, with his delightful naivette and quaint, spontaneous humor, has won thousands of hearts wherever his pictures have appeared.

The suitcase, acting as a megaphone, bore on its side in large white letters the legend, "Why would a swell girl like this marry a hobo?" and the words, "See the great Jubilo at the Forsyth, Monday, Tuesday and Wednesday.

Their plan of attack was very much like that of the old-fashioned patent medicine vender. They would swing along for a block or two, suit case prominently displayed, and, when a sufficiently large crowd had gathered behind them, they would stop—and pull off a well staged domestic wrangle (they're married, so they know how it's done).

During the argument the suit case would be dropped, and as it fell it would open, revealing a large card upon which was lettered, "Why will a beautiful woman like this marry such a creature as Jubilo?"

Of course, by this time the crowd had caught on, but they enjoyed it just the same, and talk of "Jubilo" could be heard along every street in the neighborhood of the Forsyth.

The pair made their appearance on the most populous thoroughfares of Atlanta, and the enthusiastic reception given the picture directly afterwards at the Forsyth was plentiful evidence that their stunt had proved a big success. When Will Rogers finally appeared upon the Forsyth screen he was received by a record crowd which responded sympathetically to all of his amusing, though intensely human, situations.

Because of the interest awakened in Jubilo through this stunt, the engagement of the picture at the Forsyth Theatre was more than usually successful.

In addition to this special stunt, other good publicity work was accomplished during the run of Jubilo at the Forsyth. Two of the best known eating places in Atlanta were induced to serve a special "Jubilo Salad," and to announce the fact with large placards placed in their windows, which are among the best window display locations in Atlanta. Here, again Mrs. Rittenberg was called into service. She furnished the recipe for the "Jubilo Salad."

"Mystery of Yellow Room" Opening, Tally's Broadway

On ths page is shown something of the business which Tally's Broadway theatre, Los Angeles, did with "The Mystery of the Yellow Room" on the opening night, February 23. It will also giwe those who have never visited Los Angeles an idea of what a winter's night is like in lower Cali-'ornia. Note that many of the eople in the crowd are not wearing overcoats



How Watts Killed Two Birds with One Stone

"Everywoman" Exploitation Serves Double Purpose at Springfield

WHEN W. W. Watts purchased the Princess theatre from Kunz Bros., he looked around for an attraction to inaugurate the playhouse under his management. "Everywoman" was decided upon as the first offering. When Watts had made his decision on the picture, he began to devise plans to put the picture over in the proper manner.

Getting in touch with the State Journal, Watts agreed to give as many tickets to the theatre as would be necessary to put on some sort of a contest. It was suggested that a page or double page be worked up with advertisements calling attention to things that every woman needs or would like to have. One of the mats sent out by the producers was then cast and cut up and distributed among the advertisements. The rules of the contest stated that it was only necessary to cut the pieces out and paste them together in the neatest and most artistic manner.

A page and a half was sold by the State Journal to run twice—once with the rules of the contest and then again when the winners had been decided. This gave three full pages of publicity for "Everywoman" and also called attention to the fact that the Princess was passing into the hands of a new manager.

The State Register, the other local paper, also put on a similar advertising proposition, running a full page twice. When Watts had decided the winners in the State Journal contest, all of the winning offerings were taken to the theatre and displayed in the lobby. They caused a great deal of comment.

Another thing that Watts did that made friends with a great many was his decision when it came to awarding the prizes. Originally there were twenty offered, but when Watts saw the number of replies he decided to give away fifty additional prizes to those who did not win the first twenty. Of course this pleased a great many youngsters who would have been a bit disappointed and downhearted because their efforts were not successful. The advertising that Watts and the Princess received from this matter can not be estimated but it must have been worth hundreds of dollars.

Watts thanked the newspapers for their part in helping him put over the opening in such great shape. But the papers did not expect or wish thanks, for they had secured two or three pages of additional advertising at little expense and were able to offer their readers some worth-while prizes, which is a very valuable aid in securing and holding circulation.

What was done in Springfield on "Everywoman" can be done in any city on any picture that has merit.

Printed Novelties Jennings' Specialties

Toronto Exhibitor Believes in the Potency of Good "Printers' Ink"

MANAGER HERB JENNINGS of the Allen's Danforth theatre, Toronto, Ontaria, can be counted upon to evolve a wider variety of printed novelties to advertise a moving picture theatre than half a dozen ordinary mortals combined. Every few days his brain invents a new advertising stunt and generally it is a printed booster. Jennings capitalizes every local topic or appropriate incident and links his house with current themes. Further, the new Danforth theatre is a community centre in every sense of the word. Before the theatre was built a number of people representing the Danforth Avenue section, headed by several clergymen, waited upon the Provincial Government to protest against the granting of a license for a theatre to be erected in the district. Almost any day now, with the theatre not yet a year old, you will find some of these same preachers and representative citizens visiting with Manager Jennings in his private office. Jennings is in touch with every development in the section and the result is that reporters of several local newspapers include the Danforth theatre in their list of daily calls for news. One of Jenning's recent stunts was a baby show for the Danforth district and he was also responsible for the organization of the Danforth Business Men's Association which has, for one of its objects, the improvement of stores, traffic facilities and other local features. Many stores in the neighborhood now look cleaner and brighter as a result of this association's activities.

For the presentation of Clara Kimball Young's "Eyes of Youth" at the Danforth theatre on March 15 to 17, Jennings distributed several thousand folders on which both visible and invisible ink was used. On the outside of the folder appeared the words, "For—from the Far East came the Yogi." On the first inside page was the following: "Bear well his words of wisdom." On the opposite page: "For the Yogi commands you—Heat the opposite side of this paper with a match and behold one of Life's greatest lessons." Below this appeared a large blank square and beneath appeared: "My ways are mysterious, my visits are short. At Allen's Danforth, March 15, 16 and 17." By heating the page as instructed, the title of the picture and the name of the star came out as if written with pen and ink.

The Danforth presented "Pollyanna" during the first half of the week of March 22 and a "Scholars' Matinee" was arranged for Tuesday afternoon, March 23. To advertise this performance, handsome two-color cards bearing adapted nursery rhymes were distributed at all schools of the district. The special price of admission, 10 cents, was noted while the special message to parents that "Pollyanna is just the sort of a picture you would enjoy having your child witness," was also set forth prominently.

"When the Clouds Roll By," starring Douglas Fairbanks, was booked for the first half of the week of March 29 and for this Manager Jennings has sent out "Leap Year Proposals." The front of this folder says, "Leap Year I propose—" and inside one reads: "That you see Douglas Fairbanks in 'When the Clouds Roll By'." This is followed by an impromptu proverb: "And Noah says 'When the Clouds Roll By, we ought to have good weather'."

The patrons of the Danforth are now always looking for something out of the ordinary in the way of original folders, cards, circulars, etc., announcing coming attractions and Jennings does not disappoint them. Week after week something entirely new and different appears and the patrons hold their hands out eagerly for the dodgers. Many of these novelties are worth while saving.

(*With First Run Theatres pages 3291-94*)

Showing Two Lobby Displays For "The Fortune Hunter"



The exploitation possibilities of "The Fortune Hunter" were quickly recognized by exhibitors who go in for lobby displays. The top cut on this page shows the lobby decoration for this picture, which the Princess theatre of St. Paul designed and arranged for the film's engagement at this house. The bottom cut is another "Fortune Hunter" display somewhat less elaborate but very effective, the work of the Tudor theatre, Atlanta, Ga.

Sane Exploitation Box Office Asset Says Thos. Sorerio

Lowell Showman States Exaggerated Claims for Pictures Are Boomerangs

ONE hears so many complaints on all sides from moving picture patrons concerning exaggerated claims in film advertising and publicity that there is room for wide improvement in setting forth facts and figures of the pictures and at the same time without giving offence.

I am forced to admit that many managers, some of them shrewd business men and capable leaders, utterly ignore the fact that their patrons may possess intellects of their own. I could cite instances where managers have made claims through "readers" in the newspapers which, to their regret, were not borne out in fact, as many of the patrons soon learned. These claims were mere exaggerations, and probably seemed to the managers as perfectly proper and a part of the up-to-date methods used too largely nowadays in the motion picture industry for its own good.

What is sane publicity, then? To my way of thinking (and I have been devoting a large part of my time to the study of this intricate problem), that medium which reaches the largest number of people calculated to respond to the facts set forth and accepting these facts as honest statements, is the only ideal publicity. Sane publicity can be achieved through the newspapers, by contests in connection with the theatre, bill-boards, hand bills, and through any of the other dozen or more agencies available.

In this instance intelligence must be shown in selecting the medium of publicity. One would not (and should not) attempt to interest the better class of patrons by distributing garish hand bills at their doors. Perhaps a carefully worded letter-pamphlet directed to the intelligence of the cultured patron would result more satisfactorily to the manager than the gaudy pamphlet, if this agency is desired. Since all types constitute the average moving picture audience, the lower strata must not be ignored. To enlist their attention without being charged with exaggerating, is a problem no less serious than that which confronts the manager in appealing to his better class of patrons.

Newspaper publicity, including an unstinted use of cuts and display ads, supplemented by the so-called contests (about which I will go into detail later on in this article), gives excellent satisfaction, I have found. The appeal of these agencies is, of course, very broad. This is in direct contrast to the carefully worded letter directed to the more intelligent patrons. A great many managers feel that so long as they present facts to the public, no matter how extravagant they are, this accomplishes the true function of publicity. Nothing could be further from the truth.

Mr. Barnum's philosophy that the public loves to be buncoed has been replaced by a hatred of being cheated and humiliated. If a manager sets forth facts, either unconsciously or deliberately, which his patrons learn have been exaggerated they become embittered and lose their respect for the house and its manager. I don't say that all managers do this, but there is a tendency to seek patronage by surpassing rival managers in making vast claims with respect to their houses. This breeds contempt and suspicion on the part of the patron. He grows more and more skeptical of moving picture publicity, and probably in the end rejects the whole business and determines to "take a chance" and find out for himself. This is the attitude of the more intelligent every time they enter a moving picture theatre, and is something which should be deplored.

Good publicity is the life of a theatre, and bad publicity will drive away patrons from the most carefully managed theatre. Perhaps I should say here that many of these statements are conventional and perhaps stereotyped, yet nevertheless I firmly believe they cannot be repeated often enough to sufficiently impress managers who wish to enhance their reputation and enlarge their box office receipts.

By studying your audience as a collective unit and with respect to the locality in which your theatre is situated, and by studying the temperament of the city as a whole, one can determine what is the proper publicity and will give the best results. One wouldn't be expected to use the same methods in a university city as in a mill city; therefore, it doesn't mean that publicity must be exaggerated even with patrons not classed as intellectual, for the worth of publicity is measured by the responsiveness of those to whom it is directed.

When a theatre sets forth publicity in an attractive, catchy manner without exaggeration, patrons grow to learn they can depend on what this particular theatre has to offer.

Newspaper men tell me that a large percentage of the publicity which is received at the copy desks of dailies is "bunk," showing neither intelligence nor good taste. A great deal of this trash is sent out, they say, by professional press agents who fail to make a study of the particular needs of the house, and use the same old hackneyed expressions. These fellows seem to think the more exaggerated their statements the larger the appeal. Unfortunately a great many of them don't seem to know what to leave unsaid—truly an art in itself.

This subject is a vital matter to the managers, and therefore, no matter how busy they are, they should at least read the publicity which goes into their papers. A bald statement dressed up with a lot of adjectives cannot achieve the result, in most cases, that a suggestive assertion, combining dignity and modesty, can. I don't mean that publicity need by mysterious, but by subtle innuendo and a clever play on the imagination publicity can be made to win many friends and fatten the coffers of the manager.

The follow-up, whether in newspaper publicity or other agencies, is an admirable way to focus attention on the theatre. Perhaps I can illustrate this better by concrete example.

For instance, I have just laid out a publicity campaign as general manager of the Strand theatre, Lowell, Mass., which will include some very clever descriptive ads, all hand drawn, and the same have already been tried out, and have brought very good results at our theatre. During the summer the patronage of moving picture theatres is perhaps slightly less than in the winter, and I felt that if I could interest the school children it might increase the box-office receipts. So I began early, and during this past week or so opened my campaign on the youngsters by offering five dollars in gold to the Lowell school child finding the first pussywillow of the season, as the official harbinger of spring.

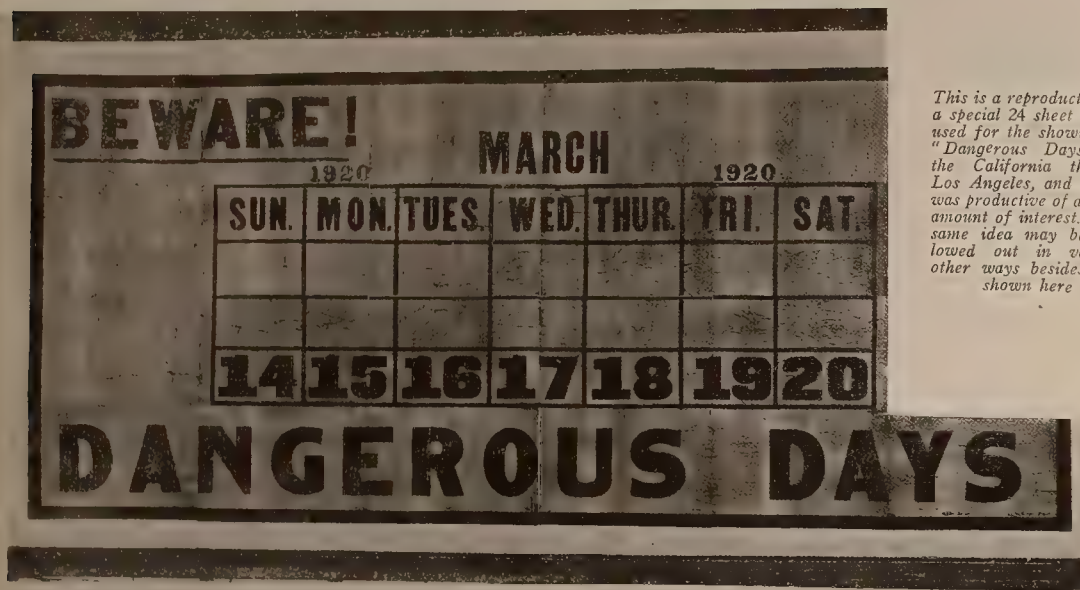
I secured the co-operation of the school authorities, and while it did not involve any large expense, it attracted wide attention and great excitement among the little folks. Incidentally, the winner was Anna Reardon, twelve, who is in the 8-A grade in one of the public schools here. I brought it to their attention by the use of slides, so that it didn't even cost me anything for newspaper advertising.

To illustrate the follow-up method and to increase their interest I also offered five dollars in gold for the best drawing of a pussywillow among the school children. This again the school authorities heartily endorsed. All the drawings have been made, and the drawing instructor will act as judge, and select the winner within the next fortnight.

Also, the prize drawing and the best of those drawn by the children will be exhibited in the lobby of the theatre.

I have in mind several other such stunts as these to follow up with.

Two West Coast Ideas Which Register As Extra Good



This is a reproduction of a special 24 sheet poster used for the showing of "Dangerous Days" at the California theatre, Los Angeles, and which was productive of a great amount of interest. The same idea may be followed out in various other ways besides that shown here



When Sid Grauman played "Easy to Get" he used the interior of a Pullman car as the setting for a prologue number before screening the feature. Same was described in a recent issue of the NEWS. *Shown above is the "car" which had "practical" wheels and the performers who presented the act*



A window display arranged for "The Copperhead" engagement at the Strand theatre, Shelbyville, Ohio.

Patrons "Review" Serial for Kashin

UNUSUAL means were adopted by Morris Kashin, manager of the Holman theatre, Montreal, Quebec, to popularize the "The Lion Man." Public and private invitations were extended for attendance at special screenings of the first two episodes at the Holman. Two of these screenings were held in the morning and a third was conducted late at night. The house was well filled on each of the occasions by regular and casual patrons who were asked to fill out a printed form, giving their honest opinion of the serial as well as their names and addresses. A copy of this printed form was published in one of the local newspapers with the request that the people bring it with them to the theatre for the private presentation. Copies were also given to those who had neglected to clip the coupon. The scores of replies all indicated that the "reviewers" were well satisfied with the episodes screened and the picture was then announced as booked as a result of the public verdict.

Another unique stunt was the sale of "season tickets" for the entire serial of eighteen chapters. These tickets were first distributed without charge with a coupon attached which read as follows: "Save Money! Here's your chance to see the entire eighteen episodes of this wonderful serial at a greatly reduced cost. Let us tell you about the discount on this season ticket. Bring this ticket to the Holman Theatre." The card, which bore eighteen numbered spaces for punching, was not good for admission to the theatre on days that the serial was to be presented until the holder had paid the amount required in which case it was countersigned in a space indicated for a signature. Following this procedure, the ticket was duly honored at the theatre entrance. The card served both as an advertising stunt and for the purpose stated. The reduction in price granted was five cents for each admission.

"Copperhead" Showing an Event in Shelbyville

SHELBYVILLE, Indiana, happened to be the first Indiana city in the territory of the Cincinnati Famous Players Lasky exchange to play "The Copperhead." Manager Meloy of the Strand theatre made a special trip to Manager Harris P. Wolfberg's office at Cincinnati to get "The Copperhead" for a Lincoln birthday showing. And having secured "The Copperhead" for a state "premiere," Mr. Meloy went to the expolitation of the engagement with Paul Meloy, son of W. C. the manager, who is a World War veteran himself and he made a speech at a meeting of the American Legion, telling them of the stirring Americanism of "The Copperhead." He got their undivided and enthusiastic support and when the engagement started, there was a house-full of American Legion veterans, attending in a body and making the "Copperhead" the feature of their Lincoln birthday anniversary celebration.

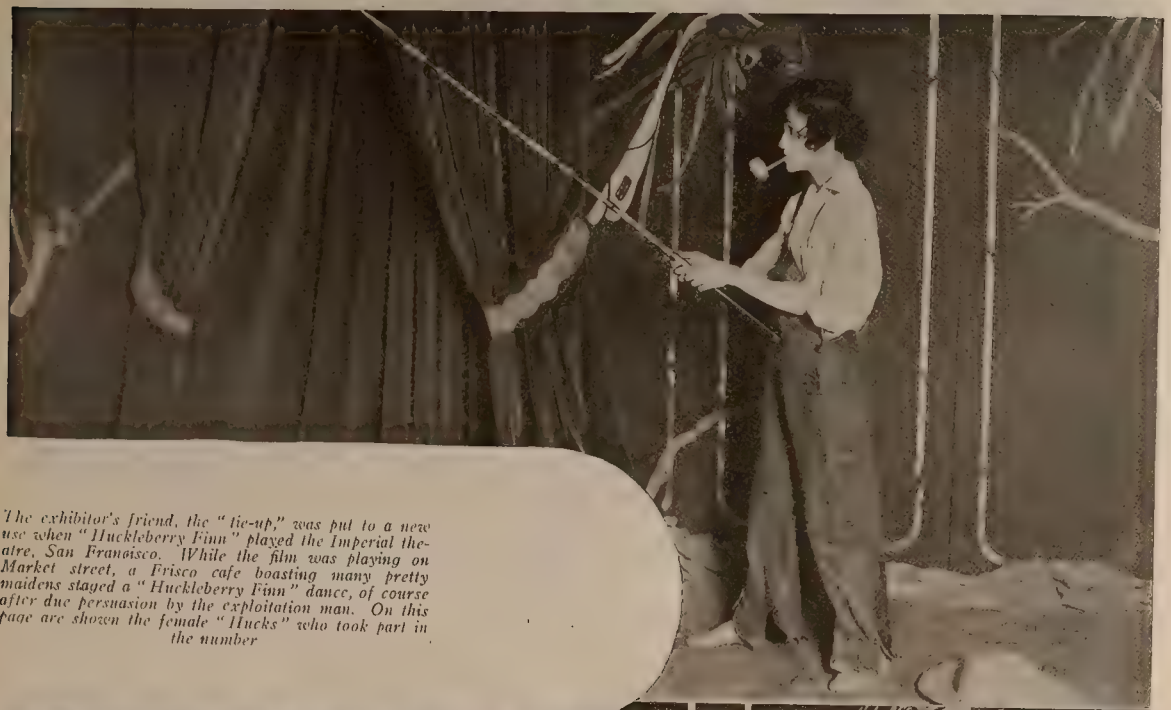
As a result of the private showing, the Rev. H. F. Von Tobel, leading pastor, spoke of "The Copperhead" in his Sunday sermon; Superintendent of Schools, Prof. J. W. Holton, heartily recommended the picture to his school children "and everybody in Shelbyville, Frank Wolfe and Walter J. Myers, representing the American Legion, gave the Legion's official approval—and the newspapers printed lengthy commendations.

The exploitation man found little difficulty in securing merchant-cooperation for window displays, only the patriotic nature of the picture having to be mentioned to secure support. The leading drug store in town gave an artistic window, featuring a portrait of Lincoln.



Prominent citizens of Shelbyville at a private showing of "The Copperhead." W. C. Maloy, manager of the theatre, stands at the extreme right

"Huckleberry Finn" Dance Makes Hit in San Francisco



The exhibitor's friend, the "tie-up," was put to a new use when "Huckleberry Finn" played the Imperial theatre, San Francisco. While the film was playing on Market street, a Frisco cafe boasting many pretty maidens staged a "Huckleberry Finn" dance, of course after due persuasion by the exploitation man. On this page are shown the female "Hucks" who took part in the number



Electricity and Art Aid "Daughter of Two Worlds"

The last word in the creation of inexpensive atmosphere of the most enticing variety for the front of a theatre was seen recently by hundreds of Milwaukee picture fans, who, responding to the lure of electricity and art, flocked to the Alhambra to witness the showing of Norma Talmadge in "A Daughter of Two Worlds."

The space above the great doors leading from the lobby into the foyer was occupied by a realistic painting of two classes of domiciles. On the one side was the home of wealth and luxury, a dignified residence with stately colonial pillars, surrounded by handsome grounds and noble trees. Just beside it was the picture of the star—laughing, happy, carefree.

On the other side was a reproduction of a tenement district, with tall, forlorn houses lining the alley and clotheslines hung with nondescript garments, clipped from actual fabrics. Close by was another picture of the star, this time shown as the daughter of the tenements—sad, wan, hopeless.

The pictures were cut from 24 sheets. Each of the two Talmadge heads used measured some six feet in diameter and of course were lithographed. They were mounted on beaver board, one overlapping the other, while around the pair ran a rim of electric bulbs shooting off into arrows that pointed at the two homes.

Charles Brewster, electrical wizard of the Alhambra, made the lighting arrangement striking, the rims flashing alternately. The bulbs around the happy girl's face were red and their rays glinted off the tip of the arrow that pointed to the rich home. Green lights circled the face of the unhappy woman, casting a sickly shade over the miniature tenement district.

"April Folly" Prelude Dainty

ONE of the most artistic prologues that has ever been given a feature on Broadway is provided at the Capitol theatre this week in connection with the showing of "April Folly," with Marion Davies as the star. The prologue is to be especially commended, since it is very brief and leaves the audience longing for more. In fact, when it was witnessed by the MOTION PICTURE NEWS critic the applause was insistent.

Because of the length of the performance, there is an intermission and promenade concert just after the main musical number, and then comes the comedy. Immediately at the conclusion of this the curtains part, showing a half circular window effect, one of the clever creations of John Wenger. Lighting effects with the colors blended bring out the figures inside of the restaurant in their gay costumes and their wild tribute to folly. A few bars of song are rendered and almost immediately the feature is projected on the screen. The whole thing occupies less than two minutes.

Loew-Metro Plans Discussed

(Continued from page 3263)

even greater heights and greater popularity in the year to come.

"Thus our special productions with our established stars as well as those we will make with all-star casts should possess the greatest box-office magnetism.

"In the making of our specials our studios in the east and west will be utilized. The western studios in Hollywood, California, will be in charge of Joseph W. Engel, as general manager. Our Sixty-first street studios in New York will be under the watchful eye of Maxwell Karger, who as director general will personally supervise all production at these studios."

Goldman Stages Atmospheric Prologue for Nazimova Feature

Exploitation and presentation are receiving the undivided attention of the management and publicity of departments of King's and Pershing's theatres, St. Louis, these days.

During the recent engagement of Nazimova in "Stronger than Death," William Goldman managing director of the theatres presented a very artistic atmospheric prologue. He engaged Miss Adele Kirkwood, a St. Louis girl, to dance in a scene which was an adaptation of Nazimova's number on the temple steps in "Stronger than Death." The setting and lighting effects were in keeping with the splendor of the scene in the picture.

Lang Believes in Personal Letter Idea

A. P. Lang, manager of the Temple theatre, in Pleasantville, Ohio, is a progressive showman whose original exploitation ideas contribute greatly to the success of his house. Mr. Lang is a firm believer in the efficacy of mailing campaigns to swell the lines at the box-office. He devotes considerable time and thought to the composition of the letters he sends to persons on his mailing list, and the result is that their cleverness attracts a great deal of attention.

Recently the Temple theatre showed "Fair and Warmer," starring May Allison, using this form of publicity. The result of the exploitation strengthened Mr. Lang's belief that his plan is good. Later an equally clever letter was sent out for "Lombardi, Ltd.," with equally satisfactory results.



Attractive hand drawn lobby painting for "A Daughter of Two Worlds" used by the Alhambra theatre of Milwaukee

Two Exceptional Displays For "Back to God's Country"

Perhaps no picture of recent release has had more good lobby decorations than "Back to God's Country." On this page is shown two displays for this feature

(Left)
The way Gordon's Olympia of Boston billed the feature in the lobby and over the entrance

(Below)
Display by E. E. Duncan, manager of the Colonial theatre, Lincoln, Neb. Both displays were responsible for a lot of extra business according to the respective managers



Great Thought if You Can Locate a Real Vamp

Fort Madison Girl With Stage Aspirations Exploits "The Virtuous Vamp"

A REAL live vamp, with eyebrows curved and otherwise vampishly constituted, her shirtwaist low and her French heels high, specializing in shaking a wicked hoof and manipulating a slippery orb, stimulated the heart-beats of young bloods of Fort Madison, Iowa, recently.

This "vamp" stimulated something else also, and this "something else" was nothing more than the ticket-selling machine in the new Strand Theatre, of which James Boyle is manager.

When the great Day of Reckoning comes for those showmen who do and dare, Jimmie Boyle ought to find himself decorated with more citations than any of Broadway's kindly head waiters in the pre-prohibition days. And if there is any citation for which Jimmie is going to be given his just deserts, it is going to be for the courageous way he put through his original idea for the exploitation of "A Virtuous Vamp."

This campaign began when Mr. Boyle decided to bring the "Virtuous Vamp" to life. This was delicate business. The average girl does not mind vamping a little on her own hook but she is pretty apt to kick when someone, even a hard-working exhibitor with a family, asks her to do so as a profession. But thanks to Miss Phyliss Lake, of Fort Madison, local vamp stock has attained a high place of eminence because it was through her efforts, which knew neither union hours nor middy blouse habits, that vamping became an art and not a dissipation.

Those exhibitors who want to adopt Mr. Boyle's idea will find it to their advantage to employ a girl who has stage ambitions. Miss Lake had 'em. The work Miss Lake did was as clever a bit of acting as has ever been seen on the Fort Madison stage. For instance, when Miss Lake put a red rose in her hair, penciled her eyebrows, applied the lip stick, donned a sky-blue satin skirt and an emarald green silk shirtwaist, and sallied out the lobby of the New Strand, two show-clerks, the village wag, half a dozen actors and two policemen were immediately pleased. It took a young man, however, who just made his fortune in the Texas oil fields and who was in Fort Madison searching for a chorus girl who had thrown him a kiss before he had made his fortune, to make the first advance. Thinking himself clever, he began to whistle, "Nobody Knows and Nobody Seems to Care."

"I do," said Miss Lake sweetly and nervously.

"Gosh," stuttered the youth, almost choking on a high frill.



Phyliss Lake, Fort Madison, Ia.

"I am a 'Virtuous Vamp,' said Miss Lake, loud enough for the collection of bright young men to hear her.

Feeling it encumbent upon him to say something, the boy from Texas, regaining his nerve, said, "Ah! do tell."

"I will meet you in the lobby of the New Strand Thursday night," said Miss Lake, and she rushed down the street leaving the bold youth frozen to the sidewalk, his pulse racing up and down like a newly struck gusher.

And while Miss Lake was doing her vampiest vamping the local newspaper was not neglected. Ads, press notices and subtle readers warning the public to beware of a "Virtuous Vamp" who looked like the first day of spring, and like her resemblance was turning young men's fancies to thoughts of love. It was simply awful, the paper said. It seemed that a vamp epidemic had hit the town.

"Remember your Mothers, Wives and Sweethearts," said the articles, "don't be fooled by a 'Virtuous Vamp.'"

And while the newspapers carried warnings, Miss Lake was exploiting the picture everywhere the street cars, automobiles and taxi-cabs would take her. One of her most popular stunts was dropping her handkerchief, her purse, her gloves, or her red rose in front of a group of either young or elderly men. The result was always the same. It looked like a stampede, and when the knight errant, who had probably suffered nothing worse than having his fingers or his favorite cigar crushed, picked up the naughty vamp's belongings, she would invite him to meet her in the Strand lobby on Thursday night. What more incentive for the blade?

Miss Lake was an exceptionally fine dancer. Fort Madison is exceptionally fond of dancing. And it was at these dances that the alluring press agent of a "Virtuous Vamp" vamped everyone from the coat-check boy to the trap drummer. Age meant nothing to her as did nothing else. At the dances she attended she distributed neat little cards advising the showing of a "Virtuous Vamp."

The campaign climaxed on the opening day of the showing when Mr. Boyle used a full page newspaper ad to herald the first performance.

Local exhibitors estimate that Miss Lake only talked to 6,174 people. On Thursday night it seemed at least that number were trying to keep their appointments in the New Strand lobby.

And that's the way Jimmie Boyle put over "A Virtuous Vamp" in Fort Madison.

Results from Exploitation Costing Five Cents

Four cents expended in stamps and the cost of two letterheads and envelopes was the entire outlay made by Frank Holland, manager of the Murette theatre in Richmond, Ind., in getting satisfactory exploitation results from "Soldiers of Fortune."

The place is a college town and Mr. Holland realized that most of the students in the colleges and high school of the country had read all of Richard Harding Davis's works, and that they were studied as models in modern writing.

He determined to let the students know that a picturization of one of the stories was to be shown at his theatre and decided that two letters would turn the trick as neatly as a large amount of money spent in various ways on handbilling newspaper and billboard advertising.

He wrote two carefully worded letters concerning the feature. One was sent to the principal of the Richmond High School and the other to the president of Earlham College in Richmond. In the letters he asked the school authorities to make an announcement that "Soldiers of Fortune" would be played at the Murette, if they felt that the case warranted it.

The announcements were made and, according to Manager Holland, the results were very gratifying. The students at both the college and the high school made a special event of the showing and large blocks of seats were sold to them at every performance. The Murette was crowded to capacity at every showing.

Lobby Display By Washington Theatre, Dallas, Texas



The electric sign as an advertising medium can be estimated in this cut of the front of the Washington theatre, Dallas, Texas. Also that even with such a giant sign as that which the Washington boasts, an enterprising showman like the manager of this house does not think it advisable to confine his lobby exploitation to this medium alone. Note the special display for "Smoldering Embers," especially how a cut-out of Frank Keenan from a 24 sheet was utilized to great advantage



Incorporates New Thoughts in Old Exploitation Idea

Ernest Stellings Pulls Beauty Contest That Has Lot of New Wrinkles

INCORPORATING the new ideas in an old exploitation stunt and varying it so as to get original results is the plan adopted by Ernest Stellings, manager of the Grand theatre, Washington, Ind., in connection with his showings of "Erstwhile Susan."

He made arrangements with the Washington *Herald*, an afternoon newspaper having about 2,000 circulation, to cooperate in a beauty contest to select the young woman in the city bearing the closest resemblance to Miss Binney.

Despite the fact that the newspaper had no engraving plant to make cuts of the entrants' photographs, Mr. Stellings was not deterred. He announced that a season's pass to his theatre would be given to the young woman winning the contest, a pass of one month to the one bearing the next closest resemblance, and a week's pass to each of the next three.

A photographer was engaged to take the pictures of all entrants without charge to them. The photographer also mounted and framed the pictures without charge. This arrangement was possible for the reason that the photographer derived much valuable publicity from the stunt.

The campaign opened with publicity on the first page of the *Herald*, announcing the terms and specifying that it was necessary for each entrant to obtain a permit card from either the *Herald* or Manager Stellings before the photographer took the photographs. On the Sunday preceding the opening of "Erstwhile Susan" at the Grand, all of the photographs of the entrants were displayed prominently in the show window of one of the leading merchants in the town. Needless to say, that attracted much attention.

Now up to this point, it will be noted that the stunt followed stereotyped lines, but here Mr. Stellings injected some new life into the idea and the whole thing went over with a smash as a result.

On Monday, the judges of the contest went over the photographs carefully and picked Mrs. Claude Bennett as the winner. Then, Mr. Stellings got the merchants of the city to co-operate and Mrs. Bennett was asked to visit the principal stores where women's apparel was sold.

The different merchants selected a specialty which they christened "Erstwhile Susan." One displayed the "Erstwhile Susan Hat," another the "Erstwhile Susan Coat," another the "Erstwhile Susan Suit," and so on through a long list of articles.

These were put prominently on display in the store windows. Mrs. Bennett during the days of showing went about the streets of Washington shopping, wearing a number of different styles and combinations of various "Erstwhile Susan" clothes.



Mrs. Claude Bennett, of Washington, Ind., who is a double for Constance Binney

It was announced that a complimentary ticket to the Grand theatre would be handed to any person who spotted Washington's "Erstwhile Susan" on the street. This brought another big display on the front page of the newspaper. The persons recognizing Washington's "Erstwhile Susan" were instructed to say, "I know you, 'Erstwhile Susan.'"

Mrs. Bennett would thereupon hand the person a complimentary ticket to the performance. She was identified a number of times and Washington's 8,000 population had an exciting and busy time tracking down the young woman. The prizes were given away the day before the "Erstwhile Susan" opening. So effective was the campaign that Mr. Stelling hung up a new box office record for his theatre on the very first day the picture was shown.

Unquestionably, neither of the two old stunts of a beauty contest or the "spotting" contest would have produced this result. And yet tying them up together with the effective newspaper publicity tended to make a new appeal. But it was the tie-up with merchants on fashions that was added to this combination that brought the real punch. It gave an aspect to the old material that was entirely fresh and new, and appealed particularly to women.

And the fact is, as every exhibitor knows, that the matinees attended by women chiefly are the factor that mark a big success from ordinary business. Right there lies the secret of why Mr. Stelling set up a new house record.

Small Town Exhibitor With Big Town Ideas

J. D. Smith runs the Princess theatre in Rockford, Ohio, a town of 1,200, dogs and all, as Smith says. His theatre seats exactly 168 persons!

He booked "The Miracle Man" and having booked, decided to put it over city fashion. Here is how he did it:

He put out his paper—an unusual amount—and did all the orthodox advertising according to Hoyle. Then he went to the business men in his town with a subscription list for tickets and told each of them about the wonderful effect of bringing such a picture as "The Miracle Man" to Rockford. *He sold 150 tickets for each show each night, two shows a night!* That left the Princess theatre box office 18 tickets to sell for each performance when playing date arrived. Mr. Smith didn't have to worry about the weather, the flu, or Lent. But filling his house was only one aim of this showman. He wanted to let everybody know he had a picture like "The Miracle Man." He wanted the prestige and the noise. He advertised on the front page of his papers and put up lithos on barns, chicken coops and fences, in all parts of the country near Rockford and surrounding towns.

"Everybody was talking 'big show,'" writes Mr. Smith. "Just to illustrate how important they thought 'The Miracle Man,' one old lady asked me: 'When that Miracle Man comes to town where will he stay?' There's not a hotel here and she wanted the honor of renting the Miracle Man a room!'

But, wait, Smith isn't done yet. You've heard exploitation men boast about putting over double-page spreads in big towns. How about a double-page spread in a town of 1200? Smith did it! He got out and sold the ads himself; wrote the copy for the merchants, read the proofs. All he failed to do was to deliver the papers!

Then he dressed the front of his house. Cut-outs and a 24-sheet banner turned the Princess into a bright spot of the town.

Programs of the First Runs

REPORTS BY WIRE

NEW YORK

Rialto Theatre—

Overture—Allessandro Stradella.
Current Events—Biskra, Algeria, Pathe Review; Allied forces watch the restless Turk, International; Paris celebrates Mardi Gras, Fox; Mutt and Jeff in Price of a Good Sneeze, Fox; Auto made of sugar at Seattle show, Fox; Seven girls take pledge not to wed until Baptist drive is won, Fox; The rent question, Fox; Envy the turtle who pays no rent, Pathe Review; Grocery tanks bombard Peoria residents, Pathe; 10,000 cattle given immunity bath at Hanford, Cal., Kinograms; Opening of the Philippine Fair and its destruction by fire the same evening, Fox; Mining in Mexico, Pathe Review; Is this perpetual motion, Fox; Galveston sea wall extended, International; Whiskers and Jazz, (The House of David Band), Kinograms.



In the original one of the most striking displays we have seen on "A Modern Salome." The display was used by the Sun and Moon theatres of Omaha

Vocal—Voices of Spring, sung by Grace Hoffman, soprano, with special drop and side panels unveiled.
Feature—"Jack Straw"—Robert Warwick.
Comedy—"A Lightweight Lover"—Sunshine.

Capitol Theatre—

Topical—Topics of the Day. Aids to Cupid—Prizma.
Current Events—Landlords routed at Albany, Kinograms; Pi Eta Club gives show at Harvard, Kinograms; Paul Bartlett creating tribute to France, International; Georges Carpentier arrives, Kinograms; Bonnie J., prize Hereford bull interviewed, Kinograms; War that never ends, International; Science beats the hen at her own game, International; Ambassador to Mexico Morgenthau, Kinograms; President Wilson leaving the White House, Kinograms; Moving exhibits from the Field museum, Chicago, Kinograms; 10,000 cattle get immunity bath at Hanford, Cal., Kinograms; Galveston sea wall extended, International; Grocery tanks bombard high cost living at Peoria, Pathe.
Overture—Liszt's Rhapsody No. 1.
Scenic—"The Tempest"—Robertson-Cole.
Opera—Cavalleria Rusticana, condensed into one act and sung before a setting showing the public square in an Italian village.
Comedy—"The Fly Cop"—Semon-Vitagraph.
Feature—"April Folly"—Marion Davies.

Rivoli Theatre—

Overture—Finlandia.
Current Events—Japanese fleet visits Naples, Pathe; President Wilson leaving White House for an auto ride, Kinograms; Secretary McAdoo does some cowboy stunts, Kinograms; Ambassador to Mexico Morgenthau, Kinograms; West Chester, Pa. man holds office 70 years, Kinograms; Interviewing Bonnie J., prize Hereford bull, Kinograms; Science beats the hen at her own game, International; Getting there with and without speed, Pathe Review; Diving for a living at Hong Kong, International; Quaint Places, not credited.
Feature—"Dr. Jekyll and Mr. Hyde"—John Barrymore.
Dance—
Comedy—"Uneasy Feet"—Special Features.

LOS ANGELES

Kinema Theatre—

Overture—Zampa.
Scenic—Mountain Travel—Chester Outing.
Organ—Indian Moon—Played by Leonard Clark.
Comedy—Universal Letter Laughs.
Vocal—Because—Tenor solo by Eral Alexander.
Cartoon—"Loves Labor Lost"—Krazy Kat.
Instrumental—Special number by orchestra introducing the laughing cello.
Current Events—From Pathe, Kinograms, International and Universal releases.
Special—Manager Jack Calicott is presenting a condensed version of the opera "Carmen" using eighteen people in correct costumes and with a stage setting representing the entrance to the bull ring.
Feature—"The Inferior Sex"—Mildred Harris Chaplin.

Grauman's Theatre—

Overture—Love Tales of Hoffman.
Current Events—From Gaumont News and Graphic, Pathe Review and News, and International.
Organ—Jesse Crawford playing "Mystery."
Special—"The Heart of the West." Sid Grauman under above title is presenting a dancing number which is meeting with great success. The drapes open on a garden scene with apparently life sized bronzed statues and four marble statues placed about the stage. Later a statue as a fountain girl gives a dance and falls asleep. The marble statues also dance. A tiny marble statue renders a solo. The men impersonating the bronze statues present a contortionist act. All return to their original positions as they complete the part of the entertainment. Our West wires that it is one of the most artistic of the Grauman specialties staged.
Cartoon—"Bone of Contention"—Paramount Magazine.
Feature—"The Toll Gate"—William S. Hart. Presented with an atmospheric prologue prior to the screening. A slide announces Maleta Zarelli in grand opera selections. In the middle of the song the theatre is "held up" by a man in the make-up of "Black Deering" of the Hart feature and "Deering's" gang. People paying admission are excused from giving up valuables but the forty piece orchestra is "frisked," the singer is kidnapped. The "bandits" leave the stage on a hand car running on a "railway and carry the girl with them." "Deering" rides off on a spotted pony. A stage setting suitable for the locale of the picture is hung to mask the wings.
Next Week—"Treasure Island"—Maurice Tourneur.



This five column by six inch display originated with the Adams theatre of Detroit. All exhibitors may not agree that this is the way to bill "The Inferior Sex," but at least they must admit that the ad will get attention.

Tally's Broadway Theatre—

Second week of "The Right of Way."

Symphony Theatre—

Second week of Tom Mix in "The Daredevil" with a program which includes a Fox news, and a Christie comedy.

Grauman's Rialto Theatre—

Fifth week of DeMille's "Why Change your Wife."

Miller's Theatre—

Current Events—From Kinograms, Pathe and International releases.
Cartoon—"A Trip to the Moon"—Bray-Goldwyn.
Feature—"Sinners"—Alice Brady.

Superba Theatre—

Second week of "Overland Red" with Harry Carey with new Universal weekly added.

California Theatre—

Overture—Pomp and Circumstance.
Scenic—"God's Country"—Productions of colored scenics.



Harry Carey gets all the head lines in this four column ten inch display of the Superba's (Los Angeles). This cut also does not show up as well as we expected

Current Events—From Pathe News, and Kinograms and local views.
Vocal—Quartette in special selections with special setting in the atmosphere of the feature.
Feature—"Partners of the Night"—Goldwyn—Eminent authors.
Comedy—"Uneasy Feet."
Next Week—"The Woman and the Puppet."

Clune's Broadway Theatre—

Current Events—Pathe News and Gaumont Graphic.
Educational—Parisian Faces and Figures—Holmes-Paramount.
Comedy—"Mummy of Mine"—Supreme.
Feature—"All of a Sudden Peggy"—Marguerite Clark.

CLEVELAND

Stillman—

Overture—"Hejie Kati" by Hubay.
Theme—"Glorianna" the operatta, featuring the song "I Love You, Dear."
Current Events—Kinograms No. 25B—Topical Tips No. 50.
Scenic—Tour of the Cleveland Chamber of Commerce.
Cartoon—Mutt and Jeff in "The Price of a Good Sneeze."



This is one on "April Folly" by the Southern theatre of Columbus, looked better on the newspaper page than it does here. In size it was three columns by ten inches and did not look so crowded in the original

Comedy—"Mixed Husbands"—released by Robertson-Cole.
Feature—"The Woman in Room 13" with Pauline Frederick.
Next Week—Norma Talmadge in "The Woman Gives."

Euclid—

Overture—Southern Rhapsody.
Theme—"Alexandria" by Lucius Hosmer, and a Fox Trot.
Current Events—Kinograms No. 25 A. Topical Tips, Vol. 1, No. 49—Prizma Color, John Burroughs.
Comedy—Mr. and Mrs. Carter De Haven in "Forget Me Not."
Feature—"The Copperhead."
Next Week—To be followed by "Why Change Your Wife?"



One of the best yet we have found on "The Fighting Shepherdess," is this double column ten inch display by the Madison theatre of Detroit

Metropolitan—

Overture—Selections from Mme. Sherry.
Theme—Popular song hits.
Current Events—Leader-News Weekly.
Cartoon—Bray Pictograph.
Comedy—Hall Room Boys in "Breaking Into Society."
Feature—"The Fighting Shepherdess" starring Anita Stewart.
Next Week—Geraldine Farrar in "The Woman and the Puppet."

Alhambra—

Overture—William Tell with xylophone solo.
Theme—"You're a Million Miles From Nowhere."
Current Events—Pathe News No. 25—Pathe Review No. 46—Topics of the Day No. 48.
Comedy—"Butting in on Baby"—a Lyons-Moran comedy.
Feature—"His Wife's Money" with Eugene O'Brien.
Next Week—Olive Thomas in "Youthful Folly."

Strand—

Overture—Easter Selections arranged by Musical Director Leopold Adler.
Theme—Strand Theatre Quartet singing "Ching a Lin Jazz Bazaar," "Annie Laurie" Dudley Buck arrangement—and "Oh Mother, I'm Wild."
Scenic—Prizma Color—"Refreshing Riviera."
Comedy—Hall Room Boys in "Breaking Into Society."
Feature—"The Fighting Shepherdess."
Next Week—Geraldine Farrar in "The Woman and the Puppet."

Orpheum—

Comedy—"Carmen" as seen by Charles Chaplin.
Serial—"The Lost City"—7th episode.
Comedy—"Strangers" and Edgar Jones comedy released by Standard Film Service.
Next Week—"The Corsican Brothers"—Dustin Farnum.

Standard—

Overture—Medley of popular tunes.
Current Events—Universal Weekly No. 465.
Comedy—"Innocent Ambrose" with Mack Swain.
Feature—"The Road to Divorce" with Mary MacLaren.

KANSAS CITY

Newman—

Overture—Phedre.
Current Events—Newman News and Views.
Cartoon Comedy.
Scenic—"The Chilkat Cubs"—Newman Travel Pictures.
Vocal—"Barcarolle" from "Tales of Hoffman"—Beulah Dale, soprano.
Impressionistic Novelty—"Alabama Moon"—Lloyd Garrett, tenor.
Comedy—"Forget-me-not"—(De Haven).
Feature—"You Are the Man"—(Warwick).
Next Week—"The Cost"—(Heming).

Liberty—

Overture—"Angel Face."
Current Events—Pathe No. 22.
Scenic—"John Barley Corn"—Prizma.
Comedy—"Dinner Hour"—Pollard.
Vocal—"Love Me" "Taxi," and "My Cairo Love"—John Williamson, baritone.
Feature—"Pinto"—Normand.
Next Week—"The Greatest Question"—Griffith.

Royal—

Same as last week.

Regent—

Current Events—Regent News.
Comedy—"Oiling Uncle"—Lyons and Moran.
Feature—"Desert Gold."
Next Week—"The Wings of the Morning"—William Farnum.

Loew's—

"The Forged Bride"—MacLaren.



The selling talk used for this display of the Rex theatre, Wheeling, W. Va., is too small to show up well and for that reason we regret having selected it. In size the display was five columns by thirteen inches

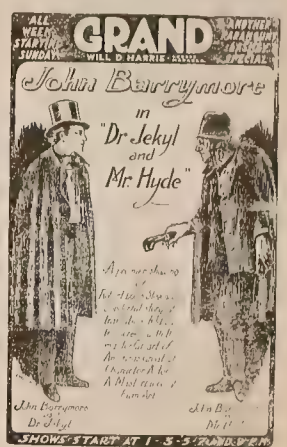
CHICAGO

Woodlawn Theatre—

Organ Offertory—"Nailo."
Woodlawn News and Views.
Woodlawn's Brighter Side of Life.
Selections from Bolfe's comic opera, "Bohemian Girl."
Feature—"The Woman Game," featuring Elaine Hammerstein.
Comedy—Bobby Vernon in "Petticoats and Pants."
Intermission—"The Rose Of Washington Square."

Pantheon Theatre—

Organ Solo.
Pantheon Topics of the Day
Outing—Chester.
Overture—"Obrion."
Cornet Solo—Frank Redwood—"Commodore."
Rollin Comedy "The Chef"



The first display to come in on John Barrymore's "Dr. Jekyl and Mr. Hyde" is by Will D. Harris, manager of the Grand theatre, Columbus. It was near ly a full page in size and something exceptional for any theatre

The Imperial Quintet Travianna
Feature "April Folly," featuring Marion Davies.
Coming Next—"Mary Ellen Comes to Town," featuring Dorothy Gish.

Playhouse Theatre—

Pathe Review.
Literary Digest.
Feature—Clara Kimball Young in "The Forbidden Woman."
Rollin Comedy "A Snub Pollard."
Coming Next—"The Virgin Of Stamboul."

Randolph Theatre—

Organ Selections.
Ford Weekly.
Feature—"In Search Of a Sinner," featuring Constance Talmadge.
Comedy—Alice Howell in "The Distilled Lover."
Coming Next—Norma Talmadge in "The Woman Gives."

Orpheum Theatre—

Pathe Weekly.
Feature—"Mary Ellen Comes to Town," featuring Dorothy Gish
Organ Selection.

Ziegfeld Theatre—

Scenic—Burton Holmes Travelogue.
Al St. John Comedy "Ship Ahoy"

Feature—"Huckleberry Finn." Incidental music by Orchestra.

Band Box Theatre—

Organ Selections.
Feature—Dolores Cassinelli in "Tarnished Reputations."
Special Added Attraction—Comedy, Billy Whiskers.

SEATTLE

Clemmer Theatre—

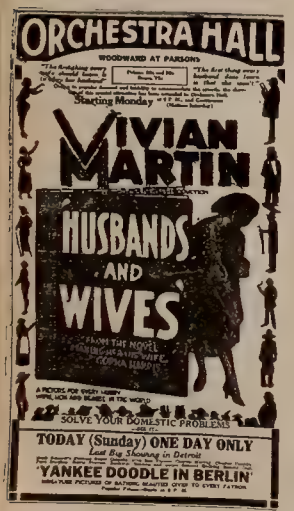
Overture—The Palms.
Instrumental—Cello solo by F. L. Hoest of the Clemmer orchestra. The selection used is "Kol Neidrei."
Feature — The Sagebrusher — Roy Stewart.
Scenic—I and the Mountains Paramount.
Current Events—From Fox Weekly and Gaumont News.
Comedy — Petticoats and Pants — Christie.
Next Week—Shore Acres.

Coliseum Theatre—

Overture—Indiana Moon—Played by Oliver G. Wallace.
Feature—The Young Mrs. Winthrop—Ethel Clayton.
Current Events — International News No. 2—Gaumont Graphic No. 11.
Comedy—Her Naughty Wink—Fox.
Special—A fashion show is being presented after each performance. Six mannequins parade in the latest spring and summer frocks.
Next Week—Mary Ellen Comes to Town.

Strand Theatre—

Overture—Drigos Serenade.
Feature—Black Is White—Dorothy Dalton.
Educational—Paramount Magazine No. 38— Titles—Seventy-Nine Reflections of a Bachelor Girl —Finger Prints—Cousin to the Camel.
Current Events — International News No. 12.



We have picked a lot of bad ones for reproduction this week. In the original display the Orchestra Hall of Detroit had a rather good bit of advertising for "Husbands and Wives," but here it looks to be a "smotch" of ink

Every Week The Current Week's Bill at First Run Houses

Bills on These Pages are For the Week Ending April 3rd

Vocal—The Time Will Come. Sung by Betty Brown.
Cartoon—Handy Mandy's Debut—Bud and Susie.
Comedy—Cut the Cards—Pathe.
Next Week—In Old Kentucky.
Vocal—Values. Sung by Harry L. Rees, baritone.
Organ—Prelude from Sonata No. 3.

BALTIMORE

New Theatre—

Current Events—Pathe and Pathe color.
Vocal—Special Selection, Mme. Josephine Bettine, Dramatic Soprano.
Feature—"Even as Eve," Grace Darling.

Parkway Theatre—

Overture—"The Palms."
Current Events—Pathe Weekly.
Pictorial—Pictograph.
Instrumental—Fritz Kreisler's arrangement of "The Rosary," played by E. V. Nessul, violinist.
Feature—"Easy to Get," Marguerite Clark.

Wizard—

Current Events—Topics of the Day.
Cartoon—"The Bone of Contention."
Feature—"The Lone Wolf's Daughter."
Next—"On With the Dance."

Walnut—

Overture—Linger Longer Letty.
Current Events—Pathe 24.
Literary Digest—47.
Comedy—Gee Whiz—Sennett.
Feature—Excuse My Dust.
Next-Soldiers of Fortune.

Strand—

Overture—Gypsy Love.
Current Events—Pathe 25.
Feature—Everywoman.
Next Week—The Woman Game.

Gifts—

Current Events—Fox 38.
Feature—Fall of Babylon (second week).
Special Attraction—Oriental dance by Neveida.
Next Week—The Paliser Case.

Palace—

Literary Digest 47.
Feature—Great Air Robbery.
Vaudeville—Yates and Reed, songs.
Wm. Lampe & Co., sketch "One Flight Up."
Sherwin Kelly, cyclist.
Collins and Hart, comedians.
Alexander Bros. and Evelyn, jugglers.
Merritt and Bridwell, songs.
Kennedy and Francis, cork comedians.
Next Week—In Walked Mary.

PHILADELPHIA

Stanley Theatre—

Overture — Morning, Noon and Night—Suppe.
Feature—My Lady's Garter—Paramount.
Comedy—Gee Whiz.
Cartoon—Price of a Sneeze.
Current Events—Pathe News, Fox News, Gaumont Graphic.
Topical—Literary Digest.
Next Week — The Forbidden Woman.

Arcadia Theatre—

Feature—The Little Shepherd of Kingdom Come.
Scenic—Burton Holmes.
Comedy—Eat-A-Bita-Pie.
Educational—Paramount Magazine No. 30.
Current Events—Pathe News No. 25.
Next Week—Two Weeks — Constance Talmadge.

Victoria Theatre—

Overture — Morning, Noon and Night—Suppe.
Feature—12:10—Marie Doro.
Comedy—Tillie's Punctured Romance.
Scenic—School Ma'ams Trip to France.
Current Events—Pathe News.
Next Week—Heart Strings.

Palace Theatre—

Feature—Excuse My Dust.
Current Events—Pathe News.
Educational—Paramount Magazine.
Next Week—The Lone Wolf's Daughter.

Regent Theatre—

Overture—The Rosary.
Feature—Easy to Get.
Comedy—Silk Stockings.
Educational—Ford Weekly.
Next Week—Out Yonder.

BUFFALO

Shea's Hippodrome—

Overture—"Martha"—Von Flotow.
Stage Setting—Landscape silhouette, staged by Harold B. Franklin and strikingly lighted.
Vocal—"The Sweetest Story Ever Told", sung by Betty Anderson of the Rialto theatre, New York.
Feature—"Alarm Clock Andy" — Charles Ray.
Comedy—"The Matrimaniacs" — Neal Burns.
Current Events—Hippodrome Review, consisting of Gaumont and Universal News, Pictograph and Topics of the Day.
Next Week—Clara Kimball Young in "The Forbidden Woman" and Mack Sennett's new comedy "Gee, Whiz!"

Strand—

Overture—Selections from "Irene".
Current Events — Latest Pathe News.
Feature—"The Westerners" — all-star cast.
Comedy—"Fair But False"—Christie.
Next Week—Constance Talmadge in "Two Weeks" and Harold Lloyd in "His Royal Slyness."

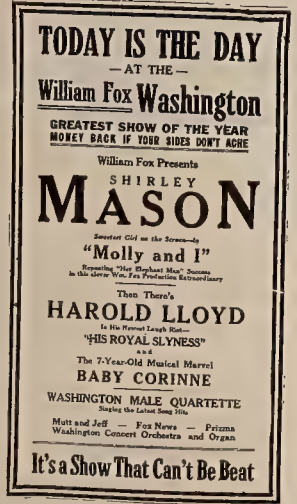
Empire—

"The Strongest" — Fox feature written by Georges Clemenceau.
"The Honor System" — George Walsh production.

BROOKLYN

Strand Theatre—

Overture—Carnival.
Current Events—Strand Topical Review.
Feature—The Idol Dancer—Griffith —First National.
Presented with a prologue within a stage setting showing Hawaiian scene.
Vocal — Cartoon — The Honest Jockeys—Mutt and Jeff.



Here is an eleven inch by three column ad for Shirley Mason's new picture, "Molly and I." It was selected principally because it is the first billing we have seen on this feature

DENVER

America Theatre—

Feature—Judy of Rogues Harbor—Mary Miles Minter.
Comedy — His Royal Slyness — Lloyd-Pathe.
Instrumental — The Palms — Presented as a cornet solo.
Next Week — The Forbidden Woman.

Rivoli Theatre—

Overture—Scotch Melodies.
Current Events—Fox News.
Comedy—The Great Nickel Robbery—Fox.
Feature—His Wife's Money—Eugene O'Brien.
Next Week—Footlights and Shadows.

Rialto Theatre—

Overture—Venetian Moon.
Current Events—Pathe News, Pathe Review, Topics of the Day.
Feature—Excuse My Dust—Wallace Reid.
Next Week—Why Change Your Wife?

Princess Theatre—

Feature—My Lady's Garter—Maurice Tourneur.
Next Week—Why Change Your Wife?



Display by the Palace theatre of Des Moines for "Should a Husband Forgive." In size it was four columns by five inches



This is a dainty little type display for "The Idol Dancer," the product of the New Garrick theatre, Minneapolis. In size it was two columns by four inches, rather smaller than the usual New Garrick display

DETROIT

Madison—

Overture—"Monte Christo, Jr."
Current Events—Pathe News.
Feature—"The Family Honor."
Next Week—"The Idol Dancer."

Washington—

Overture—"Maytime."
Educational—"Magic Clay"—Prizma.
Music Feature—Baby Corrinne, 7-year-old violinist.
Current Events—Fox News.
Comedy Cartoon—Mutt and Jeff in "The Price of a Good Sneeze."
Vocal — "Peggy" — Washington Male Quartet.
Feature—"Mollie and I"—Shirley Mason.
Comedy—"His Royal Slyness"—Harold Lloyd.
Next Week—"The Fortune Hunter."

Broadway Strand—

Feature 2—"Huckleberry Finn" second week. Added attractions same as last week.
Next Week—"Why Change Your Wife?"

Adams—

Overture—"Red Mill" selections.
Current Events—Free Press Weekly.
Feature—"The Woman Game"—Elaine Hammerstein.

MINNEAPOLIS

New Garrick—

Pathe News.
Vocal—"Italian Street Song" from Naughty Marietta by Victor Herbert. "The Birthday Son" by Woodman. As sung by Madeline Lux, Soprano.
Paramount Magazine No. 36.
Comedy—Frank Moser Cartoon Comic.
Scenic Prelude—A South Sea Island Silhouette, designed by J. L. Johnston.
Overture—"On the South Sea Isle" played by Symphony Orchestra.
Feature—D. W. Griffith's "Idol Dancer."
Organ selections by Julius K. Johnson.
Next Week—Norma Talmadge in The Woman Gives.

New Lyric—

Pictorial Magazine and Current Events.
Comedy—Parking in the Park, Gayety.
News—Pictorial Review.
Special Overture and Prologue enacted by six persons impersonating "Nobody", "Vice", "Beauty", "Youth", "Modesty" and "Everywoman".
Feature — Violet Heming in "Everywoman", held over for ten days showing.
Starting Tuesday, March 30—Wallace Reid in "Excuse My Dust".

ST. PAUL

New Garrick—

New Garrick Digest containing "Reclaiming the Everglades".
"Wit and Wisdom" and Pathe colored scenic.
Comedy The Bone of Contention by Paul Terry
Vocal Ruth Chase, soprano in repertoire.
Overture and scenic prelude Special medley by New Garrick concert orchestra.
Feature Mildred Harris Chaplin in "The Inferior Sex".
Comedy—A Looney Honeymoon—Christie.
Organ Solo by Helen Dufresne
Next Week Norma Talmadge in The Woman Gives



Wallace Reid's "Excuse My Dust," is given good billing in this display of the Adams theatre, Detroit, a three column by twelve inch ad used Sunday, March 28

First National Officers Busy

Convention Arranged at Meeting of Committees

CONSIDERATION of the details of the distributing arrangement sought by Associated Producers, popularly known as the "Big Six," decision on the date and place for the 1920 annual convention of First National members and exchange managers, a final survey of the percentage allotments determined by its Statistical Department and conferences in which several new producer offers were debated, were the important features of a special joint meeting of the Executive Committee and the Exhibitors' Defense Committee of Associated First National Pictures, Inc., held in New York on Monday and Tuesday of this week.

According to the announcement, there has been no final action taken by the First National executives which in any way terminated the negotiations which have been in progress for weeks between the Associated Producers and the Circuit, or which the director members of the "Big Six" have had with other distributing organizations. Two meetings between members of the Executive Committee for First National, with its attorneys, A. L. and S. F. Jacobs, and Nathan Burkan and Nathan Vidaver, chief counsel for the Associated Producers, resulted in an exchange of terms and conditions favored by the exhibitor members of the Circuit and sought by the directors, but without any concluding action resulting, it is said.

Pending a definite settlement of releasing arrangements members of the "Big Six" are continuing their work on present contracts, or planning in advance production work to be included in the output through whatever distributing affiliation finally is made.

The annual convention of exhibitor members of First National, and the managers of the Circuit exchanges will be held at the Congress Hotel, Chicago, beginning on Monday, April 26, and continuing throughout the week. This convention will be the biggest of the annual affairs held by Circuit members since the organization of First National as an exhibitor cooperative body three years ago. As in 1919, it will be a joint meeting of the franchise owners and managers, but on this occasion, it is announced, many of the important exhibitors throughout the country will attend, in addition to the present members of the organization.

Coincident with the transaction of organization affairs by the members, the most important feature of the convention will be a complete explanation of all details of the new sub-franchising arrangement, which will become effective immediately after the convention. Present at the sessions devoted to the expansion method will be salesmen from every territory, the exchange managers, their respective exploitation men, and the total body of exhibitors, both present members and future members by franchise, together with the executives for the various producing companies holding contracts for the release of their pictures through First National.

Exhibitor cooperation will be the keynote of convention it is said. Several new production propositions, fostered by important independent directors, stars and producers, which have been submitted to First National in the last four weeks, were discussed by the members of the Executive Committee, and will be made public at the convention, when they will be taken up for final action by the membership at large.

Two Interpretations of Sennett Comedy

The latest Mack Sennett five-reel comedy, "Down on the Farm," admits of two interpretations, according to United Artists Corporation, who are releasing the production. The story may be accepted as an authentic tale, or it may be enjoyed as travesty on the melodrama that flourished years ago. It reveals the entire Sennett equipment at its best: chickens that never saw Broadway; cows not of the "prop" variety; ducks, geese, turkeys and all the rest of the feathered creatures of Mr. Sennett's farm, became, so to say, a background for the romance of Louise Fazenda, the rustic corn-fed beauty.

Chicago and the Mid-West

Covered By L. H. MASON

Paul Busch, Chicago manager for Republic, has arranged some special exploitation for "The Girl of the Sea," which will have its premier loop showing next week. Special newspaper advertising, a poster on every "L" station in the city, and a tie-up with Guyon's Paradise, one of the largest and most popular dance halls in Chicago, which will give a Girl of the Sea Dance and present a cup to the prize "trotters," are among the publicity plans already made.

"The Forbidden Woman," featuring Clara Kimball Young, has broken all house records at the Playhouse, the fashionable "Boul Mich" picture theatre, according to Manager Smith. An unusually extensive campaign of advertising helped put the picture over. "The Virgin of Stamboul" will follow "The Forbidden Woman" at the Playhouse and Harry Rice and Harry Reichenbach are collaborating in planning a big exploitation and advertising campaign for this big Universal production.

Chicago manager Paul Busch, of Republic; Manager Ben W. Beadell, of Select, and Assist. Manager Edwin Silverman will leave the latter part of the week to attend the conference of Selznick managers, New York. A number of other western managers, who are going to the convention, will join the party here and travel from Chicago in a body.

The Chicago office of Select will be removed from the quarters it now occupies in the Consumers' Building to the fourth floor of the Film Exchange Building, 207 S. Wabash Avenue, about May 1st. The new offices will occupy part of the space now used by Republic.

Chicago exhibitors, members of the Allied Amusement Association, are raising a fund of $10,000 or more for the benefit of the widow and three children of Wm. A. Mills, manager of the Crawford theatre, who while counting the day's receipts in the box office, was killed by bandits a few days ago. The Allied Amusements Association headed the subscription list with $500; Jones, Linick & Schaefer gave $250; Lubliner & Trinz $500; Ascher Brothers, $250, and smaller subscriptions are coming in at a rapid rate. The F. I. L. M. Association, it is understood, will add $2,000 to the fund.

Clara Kimball Young was the first to subscribe for the relief fund to aid the sufferers who were injured in the hurricane which swept the Chicago North Shore suburbs Sunday and also arranged for the opening of a sixty-bed hospital in Wilmette to care for the injured. Miss Young remained in Chicago for the meeting of Equity directors Wednesday and Thursday and then returned to the Coast.

Todd Browning, who directed "The Virgin of Stamboul," was in Chicago Saturday and Sunday on his way to the coast and expressed himself as highly pleased over his new arrangement with Universal. It is understood that in the future Mr. Browning will direct the principal productions for that company.

Lee Herz, of the Silee Film Company, has bought the rights to the Jester Comedies for northern Illinois, from the Territorial Sales Company. The pictures will be issued every other week and Mr. Herz, who is enthusiastic over them, has already arranged for a loop showing of the first release, "Chickens in Turkey." Mr. Herz has also acquired the rights for the Foundation Film Company's single reel educationals, which will be issued weekly, for Illinois, Indiana and Wisconsin. The first release in this territory will be about May 1st. "Crimson Shoals," the feature picture now being handled by the Silee exchange, promises to be a big success in this territory, according to early bookings.

Si Griever was in Cleveland and New York this week on business connected with Griever Educationals, which already have been booked extensively in the Chicago territory.

C. A. Mead, secretary of C. B. Price, Inc., of New York, was a Chicago visitor last week and it is reported closed some important picture deals while in the Windy City.

Mayor William Hale Thompson was the Mayor and his handsome city hall office the location of a picture filmed last week, under the direction of Ben Beadell, manager Select's Chicago office. The purpose of the picture is to boost the proposed bond issue which will provide funds for building a municipal convention hall seating 34,000 people. The continuity for the picture was prepared by Spearman Lewis, well-known newspaper writer, and the Essanay Company furnished a truck full of lights, camera men, etc., in charge of Fred Wagner. Saturday morning the actors, including his honor, and a throng of prominent citizens, were on hand and rehearsals began, one of the scenes showing Mayor Thompson explaining plans to the group of P. C.'s. The completed picture will be shown in every Chicago theatre.

Aaron Sapperstein announces the acquisition by the Empire Film Company of the rights to "What Becomes of the Children?" for Illinois and Indiana. He has also bought the Capital Pictures five-reel feature, "The Secret Trap," and has acquired from Clark & Cornelius, all the old Mutual re-issues featuring well-known stars.

The big billboard campaign, advertising the Vitagraph feature, "The Courage of Marge O'Deane," is under way in Chicago and the adjoining territories and 24 sheet posters appeared last week on 135 billboards in Chicago alone. Vitagraph also is using 100 billboards to exploit Larry Semon Comedies in this territory.

G. E. Pomeroy has joined the Vitagraph sales force and will work out of the Chicago office under Manager Aiken.

Harry Tanner of Pana, Illinois has opened his theatre to big business and reports that he attributes the success of his new house largely to the beautiful music rendered by a Bartola just installed. John Julius who has had one of these instruments in his Strand Theatre at Fort Dodge, Iowa, for four years, recently has taken over the Unique Theatre, Webster City and installed a new model of Bartola therein.

Arthur S. Hyman Attractions, Inc., has arranged with New Era to distribute their pictures in northern Illinois and with Doll-Van of Indianapolis to distribute their features in southern Illinois and Indiana. The Chicago office of Arthur S. Hyman Attractions, Inc., will be closed about May 1st. Manager McCoy will go to the Detroit office and it is rumored, he may be placed in charge of that office. The new plan of Arthur S. Hyman Attractions is to center their efforts in the Michigan territory.

Manager Max Levy of Robertson-Cole Exchange, anticipating a big business with the forthcoming Robertson-Cole features, which are heralded as being some of the finest pictures ever filmed, is re-zoning his territory and strengthening his sales staff. Recent additions are, Mort Goldberg, formerly with Select; Frank Miller, who recently has returned from military service, and before joining the colors was a successful exhibitor; and Harry Robb, who also recently has been released from the army. Manager Levy reports one of the biggest contracts signed up in Chicago has been closed with the Harry Moir houses, who will take practically the entire Robertson-Cole output.

Hundreds of exhibitors were saddened last week by the news that J. A. Humphreys, veteran Vitagraph salesman for Indiana, had died with pneumonia, at the Palles Hotel, Fort Wayne, Indiana, following a brief illness. During the four years he had covered the territory he had endeared himself to all those connected with the industry and was known far and wide as "Dad." Vitagraph, on learning of his death, presented his widow with a substantial sum in token of its regard for "Dad." The body of Mr. Humphreys was taken to Paw Paw, Michigan, for burial.

A "Film Post For Film Folk" drive was planned at a meeting of Chicago Cinema Post 494 held at the Rothacker Film Mfg. Co's studio last week. A membership campaign will be started to get all Chicago war veterans, who are in any way connected with the motion picture industry, together into one American Legion Post. It is planned to launch the membership campaign with a dinner about the middle of April.

J. Allen Boone, in charge of production for Robertson-Cole on the west coast, stopped over in Chicago enroute to Los Angeles, last week, to visit with Exchange Manager Max Levy. Mr. Boone announced that the picturization of "Kismet," featuring the famous actor, Otis Skinner, who achieved a remarkable success in the play, will start within two months. This week two continuity writers are to join Mr. Skinner, who is on a tour, and start work on the continuity, by collaborating with Mr. Skinner. Mr. Boone regards this as one of the most important pictures Robertson-Cole has ever offered.

W. C. Hoffman, who, although not a veteran in years, is an old-timer in the moving picture industry, and who recently has been connected with the Mickey Film Corporation of Chicago, left for Kalamazoo, Michigan, Sunday to become manager of the Fuller Opera House and Elite Theatre, both of that city. These houses are owned by the Kalamazoo Amusement Company.

C. H. Ritter, president and H. H. Jonson, treasurer and managing director of the Luna Amusement Company which owns and operates the Luna, a 1,100 seat picture theatre at Lafayette, Ind., the Lyric a 1,000 seat house at Fort Wayne and the Luna, with 950 seats at Kankakee, Ill., announce that they will start the erection of a $250,000 theatre at Lafayette at an early date. A 77x150 foot lot already has been acquired and the new house it is said will be operated as a legitimate theatre. A $15,000 organ will be one of the features of the proposed theatre.

Edward Browarsky has purchased a lot at the corner of Sixty-third St., and Harper Ave., Chicago for a reported consideration of $170,000 and will erect a 3,300 seat theatre and a hotel and office building.

Live News of the Week's Activities

From the Producers

Pages 3289-3320



A Gripping Scene from John Barrymore's Latest Special "Dr. Jekyll and Mr. Hyde"

Robertson-Cole to Build Soon

To Have Own Home in Film Row; Work to Begin in April

TO house adequately its rapidly increasing volume of business, and to throw open to the world a New York headquarters for visiting motion picture exhibitors, the Robertson-Cole Company, which has grown from a vigorous infant to one of the most robust forces in the film world in little more than a year, now makes the announcement that it will erect at once its own home. Work is to start during April on a ten-story entirely fireproof building which will be situated at 723 Seventh Avenue, in the heart of America's motion picture administration world.

The company has in mind besides a building to care for its swiftly-growing business, which includes distribution to the domestic and foreign fields, a place where all exhibitors of the world can gather when in New York—whether Robertson-Cole clients or not—and avail themselves of a quiet nook in the city's whirl where stenographic service, a reference library and other conveniences with be given them absolutely free.

The new building, which will be erected of the best material available, is to be by, of and for Robertson-Cole. The company has purchased the site. It is now encumbered with an old five-story building which is to be razed at once. Upon this site Robertson-Cole will build the new structure which will belong to it exclusively. There will be no partnerships or associations. The building will be owned and erected by and entirely under the direct administration of Robertson-Cole at all times.

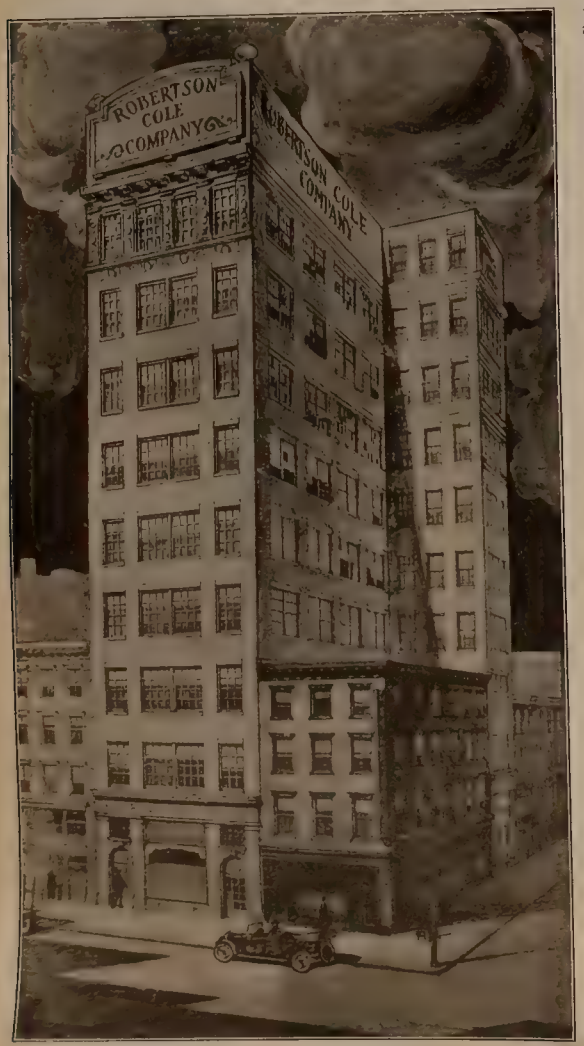
It will be a ten-story structure of reinforced concrete, and fireproof throughout. The first two floors will be of Bedford stone. Above this it will be face brick up to the last two stories, which will be of ornamental glazed tile.

The building will front on Seventh Avenue and will be in the shape of an "L", turning around into 48th Street, where it will also have frontage. It will be equipped with a full set of passenger elevators and in addition to this will have one freight elevator which will be for the carrying of film exclusively.

On the second floor of the building will be situated the Robertson-Cole New York City exchange, which will cover the Metropolitan and surrounding territory with Robertson-Cole film service. The main Robertson-Cole offices will be on the four upper floors. Here will be situated the Robertson-Cole executive offices and offices of the foreign department, and the home office of the Robertson-Cole Distributing Corporation.

There will be two theatres on the roof. These will be utilized for the showing of film to press representatives, foreign buyers, and various persons interested in Robertson-Cole pictures. The best possible equipment will be installed in these theatres, including four standard machines. Two operators will constantly be on duty to project pictures. This will double the present facilities of Robertson-Cole for the screening of pictures.

As a most unusual feature of these two theatres, on the top floor of the building, there will be installed a suitable organ. This will enable the company to give special exhibitions at various times to which guests will be invited, as well as to screen a picture with musical accompaniment so obtaining the exact effect of a regular theatre showing. Opportunity also will be given for the work of the men who are concerned in making the full musical setting which goes with each Robertson-Cole picture.



Architect's drawing of the New Robertson Cole building to be erected on 7th Avenue, almost next door to the M. P. News

Read's Agent to Make Wide Sales Tour

Sig Schlager, general press representative for J. Parker Read, Jr. productions, left New York last week on a tour of thirty principal cities of the country as Read's special sales representative on a campaign of exploitation and investigation into selling conditions.

Schlager has been in New York nearly six weeks with J. Parker Read, Jr., during the conferences of the Associated Producers. He broke into the publicity game with Universal, when Tarkington Baker first took hold of the exploitation machine. Since then he has conducted his own bureau in Los Angeles and has represented the Louis J. Gasnier-Sydney Cohan interests and has acted as personal representative for Lew Cody.

Notes of the New York F.I.L.M. Club

Mr. Norman Moray, having succeeded Mr. Fred Salinger as New York Branch Manager of Republic Distributing Corporation, attended last meeting, and his return was enthusiastically welcomed.

The Robertson-Cole Distributing Corporation was unanimously voted to membership. Manager Goldfarb was given the regular initiation ceremony.

Mr. Buxbaum, chairman of Jersey Sunday Opening Committee, reported passage of a Sunday Law in Jersey was almost certain.

President Chadwick appointed a Committee of Six, headed by Mr. Joseph Klein, to co-operate with a committee from New York Exhibitors League in raising funds for the Benefit of Visiting Nurses.

Keefe Appointed Production Manager on Coast

Wm. E. Keefe has been engaged by the American Lifeograph Company which has studios and laboratories at Portland, Oregon, and he will serve as production manager. Keefe's initial work will be that of supervising the making of a series of two reel situation comedies based on a futuristic plot construction conceived by Keefe.

Bob Gray, formerly of Lasky who later directed Judge Brown's juvenile stories and Shorty Hamilton stories, will be in charge of the direction, and principals will be Parke Jones, Claire Morris and Eugenie Gilbert.

Neilan Picture Makes $75,000 in a Week

What is thought by motion picture sales experts to be the record on the weekly gross business of a photoplay after the first runs have been completed was reached last week by Marshall Neilan's first independent production released through First National, "The River's End". In its fourth week after release date, contracts for the production were approved by the Marshall Neilan organization aggregating $75,000. This total sale for one week, it was pointed out at the Neilan offices in New York, is not the result of a concentrated sales drive for a given period to attain a record amount as is often done by companies desiring to make an exceptional showing, but comes as natural sales resulting from the exceptional business the photoplay is playing to wherever booked.

W. O. Hurst Engaged by Whitman Bennett

W. O. Hurst, for the past year supervisor of production of non-fiction subjects for Famous Players-Lasky, tendered his resignation last week, effective March 27, to join Whitman Bennett as studio manager. The resignation of Whitman Bennett as production manager for Famous Players was announced two weeks ago and is now pending. Mr. Bennett is announced to have signed up Lionel Barrymore for a series of pictures and will enter the producing field for himself.

THE SUCCESS OF SUCCESSES!

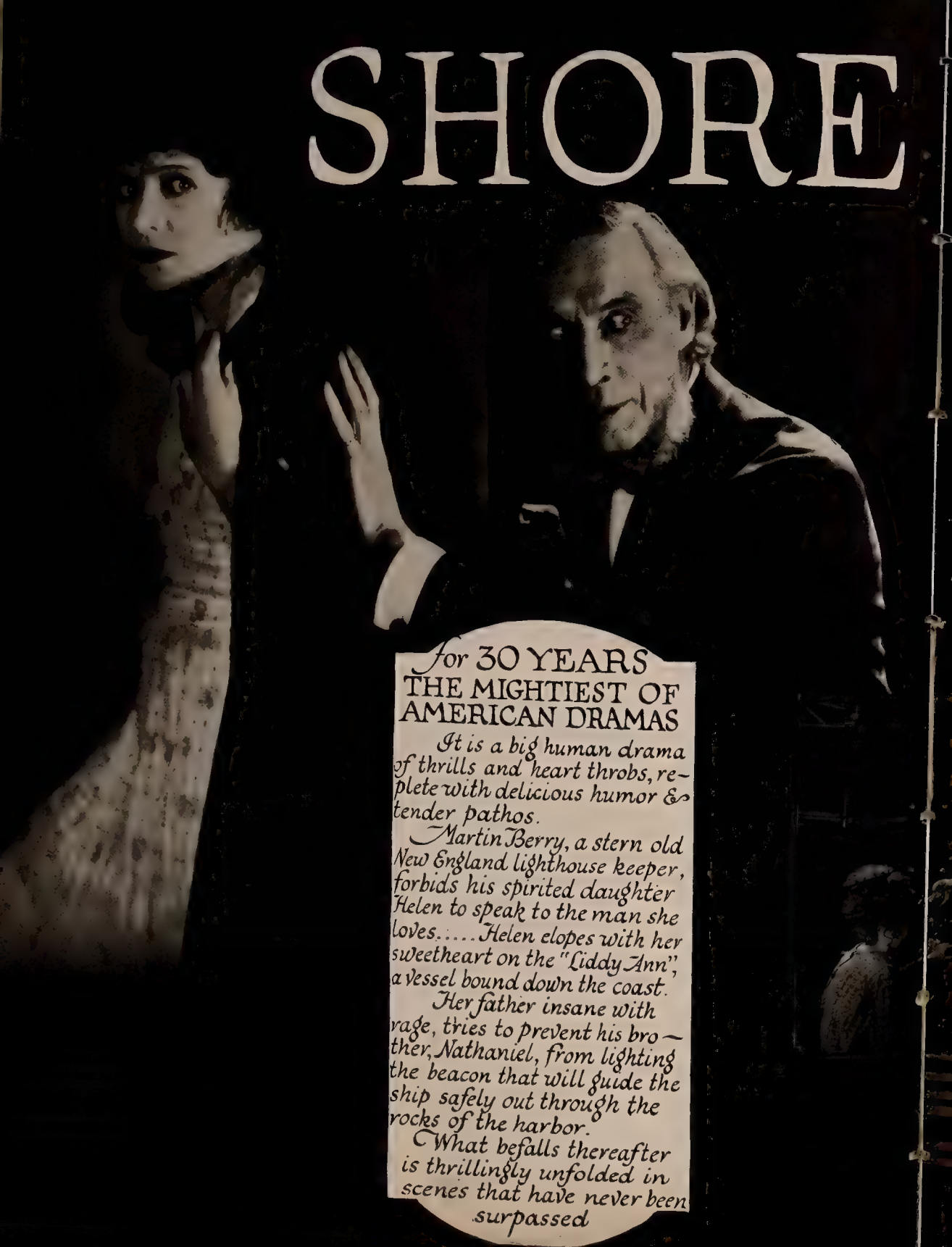
SHORE ACRES



for 30 YEARS

THE ACKNOWLEDGED SUCCESS OF ALL OTHER STAGE PLAYS... ON THE SCREEN IT BECOMES EVEN GREATER, MORE THRILLING & APPEALING

SHORE



For 30 YEARS
THE MIGHTIEST OF
AMERICAN DRAMAS

It is a big human drama of thrills and heart throbs, replete with delicious humor & tender pathos.

Martin Berry, a stern old New England lighthouse keeper, forbids his spirited daughter Helen to speak to the man she loves..... Helen elopes with her sweetheart on the "Liddy Ann", a vessel bound down the coast.

Her father insane with rage, tries to prevent his brother, Nathaniel, from lighting the beacon that will guide the ship safely out through the rocks of the harbor.

What befalls thereafter is thrillingly unfolded in scenes that have never been surpassed

ACRES

JAMES A. HERNE'S
IMMORTAL DRAMA
With an ALL STAR CAST
featuring

ALICE LAKE

Scenario by
ARTHUR J. ZELLNER
Directed by
REX INGRAM







METRO
Maxwell Karger, Director Gen'l.

MARCUS LOEW *Presents*

LEE KUGEL'S Memorable Broadway Stage Success

OLD LADY 31

by RACHEL CROTHERS



OLD LADY 31 ~ *when produced by* LEE KUGEL *on Broadway, was one of the greatest theatrical successes New York ever saw. It ran for more than a year and later for long engagements in Philadelphia, Boston, Chicago & other large cities.*

It's heart-reaching story revolves about Angie Rose and her husband Abe. For fifty years they have lived and loved side by side. Then comes poverty & the prospect of separation — he to go to the poor house and she to the old women's home.

At the gate of the home for aged women Abe is invited to become an inmate. Labeled "Old Lady 31" ~ he is the sole male ~ he enters into the life of the institution. Finally he can stand it no longer: "I dunno whether I'm a woman or a man," he wails and runs away.

What happens after that makes this one of the quaintest and most tender stories ever screened.

With an ALL STAR CAST headed by ~

EMMA DUNN and HENRY HARMON

Scenario by JUNE MATHIS

Directed by JOHN E. INCE

Maxwell Karger METRO *Director General*

Prints of Nazimova's New Picture Ready

The first completed prints of Nazimova's newest picture, "The Heart of a Child," have arrived at the New York offices of Metro, in the Longacre Building, from the big coast studios at Hollywood, where this screen production of the most famous of Frank Danby's novels was done.

In the case of the Danby story, Nazimova is Sally Snope, a child of the London slums, born and raised to girlhood in a sordid, poverty-stricken environment as devoid of ideals as of clean collars.

Charles Bryant, also depicting in the production the important role of Lord Kidderminster, adapted the story for the screen and constructed the scenario from which the director, Ray C. Smallwood, worked. Allen Ruoff designed the special art settings.

Lucy Cotton in Latest Chautard Picture

Mayflower's first announcement concerning the cast of its new Emile Chautard production divulges the fact that Lucy Cotton will be seen in the leading feminine role. The statement also carries the information that Director Chautard has completed the work of cutting and assembling the film and is now engaged in titling.

In addition to Miss Cotton, the cast of the new Chautard subject will contain a number of players well known to the Broadway stage and the screen. No individual player will be featured, however. The picture will be designated as "An Emile Chautard Production."

Kane Pictures Have New Office in New York

The Arthur S. Kane Pictures Corporation has moved to its new offices in the National Association Building at 25 West 43d street, New York. The lease to these quarters was signed several weeks ago, but delay in construction work on the new building prevented moving sooner. The young corporation has had its temporary quarters in the Knox Building at Fortieth street and Fifth avenue.



Ann Forest, Tom Moore's leading woman in his latest Goldwyn picture, "The Great Accident"

Universal Contest Under Way

Exhibitors Suggest Names for Single-Reel Novelty

A GREAT many suggestions have come in as a result of Universal's advertisement in last week's issue of this publication, in which offering $250 to the exhibitor who could suggest a name for its new single reel novelty release. Judging from the number of names suggested, it is plainly evident that the board of judges, which has the final sayso in selecting the winning title, faces a task of gigantic proportions.

On or about June 1st, Universal plans to issue a new novelty reel. This release will be by Hal Hodes, managing editor of the New Screen Magazine. It will contain among other things, a new idea in slow motion films, adventure scenics, startling examples of trick photography, and other unusual material. The question of cost in making up this release is not being considered, it being Universal's determination to make its latest offering the best novelty reel this industry has ever known.

In putting the task of christening the subject up to the exhibitors of the United States and Canada, Universal has made a radical departure from the usual policy. It is the belief of the executives of that organization that the exhibitor should best know what kind of name possesses the most drawing power.

The personnel of the board of judges, which will pass upon all the names submitted, consists of S. Barrett McCormick, managing director, Circle theatre, Indianapolis; James L. Hoff, Moving Picture World, and William A. Johnston,



Hal Hodes, editor of Universal's Screen Magazine

Motion Picture News. Upon these men devolves the task of ascertaining the most striking title. Incidently, should two or more exhibitors suggest the winning name, each will receive an amount equal to the prize itself.

Universal Camera Correspondents, now operating in Europe and Asia Minor, have already obtained much excellent footage of a strange and unusual nature. Among several of the subjects already produced are actual scenes showing the Dyak, head hunters of Borneo on the war path and engaged in a foray against their enemies; actual pictures of an engagement between Chinese revolutionists, and African sacrifice dances taken on the upper reaches of the Congo and strange rituals of the semi-civilized folk on the Mongolian frontier.

"In putting the production of this release up to me," said Mr. Hodes, "Carl Laemmle, the head of our organization, told me to spare neither time nor expense. It is his ambition to show the trade a reel which will book on sight. The material already secured makes it certain that Mr. Laemmle will have this ambition gratified.

"We have obtained a number of unusual cartoons, and of these we are assured a regular supply. In addition to all them, we have a little surprise up our sleeves, which will not be announced until shortly before the reel itself is ready for release. The latter feature alone will cause the new novelty reel to be booked on sight."

The prize contest was begun on Friday, March 26th. It closes midnight, April 30th. There is only one restriction to the contest. No name which contains the word "magazine" will be considered. Exhibitors are requested by Universal to forward their suggestions to Hal Hodes, Universal Film Manufacturing Company, 1600 Broadway, New York City, making sure that the names of their theatres and addresses are indicated clearly on their lists of title suggestions. No limit is placed on the number of names each contestant may submit.

Ince and Read Return Home

Producers Reach Coast After Four Weeks' Visit in East

BOUND 'round with optimism and smiles that mirrored the pleasures of a four weeks' sojourn in New York City, Thomas H. Ince and J. Parker Read, Jr., arrived in Los Angeles last Friday as prominent members of the local press and a party of relatives and associates of the Ince Studios in Culver City bade "welcome home" to the crusading producers.

Messrs. Ince and Read voiced enthusiastic regard for the cordial reception tendered in Gotham by exhibitors and publishers of representative trade journals, New York dailies and various magazines devoted to the motion picture industry. According to the producers, their visit in the East was one continuous round of "get together" affairs and banquets and the interest assumed in the future plans of the "Big Six" Associated Producers was both encouraging and inspiring.

"I take this second opportunity to thank the exhibitors, motion picture press, New York newspapers and magazines, for their most courteous and sincere receptions," said Thomas H. Ince. "The publishers and representatives of The Moving Picture World, The Motion Picture News, Exhibitor's Trade Review, Wid's Daily, and other journals demonstrated a cooperative spirit that pleased us greatly."

Messrs. Ince and Read also expressed their appreciation of the welcome accorded during the stopover in Chicago. Scribes of the Windy City dailies greeted the delegates at the Hotel LaSalle and devoted much space in their respective columns to a resume of the current and coming movements of the "Big Six."

Asked his opinion of trade conditions in New York and Chicago, Mr. Ince replied very emphatically that the forecast is unusually bright and replete with big opportunities for both the exhibitor and the producer.

"Our discussions with prominent exhibitors and leaders in the distributing field supported my own convictions that the industry faces a new era of prosperity and progress," Mr. Ince said.

"Generally speaking, the evidence was quite conclusive that the day of the author and the producer is at hand, and that the successful exhibitors now fully realize the necessity of big productions, big stories, big casts and faultless direction.

"Exhibitors are buying pictures on merit only. They have learned to distinguish the really fine, universally appealing production from the inferior film that 'gets over' mainly by force of exaggerated exploitation and advertising.

"One of the outstanding, and most pleasing, impressions of our visit in New York was the growing tendency of the exhibitor, the producer and the distributor to cooperate for the advancement and general welfare of the industry. It is evident that the industry appreciates the importance of unity in all things and I was altogether impressed by the willingness of exhibitors to lend their endorsement and wholehearted support to movements which designed to further protect and advance the best interests of the trade."

Hampton Picks Winner in "Sagebrusher"

Benjamin B. Hampton showed good choice of screen material in his selection of Emerson Hough's "The Sagebrusher" for production as a big Great Authors special. A year ago there were exhibitors who questioned both his judgment and wisdom in producing on a large, liberal scale multi-reel portrayals of so-called western stories. During the past few days the picture has been booked in Indianapolis, Pasadena, Cal., Wilmington, Del., and many other cities.



William H. Crane, Viola Dana, Sid Grauman and other celebrities meet on Metro's West Coast lot

Metro Changes Its Plans

Viola Dana Will Not Be Starred in "Parlor, Bedroom and Bath"

METRO PICTURES CORPORATION announces that it will picturize the successful stage comedy, "Parlor, Bedroom and Bath," by C. W. Bell and Mark Swan, as a big special production with an all-star cast, instead of, as at first planned, using it as a starring vehicle for Viola Dana. As two of the featured players in this de luxe special, officials at Metro's west coast studios in Hollywood have engaged Ruth Stonehouse and Eugene Pallette, both of them seen prominently in recent Metro productions.

Miss Stonehouse will play the leading feminine role of Polly Hathaway, a society reporter, in "Parlor, Bedroom and Bath." She has just finished playing in "The Hope," the Drury Lane melodrama by Cecil Raleigh and Henry Hamilton. It was with the old Essanay Company that Miss Stonehouse made her debut in motion pictures. She has also played with Triangle, Lasky, Universal and other organizations. Before the inauguration of Metro's "fewer and better" specials, Miss Stonehouse appeared in a Metro program picture as leading woman for Hale Hamilton.

Eugene Pallette has had a long and varied career in the silent drama. He has appeared in a number of recent Metro productions, among them "Fair and Warmer," with May Allison, and "Alias Jimmy Valentine," with Bert Lytell.

A. P. Younger prepared the scenario for "Parlor, Bedroom and Bath," and Edward Dillon, a new acquisition to the Metro directorial forces, will direct the all-star production.

Laboratory Has New Vault

Rothacker Company Provides Safe For Negatives in Chicago Studio

A FIRE and bomb proof vault is now ready at the Rothacker Chicago Studio-Laboratory to receive 6,000,000 feet of negative. Cinema engineers have said that hardly anything short of a direct hit by a 16-inch shell could touch a Rathacker client's negative once it is inside that vault.

It is really five vaults, one within another. First is an outer wall of reinforced, waterproof concrete and brick, twenty-four inches thick. Within this vault, inside a 6 inch "air cushion," is another vault of similar construction. And within this second vault are built five vaults sealed with automatically closing steel doors.

The "air cushion" between the outer and second vaults is for ventilation and insulation. It will aid in keeping the heat out in the summer and the cold in winter, the same temperature is to be maintained inside the inner vaults the year around. A specially designed brick ventilation shaft, which rises about fifteen feet above the remainder of the vault, will permit the free passage of air currents into and out of the inner vaults. Thus there will be no chance for the accumulation of film fumes.

There are no electric switches inside the film vaults. The film vault at the Rothacker plant, which is now being built in Los Angeles, will be patterned after this one. So will the vaults of the laboratories which are to be erected in New York and London.

Walsh Picture Ready Soon

Producer Nears End of "The Deep Purple," for Mayflower Release

THE motion picture rights to "The Deep Purple", the stage success by Paul Armstrong and Wilson Mizner, have been purchased by R. A. Walsh and will be used by him as his first production for Mayflower Photoplay Corporation under the recent affiliation. Work on the production has been virtually completed and it is booked for early release through Realart.

"The Deep Purple" was one of the most successful plays of the late Paul Armstrong. It was originally produced by Liebler & Co., at the Princess Theatre in Chicago on October 3rd, 1910. After a three months run there it moved to the Lyric Theatre in New York City, where it opened on January 9, 1911, and played for more than a year.

The play had a long career in road companies about the country and after nine years is still being played by stock companies. In the original cast of players were Emmett Corrigan, James A. Finney, Ada Dwyer, Catherine Calvert, wife of the playwright, Paul Armstrong, and Richard Bennett.

"In addition to being a proved stage success," said Mr. Walsh in explaining his selection of the drama, "the play must be adaptable to the screen. All good stage material is not good screen material necessarily. Particularly is this true of stage farces and comedies. A good melodrama is good as a general rule, whether as a novel, play or photoplay. That's an axiom of the trade.

"The Deep Purple" is a clean, human and vital drama. Let that be known as the Walsh policy, and a rigid one — super-features which contain the heart punch minus morbidness. I am confident it is going to prove a popular policy with the exhibitors and am very happy that the recent affiliation with Mayflower will give it the enterprising promotion of the youthful but energetic Realart organization."

Three-Week Run on Film

The Playhouse, Chicago, Presents Equity's "The Forbidden Woman"

EQUITY Pictures announce the opening of Clara Kimball Young in "The Forbidden Woman" at the Playhouse theatre, Chicago, beginning Sunday, March 28, for a three-week run as the minimum stay at that house.

Coincident with the booking of "The Forbidden Woman" in Chicago, Equity has added another feather in its policy-cap of few, but great productions, for it has the distinction of being the choice out of fourteen feature productions, is the announcement.

An unusual publicity and exploitation campaign will be given the picture, under the personal supervision of Harry L. Reichenbach, Equity's vice-president, who left for Chicago last week. As Mr. Reichenbach conducted the entire exploitation of "The Forbidden Woman" for its run at the Capitol theatre here, for which he carried on a blind campaign in the New York daily papers for four weeks prior to the opening of the picture and terminating with blazes of green color thrown on the sky as a means of informing the public at which house the picture would be shown, it is not unlikely that similar methods will be used by him in Chicago.

It is with no small degree of interest that Equity enters on the run of "The Forbidden Woman" at the Playhouse, following so shortly the showing of "Eyes of Youth" in that theatre. "Eyes of Youth," being the first of the Equity releases of the Clara Kimball Young pictures to be shown in Chicago, received initial attention from Equity in exploitation and publicity aids.

Talmadge Picture Prepared for Re-Issue

"Captivating Mary Carstairs" the Norma Talmadge picture made by the National Film Corporation and which this company announced it would re-issue, is now being put through the final stages to make it ready for market.



By this still we judge Pathe's "Trailed by Three" has action



Pearl White, Fox star, who has just completed her second production for the Fox program, "The Tiger's Cub," as she appeared just before she sailed for France

Pearl White Leaves to Make European Tour

Pearl White sailed for Havre last Saturday on the French liner La Savoie for the purpose of making a tour of Europe and enjoying a rest from her picture activities. According to a report from the William Fox offices, a large crowd was on hand outside of the pier to catch a glimpse of the star and bid her a "Bon Voyage."

Miss White recently completed the "Tiger's Cub," which will be cut and titled by Charles Giblyn, who directed her in this production. Miss White will tour Great Britain and the continent, and will gather material for several Fox features. She will select costumes which it is planned she will wear in these forthcoming plays. It is expected that Miss White will remain in Europe about six weeks. The settings for her next picture will be erected in her absence.

Eminent Authors Pictures Profitable

"From an idea and an ideal, the production of Eminent Authors Pictures has become a profitable commercial reality," said Felix F. Feist, vice president and manager of sales for the Goldwyn Distributing Corporation. "We thought it was a big thing to get the big stories for the screen and put them on with fitting casts. We are sure about it now. Such pictures as the Eminent Authors are making assure the exhibitor both prestige and profit. Just as surely as big stories are the only sound foundation on which to build big pictures, they are also the cornerstone or the keystone of the arch of exhibitor showmanship."

"Dangerous Talent" Has Good Criticisms

Very favorable criticisms are coming from the press following the first runs of "The Dangerous Talent," starring Margarita Fisher. A "Jim the Penman" type of story, the plot takes an entirely new and unique slant with a pretty innocent girl naturally gifted with a forger's uncanny ability to copy handwriting.

"Put this down as the most consistent picture ever produced with Margarita Fisher as the non-smiling heroine," says the Cincinnati *Billboard*. A critic in *The Dramatic Mirror* also commends its strength of plot and interest.

Endorse J. D. Williams' Stand

Three More Letters Approve Tenor of Recent Remarks

ADDITIONAL letters, endorsing the statements of J. D. Williams, manager of the First National Exhibitors' Circuit, apropos the alleged invasion of the exhibiting field by producer-exhibitor interests, have been received from various exhibitors, each one adding the quota of his own personal experiences to lend confirmation to Mr. Williams' main contention. The pertinent paragraphs of three of the communications received are submitted in the following:

Martin McSherry, manager of the Lincoln Way theatre, Gettysburg, Pa., writes:

"The automobile dealers of Gettysburg wouldn't pay the exorbitant prices of the Atlantic Refining Company if they had any other place to buy their gasoline. We are in the same predicament. We wouldn't pay the prices of these producer-distributor companies and submit to their terms if we had any other place to get good pictures.

"My remarks are promoted by a careful survey of the contents of articles written by Willard C. Patterson, of Atlanta, and J. D. Williams, manager of the First National Exhibitor's Circuit in last week's MOTION PICTURE NEWS, calling upon all independent exhibitors to 'awake or be annihilated.'

"I cannot say too much against the present situation in the motion picture world. This tendency of producer-distributor companies to get a monopoly on everything is bound to prove ruinous. I agree with the statements of Mr. Williams in everything that applies to small towns. I am thoroughly awake to the situation but do not believe that any chain of motion picture houses owned and controlled by the producer-distributor companies can get a foothold in Gettysburg or other small towns in this immediate vicinity. The people know who has furnished them good pictures for many previous years and can be made to see the situation through proper newspaper publicity. In the cities, however, the matter is growing alarming.

"By this present system the exhibitors are slaves to the will of the producer. They tell us what pictures to take and we even have trouble getting a transfer through at a late date. No better example of their tactics could be shown than that of an agent who came to my rival exhibitor here, offered him a recent big feature for $100 and then, after the contract had been signed, came to me and sold me the picture rights for $115. I did not know until some days later that a paltry $15 had caused him to take that action. The first contract was then returned to my fellow exhibitor."

From William Dowling, Central Square Theatre, East Boston, Mass., comes the following:

"The mind of the independent exhibitor rightly is in a disturbed state these days. The claims, counter-claims, hints, warnings, pleadings and threats coming to him in varied shapes and guises form cause enough for this. Add to these the very timely warning to we independent exhibitors by Mr. J. D. Williams in the last issue of MOTION PICTURE NEWS. The exhibitor sees threats in the moving condition about him. He is told not to sell and he is coaxed to sell. Generally he is undecided whether he has not forfeited his right to live and possess because he owns a theatre. But if he is made of the stuff that makes life worth while he will run his business himself and operate with his own judgment, taking, as he hitherto has done, his losses with his gains, and use the brain God gave him to control his future movements.

"The invasion of the exhibiting field by producers cannot but produce in the sensible exhibitor's mind a resentment that is as rebellious in spirit as ever a Bolshevist treasured. He feels that therein is a vicious invasion of his rights as vendor of the producers' products. Such competition as will result if allowed to grow unchecked is despotic and against all recognized rules of proper trade conditions. He is placed in the condition of fighting against an insidious foe for his existence with the cards stacked against him. Of course, he is fighting to check this if he has any valor at all."

Elwyn Simons, manager of the New Family and Garden Theatres, Adrian, Mich., writes:

"There is no alternative for independent exhibitors but to view with apprehension the announced plans of large motion picture companies of invading the exhibition field and operating their own picture houses. Competition would be virtually impossible on the part of individual exhibitors if the move is carried out.

"Competition will be eliminated if the producers seek to operate their own theatres. I feel that there is a separate field for producer, distributor and exhibitor and that neither should overstep his bounds. We have seen what the lack of competition has accomplished as regards the railroads during the war and I am sure the public would not welcome the dissolution of competition among the various parts of the motion picture industry."



The various committees of the S. Rankin Drew Post of the American Legion of New York City, now preparing for a big benefit performance on April 11

Third Mrs. Bell Story Purchased by Fox

A third story written by Pearl Doles Bell has been purchased by William Fox as a vehicle for his star, Shirley Mason. "The Little Pagan" is the title under which the story was purchased.

The name of the director is not yet announced, nor has the cast to support Shirley Mason been selected, but upon the completion of "Love's Harvest," these details will be published and the star, after suitable rest, will start the production of her third Pearl Doles Bell story, "The Little Pagan."

Milton Sills Cast for Melford Production

Milton Sills has been specially engaged for George Melford's production, "The Translation of a Savage," by Sir Gilbert Parker. For this picture there has been chosen virtually an all-star cast, including Elliott Dexter, Mabel Juliene Scott, Ann Forrest, Helen Dunbar, Fred Huntley.

Mr. Sills will appear in two later productions also to be directed by Mr. Melford.

Harry Carey Feature to Be Released

Film Specials announces that it will release the Excel Pictures' first release, "The Square-Shooter", starring Harry Carey. This picture will be released on the state rights market.



Two views of the stage setting used for the prologue before the screening of "April Folly," the Cosmopolitan picture at the Capitol theatre (New York) this week. Marion Davies is starred

Marion Davies Greeted by Capitol Audience

Such an enthusiastic reception as few celebrities have ever received was accorded Marion Davies, Cosmopolitan Productions' star, when she made a personal appearance last Sunday, March 28th, at the Capitol Theatre, New York, in connection with the premiere of her latest starring picture, "April Folly."

Escorted by Robert W. Chambers, Messmore Kendall, president of the Capitol Theatre, and several other notable men and women, Miss Davies entered the huge auditorium during the showing of "April Folly" and sat in a box on the right hand side. In the darkness she was not recognized, but when the feature was done and the lights came up the audience of approximately 5,300 persons greeted her with great applause. Nor would they be stilled until Miss Davies, blushing and somewhat taken aback by the spontaneous outburst, stood up and bowed for fully a minute.

This was Miss Davies' first personal appearance in connection with any of her own productions. It was not intended as such, however, as Miss Davies had gone to the theatre as the guest of Mr. Chambers and Mr. Kendall only to witness the premiere of "April Folly." She was also their guest at dinner in the theatre's own restaurant.

Hatch Feature Service Formed in Boston

Announcement has been received from Boston that Charles L. Hatch, prominent theatre owner of that city, has entered the field of Independent Exchanges and has formed the Hatch Feature Service of Boston, Mass. According to Mr. Hatch it is stated that the purpose of this new concern is to handle the independent distribution of big features and up to date specials for the New England States.

Bessie Love Starts Work

Has Begun on Her First Independent Production — "The Midlanders"

FOLLOWING the announcement last week that the Andrew J. Callaghan Productions, Inc., have formed a company to star Bessie Love in big story vehicles, with high class direction and production, comes the further news from Los Angeles that the star has already begun work on "The Midlanders" the widely read novel from the pen of Charles Tenney Jackson.

Joseph de Grasse and Ida May Park, each of them credited with the successful direction of such stars as Dorothy Phillips, Priscilla Dean, Sessue Hayakawa, Dorothy Dalton, Lew Cody and others, have undertaken supervision of Miss Love in her first picture.

Calling for an initial outlay of thousands of dollars for picture rights to "The Midlander" and for the services of the distinguished pair of directors, the Callaghan organization is fulfilling its intention, published last week, of placing this talented young actress in surroundings which will bring out in a bigger way than ever her undisputed dramatic ability.

"It will be evident at once to discerning exhibitors," said Mr. Callaghan in a statement from Los Angeles, "that the business men who are placing unlimited capital at the disposal of Miss Love and her directors have tremendous faith in her ability to do something for the screen that will surpass by far anything she has ever done previously. Our faith is being expressed in dollars and cents devoted to the purchase of the best directorial talent, the most suited vehicles adapted from first class novels and plays and the highest class production all around.

"As our first step in this direction we have secured the picture rights to the famous American novel, 'The Midlanders' by Charles Tenney Jackson. This dramatic narrative of pioneer society in the booming and colorful Mississippi Valley is tense with action, and running through it is a human story of love that hurdles the obstacles of the years and finds itself dramatically triumphant in the end. Miss Love has been dreaming of such an opportunity for years, to find herself in a character that requires the expression of every human emotion, a character with the depth of real life and place in a narrative alive with action."

Heath and Gates Begin Scripts for Metro

Percy Heath and Harvey H. Gates, who recently were added to the scenario staff at the Metro studios in Hollywood, Calif., are already busy on the construction of continuities for forthcoming Metro releases.

Mr. Heath has begun work on Viola Dana's next starring production, "Head and Shoulders," a story by F. Scott Fitzgerald, recently published in The Saturday Evening Post, and Mr. Gates is doing, as his initial script, "Held in Trust," by George Kibbe Turner.

National Ass'n Gives Notice of Removal

The National Association of the Motion Picture Industry, Inc., announces the removal of its executive offices from the Times Building to Suite 456, fifth floor, New York Theatre Building, 1520 Broadway, New York City.

Blanche Sweet Picture Due on Big Circuits

With practically every large theatre in the Metropoliton district under contract to show the latest Blanche Sweet production "The Deadlier Sex," and with the leading theatres throughout the country bidding for dates, the picture is destined to be the greatest success of Blanche Sweet's career, according to all reports received at Pathe Exchange. Many of the bookings were made on the reputation established by "A Woman of Pleasure" and "Fighting Cressy," but hundreds of exhibitors have signed contracts after privately reviewing the latest picture, "The Deadlier Sex," it is stated.

All the Keith and Proctor houses will show the picture and the Fox and Loew houses have also contracted for it. In Connecticut it will be played at all the S. Z. Poli theatres.

Glaum Melodrama is Breaking Records

Exhibitor demand for Louise Glaum productions resulted last week in the signing by the W. W. Hodkinson managers of contracts in excess of five hundred bookings on "The Lone Wolf's Daughter," all of these contracts being in cities of upwards of 50,000 population. This Louis Joseph Vance melodrama has attained a booking level in fourteen weeks seldom equalled by the pictures of most of the stars of the screen.

Jack Mulhill Signed by Famous Players

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, announces that Jack Mulhall has just been placed under a long-term contract to play leading roles in Paramount-Artcraft pictures, including special productions, and those with noted stars.

Articles on Production Methods in Dailies

Heading the list of a special syndicate service directed to the foremost metropolitan newspapers, Sunday magazine sections and pictorial supplements is a series of articles on Thomas H. Ince's methods of production, giving in straightforward, concise terms his heretofore unpublished views on matters of general interest to the motion picture public and exhibitors. Hunt Stromberg, Ince's publicity director, is the author.

Latest reports from the Ince studios claim that twenty big metropolitan newspapers, included among which are The Chicago Daily Journal, the Kansas City Star, The New Orleans Item, The Los Angeles Herald, The Cleveland News-Leader, The Dallas Times-Herald, The Milwaukee Sentinel, The Duluth News-Tribune, The Vancouver Sunday Sun, The Waco Times-Herald, The Richmond Evening Journal, The Manchester Daily American, The Winnipeg Tribune, The Great Falls (Mont.) Tribune, The Baltimore Sun, and The Tacoma Ledger, are now running the entire series.

Former Newspaper Man with Goldwyn-Bray

The Bray Pictures Corporation, producers of the Goldwyn-Bray Pictograph—"the Magazine On The Screen", announces that Lyne S. Metcalfe, formerly general manager of Moving Picture Age and Sunday editor of the Chicago Tribune, has been appointed director of the Industrial Scenario Department of that company.

Mr. Metcalfe was for 10 years connected with leading newspapers in New York and Chicago in an executive capacity and has been for some years a successful writer of magazine articles, moving picture scenarios and advertising. Mr. Metcalfe will conduct the bureau devoted to the study of the various business films to be made by the Bray Studios and will superintend the writing of scenarios.

Chicago "Exhibs" Dine Priscilla Dean

"The Virgin of Stamboul" was the guest of honor at the Morrison Hotel, Chicago, last week, when five hundred of the Windy City's leading exhibitors gathered there to welcome her.

Harry M. Berman, general manager of Exchanges for Universal, assisted by I. L. Leserman, Chicago branch manager, presented the little lady to the Chicago showmen. It was one of the most successful trade showings ever held in that city. The picture has been booked at the Playhouse for an indefinite run.

H. A. Ross Made Ass't Sales Manager

H. A. Ross, formerly manager of the Detroit Exchange of the Famous Players-Lasky Corporation, has been appointed assistant sales-manager of that organization and assumed his new duties at the home office in New York, March 15. He is succeeded as branch manager at Detroit by Charles S. Perry, formerly assistant manager.

Star is Signed for Pathe Serials

CHARLES HUTCHISON, the star whose performance in "The Great Gamble" and other productions won him his present reputation as one of the premier daredevil and stunt men of screen serials, has signed a contract to star in four serials for Pathe, it was announced by that company this week.

The contract becomes effective in April, and the first picture Hutchison will do for Pathe under the new agreement is to be producted at the Robert Brunton studios in Los Angeles under the supervision of Robert Brunton. The scenario has been selected for the first picture but no information as to the author or of production plans were given, further than a statement by one of the officials of Pathe that a picture on the scale of "Daredevil Jack" as regards settings and details of production would be provided.

Mr. Hutchison left New York Tuesday, March 23rd for the Coast.

He was accompanied by his wife and stated that he would make a stop-over in Pittsburgh to visit with his parents there. He will arrive in Los Angeles, according to present plans, in the middle of April and expects to find everything in readiness at the Brunton studio for him to commence work.



Charles Hutchinson serial daredevil, now under contract with Pathe to star in thrillers

Hutchison made his first appearance as a serial star with Pathe in "Wolves of Kultur". His second picture, "The Great Gamble," has been pronounced one of the greatest stunt serials produced. He is credited with having actually done all the stunts shown in his pictures and as never having called in the services of a specialist for a special feat of daring during his career.

He began his picture career as a member of the Old Victor Company after several years of experience on the dramatic and vaudeville stage.

Later he accepted an engagement with Joseph A. Golden to play leading roles and for a time directed one of the companies. When Mr Golden decided to make the serial "Wolves of Kultur," he cast Mr. Hutchison for an important role, and as a result of his work Mr. Hutchison was starred in "The Great Gamble."

In announcing the new contract Pathe states that the return of Hutchison to the serial program of that company is an important step toward the fulfillment of the announced policy of Pathe to furnish their exhibitors with the biggest and best serial productions posible.

A Studio Secured by Bennett

WHITMAN Bennett announces that he has leased the former Triangle Studio on Riverdale Avenue, Yonkers, New York, and that it is his intention to make this a permanent institution for the production of his special pictures to be released through the First National Exhibitors' Circuit. The first series of these pictures, for which arrangements have been completed, will be four subjects in which Lionel Barrymore will appear as the star.

In order that the Barrymore productions may be made under the very best conditions, Mr. Bennett has completely refitted the studio, installing modern lighting apparatus and all known conveniences and helps for director and artist. The studio, which has heretofore been operated on alternating electric current, will hereafter be operated on direct current, for which purpose an elaborate motor generator has already been put into service.

The laboratory attached to the studio, has also been completely overhauled so that the negatives will be developed and the sample prints made right on the premises from day to day while the pictures are in work.

Although Mr. Bennett made his arrangements with Mr. Barrymore only a month ago, work has progressed so rapidly that Mr. Barrymore will begin his first picture on Monday, April 12th. Although the pictures are to be made strictly under Mr. Bennett's direct supervision, he is taking toward his work the attitude of the regular theatrical manager and is fortifying himself by employing known experts in every department.

The director for the first two Barrymore pictures will be Kenneth Webb, who has been favorably known in connection with the direction of Vitagraph and Famous Players subjects with important stars. Mr. Webb is one of the younger generation of directors, a university man and an acknowledged artistic talent of high order. His assistant will be his brother, Roy Webb, who has been associated with Kenneth in many undertakings.

The head of the Technical Staff will be R. E. Wortham, formerly the head technical man in New York for the Goldwyn Film Company. The chief photographer will be Tom Griffith, who dates from old Biograph days and has been for some four or five years one of the main members of D. W. Griffith's photographic staff, and the art director will be Miss Phyllis Dodson, who has been for several years connected with the School of Interior Decorating at Columbia University and who is a specialist on costumes as well as decorations. The Business Manager of the Studio will be W. O. Hurst, for several years the Manager of the *Paramount Magazine*.

It is Mr. Bennett's hope that he may be able to turn the Yonkers Studio into a genuine craftsman workshop. In addition to the studio and the laboratory, the premises include a large dwelling house formerly occupied by the famous actress, Clara Morris, and this house is being turned into a combination office and library.

Barrymore Will Make Pictures in Yonkers Studio



Sylvia Breamer in a tense scene from "The Blood Barrier," a J. Stuart Blackton production for Pathe release



Clyde Cook, eccentric dancer and comedian, who has joined the William Fox Company to be featured in Sunshine comedies

Fox Acquires Clyde Cook

New York Hippodrome Favorite To be Seen in Sunshine Comedies

WITH the close of the night show at the New York Hippodrome on Saturday last, Clyde Cook, eccentric comedian and dancer, made his last bow to a theatre audience from the speaking stage for the season. Early Sunday morning, Mr. Cook boarded a train at Grand Central Terminal bound for sunny California and the William Fox motion picture studios at Hollywood.

For the past thirty weeks Clyde Cook has been featured with the great Hippodrome bill and has amused thousands of New Yorkers and visitors from all corners of the earth with his antics on the big stage of this amphitheatre.

Beginning April 1st, Mr. Cook becomes a member of the Fox Sunshine Comedy forces at the studios of Fox Film Corporation in Hollywood. His admirers now will see him featured in the Sunshine Comedies in roles which will permit him to display his unique talents to the greatest advantage, than heretofore. He will be surrounded by a silent chorus of bautiful girls such as afforded him so effective a background in his comedy work at the Hippodrome.

Hampton Del Ruth, supervising director of the Sunshine Comedies, has already prepared the outline of the first picture Mr. Cook will make, and it is thought that Del Ruth will personally direct his initial production for Fox. Every facility of course, will be afforded the comedian to make his debut under the Fox banner noteworthy.

Exhibitors Buying Organs

Bartola Company Reports Great Demand for Its Instruments

DAN BARTON, of the Bartola Musical Instrument Company, has returned to Chicago after a trip north as far as Duluth, Minn., and reports that the demand for high-class organs to replace old instruments in theatres already erected and for new theatres, is phenomenal.

Mr. Barton states that the rush of contracts being made by the Bartola Musical Instrument Company will tax the capacity of his enlarged plant, and said that within the last ten days the following theatres have ordered instruments installed: R. H. Vanes, Coldwater, Mich., operating the Tibbets theatre; Paul J. Schlossman, Muskegon, Mich., a large Bartola for his Muskegon Heights theatre; R. H. Miner, Rice Lake, Wis., operating the Unique theatre; Rex Theatre Company of Duluth, Minn., a Bartola for their $500,000 theatre now in course of erection at West Duluth; A. J. Latts, one of the most prominent exhibitors in the Northwest, has purchased an organ for his Royal theatre in Ashland, Wis.; W. M. Ainsworth, Fond du Lac, Wis., has purchased a Bartola for his new theatre now in the course of erection; Themer Bros., Chateau theatre, Kankakee, Ill., have also purchased one for the Palace theatre which they are equipping, and Geo. Fleischman, of the New World theatre, who is soon to open a $500,000 neighborhood house in Toledo, Ohio, has purchased a new model Barton Organ for his theatre.

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Earle in Mayflower Film

Alaskan Picture, to Be Ready Soon, Shows Former Vitagraph Star

EDWARDE EARLE, who was starred by Vitagraph in the O. Henry series and other important productions, has the leading male role of Morgan Kleath in Charles Miller's production of "The Law of the Yukon," presented by Mayflower Photoplay Corporation.

The picture is now being cut and assembled by Director Miller in New York City after completion of the camera work during the winter at Port Henry, N. Y. The story is based on Robert W. Service's poem, "The Law of the Yukon," and Director Miller promises something new and entirely different from anything presented on the screen before of Yukon life.

In addition to Edwarde Earle, the leading roles are filled by June Elvidge, Nancy Deaves, a newcomer to the American screen; Nadine Nash, Warburton Gamble, Thomas O'Malley, Bigelow Cooper, Joseph Smiley and John Dillion.

According to the policy followed in Mayflower features, no player is to be starred in the cast, but each one will be featured in accordance with his importance in the production. This principle casting has been found to produce more balanced results and to accentuate the story and the production.

Edwarde Earl, according to Mr. Miller, was peculiarly suited to the role of Morgan Kleath, the man from outside in the story, who comes to Gold City to establish a local newspaper and bring with him the more civilized standards of life.



New photograph of Edward Earle, who has joined Mayflower

The feature will be released by Realart Pictures Corporation, and, although no release date has been set for it as yet, it is expected that prints will be ready for exhibitors within a month's time.

Coast Missions as Locales

Seen in Vehicle of Clara Young, Who Heads Restoration Campaign

CLARA KIMBALL YOUNG has been selected to head the Restoration Committee in California's great campaign to restore its famous old missions, it is announced.

This movement was officially launched at a meeting betwen the San Francisco Missions Restoration Committee and the San Francisco Advertising Club, held at the St. Francis Hotel, San Francisco, March 31. On that occasion, Clara Kimball Young was the guest of honor and delivered an address on the subject of "The Old Missions." The chairman of the day was Archbishop Hanna.

The missions of Southern California are perhaps the most romantic edifices in the world. They tell the story of nomad wanderings of groups of holy men, bound on the conquest of ignorance and unreligion. They tell of strife, of struggle, of sublime patience and charity, of vigorous campaigns against superstitious Indians, treacherous beasts, a strange land and a strange people, all conquered through stout hearts. And the edifices—staunch, powerfully built, picturesque and at once dignified and beauteous, lend themselves admirably to the picturization of Marah Ellis Ryan's story, "For the Soul of Raphael," which Clara Kimball Young and her producer, Harry Garson, decided to use as material and apropos backgrounds for one of the most interesting and impassioned stories yet screenized.

Every important mission, from Los Angeles in the south to Mount Shasta in the north, has been utilized as locales for the attractive stories, it is stated. "For the Soul of Raphael" was written in the little village of San Juan Capistrano, and to secure the proper atmosphere, Marah Ellis Ryan, the author, was permitted to live in the San Juan Capistrano Mission, which she occupied for a period of many months, during which time the book was written.

David Butler to Star in Own Productions

It has been announced in Los Angeles that David Butler, who has appeared as co-star in numerous featured productions, will hereafter be starred in his own productions in which he is financially interested. His first picture, which has already been completed and will be shown in New York shortly, is an adaptation of a recent story published in the Saturday Evening Post. The leading part is said to suit his capabilities better than anything he has ever appeared in and one that he himself selected from many stories that were available. Mr. Butler has had a world of experience and has certainly created a great following by having done consistently good work.

Picturization of Clyde Fitch Tale Under Way

Picturization of Clyde Fitch's masterpiece, "The Truth", is now under way. The Goldwyn company, which recently purchased the screen rights to the famous play, has begun work on the new production at its eastern studios on east 48th Street. Madge Kennedy will play Becky Warder, whose penchant for little lies led to the brink of a ghastly tragedy; and the rest of the cast, which numbers only seven persons, includes Zelda Sears, who will portray Genevieve Crespigny, the same part which she took in the original Broadway production of "The Truth", when Clara Bloodgood was starred. Lawrence C. Windom has been engaged especially to direct the picture.

"Jiggs" Make His New York Screen Debut

"Breaking Into Society," the first comedy of the famous "Bringing Up Father" series, released by International for distribution through Pathe, was booked by the Strand Theatre, and the New York debut of Johnny Ray on the screen as "Mr. Jiggs," and Margaret Fitzroy as "Mrs. Jiggs" has been staged at that theatre. The booking of the comedies is in keeping with the well established policy of the management in seeking clean lively comedies for the theatre's patronage and in this case the added advantage of having Mr. Jiggs in his first New York appearance is secured. The first comedy has been played for the entire current week, commencing March 28th.

"Velvet Fingers" to be New Pathe Release

"Velvet Fingers" is announced as the title under which Pathe will release the serial which George B. Seitz is now producing at his studios in New York.

"Velvet Fingers" is an original story by Bertram Millhauser. The continuity was written by James Shelly Hamilton. Mr. Seitz and Marguerite Courtot play the leading roles.



William Fox, leading man opposite Glady's Brockwell, who has signed a long-term contract under the Fox banner

Screen to Be Poet's Vehicle

Predicts That Poetry Is to Be Source of New Film Themes

IN a recent statement to the trade, Isaac Wolper, president of the Mayflower Photoplay Corporation, predicts that before long, large-scale productions of famous poems will become an established fact. The steady absorption by picture producers of past and current stage plays and works of printed fiction, says Mr. Wolper, coupled to the inflated valuation placed on available material, has brought about a serious shortage of screen stories. The field of poetry, he asserts, offers a logical means of relieving the stringency.

In his statement, Mr.. Wolper characterizes the works of celebrated poets as a "vast reservoir of splendid picture themes, waiting to be tapped." In the mad scramble for high priced stage plays, books and magazine stories, he says, producers have neglected almost entirely a fertile source of picture themes of the most desirable kind.

The Mayflower president firmly believes that the ideas and beauty of thought expressed in poetry can be transmitted to the screen. He predicts that many of the great pictures of the future will be those inspired by works of poetry.

"The shortage of good story themes is becoming more acute every day," says Mr. Wolper. "The demand so greatly exceeds the supply that producers are forced to pay fabulous prices for available material. The scarcity is a very real and vital problem demanding a quick solution.

"Original screen stories are doing much to help producers circumvent the problem, but are not entirely solving it. To what other sources can we look?

"In the field of poetry, we have a vast reservoir of splendid picture themes waiting to be tapped. Here, I believe, producers will ultimately find a logical solution to their problem.



Isaac Wolper, President of the Mayflower Corp.

"In some quarters, this prediction will probably be met with the argument that the majority of poems contain but little plot material; that their appeal is restricted to the intellectual class.

"But we do not look to the poem for plot or dramatic incident. These are mechanical things that skilled technicians can provide. Plot is nothing more than a method of story telling. Poetry gives us something finer and deeper. It gives us a living thing, an idea -a beautiful thought.

"And it is ideas that pictures need most. Ideas lift a picture far above the commonplace level. Analyze one of the greatest pictures ever produced, 'The Miracle Man.' What made it great? Why was the public response to it so eager and spontaneous? The crux of reason is expressed in one word, 'Idea.' The picture conveyed a poetic idea of life beautifully expressed.

"Poetry projects only fundamental ideas and emotions of life. Through the universal language of the screen these fundamentals can be understood and appreciated by all classes of people.

"The time is not far distant when producers will recognize this fact and the poem in common with the original screen story will provide more screen themes than stage plays, books, or magazine stories."

By using the basic ideas of celebrated poems, and interpreting them by means of logical, well-knit, dramatic stories, Mr. Wolper believes that producers can achieve a two-fold purpose. They can develop a sufficient volume of stories to meet requirements and can offer to the public a finer and more meaningful type of production.

That Mr. Wolper has great faith in the adaptability to pictures of poem themes is indicated by the fact that Robert W. Service's immortal poem "The Law of the Yukon," has been selected as the basis of Charles Miller's initial production to be presented by Mayflower. Around the spirit and ideas conveyed by the Service poem, Director Miller has woven a story of great dramatic force and human appeal.

"Sex" Released on April 11th

Fifty-five First Run Houses to Show Picture for One Week

THE week of April 11th will establish a record for J. Parker Read, Jr., as a producer of motion pictures. This record has been made by the W. W. Hodkinson Corporation with Louise Glaum's newest production, "Sex", by C. Gardner Sullivan. April 11th is the official release date of "Sex" and for that week fifty-five full week stand first run theatres will play "Sex" as the most widely exploited attraction they have offered their public in the past year.

In two weeks of selling since the prints of "Sex" reached the exchanges, the Hodkinson managers have held the time through the desire of exhibitors for what the entire trade generally recognized as one of the exceptional pictures of the past few years.

To W. C. Dineen, general manager of the Harry Moir chain of downtown first run theatres in Chicago goes the credit for being the first run factor in America to sign a playing contract for "Sex". He will open this production for a two weeks' engagement at the Rose theatre, Chicago, April 11th. To launch "Sex" as he feels it deserves, Mr. Dineen, through his advertising manager, has bought four times larger space than he has ever used before on any picture in the Chicago newspapers. Jacob Fabian, a Northern New Jersey exhibitor, is the only exhibitor in the country who obtained a pre-release on "Sex" in advance of April 11th. He took a chance that the accessories on the picture would be in his Newark branch and opened the picture in Paterson, N. J., on March 29th.

Moe Krydell, the big Newark exhibitor, who broke a two weeks' house record with Louise Glaum in "The Lone Wolf's Daughter", has booked "Sex" and opens with it on its national release date.

In Chicago, the powerful Lubliner & Trinz Circuit has booked "Sex" solid for its entire chain of theatres, headed by the big Pantheon and inclusive of the Vitagraph, Paramount, Pershing, Madison Square, Michigan, Knickerbocker, Crawford, Covent Garden, Biograph, Wilson theatres. Regional first runs have been booked for this production by the Marks & Goodman houses; by the Gold theatre; by the People's theatre; the Oak Park.

Sidney J. Goldman, the Hodkinson manager in Chicago, with control and direction over the Milwaukee, St. Louis, Indianapolis and Des Moines offices, reports that his advance bookings in the Chicago branch alone are double the advance bookings ever taken on a picture in the territory prior to its first run release.

Sig. Schlager, J. Parker Read, Jr.'s personal representative, acting in conjunction with the Hodkinson organization, has had a job of large dimensions on his hands, being called upon in twenty-five days to cover twenty-five first run cities east of the Mississippi river for exploitation work in connection with the first runs. Similar work is being done by other special representatives west of the river.

¶ State Rights News on Pages 3316-3317-3318-3319



Scenes from "The Honey Bee," the American Film Company production starring Marguerita Sylva and released by Pathe, Inc.

UnprecedentedDemand for Beach Picture

Reports from the Goldwyn branch offices show what is called an unprecedented demand for Rex Beach's next Goldwyn picture, "The Silver Horde". The western division under A. S. Aronson leads the field with interest running strongest in San Francisco, Seattle, Los Angeles, Denver and Salt Lake City. J. A. Koerpel, the Goldwyn manager at Seattle, claims that his section is the greatest Rex Beach territory in the country. Extra prints of "The Silver Horde" are being made to meet the demand.

"For ten years" says Goldwyn Pictures, "exhibitors and their public have been looking forward to the film production of "The Silver Horde". It is released now as a special Goldwyn production and Rex Beach's masterpiece."

Educational to Release New "Intimate Reel"

Homes, happiness and domesticity form the ingredients of the Photoplay Magazine, Screen Supplements which will be released by Educational Films Corporation. The series is designed to show the stars "at work and at play." We see Taylor Holmes, who illustrates the various methods of love-making. Alan Dwan and James Kirkwood are seen dosing away a Sunday afternoon at the former's home, and Helen Chadwick also proves that she is a home lover. The final chapter shows Sessue Hayakawa bidding friend wife good-bye as he hastens off for his studio.

Unusual Theme Presented

American Film Production Treats of "Blood Coin"; Strong Cast Seen

"THE THIRTIETH PIECE OF SILVER," a picturization of Albert Payson Terhune's story, is the latest offering of the American Film Company, Inc. The story centers around the last and supposedly only extant one of the silver pieces, which were presented to Judas Iscariot for the betrayal of Christ. The time is the present and the locale is the City of New York. The characters are taken from the fashionable set of the Metropolis, and the leading male role, played by King Baggot, presents Tyler Cole, a collector of rare coins and the owner of the historic shekel.

And so the young husband, Tyler Cole (King Baggot) in the "Flying A" special, forbids his beautiful bride, a la Bluebeard, to open the cabinet in which his precious shekel reposes. His over-anxiety is due to the fact that he has lost the true and original coin, and to retain his position of prominence among numismatists, he replaced it by a counterfeit. Now to *forbid* an American wife to do anything she may choose to do, is dangerous, as Cole learned later.

Mystery and humor find ample and appropriate places in the unfolding of the plot, when the jealous young bride takes her troubles to a crystal gazer. The beauty of the interiors, excellent photography enhance the pleasure the spectator experiences throughout the picture. A small cast admirably adapted to portray Albert Payson Terhune's characters, include: Margarita Fisher, King Baggot, Lillian Leighton and Forrest Stanley.

Bookings Follow Showings

Screenings of "King Spruce" by Hodkinson Brings Good Results

TELEGRAPHIC requests from fourteen Hodkinson exchanges urging immediate shipment of accessories on "King Spruce", starring Mitchell Lewis, from Holman Day's famous story of the Maine forest, speak volumes for the results obtained from the simultaneous trade showings of the production held by all Hodkinson managers last week. Already five contracts for pre-release engagements in the larger cities are awaiting approval at the home office.

"King Spruce" is a gripping, human drama that the producers believe is certain to hold the interest of its audiences by its stirring heart appeal, rather than by a series of thrills injected to excite the nerves of audiences. But many a scene in the new W. W. Hodkinson release, nevertheless, raises a supreme thrill of sheer excitement.

Chief among these is a spectacular forest fire said to be one of the most gigantic incidents of its kind ever enacted for the screen. Another thrilling incident in "King Spruce" is the blowing up of a river dam which was a straight feat of engineering and motion picture generalship on the part of Director Clements.

Exchanges Booking "The Adventures of Helen"

Nathan Hirsh, president of the Aywon Film Corporation, reports that "The Adventures Of Helen," adapted from "The Hazards Of Helen," and starring the original daredevil of the screen, Helen Holmes, is going over big wherever exhibited.

The following exchanges are now booking the twenty episodes of two reels each: Aywon Film Corp., New York City; Famous Pictures Sales Co., of Buffalo, N. Y.; Trimount Film Co., of Boston; Premier Film Corp., of Atlanta, Ga.; Educational Film Co., of Minneapolis, Minn.; Liberty Film Exchange of Washington, D. C.; Liberty Film Exchange of San Francisco; Phil Goldstone of Omaha, Nebr.; Sterling Film Co., Des Moines, Iowa; First National Exchange, Kansas City, Mo.; and Lyric Film Supply Co., of Terre Haute, Ind.

SIMPLE SOULS



Over $1,000.00 *in cash receipts in one day despite rain and storms.*

Clara Kimball Young in "The Forbidden Woman" shatters another record

EVERY Exhibitor in the world understands the language of the Box Office. When unusual results are achieved, no further eulogy is required, for none is necessary. We present herewith a telegram received from Mr. George Smith, Manager of THE PLAYHOUSE on Michigan Avenue in Chicago. It tells in showman's language what "THE FORBIDDEN WOMAN" accomplished at that House, and constitutes but one example of the wires Equity is receiving from all over the country telling of similar sensational box office results.

"GROSS AT PLAYHOUSE SUNDAY TEN FIFTY TWO/STORM AND TORNADO RAGING MOST OF DAY / RAIN TILL THREE IN AFTERNOON/ HELP PEOPLE OUT AT FOUR / FOR FIRST TIME IN HISTORY OF HOUSE GAVE LAST SHOW AT TWELVE O'CLOCK MIDNIGHT / RECEIPTS BIGGEST EVER DONE AT PRICES."

If results like this mean anything to you see your nearest Equity Franchise Holder who will arrange your playing dates. Or communicate with

EQUITY PICTURES CORPORATION

H. K. Somborn, President — J. J. Schnitzer, Treasurer

AEOLIAN HALL -:- NEW YORK

Co-operation Urged by Berst

United Pictures President Tells of Company's Purpose

"TWENTIETH century efficiency is summed up in the word 'cooperation.' This is the axiom laid down by J. A. Berst, president of United Picture Theatres.

"This is the lesson taught us by the world-wide war," said Mr. Berst. "Cooperation has come to be recognized as the all-important factor in any great industry. It is a question of helping one another for our own good. It resolves itself down to the fact that if you don't get together with your brothers in your industry, no matter what that industry may be, soon that industry will be without you. That is the secret of success among the exhibitors. That is the secret of success which the United Picture Theatres of America, Inc., is attaining.

"The exhibitor is in a peculiar condition. The fact that he owns his theatre today does not necessarily mean that he is going to own his theatre tomorrow. There are two important factors that determine his success or failure—showmanship and the quality of the pictures he runs.

"The exhibitor's problem is this: 'How can I be assured of a steady supply of good pictures?'

"He knows full well that he cannot count on any producing organization which goes like a wolf in the night raising film rentals until his business becomes unprofitable. A company cannot be a friend and enemy of his at the same time. It can't shake his hand and take the bread and butter out of his mouth at the same time. It is either for you or against you. And you know it isn't for you.

"It is the realization of this fact which forced a number of farseeing exhibitors to band together in the United Picture Theatres of America, Inc. It was up to them to protect their theatres by creating an organization by which they could not only safeguard their supply of pictures but to get them at a fair rental that would enable them to run their business profitably.

"United Picture Theatres of America, Inc., is exhibitor-owned and exhibitor-controlled. The exhibitor purchases a franchise which gives him a right to run the United picture before his competitor. This guarantees the exhibitor first run in his district. It also gives to the exhibitor the knowledge that he will have a supply of pictures—good pictures—for his use.

"The United Picture Theatres of America, Inc., owns a one-third interest in the United Picture Productions Corporation. The money which the exhibitors pay for their United franchise thereby gives them a part ownership and a part control of United Picture Productions Corporation. The United Picture Productions Corporation has, through its purchase of the Triangle exchanges, now complete ownership of a distributing machine equal to any in the industry. Twenty-four exchanges situated at strategic points are in a position to furnish the best possible service to exhibitors who are partly owners of this system of exchanges.

"United now controls the famous Griffith and Ince productions starring William S. Hart, Douglas Fairbanks, Frank Keenan, Norma and Constance Talmadge, The Gish Sisters, Dorothy Dalton, Louise Glaum, Charles Ray, Olive Thomas, Taylor Holmes, Bessie Love, Mae Marsh, Bessie Barriscale, H. B. Warner and the famous Mack Sennett Keystone Comedies.

"Under the United plan, we have cooperative buying. The exhibitors of America are now able to not only get the best pictures due to the force of their buying power, but exhibitors will be able to get these pictures at a fair rate of rental, for these pictures are being rented to themselves by themselves. The money that they take out of their right pockets they put into their left.

"United is the franchise holders' organization. Every move for the betterment of United means a direct benefit for exhibitors who are sensible enough to see the handwriting on the wall. When United took over the Triangle and Lynch exchanges, it meant that the exhibitors who are franchise holders now are assured of an efficient distribution.

"United means that the exhibitor is his own boss. It means that he owns his theatre in every sense of the word. It means that he can run his own theatre in his own way. He can show any picture he pleases. It means that he can wear what he pleases and he can eat what he pleases. It means that he is free and not a slave."



"Big Mitch" Lewis, Ted Sloman and Helen Ferguson on location, making Jack London's "Burning Daylight" for the Metro program

Metro Engages Seena Owen

Cast for Bert Lytell's Leading Woman in "The Temple of Dawn"

SEENA OWEN has been engaged by Metro as Bert Lytell's leading woman in "The Temple of Dawn," a picturization of I. A. R. Wylie's novel upon which production will start this week at the Metro studios in Hollywood, Calif. Miss Owen is one of the best known leading women in motion pictures, having supported the most prominent stars of the screen as well as playing in all-star productions.

Miss Owen's most recent picture was "The House of Toys" in which she was featured by the American Film Company. She has been in pictures since 1914, when she made her initial appearance with the old Majestic-Reliance Company.

Later Miss Owen went with D. W. Griffith and played in both "Intolerance" and "The Fall of Babylon." In the last year she was with William S. Hart in "Branding Broadway," with Charles Ray in "The Sheriff's Son," with Tom Moore in "The City of Comrades," with Owen Moore in "Sooner or Later," and was one of the leading players in Maurice Tourneur's special production "Victory."

It was as a member of the San Francisco Stock Company that Miss Owen started her career. She was on the stage only a short time before joining the ranks of the motion picture players. Miss Owen is a native of Spokane, Washington, but received her education in Denmark.

"The Temple of Dawn" will be directed by Dallas M. Fitzgerald and Sol Polito will do the photographing. The scenario was prepared by Arthur Zellner. Cleo Madison will have a strong part in support of Mr. Lytell. "The Temple of Dawn" follows "The Right of Way" and "Alias Jimmy Valentine" in the Lytell series for Metro.

William DeMille Ready for New Production

William DeMille states that he is almost ready to begin work at Hollywood on the second of his special productions for Paramount Artcraft, namely, "Conrad in Quest of His Youth." He is merely awaiting the arrival of Thomas Meighan, who is to have the leading role, from New York. The popular actor will be in Hollywood, presumably, early next month. Work will then be started on "Conrad in Quest of His Youth," for which a fine cast has been chosen, including Kathlyn Williams, specially engaged; and Margaret Loomis, who is just now leading woman for Bryant Washburn in "What Happened to Jones"; Olga Printzlau is doing the scenario from Leonard Merrick's novel.

Showman Suggests New Name for Realart

J. C. Hewitt, manager of the Strand Theatre of Robinson, Ill., affiliated with the Roscoe Cochran Amusement Enterprises, suggests that "Real Service" be added to the trade-mark name of Realart Pictures Corporation.

His suggestion is based on what he terms an unusual service from Realart's St. Louis office, of which Floyd Lewis is manager. Mr. Hewitt had booked "Erstwhile Susan" starring Constance Binney, but up to the last minute the print had failed to arrive, and he was about to hang out the "No Show" sign, when Mr. Deitz, of the Realart exchange, arrived with the films under his arm. He had traveled 200 miles by a roundabout way from St. Louis to get the shipment to the Robinson exhibitor.

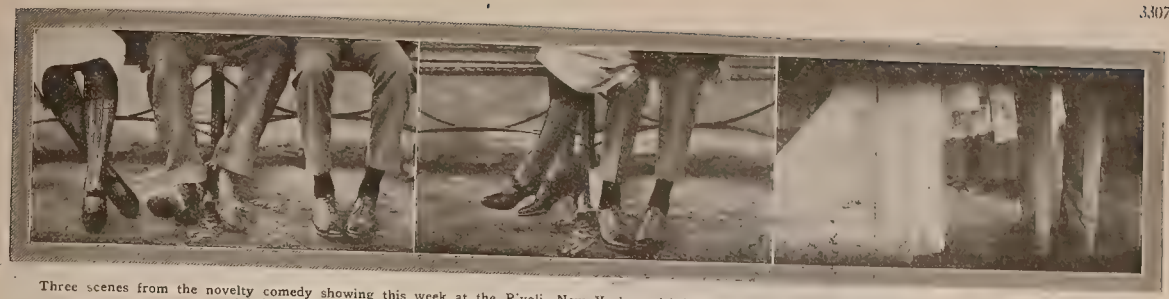
Shorty Hamilton Leads Fast Two-Reelers

Mr. B. H. Mills, of the Elk Photo Plays, Inc., reports that business on the series of 15 two-reelers, featuring Shorty Hamilton, is coming in so fast that extra prints have been ordered. Mr. Mills says, "I believe this enormous increase in bookings is due to the fact that Shorty Hamilton is appearing in person with the splendid two reelers. As Shorty leaves shortly for the Coast, I would advise all exhibitors who have not as yet taken advantage of this magnetic money-getter, to get busy and do so at once."

Noel Smith to Direct New Rainbow Comedy

Noel Smith has been engaged to direct "A Temperamental Artist," a new two reel Rainbow comedy to be released through Universal. Mr. Smith is well known in the farce comedy field. The cast will be headed by Harry Mann.

Two other Rainbow Comedy companies are at work on their current productions. William H. Watson is directing "She Did and He Didn't," and J. A. Howe is directing "Who Is Which and Why?" a mystery melange.



Three scenes from the novelty comedy showing this week at the Rivoli, New York, entitled "Uneasy Feet." The first is captioned "Intrusion." Center is labeled "Admiration," the third says "Realization." The production is from Special Pictures Corporation

Comedyart Releases to Play Big Houses

First run bookings have been made for the Comedyart releases of Special Pictures Corporation in practically every key city of the country, the first run to begin with the initial release of the week of March 28th, and continues for fifty-two weeks.

The bookings of this new combination two reel subject includes some of the finest theatres in the country including the California of Los Angeles; Rialto, New York; Liberty, Seattle; Rialto, San Francisco; Temple at Toledo, Stillman at Cleveland, Reuben and Finkelstein houses of Minneapolis, St. Paul and Duluth; the Betterfield circuit of Michigan and the Ricard and Nace houses of Arizona.

Manager Robert H. Poole of the California Theatre, Los Angeles, will make "Uneasy Feet," the Special Pictures first release, a feature of his program the week beginning March 28th.

Hoffman Reports Favorably After Trip

M. H. Hoffman, general manager of the Pioneer Film Corporation has just returned from a country-wide trip in which he visited all the exchange centers in which offices of the Pioneer Co-operative Distribution System are located.

Mr. Hoffman reports that he believes conditions in every territory are becoming more favorable to the independent interests and a reaction is taking place in the minds of the exhibitors against the larger companies who seek to control the exhibiting end of the industry.

Emotional Role for Madlaine Traverse

Paul Cazeneuve and Denison Clift are co-directing Madlaine Traverse, in her latest Fox feature, "The Spirit of Good," said to be a powerful story of life today which runs the full gamut of human emotions. Following completion of "The Spirit of Good" Madlaine Traverse will be starred in "Her Honor the Mayor," based on the well-known stage success.

Film Specials Handles Harry Carey Feature

Excel Pictures announces that it will release the Harry Carey Feature, entitled "The Square Shooter." The State Rights sales will be handled by Film Specials, Candler Building, New York City.

Educational Has Volcano Films

National Geographical Pictures Acquired by Corporation

E. W. HAMMONS, vice president and general manager of Educational Films Corporation, this week announces the signing of a contract with Gilbert Grosvenor, president of the National Geographic Society, of Washington, D. C., which will bring to Educational the motion pictures made by the expeditions sent by the society to investigate the eruptions of Mount Katmai, in Alaska.

"The Valley of Ten Thousand Smokes" is probably the most important of the releases, although the name suggests that it has been conferred by some punch title writer, it is the official name given to the region by the society's investigators to the scene of probably the most violent eruption in the world's history. Another picture deals more specifically with the activity of Mt. Katmai itself.

"The Valley of Ten Thousand Smokes" shows the unique phenomena resulting from the eruption. The expeditions headed by Prof. Robert L. Griggs found in a valley near the mountain more than a thousand openings emitting columns of smoke 500 feet in height together with a number of smaller ones. Three different expeditions were sent out by the National Geographic Society to make the investigations and obtain the pictures, which have been viewed only by small groups of scientists.

Several articles have been published by the National Geographic Society about these investigations and in a recent contest among the 750,000 readers, "The Valley of Ten Thousand Smokes" was voted the most popular article that has appeared. New delights are promised by the pictures with the combination of the "smokes", the glaciers and the snows, contrasted with the boiling crater and lakes of lava. So startling were the discoveries that the society has just put through a movement for the conversion of the scene of the disaster into a national park.

"That Educational should have been selected as the official representative of the National Geographic Society in distributing these pictures is most gratifying," commented Mr. Hammons, "It is further indication of the standing that Educational has won in the non-theatrical field. The National Geographic Society has never before combined forces with any film organization, and it is only the standard that we have created that has made possible the present cooperation, which I feel sure will prove a great step forward in the dissemination of scientific knowledge attractively presented.

"National Geographic Society is a notable addition to the distinguished list of non-theatrical organizations now working with Educational, including the Inter-Church World Movement, the American Red Cross, the Conservation Commission of the state of New York, and others."

Goldwyn Buys Irvin Cobb Play

"Boys Will Be Boys" Purchased; Cast Is Not Announced

IN line with its announced policy of securing the works of the most popular writers of the day, Goldwyn Pictures Corporation has just purchased the screen rights to Irvin S. Cobb's "Boys Will Be Boys", which was adapted for the stage by Charles O'Brien Kennedy and presented by Joseph Hart at the Belmont Theatre, New York, October 13, 1919.

The picture possibilities of this story, which is rich in characterization and human interest, are particularly good. It will be handled with a view to bringing out to the full the humor of Irvin Cobb. As the deal for the rights to the play was only closed a few days ago, the Goldwyn executives have not yet had an opportunity to decide upon the details of production. It is probable that within the next week an announcement will be forthcoming relative to the players selected for the leading roles.

Particular interest will center in the choice of an actor for the role Peep O'Day, the delightful character that was portrayed on the stage with such conspicuous success by Harry Beresford. The story, with its rural background and truth to live in characterization and incident, affords other excellent opportunities for telling performances, but the central figure in the picture, as in the play, is bound to be Peep O'Day.

It is doubtful if there are many authors in the country who have as large a following as Irvin Cobb. His stories are eagerly awaited by thousands of readers, and there is expected to be a great audience for any work that carries his name. The Goldwyn screen production will profit by the interest first aroused by "Boys Will Be Boys" in story form and later by the stage version prepared by Charles O'Brien Kennedy.



Goldwyn is soon to release "The Great Accident," starring Tom Moore (left), and "The Tower of Ivory," an Eminent Author production (right)

¶ Newsy Notes From the Studios—Pages 3323-3328

New Company to Make Two-Reel Comedies

Plans for the production of two-reel comedies have been completed by the International Film Corporation of Chicago, and by the end of April, the first of their pictures is expected to be ready for the screen. The corporation was organized in 1916 by a group of well known business men but owing to war conditions, they delayed production until the present time.

G. T. Bainbridge has been engaged and took charge at the studio this week. He will be given a free hand in the work of production, according to officers of the company. Work will start in temporary studios, but plans have been drawn for a handsome hundred thousand dollar studio building which will include many novel features and construction of this building will start at an early date.

The officers of the new company are: John Wojtalewicz, president and general manager; Frank Waszkielwicz, vice-president; Joseph Petlak, treasurer, and Nicholas S. Budzban, secretary.

Universal Begins New Series of Comedies

In accordance with instructions from President Cal Laemmle, Universal has begun a series of comedy productions that will cover the entire range of humorous entertainment. Five reel comedy features will be presented by Eddie Lyons and Lee Moran, which, it is promised, will be as bright as any current Broadway farce. The first of these, from the pen of Edgar Franklin, playwright and magazine writer, is entitled "Everything but the Truth," and has just been completed at Universal City. In this production Eddie Lyons and Lee Moran have the assistance of such players as Anne Cornwall, Katherine Lewis, Willis Marks, Nelson McDowell and Elizabeth Witt.

Religious Picture as Pre-Easter Service

What is heralded as the first large motion picture made to depict the religious experiences of a country boy who came to a big city has been shown during the current week—March 29 to April 3—as a pre-Easter service in Casino theatre, Broadway and Thirty-ninth street, New York City, It was put on with religious music, and solos from 12 to 1.30 (noon) for men only. It is an attempt to awaken religious thought and to prepare a few of New York's busy throng for Easter Sunday. No admission was charged and no collections taken. It is managed by the New York office of the Methodist Centenary. It is the inauguration of a new plan that will spread all over the United States immediately if successful here.



Architect's drawing of the new studio to be erected by the International Film Corp. of Chicago, and John Wojtalewicz, president of the company

Exhibitors Praise Lloyd

Fifty Wires Received by Pathe Boost Star's Last Two Reeler

HAL E. ROACH, president of the Rolin Film Company, which produces the Harold Lloyd two reel comedies for Pathe distribution, last week dispatched the following wire to Paul Brunet, vice-president and general manager of Pathe Exchange, Inc.:

"Have received fifty wires from exhibitors commending last Lloyd, 'Haunted Spooks.' Jack Eaton of N. Y. Strand says it's the best comedy he has played this year. All agree it is Lloyd's best. Wait until you see the next one. It's a sure knockout."

With the sixth, the last of the first series of Lloyd two reelers about ready for distribution, both Mr. Roach and Pathe feel that every promise they made regarding the multiple reel comedies has been fulfilled.

In recently discussing the success of the Lloyds with a representative of Pathe Exchange, Inc., on the West Coast, Mr. Roach said:

"When we first decided to take Lloyd out of the one reel class, and star him in two reel features, we felt we were making an experiment, yet we were perfectly confident of success. We know Harold was in a class by himself when it came to portraying the kind of comedy he enacts for the screen. But above everything, we had every resource and facility for making the finest type of comedy. We had unlimited financial support, and one of the best equipped studios in the United States to work with.

"Our first series of comedies will be concluded with the next release, which will soon be in Pathe's hands, and which I feel sure will evoke even more praise than 'Haunted Spooks.' We have set a standard of excellence with this latter production that we will have to maintain. We are not only prepared to maintain it, however, but even to raise it to a higher level, if it is possible."

Favorable Reports for "The River's End"

Marshall Neilan's initial independent production for First National, "The River's End," continues to break box-office receipts everywhere according to the reports coming to the Neilan offices in New York. "I have never seen a picture take such spontaneous hold on public, exchange men and exhibitors," said J. R. Grainger, in charge of sales. "Contracts indicate that managers realize the drawing power of this attraction, for long run bookings are the rule."

Among the most recent theatres to sign up for indefinite runs on this offering are the Tremont Temple, Boston, starting the first week in May, and at the Tabor Grand, Denver, Colo. This booking opens April 10th.

John C. Ragland Given Token on Resigning

The former colleagues of John C. Ragland, who resigned as general sales manager of Realart to join the Arthur S. Kane Pictures Corporation, have presented him with a silver cigarette outfit in token of their esteem and friendship. Mr. Ragland assumed his new position as general manager of the Kane company last week.

The new affiliation of Mr. Ragland with Arthur S. Kane is drawing many messages of congratulation from persons in the trade, who declare that the combination of the two film men presages big things for the young concern. Mr. Ragland, who has a wide acquaintance among picture men in all parts of the country is gratified to acknowledge the receipt of many letters of good wishes from former associates and men with whom he has had the best of business relations in the past.

British Trade Greets "The Miracle Man"

The unusual welcome given George Loane Tucker's "The Miracle Man" on its first showing in America is said to have been duplicated at the first trade show held in London recently under the auspices of the Famous-Lasky Film Service, Ltd., according to advices received by E. E. Shauer, assistant treasurer and in charge of the foreign department of the Famous Players-Lasky Corporation. Trade publications and exhibitors are stated to have been a unit in declaring it one of the greatest and most appealing photoplays ever shown in London, and all are predicting for it, according to reports, a repetition of the enormous success scored as a box-office feature in the United States.

F.-P.-Lasky Press Books Are Complimented

Gus Schneider, director of publicity and advertising of the Strand Theatre, Providence, has written a letter to Charles Kenmore Ulrich, editor of the Famous Players-Lasky Corporation's press books, in which he gives the highest praise to the work of Mr. Ulrich and his assistants.

"If I were editor of the Paramount Press Books," writes Mr. Schneider, "I would make very few changes in the policy which seems to govern you.

"The stories are well written and informative and it is quite often possible for us to use much of the material in precisely the form in which it comes to us. In order to preserve the identity of the Strand we do not use mats or cuts of complete advertisements, but have one of our artists use some of the illustrations as a basis on which to build our newspaper advertising."

SIMPLE SOULS

New Publicity Agents for Universal Film

Joseph H. Mayer, director of publicity for Universal is back in New York after a week's trip through Ohio, Illinois and Indiana, during which he added four new publicity representatives to the Universal forces.

They are Marie C. Blanchard of Toledo, Ohio; William Danziger of Cincinnati, Ohio; L. V. Schneider of Indianapolis, and Ann McMurdy of Milwaukee. They will represent Universal in their respective territories.

Miss Griffith Starts on "Gumshoes 4-B"

Corinne Griffith, the Vitagraph star, has just begun production of her next picture, entitled "Gumshoes 4-B," an adaptation from the story by Forrest Crissey. This was one of the thirty stories which won prize awards in the recent O. Henry memorial contest conducted by the American Society of Arts and Sciences. A strong cast has been selected.

The adaptation was written by Lucien Hubbard. Edward H. Griffith is the director and Alice Calhoun, a young leading woman who has become prominent in recent big pictures, plays an important role.

Harry Weiss in Charge of New Exchange

Harry Weiss, formerly associated with the First National Exchange, is now in charge of the activities of the Superior Screens Service, Inc., an independent exchange, which will operate in the states of Illinois, Indiana, Wisconsin, Michigan and Iowa.

Superior Screen Service, Inc., will have two departments—a feature department and a commercial department. Through the feature department will be released twenty-six features a year. In the commercial department will be handled re-issues.

Moranti Comedies to Make Two-Reelers

Moranti Comedies, Inc., is the name given to a new California organization, which will make comedies featuring Melbourne Moranti. The company is incorporated for one hundred thousand dollars and is being financed by Los Angeles and eastern capital. The company plan to make a series of 26 two-reel comedies. Supporting Moranti in these are Helen Williams, Joe Bonner and Albert Huston. The company has been working at a Long Beach studio.

K. L. Eagon Sells Pictures in Wisconsin

K. L. (Billy) Eagon, formerly special field representative for Realart, now is piloting Clara Kimball Young Productions in Wisconsin and reports business never better. Mr. Eagon also is handling the new independent productions of Olive Tell.

To Enlarge Publicity Forces

Robertson-Cole Plans Effective Organization for U. S.

THE Robertson-Cole Company has started the organization of a publicity and exploitation force that will cover the United States like a blanket, it is stated.

Each of the twenty-five Robertson-Cole branches is to have a trained publicity, advertising and stunt man who will carry out a carefully conceived and concrete campaign of promotion, so planned that the entire force will work as a unit directed from headquarters in New York City.

To accomplish perfect harmony of action "a manual of instruction and duties" has been prepared that distinctly specifies what each and every member of the exploitation organization is expected to do. This manual covers every step to be taken, from the time the pictures are received from the producers till they have been shown to the maximum of attendance in the theatres.

Initiative and origination will not be curbed in any direction, but the entire Field Publicity organization will work like a perfectly assembled machine. Plans have been made so that exploitation stunts can be carried out simultaneously in every section of the country without any lost motion and the utmost efficiency attained for both the exhibitor and the Robertson-Cole Company.

Each branch publicity man will be a "service man" in the fullest sense of the term. He will be the realization of the service and promotion helps that the Robertson-Cole organization promises to its customers. The promise of assistance made by the sales force will be redeemed in full, by the exploitation man in each branch and that exploitation man will be trained to carry out the promise with intelligence and vigorous integrity.

One of the outstanding features of the Robertson-Cole exploitation force will be the advancement of the merchandizing side of each feature. The old system of playing up "hookum" will be eliminated and the commercial attributes of each picture will be exploited; in the same manner that the distinctive features of standard articles of merchandise are played by the big, sound commercial institutions.

For that reason, one of the main qualifications demanded of their branch publicity man, is advertising experience. Men who have been trained in the advertising field, have been taught to clearly discern the commercial advantages of all articles that come under their attention and know how to put forward these qualities in an interesting manner.

As an indication of the calibre of the men that will be employed as branch publicity directors, the following is reprinted from a letter sent to each Branch Manager by Mr. A. S. Kirkpatrick, Vice-President and General Manager of the Robertson-Cole Distributing Corporation, specifying qualifications demanded of the men to be employed.

"Preference will be given to men who have had experience both as reporters and advertising writers.

"On most papers there are men who handle the combination job of editor of certain departments and solicitor of the advertising of the same class. These men make ideal publicity men for the exploitation of motion pictures. They know news values and are up on exploitation.

"Live wires of this classification are to be found particularly in the automobile departments and the theatrical departments of the various newspapers.

"A manual will be furnished each publicity man that will thoroughly instruct him in the duties he is to perform. He need know nothing of the technique of the motion picture business. All he need know, and *must* know is how to write a news story."

Star Leaves Via Air Route

Thrilling Aeroplane Get-away by Billy Rhodes in "Nobody's Girl"

"NOBODY'S GIRL" which the National Film Corporation has just announced ready for release contains a very unique and exciting get-away when Billy Rhodes, who is starred in this feature picture, is rescued from Devil's Island, the scene of the story, in an airplane.

Francis Grandon, who directed Billy Rhodes in her previous National successes, "The Lamb and the Lion," "Hoop-La" and other pictures has done exceptionally fine work with this production, according to critics who have had a preview of the film.

It is the belief of the producers that "Nobody's Girl" will have a wide appeal among the younger generation because of Billy Rhodes' captivating portrayal of an unloved little girl who manages to keep smiling despite her many beatings.

Miss Rhodes has the support of an excellent cast, included in which are Melbourne McDowell as the bandit chieftain, Mary Alden who was featured in "Confession" and who also appears in "Parted Curtains," and Lloyd Bacon who appears as the aviator.

Adler Gives Up "The Road"

Well Known Realart Publicity Director Has Long Experience

BERT ADLER'S friends in the Manhattan film industry will be glad to know that "the road" will not claim him from now on, due to the amalgamation of his former exploitation duties with those of Associate Director of Advertising and Publicity of Realart Pictures. Mr. Adler has been connected with Realart almost since its inception and is a man of wide experience in the motion picture business.

After an association with Thanhauser, Universal, and with Herbert Blache as the latter's general assistant at the producer's Fort Lee, N. J., Studio, Mr. Adler started free lancing with considerable success. Among the important accounts which he handled were those of the Inter-Ocean Film Corporation, the Educational Film Corporation, Graphic Features, United Kingdom Photoplays of London, and publicity and exploitation for the feature productions of "My Four Years in Germany," "The Better 'Ole" and "The Manx Man."

His office also handled the personal publicity of H. O. Davis, J. L. Kemper, Joseph R. Miles, J. Frank Brockliss, Paul H. Cromelin, Joe Brandt and other leading executives. One of Mr. Adler's best publicity stunts was staged at the time of the abdication of the Czar of Russia when he cabled the Kerensky Government an offer for the Czar's services in a film, guaranteeing a four weeks' engagement. The stunt got widespread publicity in all the New York City newspapers. As exploitation manager of Realart he was constantly out in the field, getting much fine exhibitor comment for his "Soldiers of Fortune" campaigns in Washington, New York, Cleveland and Baltimore.

Brandt Made Director General of National

Contrary to published reports of Joe Brandt's resignation from the National Film Corporation, and following his vigorous denial of any such step, comes the announcement from Capt. Harry M. Rubey that Mr. Brandt has been made director general of his organization. As soon as Isadore Bernstein tendered his resignation from National, says Capt. Rubey, Brandt was picked to take charge of National's entire organization.

"Rio Grande" Released by Pathe April 25

April 25th has been announced as the release date of the Pathe special feature, "Rio Grande," an Edwin Carewe production of the famous stage play by Augustus Thomas. Allan Sears and Rosemary Theby are featured. The greatest interest has been evinced by exhibitors in the production it is stated, since publication of the fact that it had been completed and was a truly representative picture of conditions on the Mexican border.

In Current News Reels

Fox News No. 49:—President Wilson pauses for a space outside the White House to allow photographers to film him; the battleship Maryland is launched at Newport News; the opening of the campaign to secure funds for a French memorial of the Battle of the Marne; big circus breaks camp at Bridgeport, Conn., to open the season in New York; the removal of $15,000,000 worth of stuffed animals from one museum to another in Chicago; at San Antonio, Texas, John McGraw receives a wildcat and a loving cup from admiring friends; from Grandview, Texas, come glimpses of the town in ruins following a devastating fire; man builds a home out of kindling wood at New Britain, Conn., at the cost of $150; prize boy and prize girl selected at Balboa, Canal Zone; trial trip of new triple-engine Curtiss aeroplane at San Francisco; Arizona's crew defeats Pennsylvania nine in baseball game at Guantanamo, Cuba.

Gaumont News No. 6:—Celebrities at Washington now in the public eye; college students at work on the university campus at Berkeley, Cal.; British navy taking fighting equipment aboard at Southampton, England; organized tenement-house dwellers strike against increased rents in Brooklyn, N. Y.; from all parts of the United States—the big political question, Who is going to be the dark horse?; Boston's wholesale district threatened by $200,000 fire; inspection day at Camp Meade, Md.; botany class of convent at Chicago demonstrates some of its work.

Hearst News No. 12:—The Maryland, the world's biggest battleship, is launched at Newport News, Va.; thousands of gallons of oil destroyed by flames at Burkburnet, Texas; opening of the racing season at New Orleans, La.; "In the Public Eye."—Senator Hiram Johnson, of California, leader in the fight which resulted in a second defeat for the President's League of Nations, and President Deschanel of France, who decorates a heroic mother and child for valor in the war; "Indoor Sports," the animated cartoon by Tad.

Pathe News No. 25:—Flat-dwellers union walks out on landlord to protest increased rent in New York. Japanese fleet steams into Bay of Naples on official visit; former Secretary of the Treasury McAdoo enjoys vacation at Santa Barbara, Cal.; navy constructs hangar at Washington, D. C., for new nuge airship, the R-38; wagon-stores operate in Peoria, Ill., to reduce the H. C. L.; personages in the limelight; Bureau of Animal Industry operate disinfecting baths for cattle at Hanford, Cal.; discarded trolley-cars gathered in car-barns to be burned in New York; Italy takes Austrian war-orphans into her open-air schools at Casaglia, Italy; U. S. S. Olympia sails down New York harbor to take its place as flagship of the American fleet in European waters; devastation wrought by big fire at Grandview, Texas; streets flooded in Dedham, Mass., when Charles River overflows its banks.

Universal Current Events No. 12:—British forces mobilize in the Zigana mountains to convince the Sultan that he is really whipped; United States Engineers strengthen sea-wall at Galveston, Texas; prominent figures in the public eye; the arrival of Georges Carpentier, the French pugilist, on American soil; Czecho-Slovakia celebrates the end of the Allies' ill-fated Russian adventure at Prague, Bohemia; Dayton, Ohio, being protected from a flood menace; Austria turning over to Italy vast artillery stores which in turn will be converted into iron for Italy's industries; and New York brokers bemoaning the fate of the curb market which soon will be abandoned for a more pretentious home.



Corinne Griffith in her latest Vitagraph picture, "The Garter Girl," presents quite an attractive—er—appearance

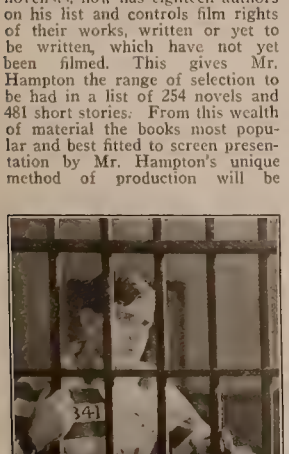
Eighteen Authors on List

Benj. B. Hampton Controls Rights to Wide Range of Literary Works

BENJAMIN B. HAMPTON, who is making special photoplay productions of the works of a group of America's most famous novelists, now has eighteen authors on his list and controls film rights of their works, written or yet to be written, which have not yet been filmed. This gives Mr. Hampton the range of selection to be had in a list of 254 novels and 481 short stories. From this wealth of material the books most popular and best fitted to screen presentation by Mr. Hampton's unique method of production will be selected for filming in the near future.

Six pictures have been filmed to date. "The Westerners" and "Desert Gold," from the lists of Zane Grey and Stewart Edward White respectively, have been showing for some time and proved immensely popular. Emerson Hough's novel, "The Sagebrusher," has just been released in the large cities, "The Desert of Wheat" and "The U. P. Trail" by Zane Grey, and "The Dwelling Place of Light" by Winston Churchill have not been released. An Upton Sinclair novel is probably the next in the order of production.

Mr. Hampton's policy of playing each character of the story to its full value and having no featured star, but instead using star players in every role, will be continued as in his productions already filmed. The authors co-operate, and sign each film after its completion to indicate personal indorsement of the photoplay. Hugh Ryan Conway, who directed "The Dwelling Place of Light" and "The Desert of Wheat" for Mr. Hampton, will direct forthcoming features.



This is Bert Lytell as he appears in Metro's "Alias Jimmy Valentine"

"Hunting Trouble" Is Warwick's Next

After considerable debate, "Hunting Trouble" has been chosen for the title of the latest Robert Warwick picture for Paramount Artcraft.

Prepare for Record Output

Vitagraph's President Is in Los Angeles to Plan Year's Schedule

ALBERT E. SMITH, president of Vitagraph, has arrived in Los Angeles from New York to arrange for the greatest year's output in the history of his organization. He will spend several weeks at the studio in Hollywood, preparing to concentrate the bulk of his motion picture production in Los Angeles and in planning the year's schedule with W. S. Smith, general manager of the Western studios.

Mr. Smith expects 1920 to create a record for the industry, and has indicated his faith in his own prediction by expanding his Hollywood Studio grounds by ten acres and increasing activities there to ten units.

Vitagraph now has twenty acres in Hollywood. Its original site of ten acres has been utilized to capacity with stages, permanent sets, laboratories and offices. The additional ten acres will be occupied by more stages and permanent sets, and Mr. Smith will approve the plans for these during his stay in the West.

With two special features and three serials included in the ten units at the studio, the magnitude of the production schedule has assumed unusual proportions. In addition there is constantly a regular star feature at work as well as a Larry Semon production under way and three separate Big "V" comedy companies working high speed.

In adding to production, Vitagraph has been guided purely by the without inflation of output thereby demands of its exchanges, and is making pictures to meet the market, years.

"The Orphan" Completed

William Farnum Finishes Work on New Western; J. Edwards Directs

WILLIAM Farnum, under direction of J. Gordon Edwards, has completed the first of his Fox productions to be made since his arrival on the Pacific Coast. "The Orphan," written by Clarence E. Mulford, is the basis of the picture. The author's fame was built originally upon the series of "Bar-20 Ranch" stories, in which that lovable character, Hopalong Cassidy, appeared. In "The Orphan," the versatile author has given William Farnum a vehicle in which there is said to be punch after punch. This production, according to the Fox advertising department, contains more than anything Mr. Farnum has done this season—even more, indeed, than "The Last of the Duanes," "Wolves of the Night," or his latest, "The Adventurer."

J. Gordon Edwards, who continues as Farnum's director, took the company to Palm Springs, California, near which beauty spot the exteriors for "The Orphan" were staged. The story calls for many unusual long shots, odd angles and quick gun-play. Director Edwards and John Boyle, his regular photographer, secured some of the most beautiful backgrounds in this locality.

Louise Lovely has returned to the Fox fold to play opposite William Farnum in this, his first Western for the season of 1920. Miss Lovely plays the part of Helen Shields, sister of the sheriff and the cause of all the fun and trouble in the story.



Pat O'Mally, who has enlisted under the Marshall Neilan banner and who will appear in pictures released by First National

Pat O'Malley Engaged by Marshall Neilan

For Marshall Neilan's third independent production for First National, following "The River's End," Pat O'Malley has been engaged as leading man. Besides being a leading man of recognized ability on the screen for a number of years, Mr. O'Malley is also known for his daring in performing spectacular thrills, and it was because the part in the new Neilan production calls for a number of daredevil stunts that O'Malley was specially engaged.

Novel Organization in Industrial Division

The Industrial Motion Picture Division of The Bray Pictures Corporation, which is now at work on productions for leading American commercial institutions, is modeled along lines which are said to be unique in this department of the moving picture business. It is roughly divided into a "contact staff", "plan staff", "scenario staff" and "production staff". The organization is so arranged that while these departments will work co-operatively, they do not overlap on each other.

"Valley of Tomorrow" Sets Fast Pace

The American Film Company hit it right on "The Valley of Tomorrow" with William Russell in the Lake Tahoe setting—that is, "if the eating is proof of the pudding." Seven days at the Tivoli at Frisco, four days at the Strand at Denver, seven day Indianapolis bookings by Charles Olsen, three or four days in each theatre of the T. & D. Circuit, and extended runs in Eastern cities galore keep up the pace of the first bookings. "Russell's best Western" enthusiastic exhibitors are saying.

Winter Hall Gets Role in Melford Special

Winter Hall is cast in one of the four big roles in the forthcoming production by Famous Players-Lasky of "The Translation of a Savage," from the novel by Sir Gilbert Parker. This is to be a George Melford special production. Jack Holt will have the leading male role and Mabel Juliene Scott will play the part of the Indian girl Lali.

Cody Exploitation Planned

Robertson-Cole Tells of Advertising Arranged for New Picture

FULL advantage has been taken of the remarkable exploitation possibilities of the Lew Cody Special, "The Butterfly Man," in the unusual advertising campaign which Robertson-Cole has planned for this picture. "The Butterfly Man," which was produced by L. J. Gasnier, with Ida May Parks as director, is expected to surpass the popularity of "The Beloved Cheater," which was the first of the new series of Cody productions being made for Robertson-Cole.

Great play will be made on the popularity of the author, George Barr McCutcheon, whose romantic stories of society life have millions of readers. Mr. McCutcheon is one of the best American weavers of tales of the "Four Hundred," and he filled "The Butterfly Man" with types easily recognized, and bound to have a broad appeal because of their humanity. He also sketched a series of bewitching pictures of homes and resorts of the rich which furnished the director opportunity to place upon the screen some of the finest "high life" backgrounds ever seen.

House managers are instructed on the use of throwaways and letters, and there is an attractive layout of large size display ads. Then a page is devoted to what the critics say about Lew Cody. A full-page art layout of the supporting cast follows. There is also a novel tie-up with stores handling clocks, worked around a catch line in which Lew Cody says, "The right time to love is all the time." Another tie-up is suggested with stores which handle women's wearing apparel. One page is devoted to the life of George Barr McCutcheon, and another to decorating the lobby.

One-Reel Comedy Listed

Goldwyn-Bray Comedy-Reel to Be Issued Weekly, Opening April 18

THE Goldwyn Company announces a new release, the Goldwyn-Bray Comic, a single reel subject that will be distributed weekly, beginning April 18th. It will be prepared at the Bray Studios, as is the Goldwyn-Bray Pictograph, also a single reel which is firmly established as one of the most popular releases on the market. The Comic will in no way encroach upon the specific field of the Pictograph.

The new issue is a split-reel presenting a comedy cartoon in the first half and what are termed "lampoons" in the second. In material and treatment, it will be unlike anything heretofore presented on the screen, enlisting the services of the foremost cartoonists and humorists of the country, it is stated.

During the first half of the film, the motion picture public will renew old friendships. Happy Hooligan, the Shenanigan Kids with the Captain and the Inspector, also Judge Rumhauser and his pal, Silk Hat Harry, will again make their appearance on the screen.

The cartoons, produced by the International Film Service, for the Bray Pictures Corporation, are the result of the combined efforts of Gregory LaCava, John Foster, Vernon Stallings and of Max Fleischer of "Out of the Inkwell" fame. The brief stories in which these characters figure contain many surprises of plot and crisis.

The "Lampoons," comprising the last half of the release, present jabs at the follies and foibles of everyday sayings, together with the best jokes of the week selected from the press of the world.



Some good characterization is shown in "King Spruce," the Dial Film Company's feature starring Mitchell Lewis and released by W. W. Hodkinson

Paul Powell to Direct Ethel Clayton

Paul Powell, well known director, whose reputation was recently enhanced by his successful direction of Mary Pickford in "Pollyanna" has been especially engaged to direct Ethel Clayton in her new Paramount-Artcraft picture, "All in a Night," according to an announcement by Jesse L. Lasky. Samuel Merwin wrote the book of short stories, "The Charmed Life of Miss Austin" among which is the tale, "Dinner at Eight," upon which "All in a Night" is based. The scenarionis by Edith Kennedy.

He will have a fine cast for the Ethel Clayton picture, including Jack Holt as leading man, Clyde Fillmore, Alice Knowland, Josephine Crowell, C. H. Geldart, Fannie Midgley, Winter Hall and Frederick Starr.

Charities Benefited by Location Tie-Up

Von M. Zimmerman, formerly director of locations for the Famous Players-Lasky Corporation, who is now acting in the same capacity for Marshall Neilan Productions, is busily engaged in aiding the organization and outlining the plans of the Assistant's League which is composed of many of the most prominent women of Los Angeles and vicinity.

The object of the league, of which Mrs. Hancock Banning, originator of the idea, is chairman, is to permit the use of various residences for the making of motion pictures, the revenue derived therefrom to be turned over to charity. Mr. Zimmerman has recently addressed the league on several occasions and his suggestions and advice have been heartily endorsed by the members.

Christian Science Has Plans for Screen

Motion pictures that are designed to heal body and soul by the application of principles as taught by Christian Science represents the latest and certainly the strangest use to which the shadow screen has been dedicated.

According to motion-picture and Christian Science interests in Los Angeles, a photoplay, and probably a series of them, will be produced for this purpose. The photoplays are to be five, six and seven-reel dramas of the sort most likely to be widely popular with all classes of people, it is declared.

George Walsh Company Back from South

Director Dell Henderson with George Walsh, the Fox star, and his company, arrived in New York City on March 21, after a month's location work in the heart of the old Moonshine district of Tennessee With a company of twenty-eight persons, Messrs. Walsh and Henderson have been at work on and around Signal and Lookout Mountain, near Chattanooga, where Director Henderson has shot many thousands of feet of exteriors for "The Dead Line," the mountain feud story written especially for the star by Paul H. Sloane of the Fox staff.

Pickford Picture Titled "Duchess of Suds"

The name of the forthcoming Mary Pickford production, which will follow her first release of "Pollyanna" through United Artists Corporation, wil be called "The Duchess of Suds," according to the announcement issued by Hiram Abrams, of that organization, this week.

The "Duchess of Suds" is based upon the international dramatic success made doubly famous through the efforts of Maude Adams, "Op O' Me Thumb," from the pen of Frederick Fenn and Richard Bryce.

Historic Epoch Gives Theme to Screen

That epoch of American history which embraces the industrial scaling of the Rocky Mountains and the completion of the Union Pacific Railroad, furnishes the theme of "The U. P. Trail," a Zane Gray novel, being picturized by Benjamin B. Hampton. Roy Stewart plays the leading male role, and Marguerite De La Motte has the opposite position. Kathleen Williams, Robert McKim, Joseph Dowling, Frederick Starr, Virginia Caldwell, Marc Robbins, Charles Murphy, George Berrell and Walter Perry are also in the cast.

Red Cross Films from Northern Africa

The gratifying results of an expedition of a force of cameramen from the American Red Cross into Northern Africa were shown yesterday at a screening of the films just received by the Bureau of Pictures, 220 West 42nd street.

The expedition under the direction of Capt. Merle Lavoy set out from Paris some six weeks ago for the rim of the desert. That no time was spent in idleness is evidenced by the great amount of unusually interesting footage received in this the first consignment.

Frederick Burton Cast for New Production

Frederick Burton has been engaged for the part of Heliotrope Harry in "A Whiff of Heliotrope," the Richard Washburn Child story, now being picturized for Cosmopolitan Productions by George D. Baker. Burton's stage experience dates back to 1900, when he was a member of the old Grand Opera House Stock Company, of Indianapolis. Later he appeared in New York in George Ade's "The College Widow."

J. A. Jacobs Not to Join Ascher on the Coast

Joseph A. Jacobs, associated with Sid Ascher in the Ascher Enterprises, Inc., states that, contrary to reports, he will not join Mr. Ascher on the Coast. Recent activities in connection with the handling of the Benny Leonard serial, "The Evil Eye," which the Ascher organization is making, are said to be responsible for the change in Mr. Jacobs' plans.



Charles Ray, J. D. Williams, general manager of the First National Exchange, and Sol Lesser, the well-known California showman, meet at Los Angeles

Fairbanks Finishing Film

Star Rushes Final Touches on His Next United Artists' Production

DOUGLAS FAIRBANKS, who was slightly delayed some weeks ago because of breaking his finger during the filming of his next United Artists' production, "Mollycoddle," is now speeding up the finishing touches of this picture, having returned to his studio at Hollywood after spending many weeks with the Hopi Indians, where many of the exceptional shots were made.

Upon his return to California, he sent the Indians several reels of motion pictures, among which were some of the scenes which were taken in their community. Accompanying the films were a screen, a projection machine and an operator, together with the necessary electrical equipment for operating same.

When the pictures were shown it was the first opportunity the Hopi Indians had ever had of seeing themselves on the screen and as some of the moving figures on the silver sheet had recent died, the red skins were positive that the ghosts of yesterday had arisen and were parading in some mysterious fashion before them.

On the occasion of showing the pictures to the Indians, they were called together and everything was set for a pleasant time. After a short while the projection machine began to click and the Indian figures in fantastic dances began to sway and move across the screen. All of a sudden there was a buzz of excitement throughout the audience. Then there was a mysterious noise that came from the rear and an old red skin hurriedly left the place. The excitement grew and later it was learned why. The leader of the red skins explained "Heap like picture show, but they see heap .big ghosts."

United Will Invade Market

Directors Decide to Have Franchise Holders Pay for Pictures

ONE of the most important matters acted upon and decided at the recent meetings of directors of the United Picture Theatres of America, Inc., at Chicago, was the action taken as regards the production and buying of feature pictures.

Because of the decision to go ahead with production and the fact that many pictures are to be purchased in the open market, the directors realized that ample funds should be available for this purpose. For this reason, the decision to have every franchise holder pay for at least three pictures in advance was put into effect.

Following the lead of many of the directors themselves who have paid for as many as ten pictures in advance, United Picture Theatres of America, Inc., franchise holders from territories all over the country. have been most hearty in their response to the action by the Board of Directors. During the past week it has developed that not only directors, but many franchise holders as well, are paying for from three to ten pictures in advance.

Through the action of the United Board of Directors and the way that action is being backed up by all franchise holders, it will mean that United, during the coming months, will purchase or produce and release for exhibitors, feature motion pictures of the highest possible value.

Ray in Double Anniversary Celebration

A double anniversary celebration staged at the Los Angeles Athletic Club last week marked the birthday of Charles Ray and the fifth business year of the firm of Willis and Inglis. Credited with first discovery of potential greatness in Charles Ray, this firm has long been interested in the progress of the star and the occurrence of the two birthday anniversaries on the same day was cause for their joint celebration.

The dinner, given by Willis and Inglis last week to their employees in celebration of the double anniversary, was attended by Mr. and Mrs. Charles Ray, Mr. and Mrs. C. T. Ray, the star's father and mother, and Mr. J. R. Crone, Manager of Louis B. Mayer studios, who came as guests of honor.

Kerrigan Loses Smile in "Dream Cheater"

J. Warren Kerrigan, the star of the Robert Brunton production, "The Dream Cheater", from a story by Honore de Balzac, which is being released by W. W. Hodkinson, has doffed his familiar smile and romantic manner in this latest picture. He appears as a scholar and idealist, an inveterate brooder, morbid and depressed. The immaculate dresser is seen with hair disarrayed and clothes baggy. He is supported in this novel picture by Joseph J. Dowling, Wedgewood Nowell, Alice Wilson, Thomas Guise, and Aggie Herring.

South Sea Story Will Be Bosworth's Next

J. Parker Read, Jr., producer of the Louise Glaum and Hobart Bosworth's productions, upon his return from New York, announced that Hobart Bosworth's next starring vehicle would be an adaptation of the story written by Jack London's widow, Charmian K. London, and the star. The two in collaboration have turned out a vivid story of the South Sea Islands.

Hobart Bosworth Gets "Snowed Under"

Hobart Bosworth, while returning to camp from location in the California mountains last week, was unexpectedly caught by a descending snow-drift and temporarily snowed under, it is reported. The other members of the company went to his rescue and finally succeeded in extricating him from the snow-bank. The party had been engaged in filming "Mister McNeir," Bosworth's first special production for J. Parker Read, Jr.

French Envoy a Visitor at Metro Studios

Henry Mazot, general secretary to the French High Commission in the United States, while in Los Angeles, the western terminal of a special mission for his government, paused to visit Metro studios in Hollywood on Tuesday and Wednesday of last week.



Margarita Fisher and Harry Hiliard in a scene from "The Dangerous Talent," an American Film Co. picture at Pathe offices

Second of Mrs. Drew's Series Due April 18

With an unusual demand from all over the country, taken to indicate a growing popularity of the Mrs. Sidney Drew comedies, it has been decided by the Pathe Exchange to release the second comedy of the series, "The Stimulating Mrs. Barton," on April 18th. "The Stimulating Mrs. Barton," like the first comedy "The Charming Mrs. Chase" is adapted to the screen from one of the famous "After Thirty" stories of Julian Street, John Cumberland is again featured.

Metro Studios Add to Lighting System

Approximating an expenditure of $25,000, a new Liberty airplane motor and two large generators, mounted permanently on a motor truck, have just been purchased by the Metro studios of Hollywood, to be used as a portable plant to furnish lighting power while on location.

The purchase of the new equipment was negotiated through the Crawford Airplane Company of Venice, Calif. Installation of the motor, which is of the twelve-cylinder type, and the generators, will be in charge of expert electrical men.

Accessories Ready for Carmen Road Show

In order to give theatre managers every aid for the proper exploitation of the Carmen Road Show, Victor Kremer Film Features, Inc., has prepared a supply of advertising accessories equal to the extensive publicity aids furnished for Chaplin's "A Burlesque on Carmen" as a straight film version. The campaign in detail is set forth in a four-page press book size 14x22 with the cover so designed as to serve as a lobby decoration.

In addition to the various styles of lithographs supplied for the Carmen film, a special stock sheet in three colors has also been made up together with hangers of the title page of the Carmen song.

Current Paramount Releases

Three Productions Are Released March 28; Have Good Casts

SCHEDULED for Paramount-Artcraft release on March 28, in addition to the super-special, "Dr. Jekyll and Mr. Hyde," are Maurice Tourneur's special production, "My Lady's Carter," and Marguerite Clark in "Easy to Get."

In "My Lady's Garter," Mr. Tourneur is declared to have put over another big melodramatic winner and a fitting successor to "Sporting Life," "The White Heather," "The Life Line" and "Victory." Screen fans like thrills and they also enjoy a good love story. Here, in an adaptation of Jacques Futrelle's well known mystery romance, are both. The plot is described as one which keeps an audience on the alert every moment and there are several of the big spectacular scenes for which Tourneur is famous.

Jacques Futrelle, whose brilliant career was cut short when the ill-fated Titanic sank off the Banks of Newfoundland in April, 1912, wrote some of the best short stories in the English language. His "Thinking Machine" was as great a figure in the realm of detective fiction as "Sherlock Holmes," and the exploits of this unique creation in detecting crime have entertained young and old. But probably the best effort from Futrelle's pen is "My Lady's Garter," which the *Saturday Evening Post* published as a serial and which later appeared as a novel.

Interest in the plot of the story is piqued by the fact that for a good part of the time the hero figures as the villain, and vice versa. The central figure is "The Hawk," a notorious international crook who has topped off a record for daring crimes by purloining the historical jewelled garter of the original Countess of Salisbury. Detectives camp on his trail, and in the chase are involved an American railroad magnate, his pretty daughter and a weak-minded poet. Suspicions point to a certain Bruce Calhoun, who mysteriously appears in the neighborhood, as "The Hawk" but the subsequent thrilling developments indicate that things are not what they seem.

All of the Tourneur artistry of production is present, it is declared, while the cast is fully up to the Tourneur standard. In fact, it might well be called all-star, including as it does Wyndham Standing, Sylvia Breamer, Holmes Herbert and Warner Richmond. The adaptation of the story was made by Lloyd Lonergan, one of the most experienced and able of scenarists.

Izola Forrester and Mann Page, who wrote "In Pursuit of Polly," one of Billie Burke's greatest Paramount successes, were the authors of "Easy to Get," the Marguerite Clark release on the 28th. Julia Crawford Ivers adapted it to the screen, and Walter Edwards directed.

The story holds a salutary lesson for young men who think they are regular devils among the women—and boast of it. Miss Clark has the role of a winsome little bride just starting out on her honeymoon. In the smoking car her husband meets an old friend and incautiously makes the remark that all women are "easy to get." Of course, the bride overhears the remark and resolves to administer a lesson. Slipping off the train at the next station she steps into an exciting and humorous series of adventures, with Friend Husband pursuing madly. It ends up with hubby coming through with $5,000 to a gang of thugs in order to get his bride back again.

Handsome Harrison Ford, as the husband, has much to do with making the picture all sunshine, and Rod LaRocque, Helen Greene, Herbert Barrington, "Kid" Broad, H. Van Vansen and Julia Hurley are also in the cast.

Teams in Close Competition

Pathe Prizes Keenly Contested During "Brunet" Month

WITH the end of "Brunet Anniversary Month", reports of unprecedented business were still pouring into the Home Office from distant branches, it is stated, and Pathe Exchange, Inc., reported that all records for business accomplished by the distributing organization had been shattered in March. No announcement can be made as yet, regarding the winners of the $6,000 in prizes offered for the winning teams in the four territories into which the country was divided for Brunet Month, and it undoubtedly will be another week before the Pathe officials are in a position to make this announcement. So keen and close was the competition, that one week before its close there were three teams in one territory tied, by percentage, for the first honors, and, in another district, two teams had the same rating for the premier honors. In the remaining two territories, it was anybody's fight, with the first three teams running almost even as they entered the home stretch.

Pathe established a precedent for salesmanship competitions, by making the race for awards during "Brunet Month", a team affair, each branch being thus represented. In the Eastern Division the offices pitted against each other were New York City, Albany, Buffalo, Boston, Washington, Pittsburgh, Philadelphia and Newark. The Central Division was composed of Chicago, Indianapolis, Detroit, Milwaukee, Minneapolis, Omaha, Des Moines and Cleveland.

In the Southern Division were listed St. Louis, Cincinnati, Charlotte, Atlanta, New Orleans, Little Rock, Oklahoma City, Dallas and Kansas City, while in the Coast Division were Spokane, Seattle, Portland, Denver, Salt Lake City, San Francisco and Los Angeles.

The competition was based upon the percentage of increase in collections and new business during March, over an average for the previous three months, and long before the fourth week had rolled into the dim past it was evident that nearly every branch would top these figures.

In the Eastern Division, Albany, New York, Washington, and Pittsburgh, were very prominent in the running right up to the finish, with the verdict in this territory ever in doubt. Contracts mailed just prior to the closing of the contest, may be the deciding factor in this district.

The Central Division teams engaged in just as close a race, with Cleveland, Chicago, Detroit and Omaha making a good run for the first honors.

It was in the Southern and Coast Divisions, however, that the keenest competition was felt. In the Southern section seven teams competed so evenly that it was anyone's race to the end, with Oklahoma City, Atlanta, Charlotte, Cincinnati, St. Louis, Dallas and Kansas City virtually on even terms.

Among the Western offices Spokane and San Francisco journeyed past the half-way mark within a few points of each other, with Portland, Salt Lake City, and Los Angeles, giving these two a hard run for the money and watches offered as awards to the successful teams.

When the complete figures are totalled, a very substantial increase in the record established during "Brunet Month" last year will have been registered.

A New Curwood Picture for First National

Contracts were executed at the offices of the Associated First National Pictures, 6 West 48th street, whereby James Oliver Curwood's next big feature production entitled "Nomads of the North" will be exploited by that company.

David M. Hartford, who so successfully directed "Back to God's Country" will also direct this picture, and Ernest Shipman will continue as New York manager of the Curwood productions.

Many Houses Showing "Slam Bang Jim"

"Slam Bang Jim" is living up to its name when it comes to bookings, announces the American Film Corporation. It has sold to exhibitors all over the country before the first showings. Within the last few days extended runs have been contracted for at the Alcazar, Chicago; the Criterion theater, at Washington, D. C.; the Strand, at Portland; the Majestic, at Beloit; the Twentieth Century, at Chicago; Dreamland, at Akron; the Casino, at Gary, and Liberty, Springfield.



Marion Davies and Conway Tearle in the latest Cosmopolitan feature, "April Folly," released through Famous Players-Lasky

Critics Praise Miss Daw

Reviewers and Exhibitors Like Actress' Work in "River's End"

MARJORIE DAW, who makes her debut for Marshall Neilan in "The River's End," following a career as leading lady for Douglas Fairbanks, has achieved another triumph of her career in motion pictures, with her characterization of Mary Josephine in James Oliver Curwood's story, according to reports received at the New York offices of the Neilan organization.

When the picture received its initial public showing in New York at the Strand the newspaper critics were strong in their praise over Miss Daw's work in "The River's End." The opinion that this was her best portrayal in pictures was practically unanimous. These reviews were duplicated all over the country where the film has already been shown.

The unusual interest disclosed in this little actress on the part of brother and sister professionals, it is pointed out, was particularly evidenced by the many telegrams and messages she received from prominent motion picture stars and producers, congratulating her on her achievement.

Miss Daw has been loaned to Maurice Tourneur by Marshall Neilan for one production, after which she will prepare for her European trip with the Neilan organization. She will next be seen in the second independent Neilan picture for First National release, opposite Matt Moore. This film is scheduled for May release and the title, which has been kept a secret for some time, is said to offer exceptional exploitation possibilities.

"Huck Finn" Wins Praise

Daughter of Mark Twain Is Given Private Screening; Lauds Producers

MRS. OSSIP GABRILOWITSCH, daughter of Mark Twain and wife of the leader of the Detroit Symphony Orchestra, viewed "Huckleberry Finn," William D. Taylor's Paramount-Artcraft super-special at a private showing in the projection room of the Detroit Exchange.

There was a tense moment for Mrs. Gabrilowitsch when there flashed on the screen a scene showing Huck Finn presenting a manuscript to Mark Twain. The resemblance to her father was most extraordinary, according to Mrs. Gabrilowitsch.

The director of the production, William D. Taylor, took unusual pains to present with exactness those scenes in which Mark Twain is characterized. Mrs. Gabrilowitsch was unreserved in her praise of the picture and asked about the characters in the story, she said:

"I want to say that the producers of 'Huckleberry Finn,' especially the director of the picture, are deserving of all the honors and congratulations bestowed upon them because they have cleverly brought to life those characters as my father conceived them."

Mrs. Gabrilowitsch sent the following letter to E. M. Orowitz, the Famous Players-Lasky exploitation representative in Detroit.

"I had the great pleasure yesterday of viewing the production of 'Huckleberry Finn' by the Famous Players-Lasky Corporation in the Paramount Artcraft offices and constantly regretted that my father could not have seen this remarkable picture, which would have satisfied him in every detail, I'm sure. The selections of scenes from the book have been so capably made and strung together that a really thrilling play is the result. There is enormous variety in the material used, for there are many moments of humor, combined with exciting episodes, which again give place to most beautiful bits of natural scenery or quaint impressions of a time and of customs long past."

J. D. Williams Visits Ray

First National Official Extends Welcome to Star at Coast Studio

IN order to extend a personal welcome to Charles Ray, the latest addition to the ranks of First National stars, General Manager J. D. Williams paid a special visit to the big Los Angeles studios where the actor is at work on the first picture in which Arthur S. Kane is presenting him.

At the completion of his contract with Thomas Ince, Mr. Ray began to make pictures for release by the First National organization, and the visit of Mr. Williams to the star's own studios on the West coast represents the official welcome of Mr. Ray into the First National fold.

General Manager Williams, following his survey of the situation in the Ray studio, gave out the statement that in his opinion Charles Ray was slated to break all records for newcomers to the First National releasing organization. Such is the impression gained by Mr. Williams in his conferences with exhibitors along his route that the First National official stands sponsor for the prophecy that the industry will see one of the most unusual and sweeping successes from the independent films.

Mr. Williams expressed great admiration for the splendid body of officials and co-workers with whom Mr. Ray has surrounded himself. With the star's old associates, Jerome Storm, director and Chester Lyons, camera man, to watch over the technical end of picture production, and with Mr. Richard Willis, the capable General Manager, supervising the destinies of the local organization, the First National executive prophesied great things coming from this aggregation of talents.

Among others in the gathering at the Ray studios with General Manager Williams was Sol Lesser, the well known independent distributor, and H. A. Browne, of the Walter Daw Company of London.

Bright Prospects for Pathe

Bookings and Reviews Forecast Success for "Trailed by Three"

THE reported signing of practically every house listed as a "Pathe serial regular" for the entire fifteen episodes of "Trailed by Three," the new offering co-starring Stuart Holmes and Frankie Mann, which is to begin its run on April 4th, is pointed to by the Pathe serial sales department as evidence that another serial success has been achieved by that concern.

In the main the reviews in the trade papers, all commending the serial as one having great popular appeal reflect the opinions expressed by the exhibitors after "Trailed by Three" was shown at previews at the various Pathe exchanges.

The advertising helps issued by the company in connection with the picture have met with general approval by the exhibitors. The trailer reel prepared for the picture has been highly commended as one of the best possible advance advertising mediums, and in several theatres the applause which it was accorded showed that the trailer is one way for the exhibitor to make his advertising pleasant to take.

The Campaign Book is one of the most complete Pathe has gotten out on a serial.



Not a Sunday school picnic but the "Slam Bang Jim" company out on location. Edward Sloman, director, and William Russell, star, are in the foreground. The picture is a "Plying A" feature released by Pathe



Realart's trio of ingenues as they appear in their new pictures. Left—Constance Binney in "The Stolen Kiss." Center—Mary Miles Minter in "Nurse Marjorie." Right—Alice Brady in "The Fear Market"

Rolin Comedy Due for Release April 4th

Pathe Exchange announces April 4th as the date scheduled for release of the latest Rolin Comedy, "Cracked Wedding Bells". "Snub" Pollard, the "pint sized" comedian, is featured assisted by Marie Mosquini, the Italian beauty; Eddie Boland, and "Sunshine Sambo," the diminutive "chocolate drop." The comedy, of course, evolves about a wedding, giving the opportunity, it is stated for beautiful settings and a large supporting cast. It is said to be chockful of humor, from the comedy antics to the subtitles, which are characterized as unusually amusing.

R. C. Bruce Returns to Edit New Scenics

Robert C. Bruce, director of "Scenics Beautiful" for Educational Films Corporation, will return to New York next week after an extended stay in Cuba and Jamaica, where he has made a number of subjects. Mr. Bruce will remain here for a month, cutting and titling the series, and then will leave on another extended tour which will take him to foreign lands.



Lee Francis Lyborger, president of the Democracy Photoplay Corporation

New Star's Vehicle Announced

Wanda Hawley's First Realart Picture to be "Miss Hobbs"

HAVING taken a needed vacation, Wanda Hawley, the new Realartist will start work immediately on her first production as a star. "Miss Hobbs," by Jerome K. Jerome, has been selected for her as the most suitable vehicle to bring out her talent in light comedy roles.

"Miss Hobbs" is considered by some critics to be one of the best examples of modern comedies. It was originally produced at the Lyceum theatre in New York on September 7, 1899, with a notable cast headed by Annie Russell, Charles Richmond, Clara Bloodgood and Mrs. G. H. Gilbert. Others in the original cast were Orrin Johnson, Francis Sedgwick, Mabel Morrison and Elizabeth Rathburn.

On December 18th of the same year, the play was produced at the Duke of York's theatre in London, thus scoring a hit on both continents almost simultaneously. In the English production the cast included Herbert Waring, Evelyn Millar, Susie Vaughan, Allan Anesworth and Cosmo Stuart.

The play had a run of more than a year in New York City and has a record of numerous other revivals in this country and was a popular success throughout the country. It has been included in the courses of study on the modern drama in various colleges and universities. Obtaining it as material for Miss Hawley was considered by Realart officials as a most fortunate circumstance.

Miss Hawley has recently returned from a two weeks' vacation and will start work on "Miss Hobbs" without delay. She was tired when she left Los Angeles, having played almost continuously for eighteen months as a leading woman in Famous Players-Lasky productions.

On her return she reported that she had thoroughly rested and was ready for the responsibilities of stardom. Her vacation was a varied one. She spent a few days in the mountains at Forest Home and then went to Del Monte, a famous golf rendezvous. Miss Hawley is an ardent golfer and enjoyed the relaxation of the game thoroughly. She topped her vacation period off with a visit to the famous Arrowhead Hot Springs. She was one of the last persons to visit this resort before it was turned over to the Government, which has recently purchased the place as a soldier hospital.

Since becoming a star Miss Hawley has been much in demand by interviewers and photographers. So many writers have called upon the beautiful blonde favorite within the last few days that Miss Hawley is said to be considering aping President Wilson by setting aside a special afternoon to be known as "correspondents' afternoon".

Sam Woods, who directed "Double Speed", in which Miss Hawley appeared as leading woman for Wallace Reid, has been chosen to direct the first star picture. During Miss Hawley's absence on vacation he was busy going over the script looking for defects and putting it in the best possible shape to guarantee Miss Hawley's success in her initial bow to the public as a star.

Blackton Release via Pathe

"The Blood-Barrier" is Special Feature on List for April 11th

AS the special feature of a varied list of releases for the week of April 11th, Pathe offers J. Stuart Blackton's latest production, "The Blood Barrier," in which Sylvia Breamer and Robert Gordon have the leading roles.

"The Blood Barrier" is said to be one of the most "actionful" productions Pathe has issued in some time. It relates the struggle of an American boy to preserve a secret which at this time is actually forming an important cog in international trade affairs.

The story is the work of the late Dr. Cyrus Townsend Brady, and was written in a vigorous style, possessing all the elements of love, romance, and adventure which he pictured so keenly in his writings.

"The Blood Barrier" is a production which offers a wide latitude for clever exploitation, and to assist the exhibitor in putting over this six reel special, Pathe lists the following accessories: one sheet; two styles of three sheet; six sheet; twenty-four sheet; set of colored lobby photos; 22 x 28 colored scene; 22 x 28 stars, colored; one, two and three column ad cuts and mats; two column scene cuts and mats; an announcement slide; title slug, and set of black and whites. In addition to this, is the campaign book, which marks another superb effort on the part of the Pathe Exploitation Department, to give the showman material that will really assist him in selling his attraction to the public.

"The Blood Barrier" is fifth in the list of Pathe-Blackton features, most notable of which are "My Husband's Other Wife" and "Respectable by Proxy," each of which has proved a big winner.

Sylvia Breamer and Robert Gordon, who are co-starred in "The Blood Barrier" are rated amongst the most popular luminaries of the screen. Their work in previous Blackton features has thus stamped them.

British Agent of F. P.-Lasky to Come Here

Frederick Martin, manager of publicity and advertising for the Famous-Lasky Film Service, Ltd., distributors of Paramount-Artcraft pictures in Great Britain, will sail for New York with Mrs. Martin on April 10th, for a three weeks' business trip, according to a cable received by E. F. Shauer of the foreign department of the Famous Players-Lasky Corporation.



Charlotte Mirian, a new twinkler in Christie comedies

Activities of the Independents

STATE RIGHTS—EXPORT

Thrills and Laughs in "His Pajama Girl"

The inauguration of the five-reel comedy vogue which will be instituted by Chaplin, Sennett, Lehrman and the other makers of comedies will find a forerunner in the C. B. Price offering "Billie" Rhodes in "His Pajama Girl," it is stated.

While Miss Rhodes has graduated from the short subject comedy class, it was in the calibre of production that she built her big and original following. Now with her return in the lighter sort of entertainment in feature length, it is expected that her many new friends who found her very much to their liking in the longer productions will also put their stamp of approval on this new venture.

The offering of this long length comedy on the state right market is recognized as a radical departure in this field. While "His Pajama Girl" also abounds in several thrilling situations, they are said to be brought out in such a manner as to intensify the comedy situations which follow.

Inter-Ocean Has Tracy Pictures for Abroad

Confirming the announcement made last week by Gibraltar Pictures Corporation of the acquisition by Inter-Ocean Film Corporation of the world rights, exclusive of the United States and Canada, to all of the Louis Tracy Productions, Inter-Ocean Film Corporation has issued the following statement.

"We have acquired for exclusive foreign distribution the rights to the Louis Tracy Productions, which are now being produced by Gibraltar Pictures Corporation under the direction of William Worthington."

To Present Pictures in their Natural Length

Character Pictures announces that all of its photoplays will be presented in their natural length and not forced to run in a stipulated number of reels.

The company, it is stated, is not in sympathy with the usual method of deciding upon the length of production before it is made. With Character Pictures, the production will automatically settle upon its own length after the story has been picturized.

New Serial Sales Reported

Louis Burston Says His Faith in "The Hawk's Trail" Is Vindicated



King Baggot, who is now with American Film Company and playing in "The Thirteenth Piece of Silver," starring Marguerita Fisher

LOUIS BURSTON has reported the sale of "The Hawk's Trail", King Baggot serial, for Ohio and Kentucky to the David Warner Film Company of Cleveland; for Michigan to the Strand Features of Detroit; and for Kansas, Missouri and Illinois to the Standard Film Corporation of Kansas City, Missouri.

"I am especially elated by reports coming in from all quarters where audiences have had a chance to see this serial," declared Mr. Burston, "for the reason that the public seems everywhere to specially applaud and praise what I might term the dignity of its story as well as its acting and general presentation.

"I have long been convinced that the day of the knock-down-and-drag-out serial is gone, and that audiences now demand something like consistency in plot, incidents and episodes and sincerity in interpretation.

"When I considered starring King Baggot in this production, I was warned by many that this player's standards of acting were too deliberate and refined for what was to me then termed the "hurly burly" of serial demands.

"The result of sticking to a high level in story, acting and production proves my conviction that sooner or later we are going to have the main theatres of the country asking for serials, where they can be mediums of excitement, romance and thrills without buncombe or balderdash.

"During the several years I've been handling serials, I've never seen a new production command so many runs in sections where serials are not, as a rule, in favor. It certainly is very gratifying to find one's own judgment confirmed so emphatically by the general public as well as serial buyers."

Equity Feature Acquired for Illinois State

JOSEPH I. SCHNITZER, general manager of Equity Pictures, announces the disposal of the first Equity special, "Silk Husbands and Calico Wives," for the State of Illinois to the First National Exhibitors Exchange, 110 South State street, Chicago. Negotiations were closed by Mr. R. C. Seery, representing First National, who has already arranged early bookings on the Asher Circuit and all Balaban and Katz houses.

Ora Carew Special Has Change in Title

"The Lost Daughter," the Ora Carew special production announced ready for release last week by W. E. Shallenberger, president of the Arrow Film Corporation, will not be distributed under that title. After a careful consideration of the matter and because it was the consensus of opinion among state rights buyers, this production will hereafter be called "Love's Protege," which was its original title.

Joins Inter-Ocean's Technical Dept.

The technical film department of Inter-Ocean Film Corporation, now under the supervision of A. Hartlieb, has been augmented by the addition of Albert Boasberg, who assumes the duties of assistant manager.

Territory is Sold on Jans Production

Herman F. Jans, president of Jans Pictures, Inc., further announces that additional territory has recently been sold for his first production as an independent producer, starring Olive Tell.

"Love Without Question," an adaptation of the novel, "The Abandoned Room," by C. Wadsworth Camp, has been sold to the A. H. Blank Enterprises, of Des Moines, Iowa and Nebraska. The entire New England states have been disposed of to the Hatch Photoplay Service, Boston, Mass.

These two deals, Mr. Jans stated, were consummated upon the return of F. E. Backer, general sales manager for Jans Pictures, Inc., and himself after an extensive trip throughout the United States.

Keaton Has Big Part in "The New Henrietta"

Buster Keaton, for long identified with screen comedies, has been engaged by Metro to play the important role of Bertie in Metro's all-star production of "The New Henrietta." In this special picturization of Winchell Smith's and Victor Mape's revision of the famous old stage play, "The Henrietta," by Bronson Howard, the all-star ensemble will include also that veteran actor, William H. Crane.

Winchell Smith will in person supervise the production of "The New Henrietta," at the Metro studios in Hollywood, Calif. Mr. Smith recently became a member of Metro's staff of eminent authors.

Sales Negotiated for C. B. Price Product

Mr. A. L. Ehrgott, special representative of the C. B. Price Co., Inc., returned from Boston this week where he negotiated a deal with the Major Film Co., for the territorial rights of the series of fifteen Mona Darkfeather Indian Dramas. The Major Company will handle these productions for the New England territory.

Mr. F. H. Price of C. B. Price Co., Inc., visited Philadelphia and Washington last week in the interest of that company's many state right subjects. While in those cities he exhibited for the exchange men several releases of the series of fifteen Mona Darkfeather Indian Dramas.

Character Company to Film in Florida

Albert W. Plummer, business manager of Character Pictures Corporation, has left New York with other members of the producing unit for Tampa, Florida, for an extended stay during which the company is to produce their first special production "The Isle Of Destiny" by Mack Arthur, which is to be made on Oriental Island, lately acquired by the company.

The other members of the organization will join Mr. Plummer and Mr. Paul Gilmore, who is to play the principal role in the production, in Tampa, in a few days.



Milburn Moranti, who has recently entered the comedy production field as star and head of his own company

Victor Kremer Handles "Screen Smiles"

Screen Smiles, the animated topical novelty, which Victor Kremer Film Features, Inc., acquired recently for state right distribution, has met with unanimous approval by all who have witnessed a showing of the first five subjects. Victor Kremer has received the following letter of commendation from R. H. Clark, treasurer and general manager of the New York First National Exhibitors' Exchange:

"After viewing the last three releases of Screen Smiles I have come to the conclusion that it is indeed as you told me—a novelty short-reel in every sense of the word. The short, snappy sayings handed me many a laugh and along with the illustrations should prove a valuable addition to any theatre's program.

"I feel that once an exhibitor starts playing Screen Smiles that it will undoubtedly remain a fixture in his theatre."

Second Olive Tell Picture is Completed

The second of the Jans Pictures, Inc., production starring Olive Tell has been completed under the supervision of B. A. Rolfe. It is an adaptation of "Nothing a Year," the successful novel by Charles B. Davis, the photodramatic version to be called "A Woman's Business."

The feature is now being cut and assembled and made ready for public presentation. Miss Tell is said to have a most interesting role in "A Woman's Business," one particularly suited to her, which she does full justice.

Critics See Olive Tell at New York Strand

On March 24 the Strand Theatre, of New York, offered the first public presentation of the Jans Pictures, Inc., feature "Love Without Question," adapted from the novel, "The Abandoned Room," by C. Wadsworth Camp, and starring Olive Tell.

Exhibitors, exchangement, critics of the trade press and newspapers, directors and people prominent in the industry made up the audience.

"Want More Short-Subjects"

FOLLOWING his attendance at the independent convention at Chicago last week, Jack Cohn, producer of "Hall Room Boys Comedies" and other short subjects for the independent market, is more firmly convinced than ever that independent methods of booking and covering territories compose a more profitable and convenient means of obtaining pictures than any other, it is stated.

"Every exchange man and exhibitor I met while in Chicago," said Mr. Cohn, "told me that while there were plenty of features to be had, there was a shortage of short subjects for the independent buyer. All independent exchange men are interested in the development of the short subject just at this time, since this end of the business is just as important as the production of the larger features.

"The same characteristics which mark the distribution of feature products to the independent market hold true in the distribution of the short subjects, such as comedies, scenics and similar pictures. There is just as much overhead expense saving, just as little detail and just as much real value in good pictures produced especially for the independent market as there is in the production of big features for the same market.

"Our own brand, the 'Hall Room Boys Comedies,' has been distributed through independent exchanges ever since their production was started. Exchange men told me that this was one reason for their great success, and it came to me that the ease with which exhibitors and exchange men found them profitable was the lack of expense involved in handling them, both at their end and at our end."

In his announcement, Mr. Cohn urged the adherence by all producers of short subjects to the principles which apply in the production of the heaviest subject. He declared that the independent buyer was just as exacting in the matter of material as was the regular program buyer, and for that reason it was a duty as well as a safeguard



A scene from "This Way Out," a Hall Room Boys comedy

for nothing but real pictures to be turned loose on the independent market.

"The independent production," he said, "is slowly but surely ascending to a place in the sun, and to keep it there is the duty of every producer of this type of picture. Today marks the beginning of a new era in the production of all types of picture for this field. Everyone connected with the independent market is eager to place that field of the industry upon a level with any other, and this will come about in the near future just as sure as the sun rises in the east.

"However, every producer, every exchange man, and every exhibitor who favors the independent method, must at this time, when the eyes of the whole industry are turned our way, hold himself clear from sharp practices, cheap methods and bad pictures. Keep the product good, and keep the public as your friend."

Mr. Cohn concluded by stating that every producer of independent pictures during the next year or two would realize a good profit, which would be shared with the buyers of his product. He said, however, that the independent producer, in many cases, was entitled to much more profit than was coming his way just at this time.

Garsson Features Go Well

Foundation Film's Manager Says Their Box-Office Pull Is Proved

MR. GARSSON it is stated, backed up his statement that "The Blindness of Youth," and "A Dream of Fair Women," are meeting with popular approval everywhere by exhibiting a number of telegrams from exhibitors throughout the South and West, the sum and substance of which are declared to have represented the offerings as going like wildfire.

"I have selected these two pictures," declared Mr. Garsson, "because they contain perfect screen material. The exquisitely pathetic love story told in "The Blindness of Youth" will appeal to old and young. In Tennyson's charming poem, "A Dream of Fair Women," it is excellently visualized. Hardened is the picture goer who cannot react to the procession of beauty that is revealed in the latter picture. Beauties from Dixie, beauties from the rolling plains of the West, beauties from New England, beauties from New York; all are garnered that are worth garnering—and all file pass the radius of the camera sending out their charms. The spectator will see the four prize winners who are destined to reach the pinnacle of fame. One appeals for her style of dress, one for her repose, one for her vivacity, one for her unbounded wholesomeness. The artist falls asleep, and dreams and visions of loveliness float past. So much for the themes and interpretation," said Mr. Garsson.

"The reason why 'The Blindness of Youth,' and 'A Dream of Fair Women" the two Murray W. Garsson's feature pictures are proving so successful for us and the independent exhibitors is because they have a well established box-office value. They appeal so emphatically to the popular taste that there is no question of their meeting with approval of picture goers everywhere."

Thus did Murray W. Garsson appraise the value of his two successes to a number of prominent eastern exhibitors who attended a private showing of the features last week in the offices of the Foundation Film Corporation, of which Mr. Garsson is general manager.



Just a scene from a Century comedy, "Harem Lions," in which Fred Fishback is starred

"Empty Arms" Said to Be Selling Fast

Byron Park, General Manager Photoplay Libraries Inc., exclusive selling agents for "Empty Arms," the Lester Park Edward Weiss production, starring Gertrude Astor, directed by Frank Reicher, Willard Kent Bradley's screen story, states that his company is encouraging [illegible] in disposing of "Empty Arms" in the various territories



These maidens provided Hank Mann inspiration during the filming of the latest Arrow-Hank Mann comedy, "The Gun Riot"

Serico Serial Sells Fast

Authors of "The Woman in Grey" to Write Story for New Serial

"A WOMAN IN GREY", the Serico Producing Corporation's fifteen episode serial, starring Arline Pretty with Henry G. Sell, is reported to be in great demand in the territories in which the serial has been booked. Its novel story and originality of presentation is said to be doing more toward bringing thousands of patrons to attend this sort of screen entertainment than any of its predecessors.

The story of "A Woman in Grey," adapted from the novel of the same name, by C. N. & A. M. Williamson and directed by James Vincent, was the first 'best seller' to reach the screen in the form of a chapter play and proves its producer's prediction that the serial form of screen entertainment could be reproduced from the works of noted authors and would in time replace the cheap 'clap-trap' serial story of the past.

So great has been the demand for this serial that Mr. George H. Wiley, president of the Serico Producing Corp., has just completed negotiations for a second serial story by C. N. & A. M. Williamson to be placed into immediate production and which is to follow "A Woman in Grey" onto the market. Like "A Woman in Grey" the new serial will possess a strong element of baffling mystery interwoven with youth, romance, adventure and thrills. The cast will be made up of the best known serial artists, headed by a female star of world wide repute who, for the past two years, has thrilled serial audiences in every nook and corner of the earth, it is stated.

Cohn Speeds Up Comedies

Three Hallroom Boys Comedies Made in Month in Coast Studios

PRODUCTION has been moving rapidly in the Hollywood studios of Jack and Harry Cohn, where the latter is personally supervising the making of "Hall Room Boys Comedies," featuring Neely Edwards, who is supported by Hugh Fay.

Harry Cohn has been on the coast but a little over a month, and has already completed three two-reel subjects. Edwards and Fay have given the Cohns their best ability and talent, and the result is that the new series has won new praise.

Harry Cohn will continue on the Coast for several more weeks, during which time more releases will be prepared for distribution. He has assembled a clever company of players to support the two stars, both men and women, and means to make future productions affect a high water mark in polite comedy production.

Wires to Jack Cohn in the eastern office of the firm are to the effect that the company has been working full time in the studio, often working late into the night to complete a scene while its action was fresh in the director's mind.

Releases under the new plan to date include "Oh, Baby!", "This Way Out!" and "The Line Is Busy," the latter of which was received this week from Los Angeles.

Kohn Increases Production

Independent Promises Assorted Program to be Ready August 15

A COMPLETE program of short subjects, including a two-reel dramatic thriller, a weekly, an animated cartoon, three one and two reel comedy releases, an educational, a travelogue, and possibly serials, are promised for the states' rights market for not later than August 15 by the Marion H. Kohn Productions of San Francisco, now making three short subjects at the National Film Corporation of America studios, in Hollywood, Cal. Mr. Kohn, who is now at the National studios, is negotiating with a well known news weekly concern, which, he states, his firm expects to absorb within the next two months.

The three Kohn stars in short subjects at present are Grace Cunard, Polly Moran and "Smiling Bill" Jones. Arrangements are now being made whereby the world's distributing rights of these releases will be sold to one concern.

According to Mr. Kohn, who is also the head of the Consolidated Film Corporation, a prominent state rights exchange on the Pacific coast, there is no limit specified by his financial backers as to his expansion. It is Mr. Kohn's belief that before August 15th of this year his firm will be one of the largest exclusive short subject producing organizations in the world.

An especially strong effort will be made to convince state rights buyers of short subjects that not enough attention is being given short subjects by the exhibitors.

"We are going to sell the exhibitor so he will stay sold. When that gentleman finds out that it costs real money to make a two-reeler and that the two-reeler has the goods the time will come when these two-reelers will be featured and not before," states Mr. Kohn.



Marion H. Kohn, who is to offer a complete program of short subjects for the State rights market

Fine Cast in "Democracy"

Appeal of Theme is Reinforced by Capable Cast That Interprets It

ALTHOUGH the theme of "Democracy—The Vision Restored," is the potent thought of interest in this cinema epic by Lee Francis Lyburger, great care was exercised, it is stated, in casting the characters. Director William Nigh took into consideration the players' adaptability to the roles and their acting ability, rather than any star laurels they might have possessed.

William Nigh, himself, plays the role of David—a thinker, a man of high ideals, the representative of Democracy. Those who recall his powerful portrayal of a somewhat similar character in Ambassador Gerard's "My Four Years In Germany," know well his capabilities as a dramatic actor.

Leslie Austen, who is well known for his appearances on both the stage and screen, is cast as David's brother, Jonathan, an autocrat. J. H. Gilmore, a veteran of the American stage, essays the role of Henry Fortune, the Money Monarch. Maurine Powers, a radiant "find" of Director Nigh's for whom he predicts a great future, plays the wonderfully sympathetic role of Mary, a blind girl. Albert Tevernier is seen as Mary's grandfather, known as the "Old Shepherd." Halbert W. Brown, who impersonated Ambassador Gerard in "My Four Years In Germany," appears as the Doctor and Elsie De Wolfe, formerly of the Griffith players, enacts the role of The Woman. In the part of Fortune's valet, we find Charles W. Sutton, a member of the original Edison Stock Company.

In addition Pete Raymond, Burt Gudgeon, Walter De Leon, E. Pollock, Franklyn Hanna and hundreds of other players appear in this photodrama by Lee Francis Lyburger.

SIMPLE SOULS

Inter-Ocean Reports Sales

Unnamed Buyer Acquires Foreign Rights to Thirty-two Pictures

CONTRACTS closed last week by Gus Schlesinger, manager of the Department of Foreign Film Sales of Inter-Ocean Film Corporation, convey the territorial rights to thirty-two American productions for physical distribution throughout the Dutch East Indies, Strait Settlements, India, Burma and Ceylon. The list of pictures embraces twenty-seven Black Diamond Comedies until recently distributed in America by the Paramount-Artcraft Pictures Corporation, and five independent feature attractions which have proved their right to be termed 'box-office' attractions.

The buyer of these films is desirous of withholding his name from the trade paper columns for obvious reasons, announces Inter-Ocean. He plans to inaugurate a vast sales campaign, and not until he has perfected the minutest details of this campaign, does he want any information concerning his acquisition to appear in print or otherwise be mentioned in trade circles. It is understood, however, that the buyer is one of the largest distributors of motion pictures in the territory above-mentioned.

By the terms of the contract, the buyer comes into possession of the following comedies: "Their Vacation," "Troublesome Trip," "Magic Vest," "Nearly a Baker," "Her Fractured Voice," "Sue the Sleepwalker," "Sue Slips One Over," "Nearly a Deserter," "His Ivory Dome," "Their Week End," "A Window-Dresser's Dream," "The Rejuvenator," "The Wish-Bone," "Those Pants," "Society Scrimmage," "Her Scrambled Ambition," "Bridget's Blunder," "Counterfeit Vacation," "Her Iron Will," "Getting the Evidence," "Auto Intoxication," "Wits and Fits," "Susie's Scheme," "Speed," "He Did It Himself" and "Braving Blazes."

The contracts also include the acquisition of "Enlighten Thy Daughter," "The Manx-Man," "The Burning Question," "The Man of Bronze" and "Hunting Big Game in Alaska."



The Pioneer Film Company is presenting Sheldon Lewis in "Dr. Jekyll and Mr. Hyde

New Film Has Good Plot

National Film Makes Claims for "Parted Curtains," Latest Feature

"PARTED CURTAINS," the latest feature production announced by the National Film Corporation of America, is said to have an unusually strong plot as the basis for the picture. Bertram Bracken, who directed this production, claims it is the strongest theme he has dealt with in all his experience. Bracken was responsible for the direction of "East Lynne," "Sporting Blood," "The Boomerang," "The Long Arm of Mannister" and other photodramas.

Henry B. Walthall, who stars in "Parted Curtains," has even surpassed his splendid work in "Confession," National's last big production, according to company officials. In "Parted Curtains," he plays the role of a social outcast who has spent seven years in prison in expiation for the crime of another.

Walthall has an excellent supporting cast, including Mary Alden, who was featured in "Common Clay" and "The Unpardonable Sin," and William H. Clifford, who was the Canadian in "Confession." Margaret Landis, Edward Cecil, Ann Davis, Charles Wheelock, and Richard Morris complete the cast.

Joe Brandt, eastern representative for the National Film Corporation, has announced that "Parted Curtains" will be sold on the state rights market and that it will be ready for release very shortly. George H. Davis, who is now at Joe Brandt's office is negotiating for the sale of territory. Further announcements are promised.

Plan New "Tarzan" Serial

National Film to Make "The Son of Tarzan," Starring Jack Hoxie

THE last of Edgar Rice Burroughs' books of his Tarzan series—"The Son of Tarzan"—will be filmed as a serial by the National Film Corporation of America. It was this firm that screened "Tarzan of the Apes" and "The Romance of Tarzan" several years ago. These are still being exhibited in original form.

Jack Hoxie, who became one of the best known serial stars through his work in the "Lightning Bryce" serial, also made by the National, will occupy the center of the screen in "The Son of Tarzan." He will be supported by Lucille Rubey and a large cast of principals. According to the studio, this is the first time an Edgar Rice Burroughs novel of the man-monkey has ever been attempted in serial form.

Preliminary arrangements for a nation-wide exploitation campaign are now being made by I. Bernstein, National's production manager, who is in the East for that purpose.

L. V. Jefferson has already reduced the original version of "The Son of Tarzan" to ten episodes. April first will see Jack Hoxie and his company deep in the first episode, according to studio advices.

According to Capt. Harry M. Rubey, this serial will be one of the most costly and stupendous productions ever made by the National. An island in the South Pacific has been secured for the entire production, the natives of which will be pressed into service from time to time, it is stated.



This is the World Outlook picture expedition in North Africa, party starting on a caravan journey into the Sahara Desert

Kremer Reissue Sells Fast

Several Blocks of Territory Are Sold on "Skinner's Dress Suit"

THE New York headquarters of Victor Kremer Film Features, Inc., reported this week that the announcement of the acquisition of "Skinner's Dress Suit" had brought an extraordinary amount of inquiries from state right buyers from coast to coast. The popularity of this Bryant Washburn comedy drama is evidenced by the fact that several prominent buyers have already contracted for blocks of territory. The Kremer offices say that "Skinner's Dress Suit" has aroused greater interest on the part of state right distributors than any other reissue ever handled by this organization.

New York Independent Masterfilms, Inc., the Kremer exchange, which will distribute "Skinner's Dress Suit" for New York and Northern New Jersey has already secured several first runs in the larger theatres in this section. Ira H. Simmons, manager of the exchange, is confident from the bookings already received, that the Washburn film will break all records for reissues in the matter of rentals and first runs.

A novel advertising accessory in the form of a dress suit is being supplied to exhibitors as a cut-out for lobby display. This cut-out stands five feet in height and carries on the expanse of shirt front a reproduction of one of the scenes from the play. This is but one of several advertising novelties which will be furnished to assist the buyer and exhibitor in exploiting Skinner's Dress Suit.

Monte Carlo Interior in "Blind Love"

Gerald F. Bacon's six-reel production, "Blind Love," starring Lucy Cotton, which was booked over the Loew Circuit last week, shows an exact replica of the main gambling hall of Monte Carlo. Director Oliver D. Bailey spent more than a week "shooting" the scenes of this episode in Max Marcin's drama.

Joseph Poland to Do Scenarios for Ince

Joseph Franklin Poland, well known scenario writer, is now a member of the Thos. H. Ince scenario staff, and is preparing the continuity of a story which he has written especially for Enid Bennett.

Poland, who went West over a year ago to write some special stories for Miss Mary Miles Minter, has decided to forsake the East and make his permanent home in California. Accordingly, he last week purchased a home in Glendale, a suburb of Los Angeles.

Dignity Marks Burston Descriptive Matter

Louis Burston last week made the first shipments of the "something new" in slide material and posters that the producer promised exhibitors for "The Hawk's Trail," Burston's latest King Baggot episodic. The "something new" feature is an absence of the "hurrah slam-bang bally-hoo" slogans, from the slide scenes and descriptive matter. So far, exhibitors and buyers of the Baggot production everywhere are reported to acclaim the refined and deliberate substance of the advertising material.

Sam Aronowitz Resigns as General Manager

After disposing of his interest in the Quality Attractions Co., Sam Aronowitz resigned as general manager. Mr. Aronowitz has no definite plans as to his future activities, but is said to be considering something very unusual which he could not very well turn down. George L. Barton will in the future act as manager for the Quality Attractions Co., said to be the fastest growing state rights exchange in Des Moines territory.

Cast for Ethel Barrymore Picture Chosen

More than three hundred applicants were examined for the fifteen roles in "The Super Woman," which is to be the starring vehicle for Miss Ethel Barrymore. Directors Smiley and Totten finally selected Kenneth Hunter, a prominent English actor; Greta Hartman, recently seen on the speaking stage with Mme. Mimi Aguglia, and Bigelow Cooper, who supported Mr. and Mrs. Sidney Drew, and who was affiliated with the old Murray Hill Stock Company.

Hatch Service Moves Its Boston Exchange

The Hatch Photoplay Service announces that it has moved its Boston Exchange to 42 Melrose street. It was formerly located at 39 Church street.



Back to the days of "colonials" goes the story of "A Man There Was," the Henry Ibsen story which Radiosoul Films, Inc., is releasing

Radin Pictures Handle Comedy-Reel Series

Announcement from Radin Pictures states that they have secured the world's distribution rights on Lincoln Miller's "The Weakly Indigestion," a series of single reel comedy subjects, which are picturizations of current events of the day, in burlesque fashion, enacted by a strong cast of comedians. There are fifty-two parts in the entire series, permitting of a weekly release arrangement, which will go into effect about May 1, at which time they will be offered to the state right buyers of the country.

"The Weakly Indigestion" is the product of Lincoln Miller's pen and is being produced personally by him with a cast of comedians headed by James Parrott, Charles Dougherty and Sid Smith, formerly connected with the Keystone and Lehrman companies.

Central America Views in New Film Series

M. H. Willemsen of Willemsen and Company announces that production has been completed on thirteen one-reel pictures depicting interesting scenes, secured among the natives of Central America. It is stated that an entire company isolated themselves in the tropics for over two years to get the views. These pictures, which are now ready for distribution on the state right market, are to be released under the general title of "Tales of the Tropics."

The first release is "Where the Jungle Meets the Sea", which is said to be a picture-history of a bananna from the clearing of the jungle to begin cultivation to the shipment of the fruit to a home port.

Foreign Rights Sold for Short-Subjects

Kineto Company of America, through Carl H. Pierce, vice-president, has sold its product, the Chas. Urban "Movie Chats" and "Reviews" throughout the world to David P. Howells—the sale including sole rights to all foreign countries except Switzerland, Germany, Austria, Canada, and Hawaii.

Concerning the growing popularity of this kind of educational film, Mr. Urban said: "In England, where Butcher is handling the Chas. Urban "Movie Chats," these subjects are featured along side of the five-reelers."

Film Specials Effect Extensive Sales

Film Specials report sales of their one reel comedies, featuring George Ovey, Gertrude Selby and Neal Burns to the Mid-West Distributing Company, Milwaukee, for Wisconsin, Minnesota, North and South Dakota; to the Dave Warner Film Company, Cleveland, Ohio, for Ohio and Kentucky; to the Southeastern Pictures Corporation, Atlanta, Georgia, for Georgia, Florida, Alabama, North and South Carolina, Mississippi, Louisiana and Tennessee; to Palmore and Homand, Baltimore, for Maryland, Delaware, District of Columbia and Virginia.

Territory is Sold on "The Lone Hand"

Alexander Film Corporation have sold Roy Stewart in "The Lone Hand" to the Dave Warner Films of Cleveland, for Ohio and Kentucky. Greater New York, Northern New Jersey is being handled by the New York Exchange of the Alexander Film Corporation.

Initial Tracy Offering is "Silent Barrier"

The first of the Louis Tracey Productions, acquired last week by Inter-Ocean Film Corporation for exclusive foreign distribution, is "The Silent Barrier", adapted from Louis Tracey's novel of the same name. The cast in this production includes Sheldon Lewis, Corrine Barker, Florence Dixon, Donald Cameron, Gladys Hulette, Fuller Melish, Joseph Burke, Jack Raymond, and others.

Inter-Ocean Film Corporation plans to launch an extensive advertising and publicity campaign in behalf of the Louis Tracy Productions in foreign territories.

Sam W. B. Cohn Joins Allen's Syndicate

Sam W. B. Cohn, who recently assumed the post of director of publicity for C. E. Shurtleff, Inc., at the Metro studios, will leave for Toronto, Canada, within the next few days to take over the direction of exploitation for the Allen interests, comprising sixty theatres in this country and Canada. The position, which is one of the most important in the Canadian organization, was tendered Mr. Cohn shortly after he joined the Metro-Shurtleff combination but was not finally accepted until today.

A Drama of the Occult Planned by Burston

Louis Burston, who is keenly interested in the wave of spiritualism that is pervading the country, announces that he has under consideration for future production a drama which deals with many of the latest phases of the psychic as expounded by Sir Oliver Lodge, Sir Arthur Conan Doyle and other distinguished spiritualists. Mr. Burston feels the time is now ripe for such a picture.



Ralph Bushman, son of Francis X., who has signed a contract to appear in Christie comedies

SIMPLE SOULS

Breezy Items from Many Cities

GET THE HOME NEWS

NEW ORLEANS

Motion pictures, made by the Harcol Film Company of New Orleans, of the Caterpillar tractor at work "snaking" logs out of Louisiana forests, were shown the delegates to the Southern Pine Association's convention in New Orleans last week.

"Pat" Kleinpeter, formerly connected with the Theatre Louisiana in Baton Rouge, and now the youngest theatre manager on the Saenger Amusement Company staff, was in New Orleans last week on a brief honeymoon. He went from New Orleans to Meridian, Miss., where he took charge of the Saenger theatre there.

Maurice Barr, manager of the Liberty theatre, bought an Oldsmobile last week. The oil and gasoline trusts initiated him by boosting the price of gas two cents the same day he purchased.

F. W. Evans, head of D. H. Holmes department store, addressed the Saenger Amusement Company's efficiency club Thursday on "bonus systems."

The Hatcher brothers of Quitman, Miss., motion picture show managers, have leased the theatre building just completed by the Long Bell Lumber Company and are expecting to put on the first attraction March 25.

Motion pictures of the activities of the children of the Jewish Orphans' Home were shown Sunday night at the home. Directors, matrons and patrons saw the film, which is to be exhibited all over the south in a money-raising campaign.

Pathe Weekly caught children of Kingsley House, a charitable institution, last week as they were given a lesson in planting a garden on the New Orleans Item's acre plot which that paper is having cultivated for their benefit.

The greatest single step in the furthering of educational pictures in the South was taken last week when the Educational Film Company decided to open an office in New Orleans. It was chosen by E. W. Hammons after a visit of Joseph F. Lee, general sales manager.

Inmates for the Home for Incurables were entertained one afternoon last week by the New Orleans exchange of the Goldwyn company with a complete program. The operator was furnished by the Harcol Film Company.

"The Golden Legend" filmed in New Orleans during the recent Advertising Clubs of the World convention, was given a private showing to the New Orleans Ad Club recently. Harry Peebles of the Universal exchange and Maurice Barr, manager of the Liberty theatre, were in charge of the showing.

C. W. Greenblatt, manager for the Saenger theatres in Alexandria, La., was in New Orleans a few days recently.

Ben Piazzi, manager of the Palace theatre, gave charitable institutions all old shoes taken to his theatre during the showing of "Other Men's Shoes," March 11 to 14, inclusively. It was a great stunt.

Parts of the lower section of the Mississippi Valley and of New Orleans are to furnish locations for Bessie Love and company early in April, coming here from California, according to advices from that state.

Arrangements have been made with several companies to take motion pictures of the school pageant to be given in New Orleans on April 7 and 8. The pageant is said to be the largest ever attempted. Over 5,000 public school pupils will be in it and it will depict the history of the city from its founding.

Three years ago there started in New Orleans a small commercial motion picture business, catering solely to churches, schools and industries. Today it is doing most of the business in the territory. A. Harrison, Jr., is president. Last week it over stepped its section and made a film of a Holt Caterpillar tractor "snaking" logs out of a Louisiana forest that was so good the New Orleans distributor of that tractor ordered two prints to be used by his salesmen and at the New Orleans office.

Titles and announcements for southern exhibitors within a 24-hour radius is another feature. Practically all of the vaudeville houses within the 24-hour radius are using announcements made by Mr. Harrison's company, The Harcol Film Company.

Straight University, a negro college in New Orleans, has installed a DeVry projector and shows Ford educational weeklies and other educational films. It gets its pictures from the Harcol Film Company.

Theatres of Laurel, Miss., were permitted to open March 15 after several weeks' closing because of influenza.

Work on the Bridgewater building next door to the postoffice in DeRidder, La., in which the Elks' picture theatre will be located, is progressing rapidly. The exterior is finished and work began this week on the interior. The theatre will be the most modern in that section.

INDIANAPOLIS

Indiana has a new advertising film concern in the National Advertising Film Corporation of Lafayette, just incorporated with the secretary of state with $100,000 capital. Directors are Abner E. Werkhoff, Ray M. Southworth, Gerry A. Mohlmann, Christian H. Ritter and Samuel E. Souders.

The movies at Vincennes are to have a little opposition from the legits. The Wilkerson-Lyons theatrical enterprises announced last week that they have let contracts for the erection of a $150,000 legitimate theatre to be erected at Fifth and Main streets. The photoplay houses have been without competition for three years.

Lafayette also is to have a new legitimate house, which will be erected at a cost of $250,000 by the Luna Amusement Company. It will seat 2,000. This concern now operates photoplay and vaudeville theatres in Lafayette, Ft. Wayne and Kankakee, Ill. Lafayette has been without a legitimate theatre since March, 1914.

Final certificate of dissolution has been filed with the secretary of state by the Cosmopolitan Amusement Co., of Gary.

The sixth annual convention of the Indiana board of endorsers of photoplays will be held April 6 and 7 at the Claypool hotel with Mrs. Grant C. Markle of Winchester, Ind., state president, in the chair. Talks on community pictures, speeches by prominent exhibitors and others features are on the program.

Mister Smith's, which was opened only a few months ago, has been redecorated with a series of transparent panels depicting oriental garden scenes. Two boxes, also have been installed for the use of musical attractions.

Indianapolis photoplay theatres continue to make their bills more attractive by the addition of special musical features. Only three of the downtown houses do not follow the plan at present. The Colonial uses two cabaret orchestras, seating them in boxes on opposite sides of the house. The Crystal and the Tsis, two of the smaller down town houses, fell in line some time ago by hiring sets of entertainers. Mister Smith's this week adds a quartet and a Spanish trio to its musical equipment.

Frank Walters, proprietor of a photoplay theatre at Hartford City, was acquitted on the fifth ballot by a jury which was deliberating on the evidence in a case in which he was charged with desecrating the Sabbath by opening his show on Sunday, last June. Walters was one of the leaders in the movement to obtain Sunday opening in Hartford City.

MINNEAPOLIS

More than 60 film men and press representatives of the Twin Cities were the guests of Finkelstein & Ruben at a dinner review given Monday evening, March 8, at 6 o'clock in the Gold room of the Radisson hotel.

Al Lichtman, general manager for the department of distribution of the Famous Players-Lasky corporation, spoke of the relationship which existed between the producer and the exhibitor. He stated that the producer was depending upon the exhibitor for 50 per cent of the public's opinion of his pictures, because the exhibitor's exploitation and presentation could make or mar a production.

The first picture screened was "Anne of Green Gables," Mary Miles Minter's first Realart production. Following this "Edgar and the Teacher's Pet," a Booth Tarkington comedy was presented. The third and last picture shown was "Jubilo," another Goldwyn release with Will Rogers. This picture was given much praise from those present.

The subject of pictures for juvenile audiences received attention in a statement recently issued by I. H. Ruben, of Finkelstein and Ruben.

"We will go out of our way to do the right thing in providing the right kind of picture for children, either in our regular business or in special performances," said Mr. Ruben. "We are anxious that children see only those things that will develop them along healthy lines, but the people of Minneapolis must realize that we depend largely upon our adult patronage for our existence. In taking advantage of this fact it is necessary that we present all sorts of pictures."

Frank J. Murray, who for the past nine months has been associate editor of Amusements, resigned last week to enter the film industry. He will be connected with the Famous Players-Lasky corporation. Larry C. Moen, former newspaper man, succeeds Mr. Murray.

J. S. Gillespie, publicity director of the Universal exchange, left for Omaha last Saturday to handle some exploitation work from that office. He is at present in Sioux City, handling exploitation for the Plaza theatre and for the Moon theatre, which has booked the Lockie picture, "The Great Air Robbery."

James Keough has returned to Minneapolis and is assuming the management of the Strand theatre. He left Minneapolis some time ago to take charge of a theatre in Chicago, and later managed a Fox theatre in Detroit, Mich.

Charles Perry, manager of the Strand theatre for the past year, has taken over the management of the New Lyric theatre.

About 5,000 children of this city will be entertained through the co-operation of social organizations of the city at programs at the New Lyric theatre on the mornings of April 5 to 9. "Anne of Green Gables" has been donated by Finkelstein & Ruben for the occasion.

Manager Hugh Andress, of the New Lyndale and New Lagoon theatres, announces that he will supervise the opening of the Calhoun theatre April 1.

SPRINGFIELD, MASS.

In recognition of his birthday anniversary, Director Edward K. Bickford, of Springfield Photoplay Company, was given a complimentary dinner on March 23 by members of the company at Hotel Bridgway. He was presented with a traveling bag. Ralph McKernan was toastmaster.

Upon their recently acquired property, adjoining the Broadway theatre, Goldstein Brothers Amusement Company plan erection of a business block this spring, to be occupied by stores, offices and automobile display quarters. It is understood the building will be erected at the same time as the entrance changes and other alterations are made to the Broadway and immediately after the local concern's new Victory theatre at Holyoke, Mass., is completed.

Weight of snow and ice caused damage estimated at from $3,000 to $5,000 to the summer theatre building owned by the Springfield Street Railway Company at Forest Lake Park near Ware, Mass. Part of the roof of the building collapsed and extensive repairs will be necessary.

CINCINNATI

F. Jacobsen, formerly with Universal in Kansas City, has been appointed serial salesman at the local Republic office.

A public screening of the first three episodes of "The Lost City," held at the Boulevard theatre March 19th, was attended by several hundred exhibitors and public officials.

The remodeled Standard theatre opened its doors on March 21st under the name of the "Boulevard." The house has been thoroughly remodeled both inside and out, and is first-class in every respect. A new pipe organ, said to be the largest in any theatre in the city, has been installed. The house will be under the management of Lou Fischer and first-run pictures only will be the rule. The opening attractions were "The Beloved Cheater" and the first episode of "The Lost City."

C. C. Hite, president of the C. C. Hite Attractions Company, has just returned from New York and Chicago, where he arranged bookings on a number of high-class features and vaudeville acts for the summer months at the Lyric theatre, beginning in May. The attractions will be first run at the Lyric, after which they will be released throughout Ohio and Kentucky.

Wm. Honing, director of exploitation for Robertson-Cole, has resigned in order to engage in free lance exploitation and publicity work.

Oscar F. Bower, who has been confined to his home for some weeks with a broken leg, is once more back at the local Goldwyn office. Felix Mesch, who was in charge during his absence, has returned to the New York office.

Chas. Cisanovet, local Robertson-Cole manager, is in New York attending a convention of Robertson-Cole branch managers.

Ray Flynn, [illegible] sales force of the Goldwyn [illegible]

Lee McKnight, [illegible] booker at Pathe, has been promoted to booker of the Republic [illegible] succeeded Pathe by Harry Stark.

A private screening of [illegible] Lady Alix" was held at the Grand

office last week in order to permit Bernard Thornton, who has a part in the production, to see himself on the screen for the first time. He was in Cincinnati with the "Angel Face" company, in which he has one of the principal roles. He is a brother of Matt Thornton, booker at Goldwyn's Cincinnati office.

Al Espy, of the Central Film Exchange, Dayton, Ohio, will handle the C. C. Hite Attraction company's films for Dayton and surrounding territory.

Clay Brehm, manager of the Textile Specialties Company, announces that the company will move from its present quarters in the Bell Block to the film exchange building at Pioneer and Broadway Streets in the near future.

Sam Needham, who handled many of D. W. Griffith's productions, is now handling the Republic feature, "When Bearcat Went Dry," on a percentage basis in West Virginia.

Following a trip to New York, George Wilson, of the Wilson Film Company, announces that he has ready for booking the sixteen complete two-reel African jungle pictures of the Selig Company, staring Kathlyn Williams.

CLEVELAND

Manager Beidler of the East Auditorium theatre, Toledo, spent a day in Cleveland this week, the first time he has been in the city for a year. Beidler books all his pictures from Cleveland exchanges, but has always done his business with the boys on the road.

M. A. Levey, manager of the Cleveland office of the Robertson-Cole company, was in New York all this week attending the convention of Robertson-Cole associates.

E. J. Smith, manager of the local Universal exchange, went on to New York this week to be present at the initial showing of "The Virgin of Stamboul." A big trade showing of the picture in Cleveland has been planned for Monday afternoon, March 29th, in the Winton Hotel ballroom. Phil Spitalny, musical director at the Metropolitan theatre, is arranging an original score to accompany the picture.

The Pioneer Film Company will open an office in Cincinnati at 532 Walnut Avenue, with R. E. Kerley in command. Mr. Kerley will have charge of the selling of the releases, but all physical distribution will be handled by the C. C. Hite Attractions.

Hy-Art Attractions of Cleveland is having great success with "Quo Vadis," according to local manager Arthur S. Hyman. The picture is playing to big profits at all the neighborhood houses in spite of the fact that it was presented at the Hippodrome four years ago for six weeks, at which time it is said to have taken in over $35,000.

Edward Holland and Ace Berry, exploitation experts who are handling the publicity on all the Mayflower productions, were both in town this week, working up stunts for "The Mystery of the Yellow Room," currently released at the Metropolitan theatre. Mr. Berry will make his headquarters in St. Louis, and cover the southwestern territory. Mr. Holland will be in Chicago and pivot from there around the central territory, in the interest of Mayflower photoplays.

The chief of police and his entire staff were the guests of Manager Bill Freedman of the Metropolitan theatre this week, at a private screening of "The Mystery of the Yellow Room," just to see whether any of them could guess the correct solution to the mystery. There were as many answers as there were members present, but none of 'em guessed right.

Loraine B. Liebtag has the distinction of being the only woman who is running an exchange in Cleveland. Miss Liebtag, along with Mr. George Vivian-Smith, have opened an independent exchange called The Essenel Productions De Luxe Company, in 607 Belmont building. The company is capitalized at $100,000, with Miss Liebtag president. Feature productions only will be released by the new organization.

The Essenel Productions De Luxe Company has bought the Ohio rights to the four newly recreated Essanay Chaplin comedies, "The Champion," "A Jitney Elopement," "Work" and "By the Sea." It has also purchased for Ohio and Kentucky "Stripped for a Million," starring Crane Wilbur; "Strife," with George LeGuere, and "Pen Vultures" and "When Arizona Won," both with Shorty Hamilton.

The company will distribute for the C. C. Hite Attractions Company in northern Ohio, both features and short subjects.

BUFFALO

The Utica convention is still the topic among local film men. Frank Mosher, manager of the Palace theatre and president of the Buffalo Theatrical Managers' association, was honored by the state league by being re-elected vice-president. The convention was declared to be the most successful ever held, especially the African Golf tournament and the Red Dog meet. Next year will bring the convention to Rochester, "a suburb of Buffalo."

Allan S. Moritz, manager of the Famous Players-Lasky exchange, has renewed the lease on the present quarters of the company in Franklin street, as a protection, in case the new exchange at Franklin and Chippewa is not ready for occupancy at the expected time. When the offices are moved into the new building the present exchange will be sub-let.

Bert Adler, Realart exploitation man par excellence, was in Buffalo for several days last week, during which time he visited exhibitors in the territory with Manager Henry E. Wilkinson and discussed plans for exploiting "Soldiers of Fortune." Mr. Adler declared exhibitors are becoming strong for exploitation.

An elaborate screening is being planned by Manager Frank S. Hopkins of the Universal office for Priscilla Dean in "The Virgin of Stamboul," on March 20. It is planned to invite the Arab patrols of Ismailia Temple and Zuleika Grotto to attend in full regalia to give the real atmosphere to the occasion. Mr. Hopkins is planning a big advertising campaign on this production.

Eddie Hayes, manager of the local Robertson-Cole office, journeyed to New York the week of March 14 to attend the national convention. Mr. Hayes has booked H. B. Warner for an extended engagement at the Strand in "A Fugitive from Matrimony."

The Garden theatre, long the home of vaudeville and burlesque, has again changed its policy, this time to motion pictures and under the name of the Empire, opened Sunday, March 13, with William Farnum in "The Adventurer." Prices will be 20 cents at matinees and 30 cents at night.

Loew Theatres, Inc., has filed plans for the erection of a warehouse at 510 Washington street to cost $65,000. Upon completion the building will be occupied by the Household Outfitting company. This firm now occupies a warehouse in Washington street, standing on one of the pieces of property purchased by the Loew interests for their new house. In order to secure the consent of the furniture company to a termination of its lease on the building, Loew consented to acquire an adjoining piece of property and erect a warehouse for the furniture concern to rent. The filing of the plans for the building is the result. Work on the structure will begin at once.

"I want to tell you that I have never used a serial but one day, but this one, 'Daredevi Jack,' with Jack Dempsey, I have signed for three days, and only because of the quality. Anyone that wants an O. K. on this serial, refer them to me." This is the message wired to C. A. Taylor, Pathe manager, by Fred C. Bitner of the Havens theatre, Olean. Byron Interbitzen, formerly with Independent Films company and John Predari, formerly with F. P.—L. in Salt Lake City, have been added to the local Pathe sales staff.

SAN FRANCISCO

Floyd St. John has severed his connection with the Republic and is about to open up the Co-operative Film Exchange at 105 Golden Gate avenue. He will handle state right pictures, and he is now on his way East to secure such pictures.

The California theatre announced on March 21 the California theatre orchestra would be augmented to fifty artists and that beginning that morning it would resume giving Sunday morning concerts. The theatre hereafter will open at 10:30 a. m. Educational features, scenics of travel, current events, animated cartoons and novelties will be shown, followed by concerts promptly at 11 o'clock. Immediately following the concert the regular program of the day begins.

SEATTLE

Representatives of the Gaumont studios were in Seattle on their way to Alaska where they will make pictorial travelogues similar to those already taken in Europe, Asia and other parts of the world. The Gaumont representatives inspected the views of glaciers and other scenic beauties, while at the Alaska Bureau, Chamber of Commerce, to determine those glaciers they wish to visit.

Miss Carry Oleness, booker for the United Corporation in the Northwest offices, was taken seriously ill with throat trouble and was compelled to give up her work for almost a month. As Miss Oleness is considered one of the best and most faithful workers on the row, Manager Nave is glad to have her back again.

Three new salesmen have been added to the Northwest office of the Robertson-Cole Company. They are R. Pielow, who will work out of Butte, Montana; C. D. Beal, who will work out of Portland, Ore., and J. A. Merrick, who will work out of Seattle.

H. J. Sheehan, Coast division manager for Fox, was a recent visitor on film row and announced that a short time before he came up from San Francisco his wife presented him with a fine baby who was named Edythe Claire.

E. T. Wakefield, well known in the film business in San Francisco, has come to Seattle to open sales offices for the Northwest for the Special Picture Corporation of Los Angeles. Temporary offices have been opened in the De Luxe Film Company's office.

Jack Weil, division manager of the Republic Distributing Company in the Northwest, has been promoted to a higher position and will leave in a few days for the New York offices. His successor for the Northwest has not been announced to date. During the year Mr. Weil has been in the Northwest he has made many friends and has done a big business for his firm.

CANADA

The Ottawa, Ontario, Moving Picture Operators' Union is now one hundred per cent strong, according to a statement issued by Secretary William Lane, after a recent meeting of the cranks' local. Mr. Lane declared that every moving picture theatre in Ottawa and vicinity is now employing union operators.

A recent visitor in Ottawa, Ontario, was Archie Laurie of Toronto, supervisor of Famous-Players' Canadian theatres. Mr. Laurie visited the Strand theatre, one of the houses of the circuit which was managed by Laurie himself until a few months ago. This house is continuing to make excellent progress under the management of Mr. Harry Pomeroy. Laurie has just visited Sault Ste. Marie, in Northern Ontario, where the Famous-Players' Canadian Corporation has arranged to erect a brand new house to cost $200,000 and to seat 2,000 people.

Mr. Laurie confirmed the report that Lord Beaverbrook is financially interested in the Famous-Players' Canadian Corporation.

A recent visitor in Toronto, Ontario, was Mr. Carlyle Robinson, personal representative of Douglas Fairbanks, and announcement has been made that his trip to the Ontario capital would probably pave the way for a tour of Canadian cities by the athletic star. Mr. Robinson was received by A. C. Berman, Toronto manager of the United Artists' Corporation, and others.

The Walker theatre, Winnipeg, Manitoba, a large legitimate house and one of the links in the Trans Canada Theatres, Limited, chain across Canada, will adopt a moving picture policy for the summer months instead of closing down for the hot season as in previous years.

The Winnipeg Ministerial Association has asked the Winnipeg civic authorities to prohibit the admittance of young children to local moving picture theatres unless accompanied by adult guardians. The association has asked for the establishment of an age limit for children who should be escorted by adults, in its opinion.

Following the return to Montreal, Quebec, of Capt. J. B. MacKay, managing director of the Anglo-Canadian Picture Plays, Limited, Montreal and London, from the British Isles where he had gone to complete arrangements for the sending to Canada of pictures from many British studios, announcement was made at Montreal that the Anglo-Canadian company had arranged to send representatives to India, Australia and South Africa to open negotiations for business features.

R. E. Pritchard, director of publicity for the Allen Theatre Enterprises at Toronto, Ontario, who resigned to return to New York City where he was formerly associated with Motion Picture News, has been succeeded at Toronto by W. H. Worden.

John S. Bowen, formerly with Select at New York, has become the auditor of the Select Pictures Corporation, Limited, with office at Toronto, where he succeeded G. Mauer, who has returned to New York.

James Davidson, formerly with Regal Films, Limited, and Specialty Film Import, Limited, Toronto, has joined the sales staff of the Toronto Select office.

The Exhibitor's Distributing Corporation, Toronto and other cities, has secured the Canadian rights for the Vivian Martin special, "Husbands and Wives." This company has also secured "The Prodigal Wife," a Screencraft production, for Canada.

Vincent McCabe of Toronto, Canadian general manager for the Fox Film Corporation, has made a six weeks' tour of the Canadian West where the Fox company has established its own exchange branches. The new offices at Winnipeg, Calgary and Vancouver are already securing a nice share of business. It was the first trip for McCabe over the Canadian territory that has become covered in a direct manner by the Fox corporation.

PROVIDENCE, R. I.

Edward M. Fay, manager of Fays theatre, has been re-elected president of the Theatrical Managers' Association. Max Nathanson, manager of the Modern has been selected as vice president.

Jacob Conn, manager of the Gaiety theatre, will enter the political arena this fall. He has moved into the Jewish district and will run on a ticket for representative.

Managers and proprietors of moving picture theatres in this city are fortifying themselves against a possible strike by the moving picture operators, who appear to be sympathizing with the Theatrical Employees' Union recently formed.

It is understood that the management of the Rialto theatre has made an alliance with the Select and Selznick Pictures Corporation whereby that house is sooner or later to get the exclusive run of these pictures. For about a year the products of these two companies have been the subject of more or less litigation between Max Nathanson, of the Modern theatre, and the Providence Amusement Company.

DETROIT

Dave Mundstock, states right distributor, has purchased three serials, "The Hawk's Trail," "The Mystery of Room 13" and a third with Franklin Farnum starred. He also has purchased the Johnny and Emma Ray series of comedies.

The Forum for Directors, Players and Writers

In the Studios

Pages 3323-3328



Marjorie Daw, who has scored her biggest success in Marshall Neilan's "The River's End," distributed by First National

News Notes from the West Coast

By J. C. JESSEN

GOLDWYN

THE most important production news from the Goldwyn studio this week is that work has been started on the second Mary Roberts Rinehart Eminent Authors production, "Empire Builders," by Director E. Mason Hopper. The only important member of the cast so far engaged is Cullen Landis, who will play the lead.

Advance production plans made known this week provide that "Wild Apples" will be the next subject for Jack Pickford, and this will be in charge of Al Green, who is now making "The Double Dyed Deceiver."

Reginald Barker is to film "Bunty Pulls the String," with an all star cast, and T. Hayes Hunter will make "The Christian" with selected players. Another all star number will be "Yellow Men and Gold," from the Gouverneur Morris story of the same title, which is to be directed by Wallace Worsley.

At the present time all of the above mentioned directors are at work on subjects. Barker is directing "The Branding Iron" and T. Hayes Hunter is making the big cathedral scenes for "Earth Bound," while Wallace Worsley is filming "The Penalty," a Gouverneur Morris story.

"Officer 666" is to be the next vehicle for Tom Moore, directed by Harry Beaumont, and Clarence Badger will direct Will Rogers in "Alec Lloyd," a western picture. No story has been selected for Mabel Normand. All three of these stars are enjoying a short vacation.

Mary Alden was this week engaged to play the important part of Emily Rehd in "Milestones," under the direction of Paul Scarden, and Maude George, John Hohenbest and Cesare Gravina have been engaged to support Pauline Frederick in "Madame X."

F. P. LASKY

THE big scene for "What's Your Hurry," the Wallace Reid subject now being made, is to be shot the latter part of this week when Reid willl drive a big motor truck into a break is a dam. In the making of these scenes the matinee idol is to get the most severe ducking of his screen career, for it will be necessary for him to dive out of range of the camera. Lois Wilson is playing the feminine lead in this Byron Morgan story, being directed by Sam Woods. Following this, Reid will be given a vacation, and he has planned to make a stage appearance in a North Pacific coast city.

James Cruze is making the last scenes for the Bryant Washburn picture, "What Happened to Jones," and about April 1st will begin the making of "A Full House," from the story by Fred Jackson.

George H. Melford has made all the mountain scenes for "The Translation of a Savage," from the Sir Gilbert Parker novel, and is now working on river scenes at Sacramento. From there the troup will go to San Francisco, where an Australian liner will be used. The principals of the Melford cast are Mabel Julienne Scott, Milton Sills, Elliott Dexter, Ann Forrest, Maude Wayne, Helen Dunbar and Fred Huntly.

Half of one of the big Lasky studio stages is taken up with a setting of an English hotel in the European section of a Chinese city, and another big setting erected for scenes in the Ethel Clayton picture, "All in a Night," adapted from the Samuel Merwin story by Edith Kennedy, is that of a Chinese tea house, and another is a street scene showing the dwellings in the native quarter. Paul Powell is directing this picture.

Joseph Henebery is making the last of the Robert Warwick picture, "Hunting Trouble," and C. B. de Mille has practically finished his next production. No information is given concerning the latter.

WEBSTER CULLISON
Producer of
The Lost City (Selig)
Now Producing
"Veiled Woman" with
Antonio Moreno
Vitagraph

UNIVERSAL

MORE attention is to be given to comedies by the Universal Company, according to information given out at the Universal plant this week. All classes of humorous entertainments are to be made; Eddie Lyons and Lee Moran in five-reel productions, and others of two reels, in addition to a series of one-reel comedies, and the Joe Martin series. The Century Comedies are to remain a part of the Universal release. These are made at the L-Ko plant in Hollywood.

The new series of comedies to be made for Universal will be produced by Allen Curtis, who was formerly identified with Universal as comedy director, and who has had a wide experience in this field both in pictures and on the speaking stage. The first to be made will be a rural farce titled "Three Pairs of Silk Stockings," with Harry Keaton and Ida Tenbrook as principals.

The series of comedies being made by Robert Anderson will consist of two reels each, and the first is titled "My Lady's Ankle." Buela Booker has been engaged as lead for this, and one of the principal roles will be taken by Jennie Lee.

Three feature productions are in the making, they being "Crossed Claims," with Harry Carey; "Virginia," being directed by Phil Rosen, and "Dodd's—His Diary," being directed by Harry Franklin.

The H. M. Shumate's magazine story, "Hitchin' Posts," has been purchased, and will be directed by Jack Ford, and the Holman Day novel, "The Red Lane," story of the Canadian Northwest, is being put in continuity and will be directed by Lynn Reynolds. Another recent purchase is the screen rights for the South Sea Island story by Ralph Stock titled "Marama," which will be a starring vehicle for Priscilla Dean.

METRO

GENERAL MANAGER JOSEPH ENGLE and the west coast producing staff of the Metro studios this week are entertaining J. R. Ruben, secretary and general counsel of Metro Pictures Corporation, who is making his first visit to the coast. Mr. Ruben was accompanied by his family and is combining business and pleasure on this trip.

The film version of "Parlor, Bedroom and Bath," adapted from the speaking stage comedy drama of the same name, is to have an all star cast, it was decided this week, and Viola Dana will not appear in this picture. Instead, Eugene Pallette and Ruth Stonehouse will have the featured parts, Miss Stonehouse appearing in the part of Polly Hathaway, the reporter. The first scenes are being made by Director Eddie Dillon in the newspaper reception room set, which is quite a novelty, inasmuch as it conforms with the ideas of the woman editor of the newspaper of the play, the setting being of futurist design, with dovegray finished furniture and woodwork, quite foreign to the atmosphere of the average newspaper office.

A new climax has been made for "The Best of Luck," the Drury Lane melodrama, the scenes for which were taken at Santa Barbara last week, and consist of over and under water stuff made by the use of airplanes and diving suits. Fred Malatesta, Jack Holt and Kathryn Adams spent a week under the direction of John Ince for the making of this new ending.

Work has been started on the first Winchell Smith production, "The New Henrietta," under the direction of Herbert Blache, and Bert Lytell is making the first scenes for his new subject, "The Temple of Dawn," in which Seena Owen will be his leading woman.

The Nazimova Company is at work on "Billions," and the local rumor that Nazimova would leave for the east shortly to finish the subject has been denied at the studio.

Rex Ingram is this week selecting cast for the next Drury Lane, "Hearts Are Trumps."

Percy Heath, late scenario editor at Universal, who was recently engaged for Metro in the same capacity, is at work on his first subject for this firm, which is a preparation of continuity for "Head and Shoulders," which is to star Viola Dana.

Harvey Gates, also a new member of the Metro scenario staff, is preparing a script for "Held in Trust," adapted from the story of the same name by George Gibbe Turner.

Mary Beaton, who came to the coast to play in "Alias Jimmy Valentine," and took an important part in "Dangers to Men," has been summoned to New York to play in the Maxwell Karger production, "Clothes," adapted from the Pollock-Hopwood drama of the same title.

The Metro Film Corporation have added another $15,000 unit of equipment to their electrical department, which consists of a Liberty airplane motor with two generators mounted on a motor truck, which will be used for lighting effects by companies on location.

The Metro-Shurtleff Company, filming "Burning Daylight," is home from Truckee, where they played in snow scenes. As a result of the radical change in climate, several members, including Director Sloman and Mitchell Lewis were unable to continue work as the result of LaGrippe and colds.

BRUNTON

THE W. W. Hodkinson subject, "The House of Whispers", starring J. Warren Kerrigan has been completed by Director Ernest Warde. The last scene to be made for this was that of a fight between the feminine heavy, Claire DuBrey and Kerrigan, which was put over in a most realistic manner. The Kerrigan Company is now at work in the selection of the next vehicle.

Kathryn Adams has been selected by Director Colin Campbell to play the lead opposite Dustin Farnum in his first Robertson-Cole subject, "Big Happiness", and the company will leave in a few days for the mountains to make Alpine snow scenes.

George Hackathorn
In Lois Weber's
Paramount-Artcraft Special
"What Do Men Want?"
LOIS WEBER STUDIOS L. A.

The initial Mae Marsh-Robertson Cole release, "Mary Carey", is now all completed.

The Pathe-Jack Dempsey serial made under the supervision of Robert Brunton by Director W. S. Van Dyke, will be concluded by the end of the week, which will make a record for serial production. The first scenes were taken on December 8th, and the last on March 27th, making a total of ninety-six working days for the fifteen two reel episodes.

The Betty Compson Company being directed by Arthur Rosson have about three weeks more of work before all scenes for the first subject are completed; and the Mary Pickford Company will require at least a month more for the filming of "'Op O' Me Thumb".

The next Lew Cody production for Robertson-Cole is to be made at the Brunton studios under the direction of James Horne. Betty Blythe has been engaged as leading woman, and work will be started this week.

The Mayflower Company directed by Sidney Franklin making the Robert W. Chambers story, "Athalie", with Sylvia Breamer in the featured role, has returned from Truckee where snow scenes were secured. Supporting cast was made up of a number of well known players including Conrad Nagle, Robert Cane, Sam DeGrasse, Rosemary Theby and Edward Martindale.

The editing of three Mayflower subjects filmed by Alan Dwan is now receiving the attention of that director. The first to be released will be "A Splendid Hazard", which is to be followed by "In the Heart of a Fool", and "The Scoffer". Following this work Dwan will make one more film for Mayflower which will probably be from an original screen story.

FOX

FOR two weeks one of the big stages at the Fox studio has been tied up with the technical staff preparing a big seven room setting to be used for the William Farnum production, "The Joyous Trouble-Maker," which was started this week under the direction of J. Gordon Edwards. Louise Lovely is to be Farnum's leading woman in this play.

Another stage has a mammoth dance hall set measuring 56 x 100 feet, which is being used by Jacques Jaccard in the filming of a number of interiors for "No Limit Carson." The exteriors for this play were made at Sonora, California, where a troupe of sixty people worked for two weeks. More than 300 people will take part in the dance hall scenes. Tom Mix and Winifred Westover are the principals.

William Russell and company are back from the redwood country of Mendicino County, after ten days of exterior scene making for "Big Jim O'Kane." The original screen play is by Julius Furthman, and the company is now working at the studios making interiors.



The new stage at the Brunton studio, Los Angeles, titled "Longacre," and said to be the largest in the world

E. J. LeSaint has made the final scenes for "The Rose of Nome;" and Howard M. Mitchell is finishing "His Harvest," starring Shirley Mason. Buck Jones is still working under the direction of Scotty Dunlop in the western, "Forbidden Trails."

A new Fox entertainment started this week is titled, "A World of Folly," and will be the second subject starring Vivian Rich. This is an original screen play by Janie Roth, which will have Augustus Phillips, P. M. McCullough and Edna Mae Cooper as principals.

Paul Cazeneuve is a new director at the Fox plant, being in charge of filming the Madlaine Traverse production, "The Spirit of 'Good," which has a western atmosphere. Cazeneuve has had a wide experience in the entertainment field as speaking stage actor, producer and writer, and has spent some time learning the technique of the screen play.

Hampton Del Ruth, supervising director of Sunshine Comedies, is now making the final scenes for the six reel special Fox comedy which will be ready for showing within the next thirty days.

Three comedy companies are at work under the direction of Eddie Cline, Roy De Ruth and Jack Blystone in the filming of two reel Sunshine Comedies.

NATIONAL

THE series of two reel comedies being made by National Film Corporation of America and known as "Buddy Post Comedies," are to be released by the Goldwyn Distributing Corporation, according to announcement made by the National officials this week. The first of the series is now completed, and is titled "Love and Loot." It was directed by Mark Goldaine, and Buddy Post, a young giant but not a fat man, is featured. Helen Howard is the leading woman.

Director William A. Seiter, who has been absent from the National studios because of a surgical operation, is now reported on the road to recovery, and will shortly begin the filming of a second National feature.

The National is to make but one serial a year, it was stated this week, and that will be "The Son of Tarzan," from the Edgar Rice Burroughs book, which will feature Jack Hoxie with Lucille Rubey in the leading feminine role. Many of the scenes for this will be made on a Pacific Ocean Island.

HERE AND THERE

LOIS WEBER has completed the final editing of her initial Artcraft Special release, and preview was given at the studio this week. The title, as previously announced in these columns, is "What Do Men Want."

Miss Weber, during the editing of her first film, has been giving considerable attention to story and continuity of her second production, and is now casting for this film which has not been titled. George Hackathorn, Edith Kessler and Claire Windsor, who played in "What Do Men Want," will appear in the second subject, and others engaged are L. C. Shumway, Edward Burns and Mona Lisa.

The O. L. Sellers Company filming "The Sowing of Alderson McCree," left last week for Calistoga, a small town in Northern California. Sellers will be in charge of direction, and J. H. McCloskey, late of the Louis B. Mayer studio staff, will be his assistant. This film will be made for the Humanity Producing Company.

The final episode of the Benny Leonard serial, "The Evil Eye," is being filmed this week by Director J. Gordon Cooper at Universal City, and following this it is planned that Leonard will appear in one or more feature productions.

Maurice Tourneur recently purchased the screen rights for "Caleb West, Master Diver," by F Hopkinson Smith, and with Jack Gilbert is now preparing the working continuity. At the same time the Tourneur technical staff is busy preparing settings for the filming of this picture which will be one of the two more subjects Tourneur is to make for Famous Players-Lasky Company before beginning work on his first release for Associated Producers.

¶ The newspaper photoplay editor's guide—

¶ Motion Picture News' department—

¶ —"In the Studios."

The Tourneur organization has just completed the filming of "The Great Redeemer," which will star House Peters, and was made under the direction of Clarence Brown. Story for this was written by H. H. Van Loan, and has a western background.

H. W. Oviatt, special representative of Bray Pictograph, is in Los Angeles, after making a trip over the territory west of Chicago, in the interest of these short subjects. Oviatt is a former Los Angeles man who conducted the first motion picture theatre of this city, and later for a number of years was identified with the Clune, General and Pathe exchanges. His trip to Los Angeles is one of acquaintance renewing as well as for business.

W. H. Clune, of Clune Theatre Company and Clune Film Exchange, is in New York on a business trip. He recently secured the Los Angeles franchise for United Theatres, and his trip to New York is in relation to this.

E. L. Silcocks, who has been identified with Los Angeles Kleine, Select and Vitagraph exchanges for the past five years, has been employed by Special Pictures Corporation as special representative, and left Los Angeles this week on a trip which will take him to all key cities in the interest of Comedyart releases. The Special Pictures Corporation has also engaged Joseph Quinn, late of Los Angeles Select exchange, but who had previously been connected with General in the east and west, and other exchanges. Quinn left Monday going by Seattle, and from there will go east. Special Pictures plan that these two special representatives shall be on the road continuously working with the numerous exchanges that are handling this release.

W. A. V. Mack, manager of Los Angeles Select, and H. W. Stephens, manager, Los Angeles Republic exchanges, are leaving for New York this week to attend the convention of branch managers of the Selznick organization.

Nick Borrow, who spent four years in Canada as a cameraman with a geological surveying party, is now with the Rolin Film Company, photographing the LePlante Comedies, which will be released through Pathe.

George H. Callaghan, film broker of New York, is on the coast to call on several firms he represents, including several new organizations shortly to come into existence Mr. Callaghan expects to be in the west several weeks

SAM POLO
The Heavy in Joe Ryan's Current Serial
"MOODS OF EVIL"
for Vitagraph

HOPE LORING
Manager
Serial and Western Department
UNIVERSAL CITY
Originals and Continuity

Hollywood Hokum

Our Motto: All the News, If it's News, When it's News

Thunder and lightning Earl Lemmle's here

Pete Kane has bought a roadster

Al Curtis is back with Universal

Louis Aoki is "going to" Tom Lipan

Anna Q Nilsson is "going to" Sweden

Fred Malatesta is the nephew of Premier Nitti of Italy

Jessie Booth is riding about in a coupe new and shiny

Shirley Mason has organized a Jawn Tiddle de Winks club

"Pity Papa," is the name of Frances Guihan's three act farce

Kathleen O'Connor received a Shamrock from admirers in Ireland

Gertie Astor is wearing a $10,000 wardrobe in "Burning Daylight"

Lyons and Moran are coming back with "Everything But the Truth"

"Fatty" Arbuckle was seen reading a joke book of the vintage of 1892

Lynn Reynolds has decided that a director should not wear putties

Again we learn that Ruth Roland will not permit a double in a scene for her

Betty Blythe is over at Bruntons vamping through a production with Lew Cody

Priscilla Dean is in the mountains trying to gain weight, but not a double chin

Roy Barnes and a Gold Seal Company have been trying to scratch their backs for three weeks

Kathleen Kirkham is to have her sedan reconstructed so that it will serve as a dressing room

Robert Brunton has a new limousine sedan which he says is back and of a reminiscent hue, meaning a wine color

Pauline Frederick is to be queen of the California Raisin Carnival at Fresno on April 30, the same being Raisin Day

Now that we are told Gold Seal automobiles average 2,000 miles a day, we rise to inquire why the Standard Oil raised the price

April Smart Set is going to tell us all about ourselves, and George Jean Nathan is the brave man who is going to do it

Bob Brunton is using the antiquated fire engine to furnish steam for the laundry scenes of Mary Pickford's "Op O' Me Thumb"

Now that the Bible is to be filmed for the churches, the question is raised will they stand in line and wait in the lobby for entrance.

Art Rossen had 200 all dressed up in evening clothes for a couple of days this week, and shooed 'em about like they were chickens

Mary Anderson spends her spare time gunning, but not having the heart to shoot a ground squirrel, she hits at real estate signs

An English booking agency cables Polly Moran that they would like to have her do the music halls, but Polly refuses to go over there now.

"Wally Van is ambitious to make a real legitimate actor of Benny Leonard," we are informed by a mimeographed copy, which may or may not be hard on Leonard

A clap of thunder, while she was wearing a rubber inflated suit, caused Mabel Normand to think she had a blow out while making scenes for "The Slim Princess"

Col. Selig is reported to have given a Russian wolf hound to Hedda Nova because of her excellent work in "The Mask," and the question arises whether such a present is desirable in these days of the h. c. of l.

"Men must not look" is the sign that will probably be hung conspicuously about the Fox Sunshine lot, for Hampton DelRuth has decreed that the comedy beauties must not be seen by men if they are to be retained by the Fox Company. Cupid went through the cracks of the high board fence last week, and Lois Boyd, one of the Sunshine beauties, became the bride of Ray Ramsey, cameraman for the Eddie Cline Company. Three other engagements, which may lead to marriages, have been announced.

Carbon copies of a story telling of the organization of a new million and a half corporation have reached the sanctum of HOKUM, and been deposited in the janitor's safety deposit vault. A flitting glance at this publicity piffle gave us the information that a certain star was to peek off $6,000 a week and never bat an eye, all of which was to be mere pin money, while his real income was to be one-third of the gross receipts of each production, which ain't being done. The writer of this had evidently walked across the Alexandria rug and tried some of the new Mexican hop introduced hereabouts. The writer of the aforementioned piffle is said to be a member of the P. A. organization that recently adopted the word "Truth" as a slogan, and now we see the flag dragged into the dust. Don't expel him for this.

Mayer Studio

ALL work on the Anita Stewart film, "The Yellow Typhoon," has been completed, and a preview was given at the studio Saturday evening, March 20th, by Louis B. Mayer. The preview was attended by Messrs. Balaban and Katz of Chicago; Sol Lesser, Colonel Wm. N. Selig and a number of others. After viewing the picture, all were enthusiastic concerning its merits, and it is expected it will pull more business than any previous production with this star. The play was adapted from the Harold McGrath story of the same name by Monte M. Katterjohn, and the direction was in charge of Edward Jose. The film is is said to have some wonderful camera effects worked out by Rene Guissart.

King Baggot, Familiar Star, a Leading Man

King Baggot, who is Margaret Fisher's leading man in "The Thirtieth Piece of Silver," has a past in motion picture experience which tells something of the history of the business itself. After nine years on the speaking stage, King Baggot transferred to "pictures." In those days, when the name of the player was not announced on the screen, King Baggot was known as "the man with the white streak," a conspicuous streak of gray over the temples marking him through any disguise. Realizing the actors need of getting together for mutual interests, King Baggot founded and organized the Screen Club, and was its first president.

Work Started on First "Chic" Sales Comedy

The Christie Film Company has constructed a small-town street on its new property in Hollywood, where a large amount of the action of "The Smart Aleck," the "Chic" Sales comedy now in production, takes place. Inside the studio there has been built a set which depicts the interior of the town hall on the eventful evening when the Woman's Relief Corps stages its annual bazaar.

A number of types surround the feature cast which includes a list of notable names. The chief feminine support of "Chic Sale" is Colleen Moore, who plays the daughter of the small town's leading banker.

Ruth Roland Returns to Studio After Illness

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Photographing, "The Hope Diamond," under the direction of Stuart Paton for the Kosmik Film Co., Incorporated, of New York at Universal City, Cal.

Hollywood Hokum

Our Motto: All the News, If it's News, When it's News

Thunder and lightning.

Carl Laemmle's here.

Pete Kyne has bought a roadster.

Al Curtis is back with Universal.

Tsuru Aoki is "going to" to Japan.

Anna Q. Nilsson is "going to" Sweden.

Fred Malatesta is the nephew of Premier Nitti of Italy.

Jessie Booth is riding about in a coupe new and shiny.

Shirley Mason has organized a Lawn Tiddle de Winks club.

"Pity Papa," is the name of Frances Guihan's three-act farce.

Kathleen O'Connor received a Shamrock from admirers in Ireland.

Gertie Astor is wearing a $10,000 wardrobe in "Burning Daylight."

Lyons and Moran are coming forth with "Everything But the Truth."

"Fatty" Arbuckle was seen reading a joke book of the vintage of 1892.

Lynn Reynolds has decided that a director should not wear puttees.

Again we learn that Ruth Roland will not permit a double in a scene for her.

Betty Blythe is over at Bruntons vamping through a production with Lew Cody.

Priscilla Dean is in the mountains trying to gain weight, but not a double chin.

T. Roy Barnes and a Goldwyn Company have been trying to scratch their backs for these five weeks.

Kathleen Kirkham is to have her sedan reconstructed so that it will serve as a dressing room.

Robert Brunton has a new limousine sedan which he says is back and of a reminiscent hue meaning a wine color.

Pauline Frederick is to be queen of the California Raisin Carnival at Fresno on April 40, the same being Raisin Day.

Now that we are told Goldwyn automobiles average 2,000 miles a day, we rise to inquire why the Standard Oil raised the price.

April Smart Set is going to tell us all about ourselves, and George Jean Nathan is the brave man who is going to do it.

Bob Brunton is using the antiquated fire engine to furnish steam for the laundry scenes of Mary Pickford's "Op O' Me Thumb."

Now that the Bible is to be filmed for the churches, the question is raised will they stand in line and wait in the lobby for entrance.

Art Rossen had 200 all dressed up in evening clothes for a couple of days this week, and shooed 'em about like they were chickens.

Mary Anderson spends her spare time gunning, but not having the heart to shoot a ground squirrel, she hits at real estate signs.

An English booking agency cables Polly Moran that they would like to have her do the music halls, but Polly refuses to go over there now.

"Wally Van is ambitious to make a real legitimate actor of Benny Leonard," we are informed by a mimeographed copy, which may or may not be hard on Leonard.

A clap of thunder, while she was wearing a rubber inflated suit, caused Mabel Normand to think she had a blow out while making scenes for "The Slim Princess."

Col. Selig is reported to have given a Russian wolf hound to Hedda Nova because of her excellent work in "The Mask," and the question arises whether such a present is desirable in these days of the h. c. of l.

"Men must not look" is the sign that will probably be hung conspicuously about the Fox Sunshine lot, for Hampton DelRuth has decreed that the comedy beauties must not be seen by men if they are to be retained by the Fox Company. Cupid went through the cracks of the high board fence last week, and Lois Boyd, one of the Sunshine beauties, became the bride of Ray Ramsey, cameraman for the Eddie Cline Company. Three other engagements, which may lead to marriages, have been announced.

Carbon copies of a story telling of the organization of a new million and a half corporation have reached the sanctum of HOKUM, and been deposited in the janitor's safety deposit vault. A flitting glance at this publicity piffle gave us the information that a certain star was to pick off $6,000 a week and never bat an eye, all of which was to be mere pin money, while his real income was to be one-third of the gross receipts of each production, which ain't being done. The writer of this had evidently walked across the Alexandria rug and tried some of the new Mexican hop introduced hereabouts. The writer of the aforementioned piffle is said to be a member of the P. A. organization that recently adopted the word "Truth" as a slogan, and now we see the flag dragged into the dust. Don't expel him for this.

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Mayer Studio

ALL work on the Anita Stewart film, "The Yellow Typhoon," has been completed, and a preview was given at the studio Saturday evening, March 20th, by Louis B. Mayer. The preview was attended by Messrs. Balaban and Katz of Chicago; Sol Lesser, Colonel Wm. N. Selig and a number of others. After viewing the picture, all were enthusiastic concerning its merits, and it is expected it will pull more business than any previous production with this star. The play was adapted from the Harold McGrath story of the same name by Monte M. Katterjohn, and the direction was in charge of Edward Jose. The film is said to have some wonderful camera effects worked out by Rene Guissart.

King Baggot, Familiar Star, a Leading Man

King Baggot, who is Margaret Fisher's leading man in "The Thirtieth Piece of Silver," has a past in motion picture experience which tells something of the history of the business itself. After nine years on the speaking stage, King Baggot transferred to "pictures." In those days, when the name of the player was not announced on the screen, King Baggot was known as "the man with the white streak," a conspicuous streak of gray over the temples marking him through any disguise. Realizing the actors need of getting together for mutual interests, King Baggot founded and organized the Screen Club, and was its first president.

Work Started on First "Chic" Sales Comedy

The Christie Film Company has constructed a small-town street on its new property in Hollywood, where a large amount of the action of "The Smart Aleck," the "Chic" Sales comedy now in production, takes place. Inside the studio there has been built a set which depicts the interior of the town hall on the eventful evening when the Woman's Relief Corps stages its annual bazaar.

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Charlie Ray and Ann May in a new Paramount Artcraft feature. Said Ray to May: "May I?"

Unique Gown Is Stolen From Fox Studios

An unusual costume which was worn by Miss Vola Vale in a Sunshine comedy, was stolen recently from the Fox studios in Hollywood, California. The dress consisted almost entirely of pearl beads, and was in reality a novelty bathing suit.

This costume was one of the sexty five gowns which were purchased by Fox for the beauties in the Sunshine comedy recently completed under the supervision of Hampton Del Ruth. They were designed by Miss Margaret Whistler, of the Fox studios, and are said to be exceedingly striking of pattern. Including the head dress about 45,000 beads were required for the costumes.

Talmadge Sisters Lead in "Fan" Contest

A popularity voting contest for choosing the world's most popular motion picture star is now being conducted by the Minneapolis Journal. At the present counting Norma Talmadge is several thousand votes ahead. Her sister Constance Talmadge, stands a very good chance of coming in second.

The winner will receive in addition to the regular prize, a full page write up in the Minneapolis Journal, and if Miss Talmadge wins, it is suggested by the Norma Talmadge Publicity Department that exhibitors can use this full page to considerable advantage as a lobby display.

Hall Back After Three Weeks "On Location"

Thurston Hall who is playing the title role in Lewis Selznick's screen version of Willard Mack's "The Prince of Pines" returned to New York this week from the White Mountains of New Hampshire after three weeks spent "on location" under the direction of Burton George.

Here and There

Dan Carter, title editor of Vitagraph productions, claims that "The Eyes of Hunter" and "Deadline at Eleven," complete Vitagraph releases for the end of January, to be long enough with the Big V. Mr. Carter acted and supervised the editing of all the Vitagraph serial among which were "The Fighting Trail," "Vengeance and the Woman," "The Light for Million," "The Man of Might," "Something Barrier."

Hamilton King has just painted a garden study, said to be full of charm and poetry of Marion Davis. Cosmopolitan star Miss Davis posed for Mr. King before he was taken ill and the portrait led to posing for other noted artists. The same painter is to be responsible for a poster of Miss Davies, a "jewel poster," showing her literally clothed in a web of her birthstone, the sapphire.

Emma Dunn, a well known legitimate actress, who recently completed her work in a picturization of "Old Lady 31" for Metro, declares that her advent into the picture field was a most enjoyable experience which she wouldn't have missed for anything. While she likes picture work quite as well as stage performances, she thinks that her stock experience is an asset that can hardly be overrated, and advises every young actress contemplating motion picture work to have two or three years training in stock first.

Charles Maigne is directing Mary Miles Minter in her latest Realart picture founded on one of the Cumberland mountain stories of John Fox, Jr., for which Mr. Maigne also wrote the scenario.

While William Russell, Emmett J. Flynn and Elliot Percy were at Fort Bragg making exteriors for Big Jim O'Kane, Miss Percy who is a real Irish colleen, suggested to Director Flynn that the Russell Flynn company give a reception and dance to the lumberjacks on March 17th. There were 80 lumberjacks and after Mr. Russell made a speech of introduction, he added that Miss Percy would dance with every man present. In spite of the heavy hob nailed boots of her partners, Miss Percy fulfilled the promise, and the next morning she received a big green log. It had been polished on one side, and on the smooth surface was inscribed: "This green log is a present from the lumberjacks of Camp No. 5 Union Lumber Company, Fort Bragg, California, presented to the fairest of Ireland's fair daughters, Eileen Percy, Fox Film Corporation, pretty actress, in grateful appreciation of her showing the members of the camp how truly delightful the Irish are. We are for Ireland from this day until the end of the world." The log was signed by the 80 men with whom Miss Percy had danced.

Delighted that Pearl White is making an Alaskan picture under the direction of Charles Giblyn, the Native Sons and Daughters of the Golden North, an organization composed of boys and girls "born North of 53" have decided to send the Fox star a piece of nugget jewelry as a token of their appreciation for her work in "The Tiger's Cub," the Alaskan story by George Goodchild which is being finished at the Fox studios in N. Y. Thomas Carrigan who plays opposite Miss White, followed carefully in his make-up, a former Alaskan who sent him one of his photos snapped in the early days of the rush to the goldfields of the Tanana region.

Mary Pickford Entertains

Los Angeles Orphans See "Pollyanna" and Meet Star at Theatre

TOUCHED by the pathos of a letter from a child, who signed her name, "one of your admirers, who has neither father nor mother," Mary Pickford entertained the orphans and friendless children of Los Angeles at a gigantic party at Clune's Auditorium, to see "Pollyanna," the United Artists' production.

The letter from the orphan child giving no address, was post marked Los Angeles, and Miss Pickford hoping that she would be able to accomplish a real purpose, arranged with the management of Clune's Auditorium to entertain the orphans and friendless children of Los Angeles at a special morning matinee so that she could carry the "Pollyanna" philosophy into the hearts of all the little folks in that community.

The orphan's party was during the fourth week of the successful run of "Pollyanna," at the Clune's Auditorium. During all that time capacity houses prevailed. A great deal of praise has come to Miss Pickford because of the screen portrayal and the opinion of critics is that this joyous blend of humor and sentiment, which she brought about in this production, is one of the most picturizations she has ever accomplished.

"The Silent Barrier" Company Returns

William Worthington, director of "The Silent Barrier" first of the series of Louis Tracy Pictures to put in production by Louis Tracy Productions Inc., at which C. C. Burrs producer, returns this week from Lake Placid, where the Swiss mountain scenes of the picture have been filmed.

On the return of this company work is to be resumed at the Leah Baird studio, Cliffside, N. J. where several important interior sets are already awaiting Mr. Worthington's approval.



Tsura Aoki, Universal's Japanese star, with her director and leading man

Indianapolis Theatres Visited by Robbers

Losses of nearly $3,000 were sustained by five Indiana photoplay theatres last week through a series of bold robberies. The Auditorium at Connersville lost most heavily. The robbers gained entrance to the theatre through the alley door, muffled the safe in the box office and then set off a charge. They escaped with $1,500.

Four neighborhod houses in Indianapolis were visited by vandals. From the North Star, owned by A. C. Zaring, they carried away the entire projection equipment, valued at $800. They took lenses and other valuable parts from F. W. Neal's house, the Alcazar and the Garrick.

George Melford Leaves for Mountain Locale

With a complete equipment, a great number of extras and the entire cast for his special production, "The Translation of a Savage," George Melford has departed for the high Sierras in quest of snow scenes, which will form an important part of the picture. In the cast are Mabel Juliene Scott, Milton Sills, Elliott Dexter, Winter Hall, Ann Forest, and a number of others. Mr. Melford will remain for at least two weeks in the mountains.

Serials Head List of Universal Releases

Universal announces that for the week of April 12th no Special Attraction will be offered. The tenth episode of "Elmo the Fearless" entitled, "The Fatal Bullet," heads the list of the releases, together with "Relentless Renegats," an episode of "The Lion Man." Other releases will be "Stop That Wedding", an Eddie Lyons and Lee Moran comedy, a western, and the International News and the New Screen Magazine.

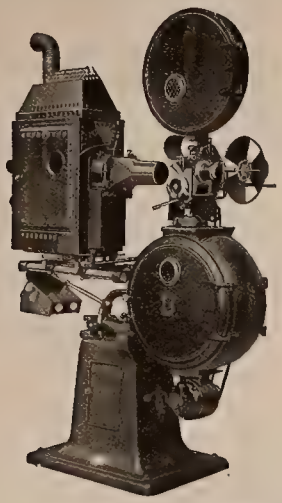
THE BUFFUM PROCESS
Of Art Title Making
J. H. Buffum, Director of Art Title production at Universal City

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 3329-3360





ORPHEUM THEATRE
TERRE HAUTE, INDIANA

Enterprise Optical Mfg. Co., Dec. 20, 1919.
564 West Randolph Street,
Chicago, Illinois.

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Having used continuously, two (2) Motiograph De Luxe Projecting Machines for more than a year, we wish other Exhibitors to benefit by our experience.

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Regardless of speed, fast or slow, we have a picture on the screen as steady as a marble statue, light through shutter which cannot be improved on, and entirely flickerless. The breaking of old film never clogs in machine, but passes through without interrupting picture, and the double automatic fire-shutter is perfection for safety and prevention of fire.

The adjustment for lamp-house is highly recommended. In fact, the whole machine is far above our expectations.

As for service, the Enterprise Optical Company is prompt, energetic and reliable, no delay in exchange of machine parts, or correspondence, and can say they do fully guarantee all parts of machines by replacing with new parts.

These two machines, which have run eleven hours every day for more than a year, have not yet cost us a cent for repairs.

Hoping the above information will be not only a money saver, but a money maker for all other Exhibitors, we are

Sincerely yours,
FOX & KEATING,
ORPHEUM THEATRE,
Per Wm. E. Keating.
(Signed)

? ? ? ? ? ? ? ? ?

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WRITE FOR LITERATURE

THE ENTERPRISE OPTICAL MFG. CO.

NDOLPH ST. CHICAGO, IL

Oakland, California, Claims Larges Theatre in West

T. & D. Theatre Besides Its 3600 Seats Has Other Claims to Pre-Emine

THE largest theatre west of Chicago is in Oakland, California, a city whose last census amounts to a quarter of a million population. It has 3611 seats about equally divided between orchestra and balcony and these have proven themselves inaedquate to accommodate the patronage of the East Bay section despite the fact that there is the usual competition at almost every corner within the city limits, as well as nearly fifty neighborhood houses. But Turner & Dahnken, under whose management the house is operated, saw the possibilities of a mammoth modern theatre, installed 100% program including a twenty-five piece orchestra and the experiment has put the scoffers to shame as well as the of the near competitors out of the ning entirely.

Eugene L. Perry, under whose personal ection the house has been made a re-kable success was formerly general ager of the Stanley Company of Phila-ia, and prior to that was connected Messrs Shubert as general Southern sentative. The prices that Mr. has schooled the Oakland theatre-relish, range from 25 cents to A double bill is offered contain-atures on every program, one vaudeville act, a prologue, an concert consisting of 3 or 4 ers and a news weekly. Suffice it to hat the theatre, through gigantic in even for cities boasting of vaster ation, has been proven to be too all to accommodate the crowds that ek admittance.

The estimated cost three years ago slightly exceeded $250,000. It was built for the Moffitt estate, the owners, by Cunningham and Politeo, architects whose main offices are in San Francisco. The theatre is a class A building of solid concrete and steel. The only wood it contains is in the office door. Outside dimensions are 100 ft. by 175 ft. inside dimensions exclusive of stage are 85 ft. by 153 ft. Three wire system used throughout. The floors throughout though concrete are covered with interlocking rubber tiling which absorbs the noise of the countless thousands of feet.

The projection room is in the rear of the orchestra enabling a straight throw to the sheet. Two mirroroid fibre screens are used, one in the stage front when the stage crew is preparing a prologue setting or for a vaudeville act, though the screen used the greater part of the time is sta- ar of the stage. Two are bons and all of the modern equipment and accessories have been provided for. There are also two spot light machines and stereopticon as well as a baby spot stationed in this projecting room. The dimensions of this room are 20 ft. by 9 ft. wide and 12 ft. high. The throw to the rear sheet measures 100 ft. Seventy-five amperes are used with excellent results.

About ninety people are employed at the Oakland T & D Theatre including the orchestra. It really takes this number to operate the house properly. This is especially due to the crowds that they are forced to handle.

The decorations inside are rich but dignified throughout, the color scheme being buff, colonial blue, ivory white and gold.

There is not a step in the entire house, not a stairway, every elevation is approached by a series of ramps or gradual inclines.

Stained glass windows illuminated from the back have been installed recently, one on the left of the stage portraying the woman of ancient times, Joan of Arc, the one on the right showing the woman of modern times, the Red Cross nurse. This idea in itself has gained a world of publicity for Turner & Dahnken, for the patrons recognize the fact that although the installation of these costly effects were superfluous from a box office standpoint, the spirit of progression displayed by that company was rare and most pleasing.

The theatre has an outside frontage of 122 ft. in height, 175 ft. in length with sensible but telling decorations as can be seen from the accompanying photograph. A decided novelty is obtained by ten large steam pots in which are inserted varicolored lamps. At night the effect of steam coming through these ornamental pots or baskets with colored lights showing up onto the floating vapors is a most beautiful one and has caused much comment.

The employees have several sets of uniforms and costumes which are changed weekly for relief to the eyes of the attending multitude.

A point that is valuable to remember in connection with this theatre, is that it was built in a neighborhood that was around the corner from the main thoroughfares and street car lines. The know-it-alls proclaimed Turner & Dahnken most idiotic for the selection of this site for such a large undertaking, especially when theatres were operating on the main corners in Oakland. But as Mr. Dahnken and Mr. Perry figured it out us seating capacity, we can afford to put in the biggest shows a the best attractions obtainable. By suc offerings they will find our around-th corner location and they will make their favorite rendez-vouz." And, i this has happened in Oakland, f T & D Theatre, mammoth as it pecially for a city of the size of Oa has proven itself too small.

Apropos to this statement com news that Mr. Dahnken has just cl deal for a 5,500 seat theatre in San cisco, which, by the way, is "just the corner" from Market St., the thoroughfare. But in closing we that Fred Dahnken knows what he ing, knows how to do it and, ther gets results.

Builds Theatre for Em ployees

WHEN the DuPont Constru company of Wilmington, ware, agreed to erect a city of 950 h for the General Motors Compan Flint, Michigan, within a year, the lem of satisfying an army of 3,500 men had to be considered. "M constituted the solution. Imm after the camp and quarters an missary for the men were pro theatre capable of seating 2, erected. The best possible f booked. Regularly listed empl company operated the theatre. No ad sions were charged. And every ni after the strenuous day of labor had completed, the theatre was thrown And the men were privileged to rel hours in the pleasant atmosphere c by the films of travel, drama and c This theatre eliminated the necessi any other form of amusement. were prevented from spending su money on city amusements and quently they were fresh for the nex

The idea of the theatre was co by Allan J. Saville, the resident en He realized the necessity for so unusual.



Emergency theatre erected

ore Views of Largest Picture Theatre in the West









Roman style ...
n messanine flo...

...ration shows audi-
its unobstructed
... screen

Upper right: Proscenium arch with ornamental grill work.

At left: One of the parlors on messanine floor where uniformed matrons and nurses are in charge at all hours

From Talking Machines to Talking Pictures and Now to Exporting

Is the Story of Eugene Kaufmann, Exporter of Accessories

BACK in 1896 or thereabouts when Thomas A. Edison was taking his first fling in motion pictures there came to work for him a young man who was cut out to be a salesman. That man was Eugene Kaufmann, now manager of the Accessory Department of the Inter-Ocean Film Corporation.

Soon after going to work for Edison, Kaufmann was sent out through the country as the Electrical Wizard's special representative. He had no definite route to travel. Wherever he was needed or wherever he perceived an opportunity for further sales there he went. And his line, too, was one of considerable variety. He handled the Edison motors, X-ray apparatus, talking machines and other electrical devices. One of the first X-ray equipments to be installed in a hospital was placed in a Southern institution by Mr. Kaufmann.

During those times when he happened to be in East Orange after a trip through the States he was accustomed to spend the days carrying out experiments of his own. Although not originally a skilled mechanic, this constant dabbling in the art finally made one of him. His connection with the industrial life of America was at a time when several important inventions were passing through their periods of improvement. One of these was the talking machine. Naturally, as Kaufmann traveled over the country demonstrating the phonographs he became vitally interested in its possibilities and also realized its drawbacks. The latter he sought to overcome. His periods at the workshop gave him the opportunity to carry out some ideas of his own, and this he did. From out of this work there evolved a number of important improvements which are being used today.

But, as with many other far-seeing men, Kaufmann did not believe that the motion picture with its silent appeal was the ultimate in cinematography. Accordingly, his interest was turned toward the evolution of "talking pictures." What his thoughts were can best be given in his own words:

"When I first realized the possibilities of talking pictures, I made a thorough analysis of the schemes that have been used and those that had failed and I came to the conclusion that the first necessity was a device to insure perfect synchronism between picture and voice. I also realized that such a device must be one that could be understood and operated by the usual operator. Unless these two points were gained there was no use in going ahead further. So I experimented



Eugene H. Kaufmann

and experimented until finally I hit on an idea that worked.

I took the machine and with two men who had been my helpers during the development of the invention, secured a booking at the Tremont Temple in Boston. There we set up the machine and ran it for two weeks. It worked perfectly all the time. We ran two performances a day and the sound was always exactly in synchronism with the picture.

After that we signed up for a run at several other large theatres between Boston and Chicago, and in every place proved to be the greatest novelty of the times.

But our greatest trouble and the thing that caused me to give up the exhibition of the "talking pictures" was the lack of a library of films and records. Without a constant change of subjects there was no attraction. People would not come more than once or twice to see and hear the same subjects.

When he left the exhibiting game Mr. Kaufmann took up the business of importing. He travelled all through the European countries in order to get a comprehensive view of the people and their customs. This knowledge has stood him in good stead in his present connection.

In 1914, when Paul Cromelin took over the Inter-Ocean Film Corporation, he remembered Eugene Kaufman and sent for him to assume charge of the Accessory Department. On account of the latter's intimate contact with the countries with which his firm deal, Mr. Kaufmann is enabled to select goods that will have the greatest appeal to the buyers and users in those countries.

Mr. Kaufman's business creed is one that is built up and made valuable only by sticking close to a policy and that policy is, "Make the customer feel that when he buys something from us it cannot help but be satisfactory." And although he has been installed in his office but a short while the effect of adhering to this policy is already being noticed. The word has gone abroad that the Inter-Ocean Corporation does not agree to handle a device or accessory until it has assured itself that the article will come up to their standard. And Eugene Kaufmann intends that his department in its dealings with "every country in the world" will continue to live up to this reputation.

Big Chicago Theatres Will Have Typhoon Systems

The Typhoon Fan Company of New York and Chicago have recently closed contracts for the entire cooling and ventilating of two of Chicago's largest and most beautiful new theatres—the Panacea and the Stratford. Both of these theatres were designed by Chicago's foremost architect, Walter W. Ahlschlager.

A detailed account of the installation of the Typhoon system in these theatres will be published in this magazine very shortly.

It is not surprising that the Typhoon Company have been able to secure the contracts for cooling and ventilating for these enormous theatres, as during the past few years the Typhoon equipment has been installed in a great many of the largest and finest theatres throughout the country.

The Typhoon Company this year are showing a great deal of activity owing to the fact that ventilation has become one of the most important items in theatre construction.

A new branch office of the Typhoon Company has been opened in Philadelphia, corner Thirteenth and Vine streets, where Jack Brown, a well known and experienced motion picture expert, has been put in charge. Mr. Brown reports that he has already closed in his territory several very important contracts for the Typhoon System, and before the arrival of the hot weather he fully expects to close many of his present prospects.

Views of Truss Construction Used in Newark Rialto



New Design Gives Low Walls and Steep Roof

Novel Method of Truss Construction Worked Out for Newark Rialto

A NOVEL scheme has been used in the design of the structural steel for the Rialto theatre now under construction at Newark, N. J. This design was worked out because of the unusual width of the theatre and because it was wished to avoid all columns.

As finally erected the system employs a cantilever construction with trusses running diagonally across the corners of the building as the fulcrum. The ends of the cantilever were counterbalanced by the weight of the upper portion of the walls. This served two purposes: first, it shortens to a minimum the spans of any one member of the steel; and second, it takes as much weight as possible off the foundations of the side walls. Just how this is worked out and arranged is clearly shown in the illustrations. The upper view on page 3334 gives an excellent idea of the arrangement of the diagonal trusses and the members leading from fulcrum to side wall.

The designers have also been able by this scheme to reduce the heights of the walls to a minimum and increasing the slope of the roof to a maximum, therefore avoiding any accumulation of weight, such as snow, etc., on the roof, also giving a perfect drainage system to the roof.

The theatre is of the latest type with the rear portion of the auditorium raised to give the effect of a balcony, and which portion is easily accessible from the middle of the auditorium. At no places are the steps higher than 9", and when walking up them one hardly notices that he goes up to a height which at the rear end of the balcony is nearly 16' above the auditorium.

The plastering and decorations and other interior features are novel and unique, especially the ceiling, no portion of which is a straight line, but all in beautiful curves and highly ornamental. The ventilation is of the most modern type; at one end of the building air is blown in through the bottom (mushroom system) while at the other end of the building it is exhausted by means of a series of exhaust fans. There are a number of features in the theatre for the comfort of the patrons which have been incorporated from long experience in the needs of such features in theatres. There is no regular stage provided but the theatre is built so, and provisions have been made that at any time it becomes necessary to have one, it can be built without any unnecessary expense. The setting is all made of ornamental plaster and marble, and is to a certain degree permanent.

The theatre has been designed by Mr. Thos. W. Lamb, and is built by the Jardin Company, Inc., of 507 Fifth Avenue, New York city. The structural features of the theatre have been designed by the contractors, who are also engineers.



A well-pitched roof is made possible by this truss design



San Gabriel theatre which follows the mission style of architecture

Installation of Double Orchestra Turns Theatre from Failure into Success

Bingham and Cohen Inaugurate Idea That Is Now Being Taken Up by Many Houses

ONE of the most interesting stories in the theatrical history of Indianapolis is the story of the Colonial theatre and the almost superhuman efforts of Edmund H. Bingham and Harry E. Cohen, the owners, to "put it over." For 102 weeks these two men held on to a losing proposition until they had plunged so deep that they determined to "hold on to the last," although the "holding on" might mean financial ruin for them.

As is characteristic of many businesses, an idea, backed by an intensive advertising campaign, saved them from financial ruin and put the Colonial theatre on a paying basis for the first time since it had been built. And this idea, which was largely responsible for the success of the Colonial, is now winning a reputation for both Bingham and Cohen throughout the United States.

In 1916 these two men took over the Colonial determined to make it a high class theatre. The fact that some nine or ten individuals or firms had been unsuccessful in similar attempts did not deter them, nor did the fact that the house had been dark for more than a year stop them.

Extensive repairs were made and the house thrown open to the public as a vaudeville theatre. And it was then that the start was made on a 102 weeks' losing proposition which nearly ended in financial ruin for both, after almost a good-sized fortune had been spent.

In vain did these two men look for an "audience." But "audiences" could not be found at the Colonial during those times. And so it continued for 102 weeks, until at the end of the one hundred and third week a net profit of 50 cents was made. But that 50 cents looked like a fortune to Ed Bingham and Harry Cohen. They realized, or devoutly hoped, that that was the beginning of what they called "the ray of light." And it proved to be.

Both men had invested every cent they were worth or could borrow. In the words of Mr. Bingham they "couldn't quit because we knew that quitting would mean ruin for us and at the same time would have been an injustice to our friends when even the slightest possible chance remained to make the theatre a success."

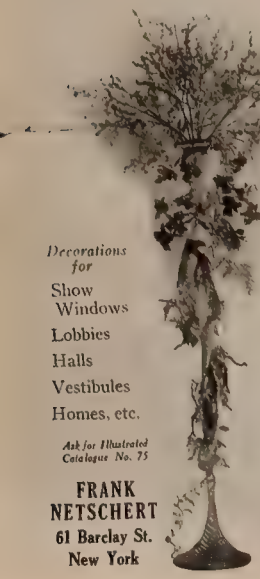
One day, while a widely-known band was playing in the theatre, the two showmen conceived the idea that it would be a good plan to have two orchestras, in boxes on opposite sides, so that the music would be continuous. The two showmen saw how restless the audience became when the band that was playing there at that time stopped for an intermission. So the owners decided to obtain two novelty orchestras, men who could not only play every kind of instrument but who could sing as well.

Boxes were torn out on both sides of the theatre and elevated. The walls were attractively decorated and two "singing orchestras" obtained. These orchestras have since been known as the American Harmonists and the Liberty Quintet.

Since that time officials of many of the leading motion picture producing companies have visited the Colonial and commented on the unique arrangement. These men realized that Bingham and Cohen originated the idea which is now being followed by many motion picture theatres over the country..

San Gabriel's Mission Style Theatre

In the little city of San Gabriel, California, situated near Los Angeles, there is a small plaster-finished motion-picture theatre where the residents are entertained three nights a week. The house has a seating capacity of about 300, and is generally well patronized. In a small tile-covered booth nearby are dispensed soft drinks and candies. The San Gabriel theatre is located but a few rods from the historic old Franciscan mission from which the town takes its name and just across from which has been produced for a number of years John S. McGroarty's famous "Mission Play."



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Directory of New Theatres

ARIZONA

Claypool—The Claypool Amusement Company is constructing a theatre for the presentation of pictures and vaudeville. It is expected to be finished by April 1st.

Phoenix—David Goldberg and associates have purchased the J. A. R. Irvine property at First and Washington streets and are to erect an office and theatre building.

ARKANSAS

Harrison—J. K. Jones is constructing a new theatre and office building on the north side of the square.

Hope—A $150,000 theatre building will soon be started by H. C. Crutchfield. The building will be built under the supervision of Witt, Seibert and Halsey of Texarkana. The building will be 75 x 150 feet, with a main floor and two galleries. The total seating capacity will be 1,500. J. M. Cobb of Memphis will manage the new theatre.

Little Rock—The Paramount-Arteraft Company is to construct a new theatre on Main street at a cost of $114,000.

Little Rock—A theatre to cost $60,000 will be erected at 712 West 9th street for the exclusive patronage of the colored population. The contract has already been let and it is expected that the theatre will be ready for use by August 1st.

Van Buren—Mrs. M. Donnell, owner of the Royal picture theatre, is to construct another new picture house here at a cost of $25,000.

CALIFORNIA

Fresno—The Golden West Amusement Company has a motion picture theatre now in progress of construction on Tenth street. It will represent an investment of $250,000 and will be completed on August 1st.

Fresno—The Kinema Investment Company is to construct a new $200,000 theatre on Jay street.

Los Angeles—A motion picture theatre will be erected on Brand Boulevard, Glendale, by Dr. W. C. Goodno, 397 South El Molino avenue, Pasadena. Alfred F. Priest, 615 Fay Building, is the architect. The theatre will be 75 x 180 feet and will seat 1,400 people.

San Bernardino—A. E. Copeland is planning to build a large, up-to-date theatre in Escondido.

San Francisco—Turner and Dahnken are to erect their new theatre on Fourth, Stevenson and Jessie streets. It will seat about 5,000.

San Francisco—It is reported that the Coliseum theatre, at Ninth avenue and Clement street, is to be entirely remodeled and enlarged. One hundred thousand dollars is to be spent on the work. When completed the theatre will have a seating capacity of 3,000 persons.

Santa Maria—Within a short time the Gaiety theatre will be entirely remodeled, the work to be done by the O. C. Marriott Company.

COLORADO

Denver—George H. Greaves is to construct a new picture house on the site now occupied by a business block east of the Princess theatre on Nevada avenue.

CONNECTICUT

New Haven—Della, Valle & Vece are drawing plans for a new theatre on Washington avenue and Lines street. It will seat about 1,500 and cost $50,000.

New London—It is reported that Mrs. P. J. Hendel and Louis Markow are to erect a theatre at Ocean Beach with a seating capacity of 800.

Norwich—A company of local men headed by Harry M. Land is to construct a new picture house on the Shields property site on Lower Broadway.

DELAWARE

Wilmington—Announcement has been made of a new theatre to be erected for the Topkis-Ginna Company on Market street, next to the old City Hall.

Wilmington—A new $50,000 picture theatre is to be constructed by the West End Amusement Company on West Twenty-fourth street.

Wilmington—Ezy Greenblatt and William F. Bouzarth have purchased properties at 839 Market street for the location of a theatre.

IDAHO

Lewiston—I. M. Binnard is to construct a new theatre with a seating capacity of 1,200.

ILLINOIS

Belleville—The Dickens Building Corporation is to construct a new picture house on the Mansion House site at Main and High streets.

Edwardsville—According to W. A. Edwards, manager of the Wildey theatre, a new picture house with a seating capacity of 1,200 is to be constructed.

Elgin—I. Cohien is to build a new $60,000 theatre on Grove avenue. It will seat about 1,600.

Freeport—Plans for the new theatre building to be erected by John Dittman have been completed by Rapp & Rapp, architects of Chicago. The house will seat 1,440 people and will have a stage 38 x 32 feet. The cost of the house will be approximately $135,000.

Freeport—J. F. Dittman is to construct a new picture theatre here.

Moline—The Bee Hive Film Exchange of Chicago, together with some local men, is said to be interested in the construction of a new picture house at the northwest corner of Fifth avenue and Seventeenth street. It will seat 2,000.

INDIANA

Columbus—F. J. Benbusch, a prominent theatre owner in this state, is to construct a new $75,000 theatre here.

Goshen—Samuel F. Spohn is erecting a $40,000 picture house at the southwest corner of Lincoln avenue and Fifth street.

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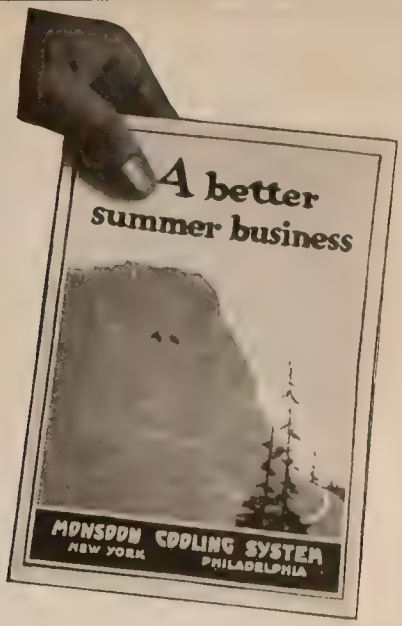


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Equipment Operating Projection Questions Answered

General Electric Control Devices for Motion Picture Projection

A MOTION picture theatre is a store with just one kind of merchandise to sell A GOOD PICTURE.

The comfortable seats, beautiful decorations and harmonious music are but the show window display to invite the public to buy

It is therefore, reasonable to expect that every theatre manager is interested in any device to improve the *quality* of this picture, and will listen with interest to any suggestion as to the way and means of obtaining better results in his picture presentation.

The screen, projection machine, film and lamp are all important factors in producing these results, and skilled designers have given their best efforts to perfecting the various devices.

The light source is of prime importance and it is generally agreed that the electric light is the most nearly perfect source of screen illumination and is universally used, wherever available Great progress has recently been made in adapting the incandescent lamp to this service, but so far its application has been limited to the smaller theatres.

For this reason the arc lamp is required in the majority of cases and suitable apparatus is required to assure a satisfactory light under all conditions. The subject of lamp houses, carbons, projection lenses and condensers will not be discussed here, and we shall confine ourselves to the consideration of the various devices for adapting the conveniently available sources of electricity to the particular requirements of the electric arc.

There are two kinds of electric current produced commercially -the direct current and the alternating current. The direct current is usually found in the downtown districts of our larger cities; 110 or 220 volts, 2-wire; 220 volts, 3-wire (or Edison 3-wire, as it is usually called) and 500 volts, 2-wire or 3-wire By Edison or three wire is meant a circuit or 3-wires with, say, 110 volts between the middle (or neutral) and either outside wire and 220 volts between the two outside wires. This may be 550 volts across the outside wires and 250 between the outside and neutral wires

In the case of the alternating current we have not only the various voltages of 110, 220, 440, 500 volts, but in addition the current may be single, two or three phase and 60, 25 or 40 cycles.

These voltages are too high for the operation of the arc lamp which requires only 50 to 60 volts at the arc, and therefore some intermediate device is required to reduce this voltage to the proper value for the operation of the arc lamp. In many cities, however, (and this is particularly true of the outlying districts) direct current is not available, and it is necessary not only to reduce the voltage available to that required by the arc lamp, but in addition it is also necessary to transform the alternating current to direct current, before an arc light can be secured satisfactory for projection purposes.

In the early days of the motion picture when the electric current was first used for the arc lamp, the proper reduction in voltage was secured by using a resistance inserted in the circuit, and either a direct current or alternating current are used, depending on the kind of current available. This method was very wasteful of energy and the alternating current arc was unsatisfactory in operation, being unsteady and of low candlepower. Since alternating current was the only kind available in many cases the first efforts were directed toward reducing the energy losses existing in the rheostat and resulted in the design of the G. E. Compensarc, the first device of its type.



A. C. compensarc

TYPE A COMPENSARC

The Type A compensarc is a transforming device by means of which it is possible to connect an alternating current arc projection machine directly to any alternating current source of supply, and obtain results which are comparable to those of the direct current arc.

This device consists of a transformer core and coils, rigidly supported in a cast iron frame, making a construction which is both substantial and convenient of operation.

EASE OF OPERATION

Four cable leads are brought through the top casting Two of these are connected to the source of supply—the other one to the projection machine. A means of a switch handle projecting through the top casting, variation in the arc current through a considerable range is possible.

At no time in the adjustment of this switch is the current to the lamp interrupted and, therefore, lamp flicker is eliminated.

WILL NOT BURN OUT

The compensarc complies with the standards of the National Board of Fire Underwriters. Because of its design characteristics it cannot

METHOD OF OPERATION

On open circuit this machine generates a voltage of approximately 180 volts. The first arc is struck in the usual manner, the second lamp being short circuited by means of the switch. When ready to change over to the second lamp the carbons are closed together until they touch. The short circuiting switch is then opened and the carbons gradually separated, the machine voltage automatically increasing to take care of the added resistance of the arc maintaining the current practically constant. To shut off the first lamp the carbons are gradually brought together until they touch and the short circuiting switch closed. Machine voltage will automatically decrease as the first lamp carbons are brought together and the current will remain constant.

EQUIPMENTS SUPPLIED

The complete equipment as covered by the catalog number includes the motor generator panel and two short circuiting switches. The steel panels supplied are arranged for conduit wiring and have mounted in the panel a 6″ diameter field rheostat and on the face a 3″ diameter, special scale type DM ammeter. The small panel for 2-35 ampere lamps alternately has an ammeter with a 50-ampere scale the panel for the 50 ampere a 65 ampere scale and the 70 ampere outfits a 100 ampere scale respectively. On the two larger sizes the ammeter is connected to the circuit through a shunt.

With each outfit is supplied two short circuiting switches; one for each lamp. These are single pole knife switches with sheet metal covers all ready to be mounted on the picture machine along with the lamp disconnecting and motor drive switches. They short circuit the arc, that is out so that while one picture is being projected the other lamp is extinguished.

Rating of Compensarcs
2—35 amp. Lamps Alt.
2—50 amp. Lamps Alt.
2—70 amp. Lamps Alt.

Rating of Switch	Height	Width	Depth
60 amps. 250	V. 7½ in.	3 in.	5 in.
60 amps. 250	V. 7½ in.	3 in.	5 in.
100 amps. 250	V. 7½ in.	3 in.	5 in.

SPECIAL STEEL PANEL

Rating of Compensarcs	Ammeter Scale	Dimensions Height	Width	Depth
2—35 amp. Lamps Alt...	50	11 in.	8½ in.	6 in.
2—50 amp. Lamps Alt...	65	11 in.	8½ in.	6 in.
2—70 amp. Lamps Alt...	100	11 in.	8½ in.	6 in.

ECONOMICAL

This device is designed with low current densities, and the best grade of steel is used in its construction, insuring minimum loss and high efficiency. Because of these features, the cost of operation is less than that obtained with any other scheme which has been suggested for this purpose.

Columbia

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Because of the high power factor of the device, power companies do not object to having it connected to their service lines.

SIZES FURNISHED

Type A compensares can be built in any size and for operation on supply circuits, of any voltage and frequency. Standard sizes are as follows:

CAT. No. 94312, 2 KVA, 110 volt, 60 cycle, 30-40-60 amperes.

CAT. No. 94313, 2½ KVA, 220 volt, 60 cycle, 30-40-60 amperes.

GENERAL ELECTRIC MOTOR GENERATOR SETS

The development of arc lamps for projection purposes proved that the direct current lamp was steadier and more efficient from a light-giving standpoint. Most of the current available was alternating, so it was necessary to provide some electrical device to not only maintain the proper voltage at the arc, but also to change from alternating to direct current. Furthermore, every theatre of importance installed two projection machines in each booth, so that it was necessary to provide electrical equipment to operate one lamp continuously with reserve capacity to carry two lamps during the period of "change over" in order to prevent interruptions between reels.

To meet all these requirements the General Electric Company designed A. C. to D. C. and D. C. to D. C. Motor Generator Sets consisting of an A. C. or D. C. motor mounted on a sub-base with and connected by a rigid coupling to an especially designed direct current generator.

The design of these outfits is based on certain specific requirements of the electric arc, modified by the limitations imposed by the alternating current supply. Briefly, the results desired are:

(1) A steady arc.
(2) A white light free from discoloration.
(3) Current must stay at set value.
(4) Current at arc easily raised or lowered.
(5) Arc strike and settle down quietly.
   a. The outfit must be as simple as possible.
   b. Must stand overloads without damage.
   c. Must be quiet in operation.
   d. Must successfully operate two arcs at the same time.
   e. Must be easily and quickly repaired in emergency.
   f. Must not be affected by changes in current conditions outside itself.

The General Electric equipment is the very latest development in motor generators for picture projection, and is the result of many years of practical experience in building this particular line of machines.

This new motor generator differs materially from the former type, in that the lamps operate in series instead of in multiple, when changing over or dissolving the pictures. The new type of motor generator has been developed for two reasons: First—to improve the overall efficiency when operating two lamps, and second—to produce a machine which is more easily handled by an inexperienced operator, particularly on two lamp operation.

GENERAL MECHANICAL CONSTRUCTION

These equipments are built in three standard sizes for 35, 50 and 70 amperes, each machine capable of operating two lamps in series for a short period of time. These two lamp outfits are intended for use on two or more picture machines where it is desired to operate two machines for a brief interval, in changing over the picture from one machine to another to give a dissolving effect. There is, however, no objection to putting a greater number of arcs in series so long as only one arc is burned continuously and not more than two lamps are burning at the same time. In this manner the two picture machines and the spot light could be operated from the motor generator with the understanding that only two of them will be used at the same time and the same current is taken by each lamp.

These three standard sizes will meet the requirements of practically all picture theatres, except perhaps the very largest, in which case the other requirements to be met, would doubtless require the use of a special machine. The smallest outfit for 35 ampere arcs, is only suitable for the smaller theatres, as our experience over a number of years shows that the outfit for 2-50 ampere lamps is preferable, even though the requirements at the time the set is sold may be somewhat less than this. A 100-ampere size is not listed, but several have been built and sold with entirely satisfactory results, so that this larger size can be listed if desired.

ELECTRICAL CHARACTERISTICS

These motor generators are built with special generators and standard induction motors. These are mounted on a cast iron subbase and connected by a rigid coupling, forming a three-bearing set. The name plate rating of these sets indicates the drooping characteristics of the generator voltage.

The Uses and Abuses Portable Projectiofon

By Ernest M. Reynolds

THE possibilities of the portable projector prophesied a few years ago are now fast becoming a reality. What is more the field is unlimited and as time and experience progress, new and heretofore unthought of opportunities will present themselves. For the good of the trade and to the public in general, it is time an understanding be reached for the benefit of both. The writer ventures to say there is little in the way of portable and semi-portable motion picture projectors that have not been given considerable thought and study to enable him to determine the advantages and disadvantages of the respective makes.

Naturally they all have the three fundamentals of projection, namely, the mechanism for intermittent and general passage of film; lens system and lastly the light source. The object of this article is to place fairly and squarely before the public the essentials of good portable projection under the multitude of unfavorable conditions which are bound to arise in this type of picture exhibiting. Another point wished to be impressed is the fact that few, if any, portable projectors today are so-called "fool-proof," for it takes thought and some experience to operate one in a proficient manner.

It is best to place these various machines in two classes; the fireproof or slow-burning film users; and the standard guage, inflammable film type. These two distinct classes of machines have their respective advantages. First determine the variety of subjects you wish to exhibit. If for instance it is for straight commercial use with a special made film to exploit a certain article and to be exhibited before audiences of varying sizes, a narrow gauge, fireproof film is recommended. The narrow gauge film suggested takes much less room and for the use mentioned will answer the purpose admirably. It is not inferred that only special subjects can be used on narrow gauge machines for a fair sized library is at disposal already. It is also probably safe in saying that this type of equipment can be set up anywhere in the country and will pass the different fire authorities over the country.

Let us next consider projection of standard size films of the ordinary stock. To the layman this should be a matter of considerable thought. In the first place the fire danger is increased, but to balance this the variety of subjects is increased most tremendously. For the safety of all concerned it is essential that the operator must be right with his machine every second both mind and body. A careful inspection about every minute to insure proper passage of film through machine and that the film take-up device is winding up the film as fast as it is being emitted from the projector is a rule to safety. In general much more care should be used in the operation of this type machine; at the same time the film costs less and is more easily obtained and finally it is a question of whether the operator is willing to use the care.

After selecting the type of machine there arises the question of mechanics. It is hardly necessary to say that there are some machines very poorly constructed from a standpoint of mechanics. By this is meant the general make-up of the mechanism and ways and means of operation. As has been mentioned there is no machine with the label of "Fool-proof," but in making the selection of a projector it is essential to pick one as least complicated as possible yet producing a clean-cut, steady picture. The path in which the film travels from one reel to another in the process of projection, is a feature worth consideration. The tendency is to have the film travel in as straight a line as possible and traveling over as few surfaces as is practical, thus reducing to a minimum the wear and tear on both film and machine. The various optical systems or light sources should be carefully studied. The safest machine is that which produces a bright white light on the screen with as little heat as possible on the film at point of projection.

Probably the most important feature of a clean cut picture lies in the ability of the projection lens. The best lens is none too good in portable projection, therefore a standard lens in an interchangeable mount should be preferred in the equipment. Another important link in the chain of good projection is a good screen. There has been considerable experimenting with screens of various compositions and textures. In portable projection with the audiences viewing the picture at an average of fifteen feet, a plain white opaque surface of a smooth texture is most ardently recommended.

A general summary might well be voiced in requesting the users of portables not to expect too much from this smaller tribe of projectors. They are built small to produce a small picture and up to date a machine that will make a large picture is unsafe for inexperienced hands to operate. A picture five by seven feet or thereabout is really the best one should expect and keep within the bounds of safety. There is absolutely no need of projecting a large picture in a small room or even a room of average size, for after all it is the ratio of the distance your audience is from the picture which controls the size of the screen.

Many Screens Installed

Howells Cine. Equip. Co. reports installation of the Gardner Velvet Gold Fibre Screen in the following theatres:

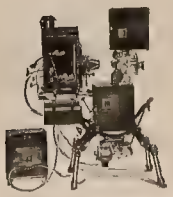
Rio Theatre, 157th and Broadway, New York City; Manhattan Theatre, Manhattan street, New York City; Valentine Theatre, Bronx; Stone Theatre, Brooklyn; Atlantic Theatre, Brooklyn; Farragut Theatre, Brooklyn; Drury Lane, New York City; York Theatre, New York City; Village Theatre, New York City; Academy of Music, Beacon, N. Y.; Capitol Theatre, Riverhead, L. I., N. Y.; Astoria Theatre, Astoria, L. I., N. Y.; Kings Theatre, Brooklyn, N. Y.; Merrick Theatre, Jamaica, N. Y.; Unique Theatre, Patchogue, L. I., N. Y.;

An Affidavit

95% POWER'S

H. E. VAN DUYNE — JOHN P. FILBERT

Telephones
Pico 132, 19749
Cable Address Pasco



Pacific Amusement Supply Co.
ESTABLISHED 1898
MOTION PICTURE MACHINES AND SUPPLIES
EXPERT MACHINE REPAIRING

Distributors for
NICHOLAS POWER CO. BAUSCH & LOMB BALOPTICONS
PORTABLE PROJECTORS

800 SOUTH OLIVE ST.
LOS ANGELES, CAL.

Refer to H.E.V.D.

Feb. 24, 1920.

Nicholas Power Co.,
90 Gold St.,
New York City, N. Y.

Gentlemen:

We take pleasure in advising you that over 95% of all projectors used in all studios and film laboratories in and around Los Angeles are Powers Cameragraphs.

In almost every case other machines have been carefully tried out with the result that the respective studios have standardized on your projector.

We are subscribing our affidavit certifying the correctness of these several statements. We are also sending under separate cover letters from fifteen of the more important organizations which show beyond question that we have made no extravagant claims for the popularity of the Powers Cameragraph.

With best wishes for continued Powers success, we remain,

Yours very truly,
Pacific Amusement Supply Co.
By H. E. Van Duyne.
Manager.

Subscribed and sworn to before me this 24th day of February 1920
Virginia A. Beede Notary Public
In and for the City and County of San Francisco, State of California

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Should Have Better Inspectors

J. J. Keough, Williamsport, Pa.:

Here of late I have taken a big interest in your MOTION PICTURE NEWS, especially the part where the fight is to better the conditions of projection and the different suggestions from operators, etc., regarding the improvement on the Simplex Machine. I am myself doping out something which will be the biggest factor to all projectionists if I am successful with it. I would like you to print a letter in your book:

To All Brother Projectionists

To fight against the film exchanges and compel them to employ some one that understands the danger of bad patching, especially making of patches without cleaning off the emulsion—I think it a shame to see some of the work, especially from the exchanges in Philadelphia. I believe they got school children for makers of patches and inspecting the film; there is no use trying to make any improvements on the machine or in the booth as long as the film exchanges continue to make such patches. Also a patch should be made with at least one and one-half hole overlap, not cutting the film 1/32 or 1/16 from the framing line. You cannot expect a piece of thread to hold the same weight as rope. Out of all the exchanges in Philadelphia to only three can I give credit for their good work, Fox, Peerless and Republic Famous Players publish on the front page of your book asking operators to be careful in making patches, etc., but while their exchange sends films with such patches as mentioned, the projectionists can not do all. Of course, I do not want to knock the Famous Players. Their film is in good shape, mostly, only here of late I have found a few patches without the emulsion cleaned off. Not until those troubles are done away with will projection become perfect. Inspectors come into the booth and raise Cain with the operators. The owner of the house must spend all his money doing this and that, yet the film exchanges can send film out any old way and if there is a fire why it was due to a bum operator. Let the exchanges employ licensed operators to patch and inspect their film and have the inspectors watch them as they do the booths and you will not read of so many fires. In a short time if I am successful with my outfit I will give you something to publish which will be one of the biggest improvements ever put in a booth.

Reports New Daylight Screen

When Robert Andersen of the Universal Company recently returned from his vacation abroad, he brought with him the story of a new German invention which, if developed, may revolutionize the film industry.

By means of the discovery of a new compound which absorbs light, German cinema scientists now assert they can show photoplays in broad daylight. The Germans use their new compound in making moving picture screens.

The first broad attempt to capitalize the new discovery is in the formation of a company to install miniature moving picture machines in private homes. German families, it is promised, will soon be able to see the latest features while eating dinner or pursuing other household activities. The home movie machine will take its place beside the piano and the phonograph.

As an adjunct of the new company's activities, it is planned that the new home machine will be a combination projection machine and camera. Events in the home can then be photographed for future generations. The greatest good of this novel project, it is said, will be the doing away with the family album

The new screen compound is called Petragaggan. It is cast in big flexible sheets and looks something like leather. Its make-up is zealously guarded as a secret. It also is expected to supplant present day billboards, its makers say, since it can show moving pictures on the housetops in day light.

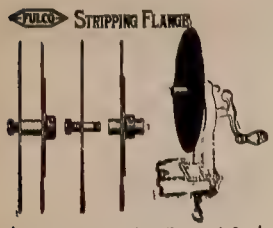
Andersen has returned to Universal City carrying with him a long term contract to direct pictures as well as to act in them. He is now at work on his first production, which he says will bristle with new ideas in directorial art. His ultimate object is to produce a picture with no subtitles.

Wants 110 Volt Mazda

H. S. Libis, Painter, Va., says:

We are operating with a Mazda equipment on a Simplex machine. Our screen is 9′ x 12′ and the throw is 64 feet. We have a private 32-volt plant that supplies us with current. We

(Continued on page 3346)



TO Assemble Your Advertising Film and Film Trailors Use the

Fulco Stripping Flange

Every theatre using Advertising Film or Film Trailors should have a Fulco Stripping Flange in their Projection Room. It saves time and trouble for your Projectionist and keeps the film off the floor. Helps eliminate fire hazard. Fulco Stripping Flanges are used by Film Manufacturers to assemble negative and positive prints.

Stripping Flange Complete $3.75

FULCO is the Brand. Sold the world over. Insist on them. It is your guarantee of the BEST. If your dealer does not supply them, write

E. E. FULTON CO.
3204 Carroll Avenue, Chicago
Manufacturers of M. P. Accessories

Note—Send for our new 16 page folder, illustrating and describing our complete line.

EASTMAN FILM

is identified by the words "Eastman" and "Kodak" in the film margin.

It is the film that first made motion pictures practical

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

PROJECTION LENSES

Why not equip your machine with a lens that is made in a factory devoted exclusively to the manufacture of High Grade Projection. Lenses of all descriptions.

Our PRO-JEX Motion Picture Projection lenses can be had in any of the following types:

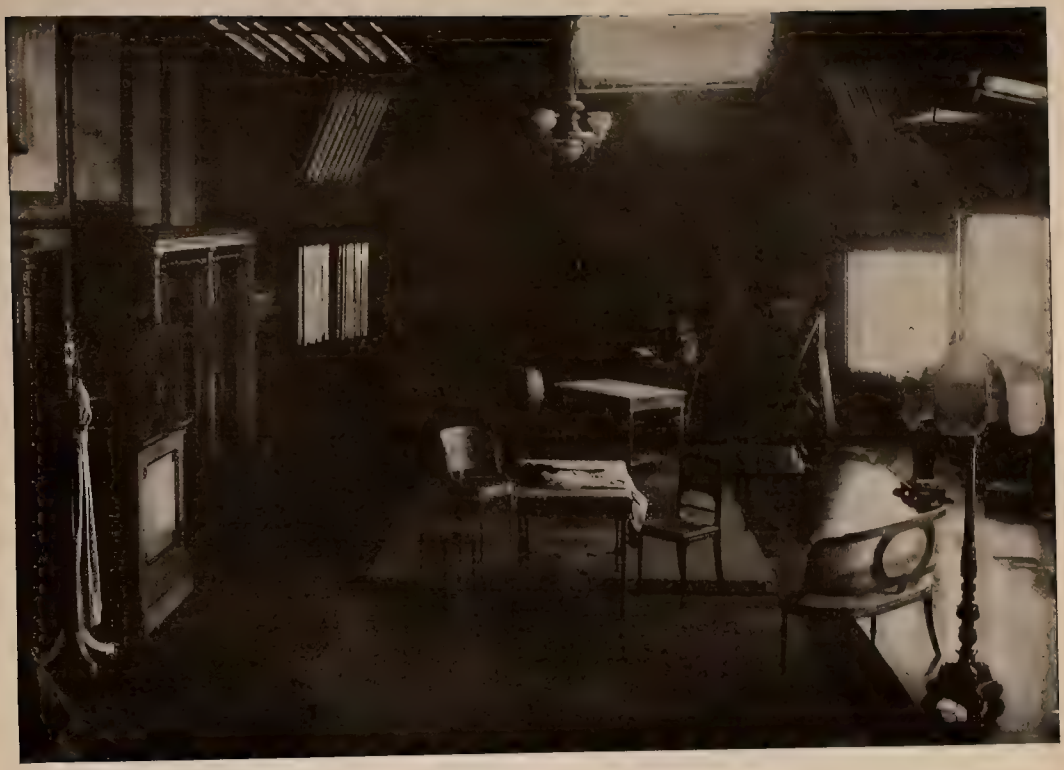
PRO-JEX—Standard
PRO-JEX—No. 1
PRO-JEX—No. 2

We also carry a full line of High Grade Stereopticon Lenses in the Quarter and Half size.

OUR PRICES—Will make you think.

OUR GOODS—Will make you act for the future supply.

Projection Optics Co.
INCORPORATED
203 State Street
ROCHESTER, N. Y.



Sold by Metro Pictures Corp., Hollywood, Cal.

You Don't Need Sunlight

If you can get Cooper Hewitts

An ever increasing number of prominent motion picture studios are using Cooper Hewitt lights for their indoor sets. Cooper Hewitt light is better than daylight and much more dependable.

Our specialists in motion picture applications are at the service of any producing company and may be consulted without incurring any obligation.

Cooper Hewitt Electric Company

General Electric Company

General Office Schenectady, N.Y.

Sales Offices in all large cities

are having a good success with our equipment and consider it far superior to the arc light for our work.

In addition to our private plant we now have 115 volt A. C. in our theatre. We should like to be able to connect up to the 115-volt line in case our private plant broke down or connect to it in case we find it cheaper than the private plant. The Westinghouse Lamp Co. are putting out a 1,000 watt, 110 to 125 volt lamp which corresponds with the 30 volt lamp we are now using. Would this lamp give us satisfaction?

Also what is the cost of an automatic regulator suitable for our needs and where can we write to get information concerning them?

Reply: There is no reason why you should not get excellent results with the Mazda equipment, as all the factors are in your favor. A 9 x 12 picture is about the limit for the Mazda under the present stage of development.

Probably the best way to connect up the a. c. 115 volt service for use as an emergency is by means of one of the automatic regulators being manufactured. These regulators are a combination transformer and regulator and when once set and adjusted should maintain the voltage at exactly 30.

We understand that the lamp companies are experimenting on a 110 volt projection lamp, but that it has not been placed on the market. There is a 110 volt stereopticon lamp that has been used to a certain extent in projection work but it is rather doubtful if you could use it. Better get a device that you can use with a regulator at 30 volts. You will get better results.

We cannot quote costs on the regulators. Write to the Rutledge Co., 35 So. Dearborn St., Chicago, and to the Argus Lamp and Appliance Co., Cleveland, Ohio.

Has Double Dissolving Device for Sale

A few weeks ago we published a letter from R. V. Plew, in which he asked for the name of a manufacturer making a double dissolving device. We have received a statement from Mr. D. E. Kepler of the Arc Amusement Co., of Crawfordsville, Indiana, to the effect that he makes a device for this purpose. Will Plew and any others interested get in touch with this man?

Requests Reference Books

H. G. Oklahoma, writes:

Was reading in the projection department of the Motion Picture News where you would be glad to recommend some books on projection work. Please send me a list of them. Have tried several book companies to get works on this subject with no success.

Reply:—The following books may be used for reference and study with regard to projection work:

Optic Projection, by Simon Henry Gage.

Motion Picture Handbook, by F. H. Richardson.

Hawkin's Guide, No. 9.

The above books may be obtained at any of the supply houses advertising in the News.

Thinks Well of Manager

P. L. Boardwell, Hood River, Ore., says:

I have a Simplex and a Motiograph De Luxe Motor rewind, and D. C. operating room is 8 by 18, with a nine foot ceiling. Use 55 am. D. C. with ¾ carbons above, and ⅝ below. Get a dandy picture, 83 ft. throw at 25 angle. No out of focus, keystone or distortion. Have been in present position for two years. Dandy Manager, gets me anything I want and doesn't stop to ask me if I am sure I need it. He is one of the few who do this.

A 1920 Model Automaticket Register

JUST as the best and best known automobiles are "first" in adding improvements to their models each year, so the automatic ticket selling and cash register company, constantly improves the automaticket register.

Exhibitors demand one thing above all others of a ticket selling mahine, and that is that it should give consistent day-in and day-out service and not get out of order.

Realizing this, the automatic ticket selling and cash register company subjects its models to a five-year continual running test by operating a machine continually day and night by electricity, which, of course ,is a much harder test than daily usage in a motion picture theatre box office.

The Company does not simply claim that their machine will stand every working test, they actually put their model to a harder working test in their factory than it meets in five years of service in a theatre box office.

Automaticket Register users are satisfied users, because the device not only gives them all the advantages that its makers claim it will in the way of rapid ticket selling service and cash protection, but because it also makes good in every way on the claims that the company makes on the service the machine will give.

HEADQUARTERS for Motion Picture Cameras



NOW IN STOCK

GENUINE IMPORTED DEBRIE CAMERAS

New Model Precision Ball-Bearing Tripod $165

Universal Cameras

200 ft. Model, List $430, our price including war tax $330

400 ft. Model, List $645, our price including war tax $510

200 ft. Model with Automatic dissolving shutter, List $512, our price including war tax $405

400 ft. Model with Automatic dissolving shutter, List $731, our price including war tax $585

Universal Tripod, List $120, our price including war tax.... $95

Everything for the Production of Pictures at the RIGHT PRICES

MOTION PICTURE APPARATUS CO., INC.
110 W. 32nd STREET NEW YORK CITY

RADIO SLIDE PATENTED

RADIO MAT SLIDE Co MAKERS

121 W. 42 St. New York

- for daily use - RADIO'S carry live typed "talks" direct to every patron

Typewritten like a letter Cost no more

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The Acme Portable Projector

FOR THE Studio, The Editor, Cutting Room, Home, School or Church

Demonstrated to you Anywhere

TRADE HOWELLS FILMS MARK

HOWELLS CINE EQUIPMENT Co.

729 - 7TH AVE NEW YORK, U. S. A.

EVERYTHING FROM THE STREET TO THE SHEET"

Coming Articles in the Equipment Section

A New Series on "The Mazda Lamp for Motion Picture Projection" by H. F. Barnes.

A continuation of "Practical Lessons in Electricity" by a staff writer.

Installments on "White Light for Motion Picture Installments" by W. R. Mott.

More illustrated articles on New Theatres and their equipment.

A REVOLUTION *in* MOTION PICTURES !

The Glifograph Screen

NO MORE EYE STRAIN
NO MORE DISTORTION
ANY SEAT DESIRABLE
IMPRESSION OF
THE THIRD
DIMENSION

FOR LITERATURE AND INFORMATION

The Glifograph Corporation
280 BROADWAY
NEW YORK

Camera Laboratory | Picture Making | Studio Technique

White Light for Motion Picture Photography*

By Wm. Roy Mott, Rersearch Laboratory, National Carbon Company

The moving picture industry is the only industry dominated geographically by the question of light. While in ordinary artificial lighting 5 and 10 foot-candles is good illumination, yet on the moving picture stage at least a hundred times this should be used. This means a stage illumination of 500 to 1000 foot-candles as a minimum.

II Daylight

The larger the number of days of good clear sunshine, the lower is the cost of motion picture production, because of the saving of time of high salaried artists. But little has been done as yet to use artificial light in conjunction with *outdoor scenes* for which daylight is ideal except for the interruption of the photography by dark, cloudy days. (In England some use of the arc lamps has even been made for outdoor scenes) even on consecutive clear days there may be a large variation in actinic light as shown in Fig. 2 (see page 128, Sheppard's Photo-Chemistry).

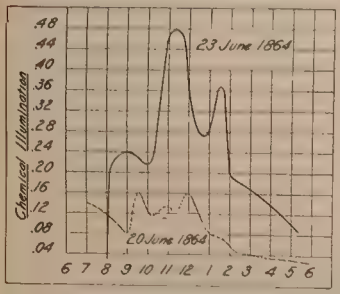


Fig. 2—Daily Variation of Photographic Light with Daylight

For interior scenes daylight must be diffused to avoid outdoor appearances caused by direct shadows from the sunlight. This diffusion is secured by using prism glass in the roof and sides of the studios. If the studio work for interior scenes is done outdoors then awnings of light sheeting or muslin are used to secure proper diffusion and this is sometimes done in studios with glass roofs especially if clear glass has been used. A serious objection to daylight in such studios is the hot-house effect, especially in summer. As these glass houses receive continuously one to two horse power of solar energy per square yard of projected area normal to the light, the heating effect is many times greater than with good artificial light alone, because the full amount of artificial light is used intermittently and seldom for more than a total of an hour a day. The artificial light (used generally for side illumination) with daylight should be given by the light of the greatest photographic power in proportion to the energy liberated in the studio.

For this reason flame arcs are commonly used with daylight. In the winter daylight is rather poor after penetrating the glass and screening and so dependence is then largely placed on the artificial light. This seasonal variation and hourly variation of sunlight and skylight is shown in Fig. 3 taken from Eber's Handbuch der Photographie. Again the changing direction of sunlight has been a serious objection and the studio, known as the Black Maria, of the Edison Company was arranged on wheels so that it could be moved to face the light.

Finally there is one class of interior scenes for which daylight in any form is

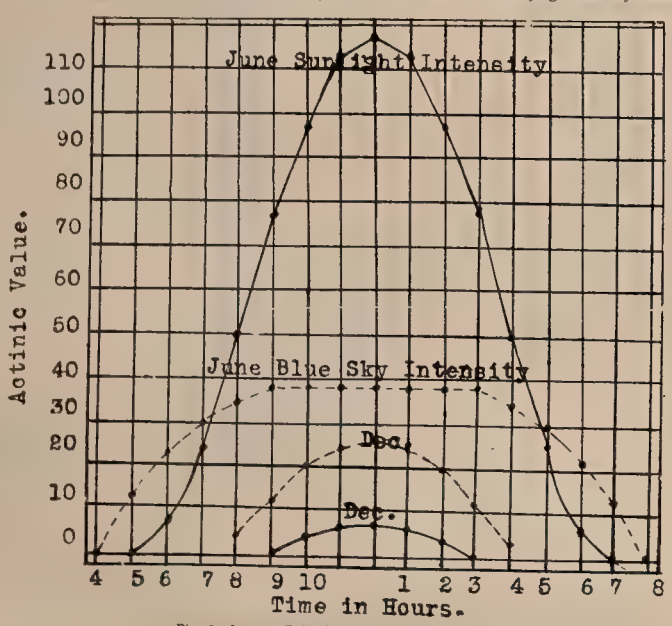


Fig. 3—Average Daily Variation for June and December

* *Reprinted from S. M. P. E. Trans.*





MARTIN JOHNSON

Sydney, N. S. W. Australia.

November 9th, 1919.

Universal Camera Company,
J Burke and James,
240 Ontario Street,
Chicago, Ill.

Dear Sirs:-

On account of the nasty letter I wrote you just before I left for the New Hebrides, seven months ago, I thought you would be glad to know that both Universals stood up great, we spent six months among the head hunters and cannibals of Malekula, and used only the two Universals.

I have just finished printing the positives, and without a doubt they are the finest films I have ever made--in fact there is not a foot of poor film among the twenty-five thousand feet.

The old camera that I used down here two years ago stood up as well as the new one, and outside of scars and scratches caused by long expeditions through the jungles and over mountains, it is as good as new--in fact, it's like an old shoe, it is like a part of me, and I will always use it in preference to any other.

Will send you some photographs on the next steamer.

Sincerely yours
Martin Johnson

You may use this letter or any part in advertising, my next feature that will be released in about six months will creat a sensation, it is the most wonderful film of exploration that has ever been made, and the photography is perfect--it was all made on the two Universals.

It will probably be called WILD MEN OF MALEKULA.

'Shooting' the wild men with a UNIVERSAL

IN a climate of intense heat, averaging 130 degrees, traveling in whale boats and through trackless forests, Martin Johnson, the noted explorer, carried the Universal Camera to which he refers in this letter.

With this camera he made 25,000 feet of perfect film, and it came through this endurance test as sound and perfect as the day it left our factory.

When you see Johnson's wonderful pictures of the savage South Sea Islanders, you will have demonstrated to you the kind of film the Universal makes. This is the camera used exclusively by explorers, travelers, the United States Army and educational film makers.

Write for illustrated booklet on the Universal. It tells why the Universal will one day be *your* camera.

Burke & James Inc

252 EAST ONTARIO STREET, CHICAGO
225 FIFTH AVENUE, NEW YORK CITY

entirely unsatisfactory. This is in night scenes where sharp shadows and brightly illuminated parts must come in the same picture. Again all motion picture work in actual interiors such as subways, mines, caves, hotels, theatres, churches, etc., must be done with artificial light. And of these the closest to daylight photographically is the light of the white flame high amperage arc lamps which will next be considered.

III White Light from the Flame Arc

3-A Spectrum.

The white flame high amperage arc gives a light which is remarkably close to daylight in both color and photographic values. Like daylight the spectrum is not entirely continuous, but the effect of being practically continuous is obtained by the enormous number of light giving lines in every part of the spectrum, including the ultra violet which with the white flame arc is very similar to that given by sunlight.

In Fig. 5 is shown in the outer parts of the spectrum of a white flame arc (25 amperes) in the region photographically important for the common materials. The pure carbon arc for the same region is shown by the middle spectrum which has marked gaps between the cyanogen bands (the cyanogen bands are due to the reaction of carbon and nitrogen at high temperatures). This duplication of daylight is so good and the intensity of light is so great that this light is being used by large clothing concerns as a reliable substitute for daylight in making dye fading tests. In fifty hours of testing with the flame arc, dyes are faded to the same degree as by about three weeks of ordinary daylight in June in Cleveland. The white flame arc is also used for color matching.

3 B Psychological Value of Color of Light

It is a part of the highest management of motion picture producers to give actors and actresses a background of reality and not of ghastly unreality. "The living interpreter must have the living scene to do his best." And so it is now recognized by motion picture producers that pleasant scenes need pleasant light in order to get the best out of the artists, as witness the use of music. White light is the best for ordinary drama and comedy. A blue or blue green light is especially good for very sad scenes, such as death-bed scenes. Mr. Edward L. Simons, (Trans. I. E. S. 6, p. 295, Jan., 1911), at a time even before the use of flame arcs, pointed out the effect of blue green light on the actors by saying, "but without the arc lamp, it would be pretty hard to go through a real love scene, because everybody would look sick." Hence the value of the red content of the white light is of great importance to motion picture productions (although photographically of no value for ordinary purposes), it is of value in giving the artists a suitable environment for their best artistic expression. Much of the modern film is sensitized to long wave lengths and then the red and yellow light are important.

3-C—Relation of Color to "Make-Up" and Film Sensitiveness.

In make-up the motion picture artist soon learns that red will photograph black because the ordinary film is not sensitive to red light. For this reason the make-up of a moving picture artist should not have rouge on the cheeks (and it is best to avoid having gold-filled teeth). On the other hand an excessive amount of white clothing should be avoided as this may give rise to halation which results in a blur. Hence yellow, gray and other colors of clothes are used. This halation needs to be watched carefully with the lights having low latitude on the photographic plates. It is interesting to note that the light of the white flame arc shows a very wide latitude on films. This means the picture will show parts highly lighted and dimly lighted with clear definition.

In regard to film sensitiveness the ordinary motion picture film has a maximum sensitiveness in the violet with considerable sensitiveness in the blue and ultra violet and much less in the green and yellow and no sensitiveness in the red. Some motion picture laboratories are making orthochromatic films fairly sensitive to yellow light. For pamchromatic photography and color photography, of course, all parts of the light are used. Because of the use of yellow screen with these, special flame carbons can be used not only to give more light, but such light that a screen of better transparency can be used. This, of course, is very important because color photography film calls for a great deal more light for motion picture work than ordinary films. For motion picture production the yellow flame carbons with special screen have been found very good. Calcium fluoride is used and gives a spectrum rich in red and green bands with very little spectrum yellow.

This interesting and valuable paper on "White Light for Motion Picture Photography," is but one of the features that are to appear in the Equipment Section of Motion Picture News. It will pay you to watch for them.



Fig. 5—Spectrum—Outer two Snow White Flame Arc. Inner Carbon Arc No Flame Material

Here With Colored Raw Stock

Mr. Leopold Sutton, special representative of the Gevaert Co., of Antwerp, has arrived in this country to demonstrate the products of his firm. Raw stock containing the desired tint is one of the specialties of this concern and it is Mr. Sutton's intention to give practical demonstrations of the possibilities of this film. Mr. Sutton is accompanied by an expert chemist from the Belgium factory.

Screen Intensities Analyzed

Mr. L. H. Porter, chairman of the committee on papers, of the S. M. P. E., announces a forthcoming paper on the subject of "Tests of Screen Illumination from Motion Picture Projectors" by W. F. Little, of the Electrical Testing Laboratories, New York.

Some of the points touched upon by the paper are: the light intensity of the screen by measurements taken at 16 different points representing 16 equal areas on the screen surface.

The measurement of light intensities taken at a larger number of test locations, each test location representing a small area. This method makes possible the comparison of brightness changes throughout the field.

A verification of both methods by a single measurement.

A verification of the light flux upon the screen, using the one-point method and standard lamps of known light output. Measurements showing the reproducibility of this method.

New Lighting Effect

The patrons of the Criterion theatre were treated to one of the most surprising events that has so far been shown in the way of lighting effects by Mr. Huff, Chief Protectionist and Electrician for that theatre. It is the most radical step taken by anyone here before and exceeds any of his past endeavors. There appears to be a kind of a "halo" back behind the picture screen or between the audience and the screen, which is of a very peculiar tinge or color and is one of the most wonderful effects that I have ever beheld in a picture house here—it gives wonderful depth to the picture and is pleasing and restful to the eye. The auditorium of the theatre is lighted by a light-brownish hue absolutely strange to the picture houses of Atlanta.

In the different houses here they have stage lighting effects, once in a while but this is out of the ordinary.

New F 1.9 Lens Gives Satisfaction

News Weekly cameramen will be interested in the good reports concerning the performance of the newly designed Minor 50 m.m. F 1.9 objective. By casting aside many of the old formulae for high speed lenses and working more from the basis of the telephot objective the manufacturers of the F 1.9 have evolved a workable lens that gains speed without the sacrifice of other essentials.

Those who have been fortunate enough to secure one of these Minor lenses report that the lens has been so well corrected for the various aberrations, curvature of field and coma that at the greatest aperture the definition is not impaired even on the outside margins. The depth secured is remarkable considering the speed obtained.



Never Out of Commission Not a Moment's Trouble Since Its Installation

That's what is said of WESTINGHOUSE MOTOR-GENERATORS used for projection work.

Mr. Dave H. Shuman of the Florence Theatre, at Pasadena, Calif., says, "We are glad to say that we have a very enviable reputation for especially good projection, which we believe is due as much to your generator as anything else. We are certainly convinced that we made no mistake in our selection."

Westinghouse Motion Picture Equipment always satisfies.

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.
Sales Offices in all Large American Cities

W
WESTINGHOUSE ELECTRIC

Westinghouse



(Patents Pending)
Price of Machine, Complete, $16.50
Including 10 Sticks of Compound

A SMALL INVESTMENT— LARGE RETURNS—

This Machine is designed to apply a wax compound to the margin of New Films, to prevent damage during the first few runs thru the Projecting Machine.

The collecting of emulsion from "green" films on aperture plate and tension springs of the projector is in many cases causing untold damage to the film and excessive wear to the projector as well as marring the presentation on the screen by jumping.



Price per Box, $1.00. In Lots of 10 Boxes, 75c. Each. Over 1000 in Use

Proper Waxing of New Films

Prolongs the life of the Film.
Eliminates excessive wear on Projecting Machine.
Insures Steady Pictures on the screen.
Prevents tearing of sprocket holes by emulsion deposits.

and

Saves the film from having Oil squirted all over it by some Operator trying to get "green" film thru his machine without a stop.

The Werner Film Waxing Machine applies the Compound accurately to the margin of the film and positively will not spread wax onto the picture.

Wax always in position. Requires no adjusting.

New Life Compound is composed of ingredients guaranteed to give perfect results. Will not spread onto picture or flake off in projecting machine.

The Werner Film Protector Manufacturing Co., Inc.

4357 Delor Street — St. Louis, Missouri, U. S. A.

An Easy and Effective Way of Increasing the Durability of Motion Picture Film

A Communication From the Research Department of the Eastman Kodak Company

THE difficulty sometimes experienced in projecting new film, frequently resulting in unsteadiness and premature breakdown, may be largely avoided by the application of a thin coating of wax along the perforations. Machines that do this work rapidly and inexpensively are available at small cost.

In the making of the light sensitive emulsion of motion picture film one of the chief ingredients is gelatine, a glutinous substance which readily absorbs from and gives off moisture to the air. In freshly developed film, the gelatine contains a considerably higher percentage of moisture than seasoned film, and when in this condition is easily affected by heat, tending to render it soft and tacky, particularly in moist atmosphere.

As used in motion picure fim, th first point at which the gelatine comes in contact with unusual temperature is at the aperture gate of the projection machine, where the light from the arc is concentrated, producing heat to a degree which softens the gelatine and causes it to collect on the tension springs or shoes where it rapidly dries and forms a flint lick deposit

As the film passes through the projector, the hardened deposit of gelatine continues to accumulate and offer further resistance which produces deep scratches along the perforations, with added possibility as the resistance increases, of the teeth of the intermittent sprocket tearing and damaging the perforations, sometimes to an extent where injury to the print is irreparable.

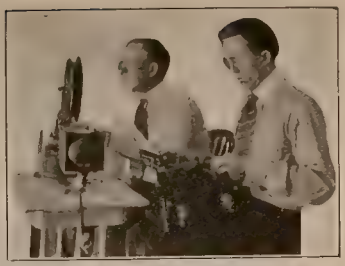
Careful waxing produces, under the action of heat, a smooth and polished surface on the gelatine along the perforations; provides against the liability of strain in the first projection of new prints; materially benefits successive runs, and greatly prolongs the commercial life of the prints.

In view of the benefits to be derived, and of the comparative simplicity with which waxing can be accomplished, the advisability of its use will be readily understood.

New Method of Title Making

After many months of experimentation Ernest Stern reports the perfection of a new method of making titles. Any type face may be used with the certainty of obtaining negatives as perfect as desired. Illustrated backgrounds may also be used in conjunction with the lettering.

Among samples recently received from Mr. Stern is a direct positive illustrated title which he claims as a new accomplishment. He says: "This latter is intended for foreign titles and will allow you to present your foreign prints with the same dignified titles as are used in the American copies and does away with the cost of a negative."



Chandlee and Laub titling pictures with aid of small projector

Gilligan Leaves Lucas

Harry K. Lucas, General Manager of the Lucas Theatre Supply Co., of Atlanta announces the withdrawing from the firm of Mr. Joe Gilligan who up to the present has held the position of sales manager.

Newman Catalog Out

The Newman Manufacturing Co., has recently issued a catalog describing and illustrating their extensive line of motion picture theatre supplies and equipment. The catalogue consists of over 60 pages well printed and arranged. After looking through the pages the reader is astonished at the completeness of the stock and is made to realize that the modern theatre supply house can in reality "equip the theatre from sidewalk to screen and from basement to roof." Nothing would be gained by enumerating the articles displayed. It is sufficient to say that if a manager wishes anything at all for his theatre he can get it at Newmans.

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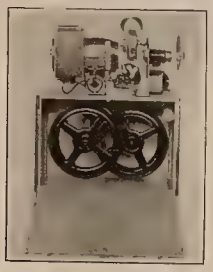
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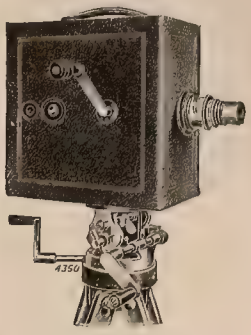
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Foreign Music in America

THE motion picture theatre of today can justly be considered the greatest competitor to the legitimate stage. Developments in the past five years, have in an indisputable manner proven that music plays a great part in developing the art of exhibiting pictures. In fact, music is indispensable. A modern motion picture theatre requires the employment of an extensive music library of variety, unequaled in any other enterprise where music is considered a necessity.

The question now arises, have we enough music in America. In 1872 when the American music publishing business was in its infancy, foreign music played an important part in music centers. But, today, America can boast of such famous standard orchestra Catalogs as that of Carl Fischer, G. Schirmer, Belwin, Inc., Walter Jacobs, Sam Fox, Oliver Ditson, Boston Music Co., Cundy Bettony, M. Witmark and many others. The editions of these American publishers combined, represent the greatest variety of practical musical literature obtainable in any part of the world. Practical musical literature, that's what America possesses. We may not be first in quantity, but we can boast of practical quality.

Most foreign publications are bulky, symphony orchestrations, without any piano accompaniment parts, or they are of the typical salon orchestra type for strings, with flute and clarinet, and in very few instances, for piano. In spite of all this, we can still find a great many musicians hunting for foreign publications. I have seen, as many as ten or twelve foreign publications mentioned on a musical cue sheet. Why all this waste of energy. I don't intend to criticize these music cues from the standpoint of their musical value but I do say that they are impractical. There are very few music houses in America handling foreign music, in sufficient quantities to supply the demands of musicians receiving such music cues which in every instance cause unnecessary delays and inconveniences, because, firstly, foreign publications are too excessive in price and secondly, are in most instances, not obtainable.

Why not resort solely to American music? To my knowledge there can be no scene portrayed on the screen which can not be appropriately accompanied by music published in America. By American compositions I don't mean compositions written solely by American composers. I mean works written by such men as Liszt, Shubert, Massenet, Grieg, Korsakoff, Tschaikowsky, Paderewsky, Wagner, Strauss and thousands of others. The works by the above mentioned gentlemen are world known and represent the acme of musical perfection from every angle. Nevertheless, I earnestly suggest that musicians in America don't use the foreign publications by the above masters. But, I do suggest that they only use such compositions which have been republished in America and have been rearranged and condensed with the point in view to serve American orchestra combinations.

I'm not making the above suggestions because I'm an American fanatic, considering that everything "made in U. S. A." is the best, but because I have been governed by common sense, and am trying to advocate the policy which is most useful and practical for American musicians.

THE EDITOR.

Review of Latest Compositions

1—"O," a fox trot by Byron Gay and Arnold Johnson. The number with the laughing trombone. (Leo Feist.)

2—"Wildflower Waltz," the latest waltz by Mary Earl, writer of "Beautiful Ohio." (Shapiro & Bernstein.)

3—"Desert Dreams," a fox trot by Leonard Lewin. The fox trot that "toed the mark." (Waterson, Berlin & Snyder.)

4—"Chant Erotique," a beautiful moderato movement composed by Irene Berge, writer of the famous "Symphonette Suite." (Belwin Inc.)

5—"Swanee," by George Gershwin. A one step sung with great success by Al Jolson. (T. B. Harms, Francis Day & Hunter.)

6—"My Golden Girl," a concert edition from the musical comedy "My Golden Girl," now playing on New York's Broadway. (T. B. Harms.)

7—"Tents of Arabs," by Lee David. A one step Intermezzo. (B. D. Nice & Co.)

"PARTNERS OF THE NIGHT"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Reprotch," Berge

1—Theme (2 minutes and 20 seconds), until—S: At Screening.
2—"May Dreams" (And. con moto), by Borch (2 minutes and 45 seconds), until—T: "Police headquarters a."
3—"Tempo Di Gavotte," by Sora (4 minutes and 20 seconds), until—T: "The Lauretana arrives."
4—"Adagietto" (From Symphonette Suite), by Berge (3 minutes and 5 seconds), until—T: "That's Thorn, the new."
5—Theme (2 minutes and 10 seconds), until—T: "Did you meet a Miss Merry?"
6—"Lento Allegro" (From Symphonette Suite), by Berge (3 minutes and 20 seconds), until—T: "And upstairs Bradley calls."
7—"Mysterious Nights" (Valse Dramatique), by Berg (1 minute and 15 seconds), until—S: "Mary Regan enters dining-room."
8—Continue pp (55 seconds), until—T: "Bob Clifford is one of our."
9—Theme (2 minutes and 10 seconds), until—T: "One evening in Joe Russell's."
10—"Sinister Theme" (For scenes of impending danger), by Vely (2 minutes and 30 seconds), until—T: "By the following Saturday."

NOTE: To action pp, or ff.

11—"Dramatic Recitative No. 2," by Levy (3 minutes and 40 seconds), until—S: "Close-up of bell."
12—"Agitato Appassionato" (Depicting passionate agitation), by Borch (4 minutes), until—T: "Bradley's car."
13—Theme (6 minutes and 40 seconds), until—T: "After a twenty minute search."
14—Continue pp (45 seconds), until—T: "You will find out Monday."
15—"Vision" (3/4 Andante), by Drdl (4 minutes and 10 seconds), until—T: "Monday morning."
16—"Dramatic Suspense," by Winkler (2 minutes and 55 seconds), until—T: "They turned the trick."
17—"Misterioso Agitato" (Descriptive), by Smith (4 minutes and 15 seconds), until—T: "And in obedience with his."
18—"Misterioso Dramatique" (Depicting mystery to dramatic climax), by Borch (2 minutes and 45 seconds), until—T: "Chief, I wouldn't stand."
19—Theme (3 minutes and 50 seconds), until—S: "Close-up of paper."
20—"Dreams of Devotion" (Dramatic), by Langey (3 minutes and 45 seconds), until—T: "Now that Clifford's."
21—"Remembrance" (Andante Doloroso), by Barford (2 minutes and 10 seconds), until—T: "I'm through with Clifford."
22—"That Naughty Waltz" (Valse unique), by Levy (2 minutes), until—T: "A garden of pleasure for."
23—"Why?" (Ballad fox trot), by Levy (1 minute and 40 seconds), until—T: "A woman wavers between."
24—"Dramatic Tension" (Depicting dramatic, but not pathetic situation), by Andino (3 minutes), until—S: "Close-up of cigar case."
25—"Dramatic Agitato" (For general use), by Hough (1 minute and 35 seconds), until—T: "Do you want this as a."
26—"Hunkatin" (Half-tone one-step), by Levy (40 seconds), until—S: "Orchestra begins to play."
27—Theme ff (2 minutes and 25 seconds), until—T: "But Bradley did give you."

"BUBBLES"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Birds and Butterflies" (Intermezzo), Vely

1—Theme (2 minutes), until—S: At Screening.
2—"Galop No. 7," by Minot (50 seconds), until—T: "Active as a boy."
3—"Comedy Allegro," by Berg (1 minute and 30 seconds), until—S: "Motorcycle girl fighting."
4—Continue to action (1 minute and 15 seconds), until—T: "This old man."
5—"Flirty Flirts" (Mel. rubato), by Levy (3 minutes and 40 seconds), until—T: "This is Prof. Van Saynt."
6—Continue to action (50 seconds), until—T: "So an unsuspecting aunt."
7—"Club Galop," by Laurendeau (1 minute and 55 seconds), until—T: "Bubbles hits quiet."
8—Theme (3 minutes and 30 seconds), until—T: "Aunt Amelia Van Saynt."
9—"Valse Divine" (Valse Int.), by Rosey (3 minutes and 5 seconds), until—T: "Dinner time."
10—"Because You Say Good-Bye," by Levy (1 minute and 25 seconds), until—T: "Grandaddy's departure."
11—"Impish Elves" (Intermezzo), by Borch (4 minutes and 40 seconds), until—T: "We want money."
12—"Capricious Annette" (Caprice Intermezzo), by Borch (3 minutes and 25 seconds), until—T: "Disgraceful, you're worse."
13—Theme (2 minutes and 55 seconds), until—T: "What's up, carburetor."
14—"Dancing Nymphs," by Braine (3 minutes and 40 seconds), until—T: "The High Fliers."
15—"Marriage Blues" (light fox-trot), by Berkin Bros. & Jos. Samuels (3 minutes and 50 seconds), until—T: "Hey, Jack."
16—"Scherzteto" (From Symphonette Suite), by Berge (1 minute and 25 seconds), until—T: "No, ma'm, she hasn't."
17—"Spring Blossoms," by Castillo (2 minutes and 50 seconds), until—T: "Well, what do you want."
18—Theme (1 minute and 55 seconds), until—T: "You're a fine fellow."
19—"Gavette & Musette" (Allegro), by Raff (4 minutes and 35 seconds), until—T: "There's always a morning."
20—"Nursery Rhymes" to action (1 minute and 35 seconds), until—T: "I can't stand this."
21—Theme (3 minutes and 40 seconds), until—S: "Girl with child in garden."
22—"Lento Allegro" (From Symphonette Suite), by Berge (4 minutes and 40 seconds), until—T: "But before the elopement."
23—"The Chase" (Grand Galop), by Koelling (4 minutes and 15 seconds), until—T: "I know all and will foil."
24—Theme (3 minutes and 25 seconds), until—T: "Jack! Oh, Jack!"
25—Continue ff (1 minute and 45 seconds), until—S: "Bubbles in aeroplane."



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The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme: "Spring Blossoms" (Allegretto con moto), del Castillo

1—Theme (1 minute and 40 seconds), until—S: At screening.
2—"Serenade Grotesque" (characteristic), by Borch (1 minute and 30 seconds), until—T: "Too well guarded and."
3—"Reverie" (dramatic), by Drumm (4 minutes and 5 seconds), until—T: "One reason for Felicia's."
4—"Devotion" (moderato), by Deppen (1 minute and 45 seconds), until—T: "The pleasure was something."
5—"Menuet," by Boccherini (1 minute and 45 seconds), until—S: Felicia dressing in old-fashioned clothes.
6—"Gavotte and Musette" (allegro), by Rail (1 minute and 5 seconds), until—T: "Hear it tinkle."
7—"Birds and Butterflies" (intermezzo), by Vely (3 minutes and 10 seconds), until—T: "And keeping her promise."
8—Theme (2 minutes and 15 seconds), until—T: "Oh, mother, you took so."
9—Continue pp (35 seconds), until—T: "After mother was gone."
10—"Because You Say Good-Bye" (concert ballad), by Levy (20 seconds), until—T: "But Dudley Hamilt never"

NOTE: To be produced as baritone solo

11—Continue to action (2 minutes and 20 seconds), until—T: "To Felicia these years."
12—Theme (1 minute and 25 seconds), until—T: "Everything's just the."
13—Continue to action (1 minute and 30 seconds), until—T: "After the first excitement."
14—"Poeme Symphonique" (And. quasi adagio), by Borch (3 minutes), until—T: "On the following afternoon."

NOTE: To action pp, or ff

15—"Chanson Melancholique" (dramatic pathetic), by Collinge (2 minutes and 40 seconds), until—T: "And so for two long years."
16—"Dramatic Suspense," by Winkler (2 minutes and 55 seconds), until—T: "It was early that winter."
17—"He's a Jolly Good Fellow" (old-time popular hit) (1 minute), until—T: "New Year's Eve."
18—"Blushing Rose" (moderato), by Johnson (2 minutes and 35 seconds), until—T: "Back in old Brooklyn once."
19—Theme (1 minute and 45 seconds), until—T: "I am Felicia Day, do you."
20—"Remembrance" (moderato), Deppen (5 minutes and 20 seconds), until—T: "The old home was quite."
21—"Rose Leaves" (moderato), by Ashleigh (55 seconds), until—T: "There was no one to tell."
22—Repeat: "Because You Say Good-Bye," by Levy (3 minutes and 5 seconds), until—S: Dudley near piano.

NOTE: To be produced as piano solo.

23—"Dramatic Reptonch," by Berge (2 minutes and 30 seconds), until—S: Dudley leaves piano.
24—"Sparklets" (moderato), by Miles (1 minute and 15 seconds), until—T: "With the hat that Judge."
25—"Impish Elves" (intermezzo), by Borch (2 minutes and 30 seconds), until—T: "Now watch, I'll show you."
26—"Menuet," by Boccerini (1 minute and 35 seconds), until—T: "Oh, it's the key to the."
27—"Air de Ballet," by Chaminade (1 minute and 5 seconds), until—T: "So all the make believe."
28—"Comin' Through the Rye" (25 seconds), until—T: "Ordinarily nothing bored."

NOTE. To be produced as vocal solo with pa. acc. (old time song)

29—"Baby Sweetheart" (6/8 allegretto), by Corri (3 minutes and 15 seconds), until—S: Felicia stops singing.
30—"Visions" (int. char. for neutral scenes), by Buse (4 minutes and 45 seconds), until—T: "With the newly discovered."
31—"Comedy Allegro," by Berg (40 seconds), until—S: The fight.
32—Theme ff (30 seconds), until—T: "I am so glad you came."

THE END.

"DANGEROUS DAYS"

(Released by Goldwyn)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme "Chanson Melancolique" (Andante Pathetic), Collinge

1—Theme (50 seconds), until—S: At screening.
2—"Love Song" (moderato), by Puerner (55 seconds), until—T: "Natalie Spencer's great."
3—"Under the Leaves" (characteristic), by Thome (1 minute and 5 seconds), until—T: "But the big men."
4—Continue to action (2 minutes and 35 seconds), until—T: "Natalie Spencer, Clay's."
5—"Wigwam" (ballad fox-trot), by Samuels and Sanford (2 minutes and 15 seconds), until—T: "Guests' saloon just outside."
6—"Hunkatin" (half-tone one-step), by Levy (4 minutes and 30 seconds), until—T: "To Graham life is still."
7—Produce effects followed by "Perpetual Motion," by Borch (55 seconds), until—S: Scene of explosion.
8—"Dramatic Recitative" (for intensive and heavy dramatic situations), by Levy (1 minute), until—T: "Rudolph seeks a week."
9—"Dancing Nymphs," by Braine (1 minute and 55 seconds), until—S: Flashback to ballroom.
10—"Reverie" (dramatic), by Drumm (4 minutes), until—T: "Is it Chris again?"
11—"Poem Symphonique" (And. quasi adagio), by Borch (2 minutes and 30 seconds), until—T: "The first experimental."
12—Theme (1 minute and 15 seconds), until—S: Interior of office.
13—Continue ff (2 minutes and 10 seconds), until—S: Interior of saloon.
14—"Love Song" (dramatic), by Flegier (3 minutes and 15 seconds), until—T: "The Country Club is calling."
15—Repeat: "Dramatic Recitative," by Levy (1 minute and 20 seconds), until—T: "I won't make shells."
16—Theme (2 minutes and 40 seconds), until—T: "With the war clouds."
17—"Erotic" (moderato), by Grieg (1 minute and 15 seconds), until—T: "I planned this house."
18—"Last Spring" (dramatic pathetic), by Grieg (3 minutes and 45 seconds), until—T: "News of Chris's death."
19—"National Emblem" (march), by Bagley (2 minutes and 45 seconds), until—T: "Then the great news breaks."
20—"Andante Appassionato" (depicting dramatic emotion), by Castill (1 minute and 15 seconds), until—T: "Graham, you're all I have."
21—"Stars and Stripes Forever" (march), by Sousa (30 seconds), until—S: Close-up of marching troops.
22—"Agitato Appassionato" (depicting passionate agitation), by Borch (2 minutes and 55 seconds), until—T: "Into his father's soul."

THE END

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23—" Slimy Viper," by Borch (40 seconds), until—T: " What's the idea passing me."

24—Continue ff (3 minutes and 30 seconds), until—T: " With night descending."

25—" Crafty Spy," by Borch (3 minutes and 30 seconds), until—T: " He's beatin' hell out of."

26—" Hurry" (for general use), by Minot (1 minute and 35 seconds), until—T: " I'll come at once."

27—" Sinister Theme " (for scenes of impending danger), by Vely (1 minute and 30 seconds), until—T: " An old hand returns."

28—Repeat: " Under the Leaves," by Thome (1 minute and 40 seconds), until—T: " Unknown to her friends."

29—Theme to action pp or ff (4 minutes and 40 seconds), until—T: " I haven't seen you since."

30—" Dramatic Agitato " (for general use), by Hough (3 minutes and 15 seconds), until—T: " Rudolph brings his proof."

31—" Half-Reel Furioso," by Levy (6 minutes and 50 seconds), until—T: " Danger—Explosives."

NOTE: Watch explosions.

32—" Cavatina," by Bohm (3 minutes and 5 seconds), until—T: " The bitterest hour."

NOTE: To action pp. or ff.

33—Repeat: " Stars and Stripes Forever," by Sousa (2 minutes and 25 seconds), until—T: " The product of intensive."

NOTE: To action pp. or ff.

NOTE: Watch bugle call.

THE END.

" VIRGIN OF STAMBOUL "

(Released by Universal)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme: " Lovelette " (Melodious Allegretto Grazioso), Sol P. Levy

1—Weird Oriental theme, by Levy (3 minutes and 20 seconds), until—S: At screening.

2—" Egyptian Ballet No. 2," by Luigini (2 minutes and 30 seconds), until—T: " Here we find Sari."

3—" Patrol Orientale " (characteristic), by Kiefert (2 minutes and 30 seconds), until—T: " Out in the burning sands."

4—" Mysterious Nights " (valse dramatic), by Berg (5 minutes), until—T: " In Stamboul."

5—Theme (30 seconds), until—S: Close-up of silver dollar.

6—" Love Song Orientale (characteristic), by Kiefert (1 minute and 30 seconds), until—T: " With a crumbling."

7—" Alashan " (Oriental fox-trot), by Samuels (1 minute and 20 seconds), until—T: " The harem of Achmet Hamid."

8—" Love's Enchantment " (intermezzo d'amour), by Varley (1 minute and 20 seconds), until—T: " The American is here."

9—Theme (1 minute and 50 seconds), until—S: Sari in streets with gloves.

10—" Dramatic Suspense," by Winkler (3 minutes and 30 seconds), until—T: " 'Tis the Sheik my husband."

11—Theme (35 seconds), until—S: Sari meets American.

12—" Dramatic Recitative No. 1 " (for intensive and heavy dramatic situations), by Levy (5 minutes), until—S: Flashback to interior of Sheik's palace.

13—Theme (1 minute and 50 seconds), until—S: Sari with camel.

14—" Heavy Mysterioso " (for general use), by Levy (5 minutes and 30 seconds), until—S: Sari leaves window.

15—" Egyptian Ballet No. 4," by Luigini (1 minute and 5 seconds), until—T: " When the agony of doubt."

16—Theme (50 seconds), until—T: " Sari hear effendi say."

17—Tragic theme (for fatal or mournful scene), by Vely (5 minutes and 30 seconds), until—T: " The moving finger writes."

18—Theme (1 minute and 50 seconds), until—S: Hero reaches fighting girls.

19—" Cossack Revels " (danse grotesque), by Tschakoff (55 seconds), until—T: " The Sultana cafe."

20—Repeat: " Alashan," by Samuels (1 minute and 35 seconds), until—T: " Ladees and gentlemens.

21—Theme (2 minutes and 35 seconds), until—S: American leaves cafe.

22—Repeat: " Weird Oriental Theme," by Levy (4 minutes and 5 seconds), until—T: " A Turkish girl's betrothal."

23—Repeat: " Patrol Orientale," by Kiefert (55 seconds), until—T: " It is farewell."

24—" Chanson Melancholique," by Collinge (1 minute and 45 seconds), until—T: " To Sari it was the end."

25—Comedy allegro, by Berg (55 seconds), until—S: Two Turks arguing.

26—" Dramatic Reproach," by Berge (3 minutes and 45 seconds), until—T: " No, I return to marry."

27—" The Caravan, No. 102," (Oriental pictures), by Borch (2 minutes and 35 seconds), until—T: " It was the feast of Bairam."

28—Repeat: " Weird Oriental Theme," by Levy (1 minute and 25 seconds), until—T: " All but Sari."

29—" Slimy Viper," by Borch (2 minutes and 25 seconds), until—T: " Darn thy master."

30—" Dramatic Conflict " (hurry heroique), by Levy (3 minutes and 25 seconds), until—T: " I have come for my wife."

31—" Grave Allegro Molto," by Berge (2 minutes and 40 seconds), until—T: " Beneath the pale desert."

32—Sinister theme (for scenes of impending danger), by Vely (5 minutes and 10 seconds), until—T: " The effendi must live."

33—" Furioso," by Shepherd (3 minutes and 10 seconds), until—T: " Rushing through arch.

34—" Agitato No. 69," by Minot (2 minutes and 10 seconds), until—T: " And into the camp."

35—" Military Hurry No. 1 " (for battle scenes), by Levy (7 minutes), until—T: " Only from the inside."

35—" Tacet " (25 seconds), until—S: Girl sees plaster fall.

37—Tympany rolls (10 seconds), until—S: Sheik coming down stairs.

38—Theme (35 seconds), until—S: Hero smiles to girl.

UNTIL THE END.

" THE SILVER HORDE "

(Released by Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme: " Reverie " (Dramatic), Drumm

1—Theme (1 minute and 10 seconds), until—S: At screening.

2—Continue to action (1 minute), until—T: " And here remote from law."

3—Sinister theme (for scenes of impending danger) by Vely (1 minute and 10 seconds), until—T: " Except for a crew."

4—" Poeme Symphonique " (And quasi adagio), by Borch (1 minute and 45 seconds), until T: " Cherry Malotte a woman."

5—Dramatic agitato (for general use) by Hough (1 minute and 45 seconds), until—T: " Some dirty rate burned."

NOTE: To action pp. or ff.

6—" Northern Serenade " (moderato), by Olsen (4 minutes), until—T: " Out from the mining country."

7—Theme (3 minutes and 40 seconds), until—T: " While the quick below."

8—" Half-Reel Furioso," by Levy (1 minute and 30 seconds), until—T: " Three days of raging."

NOTE: To action pp. during interior scenes.

9—" Dramatic Recitative " (for intense and heavy dramatic situations by Levy (3 minutes and 10 seconds), until—T: " In July the fish."

NOTE: To action pp. or ff.

10—" Intermezzo " (moderato), by Heurter (55 seconds), until—T: " Laughter is the key."

11—" Devotion " (moderato), by Deppen (3 minutes and 40 seconds), until—T: " Wall Street seething."

12—" Spring Blossoms," by Castillo (3 minutes and 5 seconds), until—T: " I'm Alton Clyde."

13—Theme (2 minutes and 50 seconds), until—T: " Meanwhile Seattle."

14—" Dramative Recitative No. 2," by Levy (3 minutes and 10 seconds), until—T: " Boyd Emerson's last evening."

15—" Adieu " (12 8 dramatic), by Favarger (4 minutes and 10 seconds), until—T: " The long arm of Wall Street."

16—Theme (3 minutes and 15 seconds), until—T: " By evening Alaska's son knew."

17—" Half-Reel Hurry," by Levy (4 minutes and 40 seconds), until—T: " Alarmed at the failure of."

NOTE: To action pp. or ff.

18—" Condeliera " (moderato), by Saar (55 seconds), until—T: " Alaska's frowning."

19—Continue to action (1 minute and 15 seconds), until—T: " A few weeks of feverish."

20—" Dramatic Tension " (depicting dramatic but not pathetic emotion by Levy (2 minutes and 25 seconds), until—T: Marsh's men weren't."

21—Theme (1 minute and 45 seconds), until—T: " Sleeplessness and uncertainty."

22—" Misterioso Dramatico " (depicting mystery and agitation), by Borch (1 minute and 5 seconds), until—T: " Another restless vigil."

NOTE: To action pp. or ff.

23—" Hurry " (for pursuit and races), by Minot (1 minute and 50 seconds), until—S: The fight in the boat.

24—" Ariele " (finale allegro), by Bach (5 minutes and 25 seconds), until—T: " And with the coming of the."

25—" Appassionato " (for scenes of ardor or passionate love), by Berge (5 minutes and 10 seconds), until—T: " We are going to blow."

26—Theme (3 minutes and 30 seconds), until—T: " Cherry sold herself."

27—" Allegro Molto " (from " Sonata Pathetique "), by Beethoven, 3 minutes and 5 seconds), until—T: " You think you won."

28—Theme ff (1 minute and 35 seconds), until—T: " I warn you to give this."

THE END.

The Music Editor will be glad to answer any question in regard to the composition of musical programs for your house.

This department is always at your service, — its facilities at your disposition.

"Let's go to a Show where there is Good Music"

How often one hears this remark. Good *pictures* are taken for granted—but *good music* attracts the crowd. The country's leading Motion Picture Houses have installed

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PHOTOPLAY THEATRE WANTED—500-600 seats good location, terms. In New York City or Brooklyn. No agents. Write to J. Peralta, 152 West 124st street, N. Y. C.

WANTED—Picture theatre with at least 800 seats. State full particulars. Box 545, M. P. News, New York City.

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NET PROFITS $14,000 PER ANNUM. The business is managed entirely by hired help. If you will run the business yourself, you can INCREASE TO $20,000 PER ANNUM NET.
We offer for sale one of the finest and the most compact, modern, up-to-date moving picture houses in the central part of New York State, seating capacity 600, standing room for 110, admission 22c. at regular shows, for special features 28 and 33c. Real estate and equipment actually worth $65,000. Our client went into a $250,000 deal in a different part of the country, and has no time to devote to this proposition. Will accept $50,000 $25,000 cash, balance bond and mortgage at 5%. Any bona fide buyer who has $25,000 can have a trial one month to substantiate this remarkable advertisement. If we were permitted to put this advertisement in the local paper and mention the name, it would not be on the market three hours. Unless you have that amount of capital, do not write and do not waste your time. Lewis, the oldest established moving picture theatre broker in the United States, established 1896, 580-1 Ellicott Square, Buffalo, N. Y.

MANAGER. Young man desires position as manager for motion picture studiono, or theatre, anywhere. Acquainted with conditions of trade, and capable of booking attractions. Willing to accept assistant managership, with chance of advancement. Harold Smith, 2056 Davidson Ave., New York City. Phone, Fordham 5810.

ARTIST OF UNUSUAL ABILITY desires connection as assistant art director or in similar capacity. Architect graduate of Beaux Arts School of Paris. Experience covering every phase of photoplay art. References of high standing on application. Paul Oscard, 141 W. 111th Street, New York.

LOOKING for betterment of position. Experienced motion picture advertiser, artist and ad designer, producer of dancing acts and short prologues. Must be with up-to-date, first-run theater or reliable concern requiring above qualifications. References upon request. Inquire immediately. Box 560, M. P. News, N. Y. C.

FOR SALE—2 Hallberg 20th Century Motor Generators, 2 phase, 60 cycles, perfect condition, 70 amperes capacity, $350.00 each. 1 Wotton Motor Generator, 220 volt, single phase, 2 lamp, 50 amperes, $450.00. 2 Powers 6A, 110 volt D. C., motor drive rebuilt machines, $200.00 each. INDEPENDENT MOVIE SUPPLY CO., 729 7th Ave., New York City, N. Y.

FILMS RENOVATED
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Correspondence with Exchanges solicited
J. H. BR[illegible]



Robert Morton Orchestral Organ, New Mission Theatre, San Francisco

Here It Is Again

C. H. SPEARMAN, EDMUND, OKLA.:

You will find herein, application blank filled out for admittance into the N. A. M. L. For some time I have been a member in spirit but that didn't produce the stickers, also, the do-it-as-others-do-it germ began working and as a result, this letter.

I have taken the NEWS for over a year and I don't see how any up-to-date projectionist or manager can *stay* up-to-date without it.

Don't you think some common sense judgment should be used in our "Small Town" vs "City Man" debate? Our fellow projectionist, Mr. Stone of Huron, Ohio, through his statements in the February 14th number of the NEWS, showed partiality and his ability for imaginative story writing, but as to facts, he was somewhat short.

The Small Towners or any other set of nonde-gumps, who allow conditions to exist as described by Mr. Stone (in all due respect to him) are just as negligent in getting film. The manager of such a place usually gets pictures as old as his machine. If we get anything under one year old it hasn't as yet reached the "supposed-to-be-operator" and his thresher.

The fact is, that practically new film shows sign of punch marks and rough usage. Sould it be that some "city man" on account of his theatre using vaudeville as a specialty and pictures as a "fill in," has to hurry his film through, so that the vaudeville may start on time. Might it not be that some are so heavily laden with "Spot Light" cues and the like that they haven't time to properly fix the projectionist's cues in their minds and resort to more harsh means? Let's hope not, but yet the "Small Town" man has time to get his cues down pat and a manager who has no acrobats, freaks, magicians or toe dancers to rush the "side line" so that the matinee will be over in time for dinner or supper according to the locality or for the set time that the vaudeville begins.

We fellows who show courtesy to the film should call off our forces from one another and sick 'em on the managers and oil squirters who really do the punching and splitting, be he Jay or Dude from the "Small Town" or "Big Town."

Reply:—First run film has oftener been found to be well punch-marked, thus there is no reason to blame all the trouble on the man in the small town who never sees film that is less than ten days old. In fact the seat of the trouble is the operator who has no interest in his work nor any feelings for the projectionist who must run the [illegible] after him. This type [illegible] often found [illegible]

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The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"Kissed in a Harem"

(Gayety Comedy—One Reel)

A LIGHT comedy which goes merrily on its way because it is built upon an amusing idea is "Kissed in a Harem," the latest release from the Gayety camp. Permit a man to run foul of a sheik and to escape his anger, disguise himself as a member of the Harem Chorus, and you have the basis of a workable comedy. Here one finds Billy Fletcher, the chief funmaker, in bad with Omar Cayenne for flirting with his beautiful wives. Of course the wily Turk is duly insulted and gives chase. But what does Billy do? Why, he dresses as a woman and joins the wives of the visitor from Salt Lake City. (Harem is the correct word when traveling in Turkey with a flock of women.) It happens that Omar and the figure from Utah meet in the upper chambers, and both are so taken up with each other's wives that they indulge in a free for all trade. Thus Billy finds himself in Omar's room again. And he registers coyness by refusing to take off his veil. This so excites the Turk that he chases the other wives out and makes our comedian his favorite. When he finally recognizes Billy, he is hanging over the edge of a skyscraper. Quite an idea for a one reeler and worked out with plenty of humor by Craig Hutchinson.—*Laurence Reid*

Mutt and Jeff Comedies

(Two One Reelers—Fox)

MUTT and Jeff continue to go through their usual antics in the two forthcoming Fox releases, "The Price of a Good Sneeze" and "The Chemist." The former excels. It presents our two friends as the proprietors of a ladies' aesthetic dancing class. Jeff does the teaching and Mutt entertains the pupils. The little fellow draws forth a lot of laughs in this "Isadora Duncan" act, and as he is only drawn with a pen, the censors won't object to his abbreviated "nature costume." The reel ends when Jeff's wife comes to take a lesson and learns her husband's occupation.

"The Chemist" is not so original. Jeff drinks a concoction which gives him unusual strength and proceeds to beat up Mutt for the remainder of the reel. However bits of the super-exaggerated action presents some good laughing matter. MATTHEW TAYLOR

"The Song of the Paddle"

(One Reel Bruce Scenic—Released by Educational)

WHILE there is quite a sameness to this offering being a trip in a canoe down a Canadian river from near it's source where the [illegible] and shallow to it's mouth, yet quite a variety of scenic background is provided and there is also an element of human interest in the two men and their canoe as it runs rapids and dances here and there on the swift moving water threatening to dump it's occupants in the river many times.

The reel has been nicely tinted, and one scene is never held long enough to become tiresome. We call the offering quite a bit above the average scenic release.—*J. S. DICKERSON*

"Such Is Life 'Mong Dogs"

(Hy Mayer Travelaugh)

HY MAYER'S entry to the ranks of producers has not been heralded with the usual blare of trumpet when such events take place but the product which he is sponsoring, a combination of cartoon, news weekly, scenic and educational subjects, are clever, highly original and interesting releases entitled to recognition and praise.

This reel is especially good. It takes a lot of dogs for it's base idea, and then Mayer draws cartoons of various types of the so-called human race which when they fade out on the screen to pictures of the canines have a striking resemblance to the "purps."

The titles used are excellent. There is, of course, no plot, nor any attempt to connect the various strips together into a story. For that reason a "review" is absolutely impossible. Take our word for it, the series so far has been good.—*J. S. DICKERSON*

Three Christie Comedies

("Pants and Petticoats"—"Eta-Bite-A-Pie"—"Going, Going, Gone")

BOBBY VERNON is the star in a two reel Christie Special reviewed under the title of "Petticoats and Pants". The story of this offering concerns a college cut-up who is sent down on the farm in the hope that he will mend his ways. Here he meets, along with two pals, a couple of chorus girls who take him for a "rube." Later Bobby still posing as a sod buster invades the shop where the show dames are working and manages to create a surprising amount of disturbance. The comedy starts off rather well but soon degenerates into a lot of chase stuff, interspersed with views of the Christie bathing girls doing a dancing act in the cabaret with not many real laughs apparent, although it will undoubtedly hold the interest of those who enjoy slap stick and is not offensive or suggestive at any time. Bobby Vernon plays his role with characteristic pep and succeeds as well as the rather pointless business provided for him will allow. The picture is elaborate for a comedy, the attention to detail being very commendable.

"Eta-Bite-A-Pie" is a one reel Christie with Vernon in the leading role. In the ladder [illegible] bid for the hand of a damsel who has a pa[illegible] cut who objects to suitors for his daughter's hand. Then Bobby decides to join a collec[illegible] fraternity over which his rival presides as ma[illegible] ter of ceremonies. In his initiation Bobby do[illegible] a lot of crazy stunts which get him into trou[illegible] However, by carrying them out as per in[illegible] tions he gains the good will of the fair ma[illegible] iden father and receives official sanction [illegible] come a "brother in law." The story has quite [illegible] and although a lot of the incident prove[illegible] rather forced and not any too clever, the p[illegible] should prove entertaining. [illegible] action [illegible] with the star appearing [illegible] tage, a[illegible] bathing girls are given a [illegible] ons as a

"Going, Going, Gone" [illegible] ons as a body had remembered that the old st[illegible] "Stop Thief" was funny and clever and fu[illegible] there was a picture idea in the kleptom[illegible] nuf that could be used without infringin[illegible] the original play. It so they have succe[illegible] very well since the picture is just near enou[illegible] the stage play to keep clear of plagiarism [illegible] does have a lot of action and speed which w[illegible] get it by as entertainment. It however doe[illegible] register much comedy. Played in a more [illegible] ous tempo it would pass as a very good [illegible] reel drama. Most of the interest is pro[illegible] in the changing from one person's pocket to an[illegible] other, various articles of jewelry stolen origin[illegible] ally by a couple of crooks, one a maid in th[illegible] house. J. S. DICKERSON

"Youthful Folly"

(Selznick)

OLIVE THOMAS, the actress, [illegible] Olive Thomas the authoress, in "[illegible] Folly," her latest production, the story [illegible] was written by the Selznick star. "T[illegible] of the story is a rather new angle on th[illegible] plot, but the incidents offered do no[illegible] enough dramatic material to arouse [illegible] an audience to any extent.

The star greets us as a young south[illegible] in a Mary Pickfordish role, and pleas[illegible] well as the joy-loving, irrepress[illegible] guarded by two stern duennas. Sh[illegible] man who is seeking to avoid sca[illegible] himself and another [illegible] Orleans with her h[illegible] beautiful young wi[illegible] is offered when sh[illegible] not really love [illegible] that he could [illegible] danger of [illegible] husband [illegible] from [illegible]

T[illegible]

Index to Complete Plan Book and EXHIBITORS BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to November 29, 1919.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

A, B, C, OF LOVE, THE (ACME-PERRET-PATHE) MAE MURRAY (DEC. 7) ..... DEC. 13
"Delicate story brutalized by the actress."—M. P. News.
Exhibitor Comment—"An average picture to average business three days."

ADVENTURE IN HEARTS, AN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (DEC. 7) ..... JAN. 17
"Great production of popular play and novel."—M. P. News.
Exhibitor Comment—"A poor picture to average business one day."

ADVENTURER, THE (FOX) WILLIAM FARNUM ..... MAR. 6
"Gaity of color in this costume play."—M. P. News.

AMAZING CLOCK ANDY (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY ..... MAR. 27
"Charles Ray scores again as bashful youth."—M. P. News.
Exhibitor Comment—"A splendid picture, well directed with a good cast and excellent photography. Ray at his best. This combination always matters a big [illegible]. Played it one week to big business." "A good picture to big business." "An excellent picture with big drawing power. Played this picture two days to big business."
[illegible] picture, good puller."

ANNE OF GREEN GABLES (REALART) MARY MILES MINTER (NOV. 23) ..... NOV. 29
"Is termed as good average picture."—M. P. News.
Exhibitor Comment—"Miss Minter's best picture; nothing startling, but a pleasing. Extra big to big business three days." "Personally I don't care for it but the youngsters raved over it. Broke all records four days. Extra big business four days." "This feature broke all box-office records and won the highest praise from my patrons." "A splendid picture to extra big business for two days."
Consensus—"Good picture, big puller."

APRIL FOLLY (PARAMOUNT-ARTCRAFT) MARION DAVIES ..... MAR. 13
"Well above[illegible] and pretty poses featured here."—M. P. News.

BEAUTY MARKET, THE (FIRST NATIONAL) KATHERINE McDONALD (DEC. 1) ..... JAN. 31
"Plot ancient but intelligently treated."—M. P. News.
Exhibitor Comment—"An average picture to average business three days."
"This picture pleased, to average business one day." "Critics knocked this picture and they were wrong. We say so and our patrons say so. Average business one day."
Consensus—"Average picture, average puller."

BECKONING ROADS (ROBERTSON-COLE) BESSIE BARRISCALE (DEC. 14) ..... JAN. 3
"Barriscale's latest has interesting moments."—M. P. News.
Exhibitor Comment—"An average picture. Have seen better with this star. Average business two days."

BEHIND THE DOOR (INCE-PARAMOUNT-ARTCRAFT) HOBART BOSWORTH (DEC. 14) ..... JAN. 17
"Masterfully realistic story of revenge."—M. P. News.
Exhibitor Comment—"Great, thrilling, intense suspense. Good, clean love [illegible] excellent cast which acted well together with splendid photography was well received by my patrons and is a good box office attraction." "A good picture, to big business for one week." "A very fine picture to average business two days." "Played this production [illegible] to big business."

BETTER MAN, THE (ROBERTSON-COLE) LEW CODY (DEC. 6) ..... DEC. 6
"Excellently developed story of original theme."—M. P. News.
Exhibitor Comment—"An average picture to average business three days."

BLUE GATE, THE (VITAGRAPH) EARLE WILLIAMS ..... DEC. 10
"Consideration rabs story of truth."—M. P. News.
Exhibitor Comment—"Fair picture to average business."

BRIDE'S PLAYS, THE (FAMOUS PLAYERS-LASKY) DOROTHY GISH ..... MAR. 20
"Unusual picture dramatically, but has ticklish sequence."—M. P. News.

BROADWAY SHADOWS (FOX) PEGGY HYLAND ..... APR. 3
"Dramatic sacrifice has interesting moments."—M. P. News.

BROKEN LOVE (GERALD BACON-AYTON) LUCY COTTON (DEC. 1) ..... JAN. 31
"Well constructed drama."—M. P. News.

BUILDER OF YOUTH, THE (FOUNDATION) SPECIAL CAST ..... JAN. 17
"Has editorial appeal."—M. P. News.

CAMEO KIRBY (GOLDWYN) MADGE KENNEDY ..... FEB. 21
"Cleverly developed idea."—M. P. News.
Exhibitor Comment—"Good picture to big business one day."
[illegible] to big business two days."
[illegible] average puller."

CAPTAIN KIDD, JR. (ROBERTSON-COLE) WM. DESMOND ..... DEC. 6
[illegible] stern."—M. P. News.
Exhibitor Comment—"[illegible] to the biggest Saturday business in

CARNIVAL GIRL, A (FOX) EUGENE O'BRIEN (DEC. 7) ..... JAN. 3
"[illegible]"—M. P. News.

Box Office Reports continued on page 3864

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

Exhibitor Comment—"A good picture which did good business for me." "A very good picture to extra big business for four days." "A good feature but rather slow. Played it two days to average business."
Consensus—"Good picture, good puller."

BROTHERS DIVIDED (PATHE) FRANK KEENAN (DEC. 7) ..... DEC. 13
"Should highly entertain Keenan followers."—M. P. News.
Exhibitor Comment—"The critics seem to like this one but to my mind it is a poor picture which did average business for one day."

BURNT WINGS (UNIVERSAL) FRANK MAYO ..... FEB. 28
"A good average picture which will interest."—M. P. News.
Exhibitor Comment—"Fair picture to average business."

CAPITOL, THE (ARTCO-HODKINSON) LEAH BAIRD ..... JAN. 3
"Intrigue and politics burden this picture."—M. P. News.

CHAINS OF EVIDENCE (HALLMARK) EDMUND BREESE ..... MAR. 6
"Mystery melodrama has few moments of interest."—M. P. News.
"Finely economic questions treated in domestic story."—M. P. News

CHILD FOR SALE, A (IVAN ABRAMSON) GLADYS LESLIE ..... APR. 3
"Timely economic questions treated in dramatic story."—M. P. News.

CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14) ..... JAN. 31
"Conventional story lifted through sumptuous production."—M. P. News.
Exhibitor Comment—"A good picture to average business for two days."
"Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair."
Consensus—"Good picture, average puller."

COPPERHEAD, THE (PARAMOUNT-ARTCRAFT LIONEL BARRYMORE ..... FEB. 21
"An American classic and great personal triumph for star."—M. P. News.
Exhibitor Comment—"A good feature to big business for three days."
"This feature played my house for three days to big business." A good feature which played my house one week to big business every day and pleased my patrons."
Consensus—"Good picture, good puller."

CORSICAN BROTHERS, THE (UNITED PICTURES THEATRES) DUSTIN FARNUM (DEC. 21) ..... JAN. 3
"Famous story and play makes a success."—M. P. News.
Exhibitor Comment—"A good picture which drew big patronage to my house."

COUNTERFEIT, THE (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON (NOV. 30) ..... NOV. 29
"Picture hardly suffices for star's talent."—M. P. News.
Exhibitor Comment—"Played this feature on the program wi[illegible] feature to big business two days." "Although this is not [illegible] son's best it went over O. K. and satisfied my patrons. [illegible] patrons enjoyed it. It did average business for two days. [illegible]ture to average business one day."
Consensus—"Average picture, average puller."

COUNTRY COUSIN, THE (SELZNICK-SELECT) ELAINE MERSTEIN (NOV. 2) .....
"This may satisfy the majority."—M. P. News.
Exhibitor Comment—"Fair picture. Average business two d[illegible] ness one." "This is one of the most pleasing pictures I h[illegible] some time. Average business two days." "A good pictur[illegible] not known well enough here. Played it two days to averag[illegible] "Average picture to average business three days."
Consensus—"Pleasing picture, average puller."

CYCLONE, THE (FOX) TOM MIX (JAN. 24) .....
"Familiar formula makes fair picture for Mix."—M. P. News.
Exhibitor Comment—"Not up to Mix standard. Average [illegible] day." "Good action, but story was left unfinished. Aver[illegible] three days." "A great Mix feature which went over b[illegible] business."
Consensus—"Average picture, average puller."

DANGEROUS TALENT, THE (AMERICAN-PATHE) MARG[illegible] FISHER .....
"A crook play with a good story and love interest."—M. P.

DAREDEVIL, THE (FOX) TOM MIX .....
"Mix breaks his own record as stunt artist."—M. P. News.

DAUGHTER OF TWO WORLDS, A (FIRST NATIONAL) NORMA TALMADGE (JAN. 5) .....
"Norma Talmadge has story of shadows and sunshine."—M. P. N
Exhibitor Comment—"Played it three days to big business. Poor [illegible] held it down." "Played this picture one week to extra big busine[illegible] days and big business three days." "Splendid picture but not h[illegible] Played it with a comedy to big business for one day."
Consensus—"Splendid picture, big puller."
Played it with a comedy to big business for one day." "One of th[illegible] bits of work Norma has ever done. Very good as an investment."

DAWN (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON (NOV. 23) .....
"Readers of story will appreciate picture."—M. P. News.

"Dr. Jeykll and Mr. Hyde"
(Paramount-Artcraft)

Screen Acting in Its Highest Form Presented Here

AN assertion often made that the masterpieces of fiction are unsuited for motion picture purposes is disproved once again. A body blow to this fallacy is the filmization of Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde," starring John Barrymore. As long as the works of this author and other great writers of the past remain to be drawn upon there is no reason why producers should depend entirely on the sterile living when the fertile dead are at hand. Stevenson's wonderful story of dual personality, in which he brings out that every soul has its good and evil nature, is given wonderful vitality here—thanks to painstaking direction and the truly inspired acting of John Barrymore.

There is no reason to go into detail concerning the story, since most every one is familiar with it. Suffice to say that Dr. Jekyll, a scientist, experiments with the two forces in his nature and transforms himself from a benevolent figure into the most depraved wretch imaginable. And vice versa. His evil side triumphs, bringing with it the inexorable climax of death. It is the consummate skill of the star which lifts this picture above any thought of theme or construction. The spectator is conscious when the title is flashed that the depraved Hyde will triumph over the benevolent Jekyll. But how? That remains for Mr. Barrymore.

His portrayal is fairly Titanic in its dominance and force, in its shadings and contrasts. It is a rare work of art in its variety of emotional and psychological detail. We say without fear of contradiction that his is one of the greatest performances of a dual personality ever shown on the screen. He makes the terrible Hyde so repellant that it is positively fascinating. By means of clever "dissolves" this awful character seemingly merges from the soul of the goodly Jeykll.

When all is said and done this is Mr. Barrymore's picture despite the fact that Mr. Robertson's composition is masterly in breadth and outline and rich in effective details. The original story has been enlarged upon to supply a note of romance. Which is necessary to soften the harrowing depiction of Hyde. All the roles are well acted, but the star's work so far overshadows the others that it appears like inspiration compared with mere earnest enthusiasm.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Dr. Jekyll / Mr. Hyde ..... John Barrymore
Millicent Carew ..... Martha Mansfield.
Sir George Carew ..... Brandon Hurst
Dr. Richard Lanyon ..... Charles Lane
John Utterson ..... J. Malcolm Dunn
Edward Enfield ..... Cecil Clovelly
Therese ..... Nita Naldi
Poole ..... George Stevens

By Robert Louis Stevenson.
Scenario by Clara Beranger.
Directed by John S. Robertson.
Photographed by Roy Overbaugh.

PRESS NOTICE—STORY

Robert Louis Stevenson's powerful story of dual identity, "Dr. Jekyll and Mr. Hyde," has reached the screen and according to reports will earn a niche in the film hall of fame. John Barrymore, considered by many the greatest living actor on the American stage, has been entrusted with the interpretation of the memorable character, and gives to the screen one of his greatest performances. The play has aroused intense discussion. Were the author alive he would be immensely gratified in the humanization of the strange and fascinating story. As many readers are doubtless familiar with the tale it would be repetitious to go into detail, but suffice to say for the benefit of the younger picturegoers that it concerns a physician, who by the aid of a compound he has discovered, is able to transform himself at will into the character of a depraved murderous wretch who, when his drug fails him slays himself.

The story has created a profound impression in the literary world and did much to establish a vogue for the author and make his fame world-wide. For the purposes of giving the story a balance the element of romance figures conspicuously and this feature is excellently commingled with the dramatic situations. Mr. Barrymore's portrayal of the physician will linger in the memory as one of the most outstanding character studies of all time. Others who acquit themselves creditably are Martha Mansfield, Brandon Hurst, Cecil Clovelly and George Stevens. John Robertson, the director, has given the story a wonderful atmosphere aside from emphasizing its powerful dramatic strokes.

PROGRAM READER

You have all heard about Robert Louis Stevenson's powerful story even though you may be unfamiliar with it in book form or as a play. The chance is yours to see the acting treat of the season when John Barrymore comes to the ———— theatre next ———— in the role of Dr. Jekyll and Mr. Hyde. For the benefit of those who are unacquainted with this memorable story of Stevenson's allow us to say that it concerns a physician who transforms himself into a wretch of the lowest form of depravity when the mood strikes him. He leads a dual existence. And those who know Dr. Jekyll would not know him as Mr. Hyde. Mr. Barrymore gives to the screen one of its greatest performances—one that will linger in the memory. The picture is a dramatic treat if only from the standpoint of acting. But it is blessed with more than that. It carries a plot of tense situations which are softened by scenes of fascinating romance. Don't miss this Paramount-Artcraft picture. It will hold you spellbound.

CATCH LINES

He wanted to yield to all that appeals to flesh but leave his soul untouched. See John Barrymore in his greatest triumph, "Dr. Jekyll and Mr. Hyde," a screen version of Robert Louis Stevenson's powerful story and play.

"SEX"
(J. Parker Read-Hodkinson)

Powerful Theme, Clever Acting and Rich Production

THE cry that is going up "What's become of the original scenario writer?"- can be silenced when C. Gardner Sullivan sits down and writes such a powerful story as "Sex." Those producers who have been loud in their assertions that the photoplaywright has faltered in his ability to turn out clever screen material should go and look Mr. Sullivan's product over. They will come away convinced that an able scenario writer is a pretty handy fellow to have around a studio, especially when "favorite authors" grow stale. "Sex" has everything that constitutes a good picture. With its powerful theme, its volume of truth, its sound moral, its well-drawn characterization expressed through clever acting, its perfect continuity presenting a line of action that is as sure as the tide, and its lavish production with every scene in harmony the subject should merit (and will if we're not mistaken) the highest praise.

Mr. Sullivan exposes a new twist of the eternal triangle and one that is true to life. It is remarkably simple, which is perhaps the reason that makes it appear so genuine. Using the idea of a chorus girl's philosophy "to get all there is out of life," even though it may involve the separation of a man and his wife, he brings home that her doctrine is false to the core. For a time comes when she is placed in the identical situation of the sorrowful wife and made to suffer likewise.

And Fred Niblo's direction is in perfect keeping with the story. There is a reason for every scene. Naturally, not a bit of padding is visible. The incidents flow from the situations spontaneously and build to the only conclusion possible. The picture has been mounted with lavish expenditure, a fact noticeable in the roof garden scenes and those that constitute the mad orgy in the actress's home. Certain details here are overdone and not entirely in good taste. But spectacular as the picture is, the powerful dramatic strokes are what make it effective. Miss Glaum, having such a clever vehicle, is able to show her emotional capabilities in their fullest development. A well rounded cast renders perfect support. Length, 7 reels.—*Laurence Reid.*

THE CAST

Adrienne Renault ..... Louise Glaum
Philip Overman ..... William Conklin
Mrs. Overman ..... Myrtle Stedman
Dave Wallace ..... Irving Cummings
Daisy Henderson ..... Peggy Pearce

By C. Gardner Sullivan.
Directed by Fred Niblo.
Supervised by J. Parker Read.

PRESS NOTICE STORY

An interesting theme is exposed in Louise Glaum's latest J. Parker Read production, "Sex," which will appear at the ———— beginning ————. Presenting as it does the idea that it isn't profitable to trifle with a woman's affection for her husband else it may act as a boomerang with the party who is attempting the intrigue, C. Gardner Sullivan, acknowledged by many to be the best scenario writer in the business, has concocted a story the strength of which cannot be denied. He has used the eternal triangle in a new way, bringing out in the telling not only an absorbing drama but a sound moral. Undoubtedly the offering is the best thing that the star has ever had and she rises to the occasion by giving a portrayal marked for its emotional depth.

Miss Glaum plays the part of a chorus girl whose philosophy is to get all that there is out of life even though it may involve the breaking up of homes. Adrienne has lured Philip Overman away from his wife and when the latter remonstrates the chorus girl presents her selfish attitudes. There comes a time when the pleasure-loving girl falls in love and casting Overman aside she marries Dave Wallace, a Pittsburg millionaire. They live happily together for two years and then she finds that her husband finds more pleasure in the company with her successor in the chorus, a girl whom she had tutored in the same philosophy. The latter tells her that she has no right to question her conduct. The realization comes home to Adrienne that her idea is wrong. And so she suffers in silence. The picture builds with scenes of absorbing interest and is staged in a true and lavish manner. Director Fred Niblo has emphasized the dramatic scenes with a keen sense of their value. Miss Glaum's support is most praiseworthy.

PROGRAM READER

Manager ———— takes great pleasure in announcing that J. Parker Read's production, "Sex," will be the feature attraction at the ———— next ———— with the emotional actress, Louise Glaum, as the star. This is a picture written by the gifted C. Gardner Sullivan and of the abundance of stories which he has sponsored "Sex" may be said to outclass them all in its dramatic elements and the strength of its moral. The author has looked at life and painted it truthfully, and the director, picking up the finished manuscript has staged it realistically. In fact, Mr. Niblo has brought out its scintillating high lights with remarkable dramatic insight. The picture is undoubtedly the finest offering in which the star has ever appeared and it permits her to display her emotional capabilities. The management feels sure that the patrons will vote "Sex" one of the most entertaining pictures that has ever played the ————. Miss Glaum's assistants in the cast are perfect in their respective portrayals.

CATCH LINES

Her philosophy was "get all you can out of life, let the consequences take care of themselves." What happened? See Louise Glaum in her greatest picture, "Sex."

Exhibitors' Own Box Office Report

(Continued from page 3362)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

DAY SHE PAID, THE (UNIVERSAL) FRANCELIA BILLINGTON (DEC. 21) DEC.20
"Will entertain average audiences." M. P. News.
Exhibitor Comment—"A good picture to extra big business one day." "New star pleasing. Big business one day."
Consensus—"Good picture, good puller."

DEADLIER SEX, THE (HAMPTON-PATHE) BLANCHE SWEET..MAR. 27
"Howard stays fathom in many points." M. P. News

DEADLINE AT ELEVEN (VITAGRAPH) CORINNE GRIFFITH. MAR. 20
"Story of a girl reporter is fairly interesting." M. P. News.

DEVIL'S RIDDLE, THE (FOX) GLADYS BROCKWELL.....MAR. 13
"Gladys Brockwell picture offers mild entertainment." M. P. News.

DOUBLE SPEED (PARAMOUNT-ARTCRAFT) WALLACE REID...FEB. 14
"Cabaret set reminiscent, but still highly entertaining". M. P. News.
Exhibitor Comment—"One of the best productions of the season. Enthusiastically received by our patrons. Held in his best role."

DREAM CHEATER, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... MAR. 27
"Ridiculous story, starring Kerrigan, makes clean, entertaining picture." - M. P. News.

DUDS (GOLDWYN) TOM MOORE..... MAR. 27
"Mystery tale has interesting elements which should excite". M. P. News.

EASTWARD HO (FOX) WILLIAM RUSSELL (NOV. 23).....NOV. 29
"Pleasing action in this melodrama" M. P. News.
Exhibitor Comment—"Plenty of action, pleased. Big business." "Russell coming fast. 'This picture and a Sunshine Comedy, 'Footlights,' got the money in spite of shortened hours on account of coal famine. Extra big business one day to big business two days." "A good picture which pleased my patrons although business was only average to poor for two days."
Consensus—"Good picture, good puller."

EASY TO GET (PARAMOUNT-ARTCRAFT) MARGUERITE CLARK.MAR. 6
"Highly entertaining comedy on a domestic theme." M. P. News

ERSTWHILE SUSAN (REALART) CONSTANCE BINNEY (NOV. 16) ..... NOV. 22
"Human characterizations make this interesting."—M. P. News.
Exhibitor Comment—"Pleasing picture, nicely produced. Star very well liked. Big business two days. Business better than we expected. Star well liked. Against heavy competition we had a packed house. Big business one day." "A good picture with good story, although photography was rather poor. Average business three days." "Played this feature one week with 'Chaplin comedy, 'A Day's Pleasure,' to big business the first three days and average the last."
Consensus—"Good picture, good puller."

EVE IN EXILE (AMERICAN-PATHE) CHARLOTTE WALKER (DEC. 20) ..... DEC. 20
"Hamilton story offers entertainment." M. P. News.
Exhibitor Comment—"Played this one with the Paramount-Artcraft feature, 'The Woman in the Sullense,' starring Charlotte Walker, to extra big business the first day and poor business the second." "Charlotte Walker not suited for part. Poor business one day."
Consensus—"Average picture, average puller."

EVERYWOMAN (PARAMOUNT-ARTCRAFT) SPECIAL CAST (DEC. 28) ..... DEC. 27
"Spectacular appeal in this rich production."—M. P. News.
Exhibitor Comment—"This picture did good business the first week, but had business the second."

EXCUSE MY DUST (FAMOUS PLAYERS-LASKY) WALLACE REID ..... APR. 3
"None better when it comes to entertaining."—M. P. News.

FEAR MARKET, THE (REALART) ALICE BRADY..... FEB. 7
"Better than average plot, well produced and acted."—M. P. News.
Exhibitor Comment—"A fair show but poor photography. Played it three days to average business." "Picture did average business for three days."

FEUD, THE (FOX) TOM MIX (DEC. 9)..... DEC. 20
"Mix puts on the action's mantle here."—M. P. News.
Exhibitor Comment—"Gives Mix opportunity for acting as well as action. Pleasing story and good cast. Average business." "Played this one with a Harold Lloyd comedy to extra big business two days and big business two days. This is a splendid program feature and my patrons liked it very much and went away satisfied. A great program combination." "My audience did not care for this one. Mix tries to be an actor, but we like him better when he rides his horse and does stunts. Average business two days to big business one." "Unpleasant story and too sad. Big business." "Mix good, but picture not of his kind. Did not send them away boosting. Average business two days." "A splendid picture that is absolutely correct in costuming and settings for the 1860 period. Did not draw as well as his previous pictures due, no doubt, to its being a costume picture. Big business two days." "A good picture but not much of a drawing card."
Consensus—"Good picture, good puller."

FIGHTING COLLEEN, A (VITAGRAPH) BESSIE LOVE..... NOV. 22
"An entertaining comedy drama."—M. P. News.

FIGHTING CRESSY (J. D. HAMPTON-PATHE) BLANCHE SWEET (JAN. 11) ..... DEC. 6
"Blanche Sweet scores in Harte story."—M. P. News.
Exhibitor Comment—"Fairly good Big business" "An average picture to average business three days." "Just an average picture to average business one day."
Consensus—"Average picture, average puller."

FLAME OF HELL GATE, THE (ROBERTSON-COLE) BEATRIZ MICHELENA ..... MAR. 20
"Plenty of action in old time picture of gun-play and bandits."—M. P. News.

FLAMES OF THE FLESH (FOX) GLADYS BROCKWELL..... JAN. 3
"Gladys Brockwell takes up vampire's burden."—M. P. News.
Exhibitor Comment "Brockwell pictures don't draw here. This one appears to be just the kind my patrons don't want. Poor business one day." "The usual Brockwell picture. It did average business for two days."
Consensus—"Average picture, average puller."

FLAMING CLUE, THE (VITAGRAPH) HARRY MOREY..... MAR. 27
"Harry Morey has a vigorous melodrama here."—M. P. News.

FOOTLIGHTS AND SHADOWS (SELZNICK) OLIVE THOMAS....FEB. 21
"A pleasing picture with many strong points."—M. P. News

FORBIDDEN WOMAN, THE (EQUITY PICTURES CORP.) CLARA KIMBALL YOUNG ..... MAR.
"Artistic production of poorly developed plot." M. P. News.
Exhibitor Comment—"Story only fair but locations great. Photography wonderful and picture was well cast. Miss Young's work excellent. Picture proved splendid entertainment, hence good box-office returns. Played it one week to big business every day." "Great—broke all records on opening day."
Consensus—"Good picture good puller."

FORGED BRIDE, THE (UNIVERSAL) MARY MACLAREN.....FEB. 7
"Mary MacLaren has a mild offering here." M. P. News.

FORTUNE HUNTER, THE (VITAGRAPH)..... MAR. 6
"A mawkish story makes poor entertaining picture."—M. P. News.
Exhibitor Comment—"A good feature which pleased my patrons for one week It did extra big business one day, big business three days and average business three days."

FUGITIVE FROM MATRIMONY, A (ROBERTSON-COLE) H. B. WARNER (NOV. 29) ..... DEC. 13
"Warner scores in humorous characterization." M. P. News.

GAY LORD QUEX, THE (GOLDWYN) TOM MOORE (NOV. 30)....DEC. 27
"This picture is just pleasantly entertaining."—M. P. News.
Exhibitor Comment—"Tom Moore is certainly a big favorite in this city. My patrons liked this one and it did extra big business for two days" "Not up to Moore standard. Average business three days."

GAY OLD DOG, THE (HENLEY-PATHE) JOHN CUMBERLAND (NOV. 16) ..... NOV. 22
"One of the most human pictures of the season." M. P. News.
Exhibitor Comment—"A fairly good feature but it ends badly. Title very misleading. Big business two days." "A poor picture to average business one day." "Played it three days to average business."
Consensus—"Average picture, average puller."

GIRL FROM OUTSIDE (GOLDWYN) SPECIAL CAST (NOV. 16)..NOV. 22
"Pleasing picture with many comedy touches."—M. P. News.
Exhibitor Comment—"Picture good but weather bad. Average business two days." "Did not go strong first day at advance prices. The best Rex Beach picture since 'The Spoilers.'" "A good picture which played my house for two days to good business."
Consensus—"Good picture, good puller."

GIRL IN NUMBER 29, THE (UNIVERSAL) FRANK MAYO.....APR. 3
"Surprising ending. Picture provides average entertainment."—M. P. News.

GOLDEN SHOWER, THE (VITAGRAPH) GLADYS LESLIE (NOV. 30) ..... DEC. 27
"Better than average entertainment."—M. P. News.
Exhibitor Comment—"Just a fair picture. Average business."

GREAT AIR ROBBERY, THE (UNIVERSAL) LIEUT. O. L. LOCKLEAR (JAN. 28) ..... JAN. 17
"Sensational picture of aeroplane feats."—M. P. News.
Exhibitor Comment—"House has been sold outright to the Aero club of Minneapolis. Placing seats at advance prices, have practically sold out one week in advance. The reason for the Aero club putting on this show is to help promote aerial mail service." "Pleased men greatly but not the women. Stunts great, but story poor. Average business two days."
Consensus—"Good picture, good puller."

GREATER THAN FAME (SELZNICK) ELAINE HAMMERSTEIN (JAN. 18) ..... JAN. 24
"Mediocre picture proves unbelievable story." M. P. News.
Exhibitor Comment—"Fair picture that pleased." "Well received though of light structure. Miss Hammerstein seems to be developing very nicely. If given good stories she ought to develop fast. Big business for one week." "Average business two days." "A fine pleasing picture in which star does her best work. Good business three days." "A good program picture. Played it two days. Big to average business."
Consensus—"Good picture, good puller."

GREATEST QUESTION, THE (FIRST NATIONAL) SPECIAL CAST (DEC. 29) ..... JAN. 10
"Photoplay of sadness, artistically produced."—M. P. News.
Exhibitor Comment—"This is an above the average picture and a good box-office attraction." "A typical Griffith picture well acted and produced in the Griffith way. Played it three days to big business." "A fair picture to average business."
Consensus—"Good picture, good puller."

GUN FIGHTIN' GENTLEMAN, A (UNIVERSAL) HARRY CAREY (DEC. 15) ..... DEC. 8
"Enough action for Carey here"—M. P. News.

HAUNTING SHADOWS (ROBERTSON-COLE) H. B. WARNER....JAN. 24
"H. B. Warner has a winner here." —M. P. News.

LASCA (UNIVERSAL) FRANK MAYO (DEC. 8)..... NOV. 29
"Famous poem makes fairly pleasing picture."—M. P. News.
Exhibitor Comment—"A fine picture to average business."

HAWTHORNE OF THE U. S. A. (PARAMOUNT-ARTCRAFT) WALLACE REID (NOV. 30)..... NOV. 29
"Elaborately presented, affording enjoyment." M. P. News.
Exhibitor Comment—"A dandy picture, which was liked by all my patrons. Extra big busines one day to big busines two days."

HEART O' THE HILLS (FIRST NATIONAL) MARY PICKFORD (DEC. 6) ..... DEC. 13
"Mary Pickford has dramatic role here."—M. P. News.
Exhibitor Comment—"A good Pickford picture, but personally do not think it as good as some of her others. Patrons came to see Mary Pickford, saw her and went away satisfied. Average business two days." "A great picture and you will love Mary again in this one. Average business two days." "One of her best. Extra big business three days."
Consensus—"Good picture, average puller."

HEART OF A GYPSY, THE (TRIANGLE-KAY BEE) SPECIAL CAST (DEC. 6) ..... DEC. 13
"Obvious story of a Romany romance."—M. P. News.
Exhibitor Comment—"A very fair picture to average business two days."

HEART STRINGS (FOX) WILLIAM FARNUM (JAN. 18)..... JAN. 17
"Hodge podge of sentiment and melodrama here."—M. P. News.
Exhibitor Comment—"Our Farnum business, which is usually good, fell down badly on this one. Poor business one day." "Average picture to average business three days." "Not the type suited to Farnum." "Did not draw as well as some of his other pictures. Average business two

Box Office Reports continued on page 3366

"JACK STRAW"
(Paramount-Artcraft)

Obvious Light Comedy Has Amusing Moments

HERE is an exceptionally thin but quite often amusing light comedy, this screen version of W. Somerset Maugham's whimsical play of the same name. Skilled as he is at writing dialogue and investing his subjects with clever situations and climaxes, it behooves one to ask if he might not have lacked inspiration when conceiving "Jack Straw." If the original was a gem of its kind than the adaptation is proof again that physical action and subtitles cannot take the place of pointed dialogue.

But obviousness aside and the fact that it is hopelessly old-fashioned, the picture furnishes a fair quota of interesting moments. William De Mille is clever enough director to have seen to that. It is the "business" which he has injected which keeps it going and overcomes the weakness of the plot. It is a slight thing at best, presenting the ancient formula of an Archduke (a change from a Prince or a Count) traveling incognito in America and assuming the disguise of an ice-man to be near the woman he loves. The fun is derived in watching him pose in his true colors for the sake of humiliating a socially ambitious dowager who believes he is a genuine fakir. Not much to it, is there? The ice-man is merely another name for the disguise that is usually presented.

Mr. De Mille's "business" sturdily holds the picture together. And this treatment is rendered necessary, of course, by the fact the story itself is not of sufficient weight to carry it along. The result is the secondary characters are thrown in bold relief. It is the father and mother of the girl, played by Charles Ogle and Sylvia Ashton with sure comedy strokes which keep one's interest at attention. Credit must be given the director for steering clear of burlesque. He stopped quite short of that line. As the title role calls for repressive acting Mr. Warwick is a good selection. He isn't the same Warwick of old. Fire, persuasion and authority are missing in his work. Doubtless he will strike his stride when the effects of the war are overcome. Length, 5 reels. *Laurence Reid.*

THE CAST

Jack Straw	Robert Warwick
Ethel Parker Jennings	Carroll McComas
Mrs. Parker Jennings	Sylvia Ashton
Mr. Parker Jennings	Charles Ogle
Mrs. Wanley	Helene Sullivan
Holland	J. M. Dumont
Rose	Frances Parks
Sherlo	Lucien Littlefield
Count of Pomerania	Robert Brower

PRESS NOTICE STORY

Robert Warwick, the Paramount-Artcraft star, who appeared successfully in "Secret Service," "In Mizzoura," and "The Tree of Knowledge," will be seen at the ———— theatre beginning ———— in his latest photoplay entitled "Jack Straw," a screen version of W. Somerset Maugham's light comedy of the same name which met with popular approval in England and America. Mr. Warwick, being a romantic actor, has a subject here which is ideally suited to his personality and talent—it being a whimsical love story. The star plays the part of an iceman who turns waiter to be near the girl he loves. Later he impersonates an Archduke, then, when apparently exposed as a fraud, turns out to be the genuine article.

The Ambassador of Pomerania arrives and learns that he is the long missing son of royalty. The girl's mother has learned of the trick played upon her, but when she is furnished proof of the pseudo-iceman's identity she gladly announces her daughter's engagement to him. The picture gets off to an excellent start and maintains its rapid tempo throughout. "Jack Straw" may be defined as a wholesome light comedy which is cleverly sustained with a pleasant vein of romance. Mr. Maugham is highly successful with the type of story he uncovers here and the high lights which were found in abundance in the original have been maintained by the scenarist and the director. Mr. Warwick gives a breezy portrayal of the title role, assisted by a cast that contains such clever players as Carroll McComas, J. M. Dumont, Charles Ogle and Sylvia Ashton.

PROGRAM READER

Did you ever think when the ice-man comes around to your door that he may be a member of blue-blooded aristocracy? Perhaps he is a Duke or Count who has taken up this occupation to hide his identity. You never can tell. Speaking of the ice-man, Robert Warwick, the Paramount Artcraft romantic actor, appears in such disguise in his latest photoplay, "Jack Straw." This offering is an adaptation of W. Somerset Maugham's celebrated light comedy of the same name which met with popular success on the English and American stage. Now that we have told you that he plays the part of an ice-man it is up to you to guess the rest. He may be a banker's son who has run away; he may be working his way through college; he may be an Archduke in disguise. You can find out what he is when you come to the ———— next ———— "Jack Straw" is a pleasing romantic comedy which we are sure will highly interest you

SUGGESTIONS

This time Robert Warwick gets away from his dramatic roles and appear in something of a humorous character. So it would be well to announce the fact that this star presents himself as a light comedian. Play up his previous pictures such as "Secret Service," "In Mizzoura," and "The Tree of Knowledge." By doing so your patrons will be reminded of the excellent calibre of his plays. Feature his present vehicle as a pleasing romantic comedy which permits him to score his personality and talent to the highest advantage. Play it up humorously and take care to exploit it through catch lines and teasers. You can make up some clever rhymes around the title and your artist can paint a likeness of the star carrying a cake of ice in his hands. Feature the author, too, and mention that he has a number of popular successes playing at present on the stage. Mention the director. By doing so your fans will be assured of a clever production.

"OLD LADY 31"
(Metro)

Tears and Laughter in Excellently Produced Comedy-Drama

THE picturization of Rachel Crother's stage success, with Emma Dunn, who starred in the play on Broadway, in the stellar role, pulls at the heart strings and knocks at the funny bone through six reels. Emma Dunn, in a most delicate and effective piece of acting, is responsible for most of the quivers of emotion, and Henry Harmon in a characterization well nigh equal to the star's gives us our laughs. And Director John Ince deserves the credit for the perfect detail and the splendidly trained supporting cast especially the "girls" in the old ladies home.

With the exception of omitting the romance of the boy and girl, the picture resembles the play. Mr. Ince, however, has been able to enlarge upon the incidents in the old ladies home, where the well selected "girls" harass poor Abe with their feminine thoughtfulness and attention. The picture opens at a high emotional pitch when the old couple are forced to leave their homestead. If the six reels were all like the first Emma Dunn would have your whole audience wringing out their handkerchiefs. From then on the emotion descends until it is at times pure comedy when Abe becomes the thirty-first "lady" in the old ladies home.

Why the two young characters are introduced is hard to see, as their romance is entirely neglected. The dream of the women-pestered Abe is a little too long and the point could have been gotten over in less footage. The character of Blossy may be thought by some to be slightly overdrawn, but she plays her frivolous part very well. And the rest of the cast is up to the high standard set by the appealing star.

The only thing to regret is that the plot is not strong enough to give Emma Dunn more opportunities to thrill us. If your patrons are educated up to this type of picture, and will not miss the pretty heroine and the rapid fire action, you can't lose on this. Length, 6 reels. *Matthew Taylor.*

THE CAST

Angie Rose	Emma Dunn
Captain Abe Rose	Henry Harmon
Blossy	Clara Knott
Abigail	Carrie Clark Ward
Nancy	Sadie Gordon
Mary	Winifred Westover
John	Antrim Short
Captain Samuel Darby	Lawrence Underwood
Mike	Graham Pettie
Sarah Jane	Martha Mattox
Mrs. Homans	May Wells
Granny	Ruby Lafayette

From the play by Rachel Crothers
Directed by John E. Ince.
Supervised by Maxwell Karger

PRESS NOTICE STORY

Another appealing stage play has found its way to the screen in "Old Lady 31," which will be presented at the ———— theatre on ————. Emma Dunn, who starred in the play during its successful run on Broadway, plays the lead in this screen version. The production was directed by John Ince and is from the pen of the successful dramatist, Rachel Crothers.

Angie and Abe have been married many years when bad investments force them to sell their old homestead. Angie is to go to the old ladies' home and Abe is to live on the poor farm. But when the twenty-nine inmates of the old ladies' home see how hard it is for the old couple to part, they agree to take Abe in, so in he comes, listed as "Old Lady 31." There is an almost endless succession of comedy situations as Abe wins his way into hearts of his many female companions. The story ends as the old couple return to their home after some apparently worthless mining stock has proved to be of some value.

Emma Dunn is one of the most appealing "mother" actresses on the stage to-day, and her work in this picture is such that the production will be eventually rated as one of the classics of the screen.

PROGRAM READER

Perhaps, after all, the old people are the most interesting! At least they prove so in "Old Lady 31," the successful stage play, which will open at this theatre on ————. There are only two young people in the entire cast, and all the rest are inmates of the old ladies' home. But there is not one moment when you will not be laughing or crying—Emma Dunn and Henry Harmon will see to that. Both of these players appeared in the original stage production.

SUGGESTIONS

Better than any stunts is the cast, author and story of this production. The play made a great hit in New York, and Emma Dunn has a number of friends, especially among the "old timers." Do not forget that both Emma Dunn and Henry Harmon appeared in the original stage production. The play is by Rachel Crothers, who wrote also "The Little Journey" and "39 East." Show as many stills as possible of the appealing scenes which the picture offers. Maxwell Karger and John Ince will probably be known to some of your patrons. Get the story in your program, in the papers and everywhere you can. The setting is so different from the average motion picture setting that it ought to draw for that very reason.

CATCH LINES

There were thirty ladies in the house and one man. And when the man began [illegible] to one of the ladies had a different remedy for his cold.

The Index to The Complete Plan Book

(Continued from page 3364)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

days." "Poorest Farnum feature I ever ran. Average business to poor business two days."
Consensus "Average picture, average puller."

HELL SHIP, THE (FOX) MADLAINE TRAVERSE.....FEB. 28
"Interesting moments in this colorful sea story."—M. P. News.

HER ELEPHANT MAN (FOX) SHIRLEY MASON.....FEB. 7
"New star in interesting role."—M. P. News.
Exhibitor Comment—"A good picture to big business."

HIGH SPEED (HALLMARK) EAKLE-HULETTE (JAN. 17).....JAN. 24
"Contains many thrills and exciting moments."—M. P. News.

HIS HOUSE IN ORDER (FAMOUS PLAYERS-LASKY) ELSIE FERGUSON.....MAR. 20
"Famous stage play made into fair picture."—M. P. News.
Exhibitor Comment—"A very good picture with beautiful sets and a good story. Big business."

HIS WIFE'S FRIEND (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (DEC. 21).....FEB. 21
"Has many good points which should satisfy."—M. P. News.
Exhibitor Comment—"An average picture to average business. Played it one week." "A poor picture to average business three days." "A poor picture to poor business one day."
Consensus—"Average picture, average puller."

HIS WIFE'S MONEY (SELZNICK).....MAR. 6
Star, cast and direction make very pleasing picture."—M. P. News.
Exhibitor Comment—"Only a fair picture."

HUCKLEBERRY FINN (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....MAR. 6
"Mark Twain's immortal story lives on the screen."—M. P. News.

IDOL DANCER, THE (FIRST NATIONAL) SPECIAL CAST.....APR. 3
"Nature subdations, but will not impress."—M. P. News.

ILLUSTRIOUS PRINCE, THE (ROBERTSON-COLE) SESSUE HAYAKAWA (NOV. 2).....NOV. 22
"High class drama should completely satisfy."—M. P. News.
Exhibitor Comment—"Star doesn't get us the money. Average picture to average business two days." "This is a good picture which did average business two days."
Consensus—"Good picture, average puller."

IN OLD KENTUCKY (FIRST NATIONAL) ANITA STEWART (DEC. 15).....JAN. 3
"Picture adapted from stage success."—M. P. News.
Exhibitor Comment—"One hundred per cent. investment. So big a success the first week that I played it for a second week."

IN SEARCH OF A SINNER (FIRST NATIONAL) CONSTANCE TALMADGE.....MAR. 20
"Constance Talmadge does fine in highly entertaining comedy."—M. P. News.
Exhibitor Comment—"A very good feature to big business." "This feature gave unusual satisfaction and played to big business."
Consensus—"Good picture, good puller."

IN WALKED MARY (CAPELLANI-PATHE) JUNE CAPRICE.....MAR. 6
"Fair picture offers mild entertainment."—M. P. News.

INNER VOICE, THE (AMERICAN-PATHE) E. K. LINCOLN.....APR. 3
"Should satisfy any audience anywhere."—M. P. News.

IT PAYS TO ADVERTISE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN (NOV. 23).....NOV. 22
"Breezy comedy offers good entertainment."—M. P. News.
Exhibitor Comment—"Played this one on the program with the Universal feature "The Trifters," starring Edith Roberts, to extra big business first day and poor business the second."

JOYOUS LIAR, A (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....DEC. 27
"Kerrigan picture has interesting moments."—M. P. News.
Exhibitor Comment—"A peach of a picture but Kerrigan is not up to standard. Average business three days." "Pleased them and drew fine in the rain. Average business one day."
Consensus—"Pleasing picture, average puller."

JUBILO (GOLDWYN) WILL ROGERS (DEC. 7).....DEC. 20
"Will Rogers scores in charming picture."—M. P. News.
Exhibitor Comment—"This is simply great, one of the best the Goldwyn organization has turned out in the new series." "Delightful; splendidly received, well cast, good direction and good photography. Predict good future for Rogers." "Big business seven days." "Best Rogers has done since 'Laughing Bill Hyde.' Average business one day." "An average picture to average business three days."
Consensus—"Excellent picture, big puller."

JUDY OF ROGUE'S HARBOR (REALART) MARY MILES MINTER.FEB. 14
"Heetic melodrama fails to hit bull's eye of truth."—M. P. News.
Exhibitor Comment—"Best Minter picture to date. Patrons well pleased. Big business two days." "A good feature which my patrons said they liked."
"Consensus—"Good picture, good puller."

KING SPRUCE (DIAL-HODKINSON) MITCHELL LEWIS.....MAR. 27
"Lumber town phases despite complicated plot."—M. P. News.

L'APACHE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (NOV. 2).....DEC. 20
"Dalton finds expression in dual role."—M. P. News.
Exhibitor Comment—"A good picture. Extra big to poor business two days." "A splendid production to extra big business one day and big business three."

LAST OF HIS PEOPLE, THE (SELECT) MITCHELL LEWIS (DEC. 20).....DEC. 27
"Lewis has characteristic role here."—M. P. News.

LAST STRAW, THE (FOX) BUCK JONES.....FEB. 14
"Buck Jones makes debut in interesting western."—M. P. News.

LIFTING SHADOWS (PENET-PATHE) EMMY WEHLEN.....APR. 3
"Propagandists run riot in this one."—M. P. News.

LINCOLN HIGHWAYMAN, THE (FOX) WILLIAM RUSSELL (DEC. 28).....JAN. 10
"Russell has entertaining mystery melodrama."—M. P. News.
Exhibitor Comment—"Star hasn't drawn here yet, but the picture pleased fairly well. It is a very fair one. A dog seems to be the feature player. Average business one day." "Played this picture with the Anita Stewart feature, "Human Desire," to big business for two days. This program made a good impression."
Consensus—Average picture, average puller."

LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN)...FEB. 28
"Civil War period popular novel given fine production."—M. P. News.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

Exhibitor Comment—"An average picture to average business."

LIVE SPARKS (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....FEB. 7
"J. Warren Kerrigan in variety picture."—M. P. News.

LONE HAND, THE (ALEXANDER) SPECIAL CAST.....MAR. 20
"A good Western with many thrilling and gripping moments."—M. P. News.

LONE WOLF'S DAUGHTER, THE (J. PARKER REED, JR.-HODKINSON) LOUISE GLAUM (DEC. 14).....DEC. 20
"A stirring melodrama that will register."—M. P. News.
Exhibitor Comment—"This feature knocked them off their seats and went over with a BANG! It's some picture. Extra big business three days." "Good business for one day."

LORD LOVES THE IRISH, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....DEC. 27
"Melodrama and humor in this Kerrigan film."—M. P. News.
Exhibitor Comment—"A good feature to average business two days." "A good feature to big business one day."
Consensus—"Good picture, good puller."

LOST MONEY (FOX) MADLAINE TRAVERSE (DEC. 7).....DEC. 13
"This photoplay will undoubtedly satisfy."—M. P. News.
Exhibitor Comment—"A fair picture to average business two days." "Good picture to average business one day."
Consensus—"Pleasing picture. Average puller."

LOVES OF LETTY, THE (GOLDWYN) PAULINE FREDERICK...FEB. 21
"Artificial picture of a woman's ambition."—M. P. News.
Exhibitor Comment—"A very satisfactory picture. Box office value good."

LUCK OF GERALDINE LAIRD (ROBERTSON-COLE) BESSIE BARRISCALE.....FEB. 14
"Has some good points which should interest."—M. P. News.
Exhibitor Comment—"Played this feature one week to average business."

LUCK OF THE IRISH, THE (MAYFLOWER-REALART) SPECIAL CAST.....FEB. 7
"Up to Dean's usual standard."—M. P. News.

LURE OF AMBITION (FOX) THEDA BARA (NOV. 30).....NOV. 22
"Feeble entertainment from old-fashioned theme."—M. P. News.
Exhibitor Comment—"An average production to average business two days."

MALE AND FEMALE (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 16).....DEC. 6
"Lavish and spectacular production."—M. P. News.
Exhibitor Comment—"None against it; otherwise big. Big business for a week."

MAN THERE WAS, A (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM.....MAR. 13
"Several theme and rich background make fine picture."—M. P. News.

MANHATTAN KNIGHT, A (FOX) GEORGE WALSH.....MAR. 27
"Crook melodrama makes lively picture."—M. P. News.

MARKED MEN (UNIVERSAL) HARRY CAREY (DEC. 21).....DEC. 27
"This is a mighty good picture."—M. P. News.
Exhibitor Comment—"Very good. Average business one day."

MARY'S ANKLE (FAMOUS PLAYERS-LASKY) MACLEAN-MAY..MAR. 13
"Amusing farce from Mary Tulby's stage play."—M. P. News.

MARY ELLEN COMES TO TOWN (PARAMOUNT-ARTCRAFT) DOROTHY GISH.....APR. 3
"Dorothy Gish scores in a homespun role."—M. P. News.

MIND THE PAINT GIRL (FIRST NATIONAL) ANITA STEWART (NOV. 10).....DEC. 6
"Star's admirers should enthuse over this."—M. P. News.
Exhibitor Comment—"Average picture to average business three days." "Big business one day to average two and three." "Anita Stewart has a very weak character in this production. Poor to average business two days."
Consensus—"Fair picture, average puller."

MIRACLE OF LOVE, THE (PARAMOUNT-ARTCRAFT) COTTONSTANDING (NOV. 23).....JAN. 3
"Strong flavor of romance in picture."—M. P. News.
Exhibitor Comment—"This feature was a disappointment to my patrons. Many adverse comment. Poor business for one week." "My patrons did not like this picture. It did average business for me for one day." "A fair picture. Receipts below the average."
Consensus—"Average picture, average puller."

MISS EARL, A (BETZWOOD-GOLDWYN) LOUIS BENNISON (NOV. 16).....NOV. 22
"Louis Bennison scores in a humorous story."—M. P. News.

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 7).....JAN. 31
"Satisfied from all angles."—M. P. News.

MORE DEADLY THAN THE MALE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON (DEC. 7).....DEC. 21
"Ethel Clayton scores as polite vampire."—M. P. News.
Exhibitor Comment—"Played this one with the Universal feature 'The Pointing Finger,' starring Mary MacLaren. It was a very good program and did extra big business for one day."

MOTHERS OF MEN (FILM SPECIALS-REPUBLIC) CLAIRE WHITNEY.....MAR. 13
"Has many interesting moments which should satisfy."—M. P. News.

MY HUSBAND'S OTHER WIFE (BLACKTON-PATHE) BREAMER-GORDON (JAN. 4).....DEC. 27
"Satisfying offering on a marital theme."—M. P. News.

MY LADY'S GARTER (PARAMOUNT-ARTCRAFT) SPECIAL CAST.MAR. 27
"Amusing melodrama which should get by."—M. P. News.

NOTHING BUT THE TRUTH (HOLMES-METRO) TAYLOR HOLMES (DEC. 27).....JAN. 24
"Nothing wonderful, but will entertain."—M. P. News.
Exhibitor Comment—"Played this one three days to average business."

NURSE MARJORIE (REALART) MARY MILES MINTER.....APR. 3
"Old English atmosphere pleases."—M. P. News.

ON WITH THE DANCE (PARAMOUNT-ARTCRAFT) MAE MURRAY.....FEB. 28
"Mae Murray has a fascinating picture here."—M. P. News.
Exhibitor Comment—"Great show—chapter from life. Big business." "Wonderful, more business second week than the first." "This feature played my house three weeks. A wonderful production." "A very excellent picture. General theme appealing. Box office value very good." "A good picture to big business." "Wonderful. This played my house four weeks to big business."
Consensus—"Excellent picture, big puller."

Box Office Reports continued on page 3368

"THE BRAND OF LOPEZ"
(Haworth-Robertson-Cole)

Role Hardly Fits the Japanese Star

SESSUE HAYAKAWA essays a new role in this picture, appearing as a Spanish Matador, instead of a Japanese. The picture is a heavy melodrama of bull-fighters and bandits of Seville. The story is an average one built up around a suggestive theme, and the star hardly satisfies in his Spanish role, although the memory of his former productions and his own nationality may influence this opinion. But Hayakawa is a typical Oriental, and it is difficult for an Oriental to register the hot passions, especially the diabolic revenge, of a quick tempered Latin. It's like having hot tamales without the pepper.

Your melodrama fans, however, unless they dislike unhappy endings, or the plot, which is that of an illegitimate child taken from his loving father, will be pleased with this latest offering. The dramatic incidents start in early, and there are one or two oases of light spots. There are no unusual sets, and don't expect to see the star in the arena, waving red before an infuriated bull. The fact that he is matador is proven by a sub-title and a Spanish costume.

As a bandit he wrongs a girl brutally and in disgustingly realistic manner and later, when the child is taken from him, he vows more revenge upon all humanity. He dies in the end, with the little boy, found at last, murmuring "father" into his ear.

While our revengeful and brutal friend meets a just end, the picture evidently tries to raise sympathy throughout for one of the most unscrupulous characters ever filmed. The branding incident has little to do with the story, and even the branded heroine forgets it the next minute.—Length, 5 reels.—*Matthew Taylor.*

THE CAST

Vasco Lopez.....Sessue Hayakawa
Lola Castillo.....Florence Turner
Captain Alvarez.....Sidney Payne
Maria Castillo.....Evelyn Ward
Senora Castillo.....Mayme Kelso
Marianna.....Gertrude Norman
Senora Lopez.....Kitty Bradbury

Story by E. Richard Schayer.
Produced by Haworth.

PRESS NOTICE—STORY

Sessue Hayakawa, the noted Oriental actor, is the star of the new picture, "The Brand of Lopez," a Robertson-Cole projection. Mr. Hayakawa essays a new kind of role in this feature, playing the part of a Spanish matador. The Spanish atmosphere is faithfully represented and the whole production is one that is filled with vivid melodrama and swift action.

When the dancing girl foresakes Vasco Lopez, he duels with his rival and leaves him for dead. Then he flees to the hills and becomes the leader of a robber band. There his child is born, and the fact that he is a father softens his hard heart. The child is taken from him, however, and once more he roams the hills, bent only on revenging himself on humanity and particularly upon the dancing girl who is the cause of all his evils. His opportunity comes at last, but with it comes death, and he dies with his little son in his arms, who has been restored to him in his dying hour.

The picture is one that is different, and will remain long in the memory. There is a wealth of melodramatic material, and the star, together with his excellent supporting cast, get the utmost out of the many gripping situations.

PROGRAM READER

Sessue Hayakawa, the famous Oriental actor, will be seen at this theatre on _____ in his latest production, "The Brand of Lopez." This time the star departs from the kind of roles he has been playing continually and comes forth as a Spanish bull-fighter, an idol of the populace. Stories of old Spain, with its gayly dressed senoritas flashing their brilliant smiles upon their dark skinned gallants, are always appealing, and "The Brand of Lopez" is no exception. Here we see the true Spanish type, with burning passions of love, hate, revenge and jealousy. The star is seen in each of these emotions and portrays them in such a way that the picture is not easily forgotten.

SUGGESTIONS

There is hardly any end of exploitation stunts which can be worked if you care to go to the expense of doing them. Dress a man up in Spanish costume and have him ride through the streets. If it is practical, obtain a bull and chain him in front of your theatre. Spanish atmosphere can be created by lobby decorations, and especially by clever box office decorations. Dress the Spanish costumes. The star, of course, should be mentioned ... His latest successes have been "The Dragon Painter," "The ... "The Tong Man" and "The Beggar Prince." There are plenty ... that can be worked out to accompany the picture. If you want a soulist, "The Toreador's Song," from Carmen, would be the most appropriate. The picture has bandit scenes, so place a sign in front of your theatre reading, "Wanted—Dead or Alive, the Bandit Lopez." A hand and finger should point to your entrance.

CATCH LINES

A story of fiery emotions, and a Spaniard's cruel, torturing revenge.

Sessue Hayakawa as he appears as a Spanish hero of the bull ring—in "The Brand of Lopez."

Live News of the State Right Field on Pages 3316-3320

"THE TATTLERS"
(Fox)

Society Melodrama Too Heavy for General Entertainment

"THE TATTLERS," starring Madlaine Traverse, comes to us saturated with the heroine's tears. It is a typical melodrama of modern society life, dealing with the timely question of divorce, in a story that gives the Fox emotional star nothing else to do but "emote." There are few light spots in the entire picture and the subtitles especially are overweight. The story comes perilously near to ending unhappily, but after murder and suicide the heroine discovers that all her troubles were only dreamed after all. It appears as if the producers had planned to make a real tragedy, but, fearing the great majority of "happy ending" fans, has lost courage at the last moment and resorted to the dream situation.

The story is that of a middle aged woman, who is slandered by gossiping tongues. Madlaine Traverse plays the part of this well-to-do American mother. She divorces her husband, who has a weakness for drink and a cellar besides, and goes with another man, who promises to marry her, but doesn't. Her son's romance is about to be shattered because of his wronged mother, and the long-suffering lady shoots the villain. The man dies; the murderess drinks poison, and then wakes up to find that she dreamed it all and that her first husband is promising to henceforth keep out of the cellar.

It is doubtful if such a character as the heroine will awaken sympathy. The star's efforts to arouse emotion are a little too patent and overstudied. The cast is not above the average, and one or two little improbabilities and poor details may not escape notice. On the whole the cast and direction are not quite big enough to put across a story that is crammed to excess with tears, sighs and screams of anguish. Length, 5 reels.—*Matthew Taylor.*

THE CAST

Bess Rutherford.....Madlaine Traverse
Charles Rutherford.....Howard Scott
Jack Rutherford.....Jack Rollens
James Carpenter.....Ben Deely
Samuel Smythe.....Edwin Booth Tilton
Mrs. Sally Smythe.....Genevieve Blinn
Mrs. Reginald Dexter.....Eleanor Hancock
Gladys Dexter.....Correan Kirkham
Dr. Ballard.....Frank Whitson

Story by Henry Clifford Colwell.
Directed by Howard M. Mitchell.

PRESS NOTICE—STORY

Madlaine Traverse, the Fox emotional star, will be seen at the _____ theatre on _____. The picture is "The Tattlers," and it was written by Henry C. Colwell. Howard M. Mitchell, the well known Fox director, produced the picture.

The story deals with a typical American family in well to do circumstances. Mr. Rutherford has but one weakness—drink. One evening he tries to force his son to drink a cocktail, humiliating his wife, played by Madlaine Traverse, before her guests. Mrs. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who has promised to marry her. But he keeps postponing the date of their wedding, and finally the gossip reaches young Jack Rutherford, who is at college, and the mother of the girl with whom he is in love. Jack goes to his mother to learn the truth, and when he hears how Carpenter has deceived her, he tries to kill him. But Mrs. Rutherford takes the revolver and fires five shots into the body of the man who has caused her so much misery. Then, frenzied by the thought of her crime, she takes a bottle of poison from the doctor's chest and drinks it.

It is not the end, however, for Bess Rutherford finds that she has merely dreamed all her horrors, and that her husband has sworn never more to touch liquor. The story is emotional throughout, and Madlaine Traverse is sure to bring forth tears and laughter from her many admirers in this, her latest triumph.

PROGRAM READER

Madlaine Traverse, the "empress of stormy emotion," will be the attraction at this theatre on _____. The picture is "The Tattlers," a Fox production, and one that is intensely dramatic throughout. The scenes are all laid right here in an American city, and the characters are just such as you meet every day about you. The picture deals with divorce and the evils that follow it. It answers the question vividly and impressively.

SUGGESTIONS

Boost this picture as one that is crammed full of emotion, and one which will surely please all those who like heavy motion picture drama. If you have showed "The Hell Ship," the star's last picture, recall this to your patrons. In your advertising state that it is a picture of modern American life, and deals with a question that plays an important part in society to-day. If any local clergyman should be preaching of the evils of gossiping, extracts from his sermon would furnish good exploitation, as the story is one of a woman whose troubles are caused by gossiping meddlers. There are some good stills which will show your patrons that the picture is full of action. Plenty of catch lines can be formed to get across the fact that it is a gripping society drama.

CATCH LINES

Unwittingly, she was ruining her son's life. How she made amends and revenged herself upon her deceiver, is told in "The Tattlers."

Madlaine Traverse, the Fox emotional star, in a five-part drama of modern society.

Her husband had but one fault, but out of that fault grew all the troubles of his beautiful wife.

What are the consequences of divorce? "The Tattlers" gives the answer in a powerful drama of modern society.

The Index to The Complete Plan Book

(Continued from page 3366)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

OTHER MEN'S SHOES (EDGAR LEWIS-PATHE) CRAUFORD KENT (FEB. 1) ..... JAN. 24
"Crauford Kent seen in dual role."— M. P. News.
Exhibitor Comment "A good feature to average business."

OUT YONDER (SELZNICK) OLIVE THOMAS (DEC. 21) ..... JAN. 3
"Excellent entertainment for majority."—M. P. News.
Exhibitor Comment—"Did not come up to expectations; in fact it did not appear to be up to standard. Average business two days." "An average picture which did big business for three days." "A good picture and good box office attraction." "Played it three days to average business."
Consensus "Good picture, good puller."

OVERLAND RED (UNIVERSAL) HARRY CAREY ..... FEB. 21
"Vital and vivid Western is Harry Carey's latest."—M. P. News.
Exhibitor Comment "A great production which broke all previous records by a big margin."

PALISER CASE, THE (GOLDWYN) PAULINE FREDERICK ..... FEB. 7
"High class melodrama which holds interest." M. P. News.
Exhibitor Comment "A good picture to average business one day." "A good feature to average business one day."
Consensus "Good picture, average puller."

PARTNERS OF THE NIGHT (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST ..... MAR. 13
"Detective story carries an adequate punch" M. P. News

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) ..... JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PEGGIEN (VITAGRAPH) BESSIE LOVE (JAN. 18) ..... JAN. 24
"Sunshine story on a Pollyanna theme." M. P. News.

PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY (JAN. 26) ..... JAN. 31
"Fantastic story of love and vengeance." -M. P. News.

PICADILLY JIM (SELZNICK) OWEN MOORE ..... FEB. 21
"Entertaining light comedy from popular story."—M. P. News.

PINTO (GOLDWYN) MABEL NORMAND ..... FEB. 7
"Mabel Normand is amusing as a two-gun girl."—M. P. News.
Exhibitor Comment—"Normand is favorite here. Picture suits her and she acts with pep. Extra big business two days." "Average picture home four days to extra big business one day and big business three to average business three days." "A splendid picture which played my days. The best since Mickey." "A good feature which pleased all my patrons. Big business one day."
"Consensus "Good picture, good puller."

POINTING FINGER, THE (UNIVERSAL) MARY MACLAREN (DEC. 1) ..... DEC. 13
"May please the MacLaren admirers." M. P. News.
Exhibitor Comment—"A good picture to average business one day."

POLLYANNA (PICKFORD-UNITED ARTISTS) MARY PICKFORD (JAN. 18) ..... JAN. 24
"The supreme effort of true artiste."—M. P. News.
Exhibitor Comment "This feature played my house all week to extra big business every day. Expect second week to equal first week's business. Daily papers are voluntarily boosting this production as the greatest Miss Pickford has ever done and say it is the best in artistry ever produced." "Second week of this feature. Played it all week to big business every day." "An excellent picture which did excellent business for me for two weeks." "An exceedingly poor box office vehicle." "A great disappointment. It was too light and didn't go with our patrons." "Played this feature one week to big business."
Consensus "Excellent picture, big puller."

PRINCE AND BETTY, THE (JESSE HAMPTON-PATHE) WILLIAM DESMOND (DEC. 21) ..... DEC. 20
"Desmond appears in comic opera plot."—M. P. News.
Exhibitor Comment "An average picture to average business two days."

PRINCE OF AVENUE A (UNIVERSAL) JAMES CORBETT (FEB. 23) ..... JAN. 17
"James J. Corbett stars in political story."— M. P. News.

RED HOT DOLLARS (PARAMOUNT-ARTCRAFT) CHARLES RAY (DEC. 28) ..... JAN. 10
"Wholesome, entertaining comedy drama."—M. P. News.
Exhibitor Comment—"Played this feature to an exceptionally big week, due to the holidays and drawing power of the star. The picture was very good and Ray is supported. Direction, photography, sets and titles were all excellent. The story fell a little below the level of Ray pictures, but as a whole was fine entertainment. Extra big business all week." "Fair only, for Ray. Big business one day." "A wholesome, entertaining story that holds interest throughout. Will add greatly to increasing the star's popularity. Our patrons liked it immensely. Box office value excellent." "Average picture to average business three days." "A good picture to better than average business two days." "A very good picture to average business two days."
Consensus—"Good picture, good puller."

REGULAR GIRL, A (SELZNICK-SELECT) ELSIE JANIS (NOV. 9) ..... NOV. 29
"Suitable for the Janis following."—M. P. News.
Exhibitor Comment—"This is not a very good picture. Average to poor business two days" "Played this feature for one week to average business." "One of those pictures that really entertain. Played it two days to average business."
Consensus "Average picture, average puller."

RESPECTABLE BY PROXY (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON ..... FEB. 14
"Artistic production and good interpretation lift story."—M. P. News.
Exhibitor Comment "An average picture to average business three days." "Average picture to average business three days."
Consensus "Average picture, average puller."

RIGHT OF WAY, THE (METRO) BERT LYTELL ..... FEB. 14
"Rich photoplay made from this famous story."—M. P. News.
Exhibitor Comment "A great feature which did big business." "A pleasing feature which did big business the first half and average the last half of the week."

RIGHT TO LIE, THE (PATHE) DOLORES CASSINELLI (NOV. 16) ..... NOV. 29
"A conventional sob sister story."—M. P. News.
Exhibitor Comment—"Good picture, but too long and draggy. Big business two days."

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

RIVER'S END, THE (NEILAN-FIRST NATIONAL) SPECIAL CAST ..... FEB. 28
"Rich production given vivid Northwest story."—M. P. News.
Exhibitor Comment "A good picture to good business." "Played this picture one week to extra big business." "A big picture in every sense of the word. Acting of entire cast is noteworthy, and Neilan's direction is masterful. Big business three days."
Consensus "Splendid picture, good puller."

ROAD TO DIVORCE, THE (UNIVERSAL) MARY MACLAREN ..... MAR. 13
"An interesting picture which should give satisfaction."—M. P. News.

ROUGE AND RICHES (UNIVERSAL) MARY MACLAREN (JAN. 19) ..... JAN. 10
"Often told tale makes obvious picture."—M. P. News.
Exhibitor Comment "A good picture to extra big business two days."

SAGE BRUSHER, THE (HAMPTON-HODKINSON) SPECIAL CAST ..... JAN. 10
"Reviewer pronounces this a wonderful picture."—M. P. News.
Exhibitor Comment "A fair picture to average business two days."

SEEING IT THROUGH (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS ..... FEB. 28
"Heart interest story carries bewildering detail."—M. P. News.

SHARK, THE (FOX) GEORGE WALSH (JAN. 18) ..... JAN. 24
"Sea story furnishes Walsh a dramatic role."—M. P. News.
Exhibitor Comment "They liked Walsh in this one. Played it three days to big business first two days and extra big business third day."

SHE LOVES AND LIES (SELECT) NORMA TALMADGE ..... JAN. 17
"Enjoyable comedy drama with Norma Talmadge."—M. P. News.
"Here's one star that improves. They all like her and she has a big following. This picture pleased very much. Extra big business two days."

SHOD WITH FIRE (FOX) WILLIAM RUSSELL ..... FEB. 28
"William Russell has fairly interesting offering."—M. P. News.
Exhibitor Comment—"Same old Western stuff. I didn't hear 'em rave over it. Average business three days."

SHORE ACRES (METRO-SCREEN CLASSICS) ALICE LAKE ..... APR. 3
"Famous New England drama, well adapted."—M. P. News.

SHOULD A WOMAN TELL? (METRO-SCREEN CLASSIC) ALICE LAKE (DEC. 20) ..... JAN. 3
"Star and director put picture over."—M. P. News.
Exhibitor Comment—"Story just average but the cast and direction puts this picture over. Big business two days, average one."

SILK HUSBANDS AND CALICO WIVES (HARRY GARSON-EQUITY) HOUSE PETERS ..... MAR. 13
"Good production of familiar stage and screen story."—M. P. News.

SINNERS (REALART) ALICE BRADY ..... MAR. 27
"Director missed chance to make big picture."—M. P. News.

SIX BEST CELLARS, THE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN ..... MAR. 20
"Bryant Washburn has a knockout here."—M. P. News.
Exhibitor Comment "A splendid picture to extra big business for one day"

SKY EYE (STATE RIGHTS—SOL LESSER) SPECIAL CAST (JAN. 4) ..... JAN. 17
"Thrilling melodrama in mid-air."—M. P. News.

SLAVES OF PRIDE (VITAGRAPH) ALICE JOYCE ..... JAN. 24
"Alice Joyce has familiar story of marital conflict."—M. P. News.
Exhibitor Comment—"A good picture. Alice Joyce is going strong here. Big business three days." "The star pleased, but the balance of the cast seemed rather weak and needs some comedy introduced to relieve it. Average business one day."
Consensus—"Pleasing picture, good puller."

SMOULDERING EMBERS (KEENAN-PATHE) FRANK KEENAN (FEB. 29) ..... FEB. 21
"Character study is colored by Keenan's art and personality."—M. P. News.

SOLDIERS OF FORTUNE (REALART) SPECIAL CAST (NOV. 9) ..... NOV. 22
"Sure fire at box-office end as entertainment."—M. P. News.
Exhibitor Comment—"Ran this production a week with raised prices and it did extra well." "I was somewhat disappointed in the business of this feature, as I looked for a wonderful week. The feature did only average business for me."
Consensus—"Good picture, good puller."

SOONER OR LATER (SELZNICK) OWEN MOORE ..... MAR. 27
"Farcical idea is frail but fairly amusing."—M. P. News.

SPORTING DUCHESS, THE (VITAGRAPH) ALICE JOYCE ..... MAR. 13
"Entertaining picture made from Drury Lane melodrama."—M. P. News.

STEEL KING, THE (WORLD) JUNE ELVIDGE-MONTAGU, LOVE (NOV. 24) ..... DEC. 6
"Will satisfactorily entertain generally."—M. P. News.
"Pleasant star has fair drawing power. Average business one day."

STOLEN KISS, THE (REALART) CONSTANCE BINNEY ..... MAR. 20
"Picture of sticky sentiment and obvious coincidences."—M. P. News.
Exhibitor Comment "A fair picture to average business."

STREET CALLED STRAIGHT, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST ..... MAR. 20
"Popular novel loses its substance on screen."—M. P. News.

STRONGER THAN DEATH (SCREEN CLASSIC-METRO) NAZIMOVA (JAN. 18) ..... JAN. 24
"Nazimova's rare art capitalizes again."—M. P. News.
Exhibitor Comment—"A remarkable picture with a good star. Story really does not fit her in many ways, although the name of the star was enough to draw the business. Action dragged in many places. Nazimova should have a better background for her talent. Average business two days" "Played this one for one week to extra big business every day. It is a good picture."

STRONGEST, THE (FOX) SPECIAL CAST ..... FEB. 21
"Clemenceau's name may carry this picture by."—M. P. News

Box Office Reports continued on page 3370

"MOLLY AND I"

(Fox)

Shirley Mason Pleases in Entertaining Light Comedy

As light as a chocolate wafer, and just as pleasing is "Molly and I," the new Fox production starring Shirley Mason. There is hardly a serious moment in the entire five reels. The star, dainty, chic, and vivacious throughout, will make a chorus of "isn't she cute!" arise from your audience. And the director has helped considerably by getting the most out of some good comedy situations.

The story is not unique, but it affords Miss Mason some fine opportunities to impress her delightful personality upon the audience. "Molly," to gain an inheritance, marries a blind author, and when he recovers his sight, keeps her identity a secret and tries to win her way into his heart. She impersonates a little Alsatian orphan and employs herself as his housekeeper. Pretending not to speak or understand English, the star here puts over the best spots in the picture, but the director must share the credit with her.

There is little doubt but that the story is not five-reel material. It is padded in the earlier reels, but its padding is pleasingly done. Some subtitles are on the slapstick comedy style, and as the picture is not a farce, they appear a little out of place. The star is well supported, especially by Albert Roscoe. There are no big exteriors or interiors, but the photography is good.

In general the picture is a wholesome, clean, light comedy, which your patrons may enjoy as a surcease from heavy, emotional drama. They will be entertained for five reels, and then probably forget all about it, unless they remember the little star, who has been given a part that suits her perfectly. Length, 5 reels. *Matthew Taylor.*

THE CAST

"Molly"	Shirley Mason
Philip Smith	Albert Roscoe
Jack Herrick	Harry Dunkinson
Marion Sutherland	Lilie Leslie

Story by Frank R. Adams.
Directed by Howard M. Mitchell.

PRESS NOTICE—STORY

One of the most delightful little stars of the screen, Shirley Mason, will be seen at the ——— theatre on ———, in her latest Fox production, "Molly and I." In her last picture, "Her Elephant Man," Miss Mason had the part of a little circus girl. In "Molly and I" she is an ordinary little stenographer, who impersonates a typical little French maiden to win her way into the heart of the man she loves.

Shirley Brown, or "Molly," as she is nicknamed, is to inherit $10,000 on the day she is married. She meets and falls in love with Philip Smith, an author, who is totally blind and penniless. She persuades him to marry her, for she says, "she has been waiting forty years for a husband!" In reality she wishes to send him to Italy where he may regain his health.

When he returns with his sight, "Molly" begins her efforts to make her husband fall in love with her. She impersonates an Alsatian orphan, and finds employment in his apartment. She makes believe she can neither speak nor understand English and there is no end of the complications that ensue. There is another woman, of course, who also loves the young author, but "Molly" finally wins his heart, and after a misunderstanding that threatens to separate the two, the husband and wife are united.

The picture does not pretend to be highly dramatic, but it is a wholesome little comedy that is sure to please.

PROGRAM READER

If you want a little rest from emotional actresses, who "emote" with blinking eyelashes, and dastardly villains who do their villainy with the help of many cigarettes, then your place is right here in this theatre on ——— evening. You will see the delightful, pretty little star, Shirley Mason, in a comedy-drama that harmonizes perfectly with this springtime air. We guarantee you no murders, throttlings, or heavy "drawma" to make you feel that maybe life isn't worth while. But you will see five reels of one splendid comedy situation on top of the other, and you will see the prettiest, most vivacious little screen star in what is probably the best picture she has ever done.

SUGGESTIONS

You cannot feature this picture from any spectacular angle or from the story angle. The best bet is the star, who is going to please in this picture. If you have shown "Her Elephant Man" or any of the other earlier pictures of the star, mention this fact. Also show as many stills of the star as possible, but avoid the close-ups, if possible. She looks better in a full-length view. Several catch lines could be profitably employed dealing with the situation of a girl who marries a blind man. Boost it for what it is—an entertaining light comedy, that is bound to entertain.

CATCH LINES

He wanted to "fire" his cute little housekeeper. He gave her some wages, but she couldn't understand English, so she came back. All this and a lot more in "Molly and I."

Molly married a blind man, so how could he know when he regained his sight that his pretty little housekeeper was his wife?

Nothing morbid. Nothing depressing. Just a clean, irresistible comedy with Shirley Mason, "95 pounds of pep, personality, and prettiness" in the leading role.

¶ Additional Plan Books will be found on Pages 3375-3376

"LOVE WITHOUT QUESTION"

(B. A. Rolfe-Jans)

Crook Melodrama, Rich in Mystery and Suspense

An old-fashioned crook melodrama is unfolded in the initial Jans production, "Love Without Question," and that means it has for its background a series of plottings and counterplottings which are so remarkably interwoven that the element of mystery is impenetrable. The very character of this story calls for such treatment inasmuch as it touches on spooks, murders and other features which are calculated to keep one in suspense. There will be some who will say that Mr. Rolfe has relied too heavily on the spectator's deductive powers and that his purpose may be not effective in providing such an abundance of mystery. If these skeptics will appreciate the fact that this picture is quite a departure from the ordinary crook melodrama that its prime purpose is to mystify through sequences of unadulterated action regardless of its unreality then they can sit back and enjoy it. Which they will probably do anyway.

The incidents are really quite startling and each builds upon the other with increasing suspense. It is quite a feather in the director's cap that he has been able to arrange his scenes with good continuity considering the play and counterplay of events. It is only natural that the love interest would be a negligible factor because it relies upon steiner stuff than romantic interludes. The question is who killed old Silas Blackburn? Before the spectator is certain he is almost convinced that the hero had a hand in the crime. Which is a natural conclusion because no character must escape suspicion.

The action is revealed at such a high tension throughout that when the climax does clarify the atmosphere the observer realizes that the pace has been too rapid to maintain. The abrupt finale enables one to catch his breath again. Olive Tell plays the feminine lead with charm and authority, and her support is praiseworthy. The technical details have all been well arranged. The title may not be in harmony. It is easily forgotten once the melodrama starts. Length, 6 reels. *Laurence Reid.*

THE CAST

Katherine	Olive Tell
Robert Blackburn	James W. Morrison
Silas Blackburn	Mario Majeroni
Carlas Paredes	Ivo Dawson
Dr. Groome	Charles Mackay
Robinson	Gordon Hamilton
Mario	Peggy Parr
Jenkins	George S. Stevens
Howells	Floyd Buckley

By C. Wadsworth Camp.
Directed by B. A. Rolfe.

PRESS NOTICE STORY

The beautiful Olive Tell is the star of the first Jans production, "Love Without Question," which will appear at the ——— theatre for three days beginning ———. Miss Tell, always a finished actress, gives Majeroni a commendable performance in the role of Katherine who loved perhaps not wisely but too well. The picture may be called a mystery melodrama and it is adapted from "The Abandoned Room," by C. Wadsworth Camp. The story concerns the unfolding of one of the most mysterious crimes ever brought out on the screen and in the telling of it the elements of action, suspense and romance are found in abundance.

From the time that old Silas Blackburn is found murdered in the abandoned room up to the moment when the mystery is solved the spectator is held in a tight embrace by the wealth of melodramatic events. Three deaths have occurred in this room and Katherine, the ward of old Silas, and Robert, his grandson, have been accused of conspiring for the old man's fortune. When he is found murdered the next day, suspicion naturally rests upon the young people. The guilty party is one that could never be guessed. The direction is praiseworthy the details have been worked out with care and the mystery note has been kept in a dominant position. The picture was produced under the supervision of B. A. Rolfe and he has seen to it that it is technically perfect. Mrs. Tell is supported by a cast of well-known and talented players among whom are James Morrison, Peggy Parr, Ivo Dawson and Charle Mackay.

PROGRAM READER

A murder had been committed in the abandoned room—the door of which was locked on the inside. Who could have killed old Silas Blackburn and left no trace of the crime? Were his ward and grandson guilty? They were circumstantially implicated in the crime since it had been said that they would inherit the old man's fortune. The solving of this mystery affords the patrons of the ——— theatre one of the most fascinating stories ever shown on the screen.

The management feels that the spectators will welcome the opportunity of seeing this exceptional photoplay—the initial production of Jans Productions with the beautiful and talented Olive Tell as the star. It provides everyone with the chance of becoming an amateur detective, but we defy a Sherlock Holmes to penetrate the mystery so carefully is it concealed. "Love Without Question" will appear at the ——— next ———.

CATCH LINES

She loved a man that many other women would have cast aside. Could you love someone who was suspected of a crime? See Olive Tell in the absorbing drama "Love Without Question."

See "Love Without Question" a fascinating screen version of the novel, "The Abandoned Room."

The Index to The Complete Plan Book

(Continued from page 3368)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

TARNISHED REPUTATIONS (PARRET-PATHE) DOLORES CASSINELLI ..... **MAR. 13**
"Dolores Cassinelli burdened with shop-worn story."—M. P. News.

TEETH OF THE TIGER (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 2) ..... **DEC. 20**
"A high class mystery story with thrills"— M. P. News.
Exhibitor Comment—"A very good picture to average business." "One of the best detective stories ever shown on the screen. Photography and settings extra good, and too much cannot be said in favor of direction. Business not up to standard due to name of production, although business increased throughout week." "This is a very good production. My patrons were pleased and it did big business for four days."
Consensus "Good picture, good puller."

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 24) ..... **JAN. 31**
"Touch interesting picture with a domestic theme" M. P. News.

THIRD WOMAN, THE (ROBERTSON-COLE) SPECIAL CAST ..... **MAR. 27**
"Might be classed as fair entertainment." M. P. News.

$30,000 (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... **FEB. 21**
"Kerrigan in typical melodramatic romance." M. P. News

TIN PAN ALLEY (FOX) ALBERT RAY-ELINOR FAIR (DEC. 28) .. **JAN. 10**
"Living taken with truth in this sentimental tale." M. P. News
Exhibitor Comment—"May appeal to those familiar with music row. Poor business one day."

TOBY'S BOW (GOLDWYN) TOM MOORE (DEC. 20) ..... **DEC. 27**
"A very entertaining photoplay" M. P. News.
Exhibitor Comment—"Just an ordinary feature. The story appeared to be rather weak. Average business." "A good picture to average business one day." "A very pleasing story. Star is a big favorite. Extra big business two days." "This picture pleased all my patrons. Average business one day."
Consensus "Average picture, average puller."

TONG MAN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA (DEC. 14) ..... **DEC. 20**
"Hayakawa in different role that scores."—M. P. News.
Exhibitor Comment—"The best feature this star has appeared in. Patrons well pleased and played it to big business for seven days." "My patrons do not like this star. Average business four days."
Consensus "Good picture, good puller."

TOO MUCH JOHNSON (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN ..... **MAR. 6**
"Buckwheat story is broadly burlesqued."—M. P. News.
Exhibitor Comment—"An average picture to average business three days."
"A fair picture to average business one day." "A good picture to extra big business two days."
Consensus "Average picture, average puller."

TREE OF KNOWLEDGE, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (JAN. 11) ..... **JAN. 24**
"Kathlyn Williams runs away with the show."—M. P. News.
Exhibitor Comment—"Played this picture for one week to better than average business. The cast, including Kathlyn Williams and Wonda Hawley, are strong factors in getting the picture over, even though Warwick's acting is above his usual picture standard. The story, while not unusual, is carried along in a way that established my patrons. Photography, direction and settings are all that can be desired." "An average feature to average business three days."
Consensus "Average picture, average puller."

TRIFLERS, THE (UNIVERSAL) EDITH ROBERTS (JAN. 12) ..... **JAN. 17**
"Will afford very pleasing entertainment."—M. P. News.
Exhibitor Comment—"Average business one day." "Played this one on the program with the Paramount-Arteraft feature, 'It Pays to Advertise,' to extra big business first day and poor business second day." "An average picture to average business three days."
Consensus "Average picture, average puller."

TWELVE-TEN (REPUBLIC) MARIE DORO (DEC. 14) ..... **JAN. 3**
"Heavy drama with a mystery element."—M. P. News.
Exhibitor Comment—"This feature was a failure as we looked for big things and did not find anything. A poor picture to poor business three days."

UNDERCURRENT, THE (SELECT) GUY EMPEY (NOV. 23) ..... **NOV. 29**
"Patriotic note may carry this picture by."—M. P. News.
Exhibitor Comment—"Good picture of that type. Did not draw. Poor business two days."

VAGABOND LUCK (FOX) RAY-FAIR (NOV. 16) ..... **NOV. 29**
"Heart interest and atmosphere here."—M. P. News.
Exhibitor Comment—"Had heard of this picture, got it and put it over for three days to big business. It is not a big production but a pleasing one and my patrons went away satisfied."

VALLEY OF TOMORROW, THE (AMERICAN-PATHE) WILLIAM RUSSELL (JAN. 11) ..... **JAN. 17**
"William Russell in story of vengeance and love."—M. P. News.

VEILED MARRIAGE, THE (HALLMARK) ANN LEAR-RALPH KELLARD ..... **MAR. 20**
"Not much realism in this complicated melodrama."—M. P. News.

VERY IDEA, THE (METRO) TAYLOR HOLMES ..... **MAR. 6**
"An amusing comedy which should interest."—M. P. News.

VICTORY (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30) .. **DEC. 6**
An absorbing heavy calibre drama"—M. P. News.
Exhibitor Comment—"It was rather grewsome for the ladies but many of them enjoyed it. It has a wonderful story, well cast, good photography and splendidly directed. Big business every day for one week." "This is a good feature with an excellent cast which held my audience throughout. It did big business for me every day for one week." "Very disappointing. Big business."
Consensus—"Good picture, good puller."

VIRGIN OF STAMBOUL, THE (UNIVERSAL) PRISCILLA DEAN . **MAR. 27**
"Star and Director create excellent Turkish picture."—M. P. News.

VIRTUOUS VAMP, A (FIRST NATIONAL) CONSTANCE TALMADGE (NOV. 16) ..... **NOV. 29**
"Best Constance Talmadge picture to date."—M. P. News.
Exhibitor Comment—"Extra big business for a week. A splendid picture."

WALK-OFFS, THE (METRO-SCREEN CLASSICS) MAY ALLISON (JAN. 25) ..... **FEB. 7**
"Praiseworthy effort to make something of poor ideas."—M. P. News.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

WANTED, A HUSBANND (PARAMOUNT-ARTCRAFT) BILLIE BURKE (DEC. 28) ..... **DEC. 27**
"Registers as highly amusing comedy."—M. P. News.

WATER, WATER, EVERYWHERE (GOLDWYN) ..... **FEB. 14**
"Will Rogers makes this picture worth while."—M. P. News.

WEB OF CHANCE, THE (FOX) PEGGY HYLAND (DEC. 21) ..... **DEC. 27**
"Nothing here to cause you worry."—M. P. News.
Exhibitor Comnelt—"Not up to her usual standard. Attempted comedy in subtitles not amusing. Poor business one day."

WEB OF DECEIT, THE (CAREW-PATHE) DOLORES CASSINELLI (JAN. 18) ..... **JAN. 10**
"Too dual role seen again."—M. P. News.

WHEN THE CLOUDS ROLL BY (UNITED ARTISTS) DOUGLAS FAIRBANKS (DEC. 20) ..... **JAN. 10**
"Sure fire winner with any audience."—M. P. News.
Exhibitor Comment—"Personal opinion is that this is one of the best Fairbanks pictures released in a long time, although star is not as popular here as he should be. Picture has unsatisfactory ending and makes the whole thing seem more or less improbable. Of course anything can happen in a Fairbanks picture." "A great picture. Stood them out in spite of rainy weather. Extra big business three days."
Consensus—"Splendid picture, good puller."

WILLOW TREE, THE (SCREEN CLASSIC—METRO) VIOLA DANA (JAN. 11) ..... **JAN. 17**
"An oriental and fantastic tale of Japan."—M. P. News.

WINCHESTER WOMAN, THE (VITAGRAPH) ALICE JOYCE ..... **NOV. 1**
"Pleasing in spite of much coincidence."—M. P. News.

WINGS OF THE MORNING (FOX) WILLIAM FARNUM (NOV. 24) ..... **DEC. 6**
"Farnum followers still like this one."—M. P. News.
Exhibitor Comment—"The star is always good but the picture is far below the Fox standard, although it pleased. Big to average business two days." It is my opinion that the man who passes this one up will miss the opportunity to do good business. Big business first two days to extra big business last two. We turned them away the last day." "A good picture to big business."
Consensus—"Good picture, good puller."

WOMAN GAME, THE (SELZNICK) ELAINE HAMMERSTEIN .... **MAR. 20**
"Many interesting elements make entertaining picture."—M. P. News.

WOMAN IN THE SUITCASE, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT (JAN. 18) ..... **JAN. 24**
"An unusual picture from every angle."—M. P. News.
Exhibitor Comment—"Good entertainment, photography and direction. The story impossible, but acceptable from entertainment point of view. Played it one week to average business." "A good picture to average business one day." "Played this one with the American feature, 'Eve in Exile,' starring Charlotte Walker. It was a good program and extra big to poor business for two days." "An average picture to average business three days."
Consensus—"Pleasing picture, average puller."

WOMAN WHO UNDERSTOOD, THE (ROBERTSON-COLE) BESSIE BARRISCALE ..... **APR. 3**
"Domestic story is obvious but entertaining."—M. P. News.

WOMEN MEN FORGET (AMERICAN CINEMA-UNITED) MOLLIE KING ..... **MAR. 20**
"Mollie King in 'Perpetual Triangle' story."—M. P. News.

YOU NEVER KNOW YOUR LUCK (WORLD) HOUSE PETERS (NOV. 16) ..... **NOV. 29**
"Entertaining production, should satisfy."—M. P. News.

YOUNG MRS. WINTHROP (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON ..... **APR. 3**
"Moth-eaten story furnishes artificial picture."—M. P. News.

"Flashbacks" on Earlier Releases

"Blind Husbands" (Universal)—"An average picture which played by house three days to average business."

"Flame of Hellgate" (Robertson-Cole)—"A fair picture to average business."

"Amateur Wife" (Paramount-Arteraft)—"Very good. Played it three days to big business."

"Deliverance" (Kleine)—"A fair picture to average business."

"Should a Woman Tell" (Metro3—"Pretty good. Average business three days."

"Mary's Ankle" (Paramount-Artcraft)—"A very excellent picture, well handled and directed." It did slow business for three days."

"The Young Mrs. Winthrop" (Paramount-Artcraft)—"A very good picture to average business three days.'

"The Beggar Prince" (Robertson-Cole)—"A good picture to big business for three days."

"Mother of the Law" (Griffith)—"A good picture which is up to the Griffith standard and a good box office feature.

"Fall of Babylon" (Griffith)—"A very good picture to big business for three days."

"All of a Sudden Peggy" (Paramount-Arteraft)—"An average picture to poor business for three days."

"Water, Water Everywhere" (Goldwyn)—"A poor picture which did only average business."

"The Turning Point" (First National)—"A good picture which played my house three days to big business."

"Where the West Begins" (Wm. Russell)—"Just a fair picture to average business two days."

"Parisian Tigress" (Metro)—"A great picture to average business two days."

"Damsel in Distress" (Pathe)—"Very good entertainment. It did average business for two days."

"A Gamble in Souls"—Average business one day."

"Toton" (Selznick)—"An unusually good picture. Average business one day."

"Island of Intrigue" (Metro)—"May Allison is a pleasing star and did fine work in this one. Big business one day."

"Sadie Love" (Paramount-Artcraft)—"This one did not register at all and my patrons did not like it. Poor business three days."

"Cut of Fury" (Goldwyn)—"A good feature. Did the best Sunday and Monday business in six weeks."

"My Country Cousin" (Selznick)—"A very good feature to big business two days and average one."

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

ALEXANDER FILM CORP.

Mar. 15—The Lone Hand (Roy Stewart)....5

INDIAN SUBJECTS

Mar. 29—Defying the Chief....1
Mar. 22—Coming of Lone Wolf....1
Mar. 15—The War Bonnet....1
Mar. 8—The Fight on the Deadwood Trail....1

KATTEJOHN COMEDIES

Mar. 22—Cabareting Under Difficulties....1

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

The Thirteenth Piece of Silver (Margarita Fisher) 6
Slam Bang Jim (William Russell)....5
The Honey Bee (Marguerita Sylva)....6
The Dangerous Talent (Margarita Fisher)....6
The Valley of Tomorrow (William Russell)....6
Eve in Exile (Charlotte Walker)....6
The Hellion (Margarita Fisher)....5
Six Feet Four (William Russell)....6

ARROW FILM CORPORATION

The Desert Scorpion (Cobb Johnson)....5
Wolves of the Street (Cobb-Johnson)....6
Vikingates (Special Cast)....7
Fool's Gold (Mitchell Lewis)....6
The Law of Nature (Coleman-NeMoyer-Lee)....7

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.
Lightning Bryce (Ann Little-Jack Hoxie); 15-Episode Western.

WESTERN DRAMAS

Blazed Trail (Lowell-Crossman-Lawrence)....2
The Northwoods Dramas (Edgar Jones-Evelyn Brent)....2

ONE AND TWO-REEL COMEDIES

Arrow (Eddie Boulden-Lillian Vera)....1
Hank Mann (Hank Mann)....1
Sunbeam (Fatty Filbert-Bert Tracey)....2
Hank Mann (Hank Mann-Madge Kirby)....2

AYWON FILM CORP.

Blind Love (Lucy Cotton)....6
Days of Daring (Tom Mix)....5
Persuasive Peggy (Peggy Hyland)....6
Eternal Penalty (Henry Kolker)....5
Roses and Thorns (Lenore Ulrich)....5
She Pays (Julia Dean-Louise Huff)....5
Justice (Cyril Scott)....5
The Guilty Woman (Marie Empress)....5
Adventures of Helen (Helen Holmes Serial) 20 two-Reel Episodes.

CHESTER-OUTING PICTURES

64—Fire....1
63—In and Out of Kongo San....1
62—Take in Boarders....1
61—Editorial Horseplay....1
60—Adam and Eve in the Andes....1
59—Pigs and Kava....1
58—Wanted an Elevator....1

SCREENICS

Feb. 7—The Great American Yawn and Getting His Angoran....1
Feb. 1—Barks and Skippers and Men, Monkeys and Human Beings....1
Jan. 31—In a Naturalist's Garden and Horseshoe and Bridal Veil....1
Jan. 24—Hippety Hoppety Woppety and Cash Your Checks....1

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Mar.—Petticoats and Pants....2
Feb.—Her Bridal Night-mare....2

SINGLE REEL COMEDIES

Mary's Nightmare....1
Watch Your Step-Mother....1
Nearly Newlyweds....1
Fair But False....1
Kids and Kidlets....1
A Looney Honeymoon....1
Kidnapping Caroline....1

GAYETY COMEDIES

Beaned on the Boarder (Bletcher-Reynolds)....1
The Fatal Wallop (Geo. Ovey)....1
Silk Stockings (Geo. Ovey)....1
Kissed in a Harem (Bletcher-Reynolds)....1
Why Cooks Go Cuckoo (Geo. Ovey)....1
Fireman, Save My Gal (Geo. Ovey)....1
Ladies Must Dance (Geo. Ovey)....1

CANYON PICTURES CORP.

(Twelve Two-Reel Westerns Featuring Franklyn Farnum)

Twelfth, The Cowboy and the Rajah....2
Eleventh, Cupid's Roundup....2
Tenth, "Breezy" Bob....2
Ninth, Brother Bull....2
Eighth, When Pals Fall Out....2
Seventh, Shackles of Fate....2
Sixth, The Puncher and the Pup....2
Fifth, The Uphill Climb....2
Fourth, Vengeance and the Girl....2
Third, Hell's Fury Garden....2
Second, The Two Doyles....2
First, The Desert Rat....2

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy)....2
La Farre Sisters (Dancers)....1
The Dying Swan (Skating)....1
Free Hand and Love (Acrobatics)....1
The Flying De Armands....1
Reynolds and Geraldine (Aesthetic Dancers)....1
Hundeller (Balancing)....1
Three Whipple Sisters (Boxing and Wrestling)....1
Everson's Comedy Circus (Pony, Dog and Monkey)....1
Harry Collier & Co. (Comedy Bicycle Novelty)....1
La Meen Boys....1
Marie DeWald (Aerial Girl)....1
The Arabian Whirlwind Troupe (Tumbling Arabs)....1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play....1

RED CROSS TRAVEL SERIES

The Relief of Poland....1
Constantinople, the Gateway of the Orient....1
America's Watch on the Rhine....1
Belgium, the Broken Kingdom....1
Marie, Queen of Rumania....1
Archangel, City of Snow....1
The Tiny Kingdom of Montenegro....1

BRUCE SCENICS

The Chilkat Cubs....1
Wanderlust....1

SPECIALS

The Why of a Volcano....1
The Second Chance....1
War Spruce....1

EQUITY PICTURES CORP.

The Forbidden Woman (Clara Kimball Young)....6
Silk Husbands and Calico Wives (Louise Peters)....6
Eyes of Youth (Clara Kimball Young)....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

The Toll Gate (W. S. Hart)....5590
Terror Island (Houdini)....5813
The False Road (Enid Bennett)....
The Cost (Violet Heming)....5547
Thou Art the Man (Robert Warwick)....5003
Treasure Island (Tourneur)....5134
Mar.—Easy to Get (Marguerite Clark)....4110
Mar.—My Lady's Garter (Tourneur Prod.)....4823
Mar.—April Folly (Cosmopolitan)....4983
Mar.—Excuse My Dust (Wallace Reid)....4330
Mar.—Mary Ellen Comes to Town (Dorothy Gish)....4704
Mar.—Jack Straw (Robert Warwick)....4707
Mar.—His House in Order (Elsie Ferguson)....4942
Mar.—Alarm Clock Andy (Charles Ray)....4938
Feb.—Dangerous Hours (Ince)....5771
Feb.—Young Mrs. Winthrop (Ethel Clayton)....4707
Feb.—Huckleberry Finn (Special)....7186
Feb.—The Amateur Wife (Irene Castle)....5358
Feb.—Black is White (Dorothy Dalton)....5562
Feb.—Mary's Ankle (MacLean-May)....4660
Feb.—On With the Dance (Special)....6483
Feb.—The Six Best Cellars (Bryant Washburn)....4822
Feb.—All of a Sudden Peggy (Marguerite Clark)....4448
Feb.—Double Speed (Wallace Reid)....4144
Jan.—The Copperhead (Lionel Barrymore)....6351
Jan.—What's Your Husband Doing? (MacLean-May)....4692
Jan.—The Tree of Knowledge (Robert Warwick)....4940
Jan.—The Thirteenth Commandment (Ethel Clayton)....4721
Jan.—Too Much Johnson (Bryant Washburn)....4431
Jan.—The Woman in the Suit Case (Enid Bennett)....5410
Dec.—Everywoman (Special Cast)....6854
Dec.—Red Hot Dollars (Charles Ray)....4847

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage....2
Nov. 16—The Hayseed....2
Sept. 7—Back Stage....2

PARAMOUNT-SENNETT COMEDIES

Apr. 18—The Caught Girl....2
Apr. 4—Gee Whiz....2
Feb. 15—Ten Dollars in Ten Days....2
Jan. 18—The Star Boarder....2
Dec. 21—Love, Honor and Behave....2
Dec. 7—A Lady's Tailor....2
Nov. 23—Down on the Farm....2
Nov. 9—His Last False Step....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning....1
Dec. 21—Those Distant Cousins....1
Dec. 7—After the Circus....1

PARAMOUNT-DE HAVEN COMEDIES

Mar. 14—Teasing the Soil....1
Feb. 22—Hoodooed....1

PARAMOUNT-HOLMES TRAVEL PICTURES

Apr. 25—In Lovely Lorraine....1
Apr. 18—Up Country in Siam....1
Apr. 11—The Franco British Rhine....1
Apr. 4—Martinique....1
Mar. 28—The Boys' Big Club....1
Mar. 21—Strassburg Redeemed....1
Mar. 14—The Kingdom of the Yellow Robe....1
Mar. 7—Bustling Brussels....1
Feb. 29—The Yankee Watch on the Rhine....1
Feb. 22—Oriental College Boys and Co-Eds....1
Feb. 15—Parisian Faces and Figures....1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz....1
Dec. 14—Down the Strand in London....1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle....1
Dec. 7—Memory Lane....1
Nov. 23—Sunshine and Shadows....1
Nov. 9—A Night in June....1

PARAMOUNT MAGAZINE

Apr. 25—The Nurse of the Tenements....1
Apr. 18—Mental Acrobatics....1
Apr. 11—Tailoring in Metal....1
Apr. 4—The Zero Hour in Art....1
Mar. 28—The Song Factory....1
Mar. 21—Game Trails of the Southland....1
Mar. 14—Reclaiming the Everglades....1
Mar. 7—Popping the Question....1
Feb. 29—The Growth of the North American....1
Feb. 22—On the Job With Grandma....1
Feb. 15—The Lure of Fashion....1
Feb. 8—Museum Mysteries....1
Feb. 1—Famous Women in World's Work....1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoy....2
Mar. 28—Cleaning Up (Al. St. John)....2
Dec. 28—Too Good to be True (Ernest Truex)....2
Dec. 14—Speed (Al. St. John)....2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children....7
The City of Purple Dreams....6
Who Shall Take My Life?....7
Zongar, the Dare Devil of Romance....5
The Natural Law....6
The Grain of Dust....6
Thru the Ages....6
Has a Man the Right to Kill?....
Beware of Strangers....7
Persuasive Peggy....9
The Spoilers....8
The Never-Do-Well....8
The Garden of Allah....

FILM SPECIALS

JOLLY COMEDIES

Feb. 23—Girls Will be Girls (Lea Whilte)....1
Feb. 16—Pardon Me (Gertrude Selby)....2
Feb. 9—Hubby's Mistake (Gertrude Selby)....1
Feb. 2—The Close Shave (Ben Turpin)....2
Jan. 26—Breaking Into Society (Billy Armstrong)....1
Jan. 19—Neptune's Step Daughter (Gertrude Selby)....2
Jan. 12—Artless Artie (Harry Fox)....2
Jan. 5—The Nutcrackers (Ben Turpin)....2

FIRST NATIONAL EXCHANGES

The River's End (Neilan)....6584
The Turning Point (Katherine MacDonald)....5778
The Daughter of Two Worlds (Norma Talmadge) 6078
Even as Eve (Grace Darling)....6237
Two Weeks (Constance Talmadge)....5998
The Greatest Question (Griffith)....6244
A Day's Pleasure (Chaplin)....1714
The Beauty Market (Katherine MacDonald)....6018
Heart O' the Hills (Mary Pickford)....6329
Mind the Paint Girl (Anita Stewart)....5661
The Thunderbolt (Katherine MacDonald)....4840
In Old Kentucky (Anita Stewart)....7649
Virtuous Vamp (Constance Talmadge)....5411
Back to God's Country (Nell Shipman)....6229

Release Information continued on page 3372

Advance Information on All Film Releases

(Continued from page 3371)

FLORIDA FILM CORPORATION
(At State Right Exchanges)

A Dumbwaiter Scandal
A Pool of Peaches
Fabulous Fortune Fumblers
His Conscience His Guide
Fred's Fictitious Foundling
Work and Win 'Em

FOX FILM EXCHANGES
BIG PRODUCTIONS

While New York Sleeps (Special Cast)
The Strongest (Special Cast)
Should a Husband Forgive? (Special Cast)
Evangeline (Special Cast)
Kathleen Mavourneen (Theda Bara)
Checkers (Special Cast)
WILLIAM FARNUM SERIES
The Orphan
The Adventurer 6087
Heart Strings
Wings of the Morning
The Last of the Dianes
THEDA BARA SERIES
Lure of Ambition
La Belle Russe
TOM MIX SERIES
Desert Love
Three Gold Coins
The Daredevil
The Cyclone
The Feud
The Speed Maniac
FOX ENTERTAINMENTS
The Tattlers (Madeline Traverse) 4200
Would You Forgive (Vivian Rich)
Leave It To Me (Wm. Russell)
Black Shadows (Peggy Hyland) 4100
Molly and I (Shirley Mason)
A Manhattan Knight (George Walsh) 4800
The Hell Ship (Madleine Traverse)
Miss Elephant Man (Shirley Mason)
Tin Pan Alley (Ray and Fair)
The Square Shooter (Buck Jones)
Flames of the Flesh (Gladys Brockwell)
Shod With Fire (William Russell)
The Shark (George Walsh)
SUNSHINE COMEDIES
Training for Husbands
The Lightweight Lover
The Great Nickel Robbery
The Heart Snatcher
Her Private Husband
Her Naughty Wink
Sheriff Nell's Comeback
Hungry Lions and Tender Hearts
MUTT AND JEFF CARTOONS
The Beautiful Model
Hula Hula Town
The Honest Jockey
Chewing Gum Industry
The Price of a Good Sneeze
Putting on the Dog
The Pawnbrokers
The Chemists

FROHMAN AMUSEMENT CORP.
(At State Right Exchanges)
TEXAS GUINAN SERIES
Just Bill
The Boss of the Rancho
The Spirit of Cabin Mine
The Heart of Texas
MACK SWAIN SERIES
Nimrod Ambrose
Ambrose and the Bathing Girls
Ambrose in Bad
Ambrose's Winning Ways

GARDINER SYNDICATE
(At State Right Exchanges, Albany and Buffalo)

Apr.—Tillie's Punctured Romance
Mar.—The Submann
Mar.—The Forbidden Woman
Feb.—Virtuous Men
Jan.—Eyes of Youth
Dec.—The Lost Battalion
Dec.—Everybody's Business
Nov.—Birth of a Race
Oct.—Yankee Doodle in Berlin
Sept.—Mickey
The Bandit and Preacher (Wm. S. Hart)
The Hell Hound of Alaska (Wm. S. Hart)
Satan's Pawn (Bessie Barriscale)
The Straight Road (Chas. Ray and Bessie Barriscale)
One Day
How Molly Made Good
The Birth of Man
Heart of New York

The Salamander
The Birth of Democracy
Custer's Last Fight
The Real Roosevelt
Satan on Earth
The Hand of Vengeance (10 episode serial, Gaumont)
The Demon's Shadow (Serial in 15 episodes)
Series of 42 Fatty Arbuckle Comedies
Series of 29 Chaplin Comedies
Series of 28 Sennett Keystone Comedies
Series of 28 Keystone Liberty Comedies
Series of 16 Shorty Hamilton two reel Westerns

GARSON-NEILAN PRODUCTIONS
(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)
The Husband Hour (Blanche Sweet)

GAUMONT COMPANY
(At State Right Exchanges)

Husbands and Wives (Vivian Martin)
Tuesdays Gaumont News
Fridays Gaumont Graphic
The Real Roosevelt
Satan on Earth
The Hand of Vengeance (Serial, ten two-reel episodes)

GOLDWYN EXCHANGES
STAR SERIES
SPECIALS

The Slim Princess (Mabel Normand)
Roads of Destiny (Pauline Frederick)
Jes' Call Me Jim (Will Rogers)
The Great Accident (Tom Moore)
Two Cents Worth of Humaneness (Madge Kennedy)
The Woman and the Puppet (Geraldine Farrar)
Trimmed With Red (Madge Kennedy)
The Strange Boarder (Will Rogers)
The Woman in Room 13 (Pauline Frederick)
Buds (Tom Moore)
The Little Shepherd of Kingdom Come (Jack Pickford)
The Blooming Angle (Madge Kennedy)
The Paliser Case (Pauline Frederick)
Water, Water, Everywhere (Will Rogers)
Pinto (Mabel Normand)
GREAT AUTHORS PRODUCTIONS
Going Some (Rex Beach)
The Tower of Ivory (Gertrude Atherton)
Dangerous Days (Mary Roberts Rinehart's)
Partners of the Night (Leroy Scott)
BOOTH TARKINGTON'S EDGAR SERIES
Edgar's Hamlet
Edgar and Teacher's Pet
CAPITOL COMEDIES
Apr. 18—A Fly in the Ointment (Neal Burns)
Apr. 4—Rarebits (De Haven)
Mar. 21—Mannequins (Neal Burns)
Mar. 7—Forget Me Not (De Havens)
Feb. 22—One Dollar Down (Neal Burns)
Feb. 8—Excess Baggage
FORD EDUCATIONAL WEEKLY
Mar. 21—The Alligator Hunt
Mar. 14—With Every Meal
Mar. 7—Broken Silence
Feb. 29—Tick Tock
Feb. 22—Silverware
Feb. 15—In Higher Spheres
Feb. 8—De-Light
GOLDWYN-BRAY PICTOGRAPHS
433—High Cost of Courting
432—Famous Robberies
431—Guardians of Our Gateways
430—Professor B. Flat
429—Pheasants, Aristocrats of Birdland

GRAPHIC FILM CORPORATION

Moral Suicide (Mason-Baird)
Ashes of Love (Hackett-Shannon)
When Men Betray (Gail Kane-Stuart Holmes)
Echo of Youth (Richman-Baird-Shepard)
Someone Must Pay (Gail Kane-Edmund Breese)
A Child for Sale (Leslie-Hale Connelly)

GREIVER'S EDUCATIONAL (CHICAGO)

Serpent's Tooth
Speeding Through Dixie
Royal Eyes
Colossus of Roads
The Spirit of the Birch
Sun
Proesch as Polly

HALL ROOM BOYS PHO. PLAYS

Dec. 29—The Lovable Scamps
Dec. 15—Taming the West
Dec. 1—The Chicken Hunters

Nov. 17—Pretty Soft
Nov. 3—A Howling Success
Oct. 20—Nothing But Nerve
Oct. 6—Almost Heroes
Sept. 22—They do it on $8 per

HALLMARK PICTURES CORP.
FAMOUS DIRECTORS SERIES

A Veiled Marriage (Lehr-Kellerd)
Carmen of the North (Anna Bos)
Chains of Evidence (Breese-Shotwell)
High Speed (Edward Earle-Gladys Hulette)
The Heart of a Gypsy (Florence Billings)
The Phantom Honeymoon (Marguerite Marsh)
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy)
A Dangerous Affair (Billings Rawlinson)
SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt
A House Divided (Sylvia Breamer)
The Littlest Scout (Violet Blackton)
Wanted for Murder (Elaine Hammerstein)
The Other Man's Wife (Stuart Holmes-Ellen Cassidy)
SERIALS

The Screaming Shadow (Ben Wilson-Neva Gerber) ..... 15 Episodes
The Trail of the Octopus (Ben Wilson, Neva Gerber) ..... 15 Episodes
THE EVIL EYE
(Fifteen two-reel episodes starring Benny Leonard.)
Mar. 15—First, Below the Deadline

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)
BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Emerson Hough's)
The Westerners (Stewart Edward White's)
ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Eltinge F. Warner)

The Desert of Wheat (Zane Grey's)
Desert Gold (Zane Grey's)
J. PARKER READ, JR., PRODUCTIONS

Sex (Louise Glaum)
The Lone Wolf's Daughter (Louise Glaum)
Sahara (Louis Glaum)
DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)
The Bandbox (Doris Kenyon)
ARTCO PRODUCTIONS

The Capitol (Leah Baird)
Cynthia of the Minute (Leah Baird)
ROBERT BRUNTON PRODS.

$30,000 (J. Warren Kerrigan)
Live Sparks (J. Warren Kerrigan)
The Lord Loves the Irish (J. Warren Kerrigan)
NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes)
JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)
DIAL FILM CO. PRODUCTIONS

King Spruce (Mitchell Lewis)

IVAN FEATURE PRODUCTIONS
(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison)
Human Clay (Mollie King)

JANS PICTURES CORP.

A Woman's Business
Love Without Question (Olive Tell)

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner)
Efficiency Edgar's Courtship (Taylor Holmes)
The Misleading Lady (Henry B. Walthall)
Open Places (Jack Gardner)
The Little Shepherd of Bargain Row (R. Traverse)
The Range Boss (Jack Gardner)
The Alster Case (Bryant Washburn)
The Man Trail (Richard Traverse)
Men of the Desert (Jack Gardner)
Little Shoes (Henry B. Walthall)
Broncho Billy Dramas
Snakeville Comedies
Fables in Slang (George Ade)
Stripped for a Million (Crane Wilbur)
Strife (George Le Guere)
CHAPLIN REISSUES

A Burlesque on Carmen
Feb. 1—The Champion
Mar. 1—Jitney Elopement
Apr. 1—Work
May 1—By the Sea

Release Information continued on page 3373

Advance Information on All Film Releases

(Continued from page 3372)

MASTER FILMS, INC.

Torchy Comedies (Johnny Hines)....2

MERIT FILM CORP.

Fools' Gold (Mitchell Lewis).....6
She Wolf (Texas Guinan).....5
Heart of Texas (Tom Mix).....5
Window Opposite (Leah Baird).....7
Once to Every Man (Jack Sherrill).....6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

May —A Daughter of the Snows (Mitchell Lewis)..6
May —The Temple of Dawn (Bert Lytell).....6
May —The Marriages of Mayfair (Special Cast).....6
May —Four Horsemen (Special Cast).....6
Apr. —Burning Daylight (Mitchell Lewis).....6
Apr. —The Skylark (Bert Lytell).....6
Apr. —Fine Feathers (May Allison).....6
Apr. —Parlor, Bedroom and Bath (Viola Dana).....6
Mar. —The Hope (Special Cast).....6
Mar. —Alias Jimmy Valentine (Bert Lytell).....6
Feb. —Juda (May Allison).....6
Feb. —Eliza Comes to Stay (Viola Dana).....6
Feb. —Shore Acres (Alice Lake).....6
Feb. —Old Lady 31 (Emma Dunn).....6
Jan. —The Walk-Offs (May Allison).....6

NAZIMOVA PRODUCTIONS

Mar.—The Heart of a Child (Nazimova).....7
Jan. —Stronger Than Death (Nazimova).....7
The Brat (Nazimova).....7
The Red Lantern (Nazimova).....7
Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS

May —Nothing But Lies (Taylor Holmes).....6
Mar.—The Very Idea (Taylor Holmes).....6
Dec.—Nothing But the Truth (Taylor Holmes).....6

MISCELLANEOUS

(State Right Features)

Wife Wonen Sin (Anne Luther) Westeria Prods.....
A Dream of Fair Women (Murray W. Garson).....2
Democracy (Special Cast) Democracy Photoplay Co.....10
Democracy (Special Cast) Lester Park-Edward Whiteside).....6
Why Women Sin (Ann Luther)) Westeria Prods...
Deliverance (Helen Keller) Geo. Kleine.....6
The Return of Tarzan (Numa Pictures Corp.).....
Empty Arms (Gail Kane-Thurston Hall) Photoplay Libraries, Inc.....6
Vera Mack (Two Reel Western Dramas) Doubleday Prod. Co.....
The Blindness of Youth (Foundation Film Corp.).....
The Confession (Henry Walthall) National Film Corp.
The Mystery Mind-Serial (J. Robert Pauline) Supreme Pictures, Inc.....
The Penny Philanthropist (Peggy O'Neil-Ralph Morgan) Arthur S. Hyman Attractions.....
The Whirlwind-Serial (Chas. Hutchinson) Aligood Pictures Corp.....
Before the White Man Came(Northwestern Film Corp.)
A Woman in Grey-Serial (Arline Pretty-Henry G. Ceil) Serico Prod. Co.....
The Sacred Flame (Emily Stevens) Schomer-Roas Prods. Co.....
Emmett Dalton (Two Reel Western Dramas) Wilk and Wilk.....
Sky Eye (Sol Lesser).....
The Price Woman Pays (Beatriz Michelena) J. Frank Hatch Enterprises.....

COMEDIES

Comedy Art Prods. (Special Pictures, Los Angeles) 2
6 Turpin Comedies (Comico Film, Chicago)....1 & 2
Doubleday Comedies (One Reel a Week) Doubleday Prod. Co.....2
Jolly Comedies (Film Specials).....2
Bobby Burns Comedies (Jaxon Film Corp.).....2
Jester Comedies (Territorial Sales Corp.).....2
Ham and Bud (Jans Prods., Inc.).....1

MONOPOL PICTURES

Crimson Shoals (Francis Ford).....6
Alma Where Do You Live (MacTammany-Larkin)..6

PATHE EXCHANGES

Apr. 25—Rio Grande (Thelma Stars).....7
Apr. 4—Lifting Shadows (Emmy Wehlen).....6
Mar. 28—The Deadlier Sex (Blanche Sweet).....6
Mar. 14—Tarnished Reputations (Dolores Cassinelli) 5
Mar 7—In Walked Mary (June Caprice).....5
Feb 28—Smoldering Embers (Frank Keenan).....5
Feb 1—Other Men's Shoes (Crauford Kent).....7
Jan. 18—The Web of Deceit (Dolores Cassinelli). 6
Jan. 11—Fighting Cressy (Blanche Sweet)..... 6
Dec 14—The A-B-C of Love (Mae Murray)..... 6

THE BLACK SECRET (Serial)

(Fifteen two-reel episodes starring Pearl White and Walter McGrail)

Feb 15—Fifteenth, The Secret Test.....2
Feb 8—Fourteenth, The Hidden Way.....2
Feb 1—Thirteenth, Wrecked Mystery
Jan —Twelfth, The Crime Trail
Jan —Eleventh, The Death Studio.
Jan 11—Tenth, The Age of Deceit

TRAILED BY THREE

Apr —Ninth, The Price Set
Apr 4—Eighth, The Island of the Scaps Sea
Apr 11—Seventh, Trapp Into Closet-ers
Apr 4—Sixth, The Mystery Pearl.

THE ADVENTURES OF RUTH

(Fifteen two-reel episodes starring Ruth Roland, Wallace Reid, Allan Hunter and Herbert Heyes

Apr 4—Fifteenth, The Key of Arrows
Mar 28—Fourteenth, The Fighting Chance
Mar 21—Thirteenth, Within Hollow Wall
Mar 14—Twelfth, The Vault of Terror
Mar 7—Eleventh, The Trap
Feb 28—Tenth, The Forged Check
Feb 21—Ninth, The Cellar Gangster

DAREDEVIL JACK

Apr 25—Eleventh, Flame of Wrath
Apr 18—Tenth, Path of Destruction
Apr 11—Ninth, Phantoms of Treachery
Apr 4—Eighth, Blending Hate
Mar 28—Seventh, A Blow in the Dar.
Mar. 21—Sixth, A Skirmish a Wits
Mar 14—Fifth, A Kiss for Clues
Mar 7—Fourth, Shanghaied
Feb. 29—Third, Wheels of Fate

BRINGING UP FATHER

Apr 4—First, Jiggs in Society

AFTER THIRTY

(Six two-reel comedy dramas featuring Mr. Sydney Drew and John Cumberland)

Apr 18—Second, The Stimulating Mrs. Burton
Feb. 27—The Charming Mrs. Chase

ROLIN COMEDIES

Mar 28—The Dinner Hour (Snub Pollard)
Mar 21—Cut the Cards (Snub Pollard)
Mar 7—Fresh Paint (Snub Pollard)
Feb 28—Find the Girl (Snub Pollard)
Feb 22—Rest in Peace (Snub-Pollard)
Feb 15—Waltz Me Around (Snub Pollard)
Feb 8—Getting His Goat (Snub-Pollard)
Feb 1—All Lit Up (Snub Pollard)
Jan. 25—The Dippy Dentist (SnubPollard)

ROLIN TWO REELERS

Feb 8—His Royal Shyness (Harold Lloyd Mildred Davis)
Dec 28—From Hand to Mouth (Harold Lloyd Mildred Davis).
Nov. 30—Capt Kidd's Kids (Lloyd Daniel)

TWO-REEL SPECIALS

Nov. 23—Miss Gingersnap (Baby Marie Osborne).
Oct. 12—Daddy Number Two (Baby Marie Osborne)

BLACKTON PRODUCTIONS

Apr 11—The Blood Barrier (Breamer Gordon).....6
Feb 15—Respectable by Proxy (Breamer Gordon)..6
Jan 4—My Husband's Other Wife (Breamer Gordon).....6
Nov 30—Dawn (Sylvia Breamer Robt Gordon).....6

NEWS REELS

Sundays—Topics of the Day.....1
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PHILIPP (ADOLF) CORP.

The Midnight Girl (Adolf Philipp-Marie Tagano)...2
My Girl Suzanne (Adolf Philipp-Patsy De Forest)....2
Oh, Louise (Adolf Philipp-Marie Tagano).....2

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall).....
Virtuous Sinners (Wanda Hawley).....
Sins of the Children (Alma Hanlon).....
Wives of Men (Florence Reed).....

RADIOSANT FILMS, INC.

A Man There Was (Victor Seastrom).....

REALART PICTURES CORP.

SPECIAL FEATURES

The Luck of the Irish (Dwan's).....6
Soldiers of Fortune (Allan Dwan's).....
The Mystery of the Yellow Room (Chautard's).....6

STAR PRODUCTIONS

Sinners (Alice Brady).....5
The Stolen Kiss (Constance Binney).....5
Judy of Rogue's Harbor (Mary Miles Minter).....5
The Fear Market (Alice Brady).....7
Anne of Green Gables (Mary Miles Minter).....6
Erstwhile Susan (Constance Binney).....5

REPUBLIC DIST. CORP.

(See Selznick Enterprises)

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

Seeing it Through (ZaSu Pitts).....5
The Luck of Geraldine Laird (Bessie Barriscale)..5
The Beggar Prince (Sessue Hayakawa).....5
The Third Generation (Brentwood).....5
Haunting Shadows (H. B. Warner).....5
Reckoning Roads (Bessie Barriscale).....5
The Tong Man (Sessue Hayakawa).....5
Heart of Juanita (Beatriz Michelena).....5
A Fugitive from Matrimony (H. B. Warner).....5
The Blue Bandanna (William Desmond).....5
The Illustrious Prince (Sessue Hayakawa).....5

SPECIALS

The Beloved Cheater (Gasnier's).....5
The Broken Butterfly (Tourneur).....5

SUPREME COMEDIES

A Four-Cylinder Frame-Up.....1
Mollie's Mullions.....1
Her Nearly Husband.....1
Hearts and Diamonds.....1
Their Little Wife.....1
Pass the Apples, Eve.....1
Are Honeymoons Happy?.....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1
The Home of the Huta Hula.....1

ADVENTURE SCENICS

Sons of Salooskin.....1
Sheep O' Leavenworth.....1
Flaming Ice.....1
The Last Resort.....1
The Forbidden River.....1
I and the Mountain.....1
Just Over Yonder.....1

SELZNICK ENTERPRISES (LEWIS J.)

SELZNICK PICTURES

(Distributed through Select Exchanges)

Youthful Folly (Olive Thomas).....5
The Woman Game (Elaine Hammerstein).....5
A Fool and His Money (Eugene O'Brien).....5
The Desperate Hero (Owen Moore).....5
The Shadow of Rosalie Byrnes (Elaine Hammerstein) 5
Out of the Snows (Special).....5
The Woman God Sent (Special).....5
His Wife's Money (Eugene O'Brien).....5
Footlights and Shadows (Olive Thomas).....5
The Imp (Elsie Janis).....5
Sooner or Later (Owen Moore).....5

SELECT PICTURES

(Distributed through Select Exchanges)

She Loves and Lies (Norma Talmadge).....6
The Lion of His People (Mitchell Lewis).....5
The Undercurrent (Guy Empey).....6
A Scream in the Night (Special Cast).....6
Faith of the Strong (Mitchell Lewis).....6
The Isle of Conquest (Norma Talmadge).....6

PRIZMA

Every Saturday.

NATIONAL PICTURES

(Distributed through Select Exchanges)

Blind Youth (Special Cast).....
Just a Wife (Special Cast).....
The Invisible Divorce.....

REPUBLIC PICTURES

(Distributed through Republic Exchanges)

Children Not Wanted (Edith Day).....
Trilby (Reissue) Tourneur Production with Clara Kimball Young.....
Girl of the Sea (Williamson Submarine Prod.).....
The Amazing Woman (Ruth Clifford).....
The Blue Pearl (Edith Hallor).....
12:10 (Herbert Brenon Prod.) Marie Doro.....
Wm. J. Flynn Series (Herbert Rawlinson).....
Judge Brown Series.....
Twelve Chaplin Reissues.....
Dad's Girl (Jackie Saunders).....
The Gift Supreme (Special Cast).....
The One Way Trail (Edithe Sterling).....
Mothers of Men (Special Cast).....
The Great Shadow (Tyrone Power).....
The Adventuress (Julian Eltinge).....

KINOGRAMS

Every Tuesday and Saturday

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover.....
Public Defender.....
Carmen of the Klondike.....
The Grain of Dust.....
Hearts of the World.....
The Crucible of Life.....
Nine-tenths of the Law.....

Release Information continued on page 3374

Advance Information on All Film Releases

(Continued from page 3373)

DOO LEE FILM CO., INC. (N. Y. STATE)

SPECIAL PRODUCTIONS

Are You Legally Married? (Lew Cody Rosemary Theby)
Reclaimed (Niles Welch Juvenile Star)
Window Opposite (Leah Baird—James Morrison)...
Once to Every Man (Jack Sherrill)...

SELECTED PRODUCTIONS

Stripped for a Million (Crane Wilbur)...
The Profiteer (Jack Sherrill--Alma Hanlon)...
When the Desert Smiled (Neal Hart)...
Miss Arizona (Gertrude Boudhill)...
His Daughter Pays (Gertrude McCoy)...
Denny from Ireland (Shorty Hamilton)...
Pen Vulture (Shorty Hamilton)...
The Snail (Shorty Hamilton)...
The Ranger (Shorty Hamilton)...
When Arizona Won (Shorty Hamilton)...
Gus Henry Comedies (2 reels one every two weeks)
Bull's Eye Comedies (2 reels one every two weeks)
Original Billy West Comedies (2 reels one every two weeks)...
Comedies (2 reels one every two weeks)...
Neal Hart (2 reel dramas one every two weeks).
Al Jennings (2 reel dramas one every two weeks).
Napoleon and Sally (one reel comedies)...
Tom Mix (one reel dramas, re-issues)...
Ann Little (2 reel Western dramas, re-issues)...
Lightening Bryce (Fifteen Episode Serial)...
Dragon's Den...
The Nemo...
Perilous Trails...

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Gareth Hughes)...
It Happened in Paris (Mme Yorska)...
Human Passions (Lottie Tilford)...
Man and Woman (Betty Mason)...
The Red Viper (Gareth Hughes)...
Your Wife and Mine (Eve Dorington)...
And the Children Pay (Gareth Hughes)...
Dr. Brindt's Wonders of Nature (One every week)...
Johnny Dooley Comedies (Johnny Dooley—one every month)...

UNITED ARTISTS CORPORATION

Sept. 1 His Majesty, the American, (Douglas Fair banks)...
Oct. 20—Broken Blossoms (D. W. Griffith)...
Dec. 29—When the Clouds Roll By (Douglas Fair banks)...
Jan. 18—Pollyanna (Mary Pickford)...
Apr. —Down on the Farm (Mack Sennett)...

UNITED PICTURE THEATRES

Apr. 18—The Eternal Mother (Florence Reed)...
Mar. 28—The Pinch Hitter (Charles Ray) Recreated Triangle...
Mar. 21—Women Men Forget (Mollie King)...
Apr. 11—The Green Swamp (Bessie Barriscale) Triangle...
Mar. 14—The Vampire (Dorothy Dalton) Recreated Triangle...
Feb. 29—The Hick (Chas. Ray) Recreated Triangle
Feb. 22—The Corsican Brothers (Dustin Farnum)...
Feb. 15—Tiger Girl (Lillian Gish) Recreated Tri angle...
Jan. 25—A Gamble in Souls (Dorothy Dalton)...
Jan. 4—The Clodhopper (Charles Ray)...
Dec. 14—Betty of Greystone (Dorothy Gish-Owen Moore)...
Nov. 23—The Flame of the Yukon (Dorothy Dal ton)...

CUCKOO COMEDIES

Feb. 29—Ball Bearing, but Hard Running (Burns-Ralston)...

KEYSTONE COMEDIES

The Lone Comet...
Apr. 4—First Aid (Special Cast)...
Mar. 28—Better Late Than Ever (Wm. Collier)...
Mar. 21—Courts and Cabarets (Peggy Pearce)...
Mar. 14—The Two O'Clock Train (Special Cast)...
Mar. 7—The Worst of Enemies (Weber-Fields)...
Feb. 22—Bombs and Brides (Murray Thurman)...
Feb. 8—The Dancing Master (Alice Lake)...
Jan. 25—She Loved a Nut (Mary Thurman-Ray Griffith)...
Jan. 18—Mabel's Speed Cop (Mabel Normand-Ros coe Arbuckle)...
Jan. 11—Only a Farmer's Daughter (Louise Fazenda-Charles Murray)...

TRIANGLE COMEDIES

Feb. 22—The Love Riot...
Feb. 1—His Baby Doll...

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Her Five Foot Highness (Edith Roberts)...
The Road to Divorce (Mary MacLaren)...
Burnt Wings (Mayo-Hill)...
Overland Red (Harry Carey)...
The Forged Bride (Mary MacLaren)...
The Peddler of Lies (Mayo Cazew)...
The Prince of Avenue A (James Corbett)...
Rouge and Riches (Mary MacLaren)...
Marked Men (Harry Carey)...
The Phantom Melody (Monroe Salisbury)...

JEWEL PRODUCTIONS, INC.

Mar. 29—The Virgin of Stamboul (Priscilla Dean)..
Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francelia Billington)...
Nov. 17—Blind Husbands (Eric Van Stroheim)...

JEWEL COMEDIES

Feb. 9—Over the Transom (Mrs. Joe Martin-Adams)...

CENTURY COMEDIES

Apr. 14—Dog Gone Clever (Century Dog)...
Mar. 22—A Lion's Alliance (Century-Lions)...
Mar. 10—My Dog Pal (Century Dog)...
Feb. 23—Tiger Rose and Dandy Lions (Century Lions)...
Feb. 11 Good Little Brownie (Century Wonder Dog)...

STAR COMEDIES

Apr. 19 Somebody Lied (Lyons-Moran)...
Apr. 12—Stop That Wedding (Lyons-Moran)...
Apr. 5—Downing and Uprising (Lyons-Moran)...
Mar. 29—Butting in on Baby (Lyons-Moran)...
Mar. 22—Ouing Uncle (Lyons-Moran)...
Mar. 15—Stop That Shimmie (Lyons-Moran)...
Mar. 8—Wives and Old Sweethearts (Lyons-Moran)...
Mar. 1—Officer Call a Cop (Lyons-Moran)...
Feb. 23—The Latest in Pants (Lyons-Moran)...

OKEH KOMEDIES

Jan. 12—Bill's Wife (Ben Wilson)...
Dec. 29—Seeing Things (Neal Burns)...
Dec. 15—His Lucky Blunder (George Ovey)...
Dec. 1—Tailor Maid (Neve Gerber)...

RAINBOW COMEDIES

Apr. 21 A Jazzy Jaunt (Monberg Warwick)...
Apr. 5—A Champion Loser...
Mar. 29—Light Housekeeping and Leaking Pipes (Monberg-Warwick)...
Mar. 15 Roaring Love Affair (Monberg-Sweet)...
Mar. 3—A Red Hot Finish (Warwick-Harmon)...

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 15—The Mad Woman (O'Neil-Power)...
Mar. 1—His Woman (Julia Arthur)...
Feb. 16—The Madonna of the Slums (Blinn Eagles)...
Feb. 2—Tom's Little Star (Constance Binney-Otis Skinner)...
Jan. 19 Romeo's Dad (Thos. Wise-Gail Kane)...
Jan. 12—A Baby Doll Bandit (Mrs. Joe Martin-Jammy Adams)...

WESTERN AND RAILROAD DRAMAS

Apr. 24 One He Man (Perrin-Hill)...
Apr. 17—Nose in the Book...
Apr. 9—When the Cougar Called (Lane-Burns)...
Mar. 29—Finger Prints (Robert Reeves)...
Mar. 22—The Rattler's Hiss (Gibson-Moore)...
Mar. 20—Held Up for the Makin's (Gibson-Moore)...
Mar. 13—Runnin' Straight (Gibson-Faire)...
Mar. 6—Hair Trigger Stuff (Gibson-Moore)...
Feb. 28—The Sheriff's Oath (Gibson-Hill)...
Feb. 21—A Sagebrush Gentleman (Burns-Merriam)...
Feb. 14—Kaintuck's Ward (Burns-O'Dare)...

MAJOR ALLEN'S ANIMAL HUNTS

Apr. 5—The Story of the Wolf...
Mar. 1—The Story of the Jaguar...

THE GREAT RADIUM MYSTERY

Feb. 9—Eighteenth, Liquid Flames...
Feb. 2—Seventeenth, The Wheels of Death...
Jan. 26—Sixteenth. Over the Cataract...

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 19—Seventeenth, The Cruel Clutches...
Apr. 12—Sixteenth, The Relentless Renegades...
Apr. 5—Fifteenth, The Furnace of Fury...
Mar. 29—Fourteenth, Desperate Deeds...
Mar. 22—Thirteenth, When Hell Broke Loose...
Mar. 15—Twelfth, The Jaws of Destruction...
Mar. 8—Eleventh, At the Mercy of the Monsters...
Mar. 1—Tenth, A Perilous Plunge...
Feb. 23—Ninth, Sold Into Slavery...
Feb. 16—Eighth, The Dungeon of Despair...
Feb. 9—Seventh, Doomed...

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

Apr. 19—Eleventh, The Temple of the Dragon...
Apr. 12—Tenth, The Fatal Bullet...
Apr. 5—Ninth, The Assassin's Knife...
Mar. 29—Eighth, The Fatal Crossing...
Mar. 22—Seventh, The House of Mystery...
Mar. 15—Sixth, The Battle Under the Sea...
Mar. 8—Fifth, The Smuggler's Cave...
Mar. 1—Fourth, The Flames of Death...
Feb. 23—Third, The Life Line...
Feb. 16—Second, The Racing Death...

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)...
Wednesdays—International News...
Fridays —Current Events (International)...
Fridays —New Screen Magazine (Universal)...

VITAGRAPH EXCHANGES

The Sea Rider (Harry T. Morey)...
The Garter Girl (Corinne Griffith)...
The More Excellent Way (Anita Stewart)...
The Flaming Clue (Harry T. Morey)...
Deadline at Eleven (Corinne Griffith)...
The Juggernaut (Anita Stewart)...
The Birth of a Soul (Harry T. Morey)...

VITAGRAPH SPECIALS

Captain Swift (Earle Williams)...
The Sporting Duchess (Alice Joyce)...
The Fortune Hunter (Earle Williams)...
Slaves of Pride (Alice Joyce)...

BIG V SPECIAL COMEDIES

Fists and Fodders (Jimmy Aubrey)...
Squeaks and Squawks (Jimmy Aubrey)...
Sauce and Senoritas (Montgomery-Rock)...
Loafers and Lovers (Montgomery-Rock)...

LARRY SEMON COMEDIES

The Fly Cop...
The Grocery Clerk...
The Head Waiter...
Dew Drop Inn...

O. HENRY (TWO REELERS)

The Ransom of Mack (Special Cast)...
The Passing of Black Eagle (Joe Ryan)...
A Philistine in Bohemia (Edna Murphy)...
The Call Loan (Jay Morley)...
The Dream (Alice Calhoun)...
Telemachus, Friend (Kate Price)...

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman)...
The Trials of Texas Thompson (Nell Shipman)...

THE INVISIBLE HAND

(Fifteen Two-Reel Episodes Starring Antonio Moreno)

Fifteenth, The Closing Net...
Fourteenth, The Modern Mazeppa...
Thirteenth, The Plunging Peril...
Twelfth, The Dungeon of Despair...

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Duncan

Fourth, Tearing Through...
Fifth, Blotted Out...
Sixth, The Hidden Blow...

W. H. PRODUCTIONS

The Lost Battalion (Special Cast)...
Everybody's Business (Richmond-Calhoun)...
Mickey (Mabel Normand)...
Satan's Pawn (Bessie Barriscale)...
The Straight Road (Bessie Barriscale)...
The Hell Hound of Alaska (Wm. S. Hart)...
Staking His Life (Wm. S. Hart)...
The Superman (Sansonia)...
Custer's Last Fight (J. Barney Sherry)...
The Bargain (Wm. S. Hart)...
Filler Punctured Romance (Dressler)...
The Mystery of 13 (Ford-Theby) 15 Episode Serial..
The Hawk's Trail (King Baggot) 15 Episode Serial

ONE AND TWO REELERS

W. S. Hart Dramas...
Shorty Hamilton Comedy Dramas...
Keystone Comedies (Liberty Brand)...
Kay Bee Dramas (Union Brand)...
Kay Bee Dramas (Columbia Brand)...
Arbuckle Comedies...
Chaplin Comedies...1 & 2
Sennett Keystone Comedies...
Some Nerve (Charlie Chaplin)...
Lost Eclipus (Charlie Chaplin)...
Keystone and Arbuckle Comedies...1 & 2
Keystone Kid Comedies...

WILK (JACOB) FEATURES

(At State Right Exchanges)

ALICE BRADY FEATURES

Maternity...
The Trap...
A Woman Alone...
Darkest Russia...
The Dancer's Peril...
A Gilded Cage...
La Boheme...
The Rack...
The Divorce Game...
Spurs of Sybil...
Miss Petticoats...
Self-Made Widow...
The Hungry Heart...

ROBERT WARWICK FEATURES

Man of the Hour...
Stolen Voice...
Friday the 13th...
Human Driftwood...
The Man Who Forgot...
Family Honor...
Face in the Moonlight...
All Man...
A Girl's Folly...
Sudden Riches...
False Friends...

"HER FIVE FOOT HIGHNESS"
(Universal)

Will Get by Except as to Logic

THIS starts out with Edith Roberts a Texas "Peg o' My Heart" and breezes along as a very entertaining bit of film until they begin doing things with the "papers" after which there isn't much to really commend until the very tag of the feature when an unexpected twist marries the heroine off to the ranch foreman instead of the English chap.

The story is about a Texas girl who falls heir to a fortune and a title, but before she is fully accepted either by family or the solicitors is accused of being an impostor by a crooked lawyer who has stolen her father's "papers" and with a dance hall "dame" shows up in England claiming the estate and title for the chorus girl. There is also a counter-plot in the attempt of the lawyer to swindle Edith out of her Texas ranch. Both plans of course fail.

Most of the English characters resembles those of the famed "Peg" and are rather interesting. Miss Roberts is a very captivating "Lady Ellen" both in cowboy togs and as the lady. She enacts the role with a sincerity and naturalness that goes a long way in bringing the picture up from the mediocre class.

So far as the production goes if an audience will overlook the disregard the producers have evidenced to plausibility in complicating the plot, this will get over in fine shape. We are afraid, however, that the exacting will see the holes in the logic of the thing and that it will suffer in their opinion for that reason.

A very good cast enacts every role and the technical part of the feature is extra good. Some wonderful scenic backgrounds have been secured and there are two or three good camera tricks in dissolves which register as new with us.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Ellen	
Lady Harriest	Edith Roberts
Wesley Saunders	Virginia Ware
Sir Gerald Knowlton	Ogden Crane
Lord Pomeroy	Harold Miller
Lady Clara	Stanhope Wheatcroft
Solicitor	Kathleen Kirkham
English Butler	Rudolph Christians
Chorus Girl	Hugh Saxon
Slim Higgins	Leota Lorraine
Williams	Leonard Clapham
	Henry Woodward

Directed by Harry Franklin.
Story by Tarkington Baker.
Scenario by Hal Hoadley.

PRESS NOTICE—STORY

"Her Five Foot Highness" is the title of a new Universal picture starring pretty petite Edith Roberts which has been secured for a ——— days' engagement at the ——— theatre beginning ———.

In "Her Five Foot Highness" Miss Roberts plays the role of a Texas girl who, after growing to womanhood finds that she has inherited a title and a fortune from an English relative. The star appears equally to advantage as the "cow girl" who romps and works with the cow punchers on her ranch or as the "lady" in Old England. She rides a horse like Bill Hart and wears her gowns, some splendid ones, like Clara Kimball Young.

While the picture is a drama, it's story having to do with the efforts of her father's villainous lawyer to cheat her out of her inheritance and her wooing by two lovers, one the illustrious scion of an old family, the other her own big hearted ranch foreman, there is plenty of lighter moments and much that may be justly termed characterization. In a way Miss Roberts is another "Peg O' My Heart" in this picture only instead of being Irish and from New York, she is from Texas and English to begin with and American, when she decides to stay in America in spite of her fine offer of marriage by her English lover.

PROGRAM READER

Pretty Edith Roberts, who has proven to you that she is a talented actress, is coming to this theatre in a new picture called "Her Five Foot Highness" for a ——— day engagement beginning ———.

Her vehicle in this case demonstrates her versatility for she plays the romping, broncho riding, breezy Texas girl who has spent most of her life on a ranch with the best of them and then later dons the fine clothes and does the "lady" over in England where she has gone to accept an inheritance and a title from a deceased uncle. This, of course, is not the plot, which is dramatic with some high lights of comedy and about which we will not tell you since to do so would be to spoil part of your enjoyment. Suffice to say that you will be interested in the picture and be surprised at its unusual twist. The story is one which O. Henry himself might have written since on the last end when you have "figured it all out" you find you are wrong.

In support of the star are such well known people as Katherine Kirkham, Virginia Ware, Leonard Clapham and Harold Miller. Some of the most beautiful scenic backgrounds of any picture have been secured in which to enact the various sequences.

SUGGESTIONS

Bill this as the story of a cow girl who thinks she wants to be an English "lady," but who finds that her old free life suits her better. Give Edith Roberts all the boost you can since her work in the picture is worthy of it. Don't dwell much on the plot nor explain the "twist" at the tag. Promise a picture which will fool the wise ones. Mention Kathleen Kirkham and Virginia Ware in your advertising. Use plenty of stills, as the picture has a wide range of action and some very fine scenic shots. Make a lot of the title. We call it an extra good one. In this connection, it seems to us that this title would lend itself well to the "teaser" method if you approve of that plan of advertising occasionally.

"The Fighting Shepherdess"
(First National)

Colorful Melodrama with Star as Western Hero

IT may seem strange to the steady picturegoer to find Anita [S] taking up the burdens of a Western heroine, but if he has p[aid] ticular attention to her work he will notice that she has h[ad] courage the past few months to try something new. "The Fightin[g] herdess" is of the same character as "In Old Kentucky," a previo[us] lease. While not so primitive in its character drawing and eclipsed melodramatic incident, the offering overshadows the other from a duction standpoint as well as from such sure elements as patho sympathy.

Whereas "In Old Kentucky" relied upon swift and compact actio its interest, "The Fighting Shepherdess" holds attention chiefly thr its character appeal. Show us a patron who doesn't react to a gir pressed on all sides by enemies and we'll show you a figure hereth humanity. The town scoffs at her and hurls its insults from every an but instead of folding her tent and stealing away she elects to stay fight it out. And she wins, make no mistake about it. At times one fe that the heroine has a single-track mind, particularly when she dismi her lover. But then one recognizes the fact that she is guided by a sin motive to win out.

Except for a few brief lapses the picture goes forward with well a ranged sequences and the climaxes are very effective. A discrepancy noticed in the case with which she becomes the "grand lady." The prim itive, headstrong girl puts on evening dress and addresses her enemie with all the poise and bearing of a social queen. And the title writer put words into her mouth that would do credit to Daniel Webster. This is minor flaw in a story which is generally convincing throughout. Th pictorial side is exquisite particularly the long shots of sheep graz and the scenes of elemental nature. The acting is efficient. What m could it be with Gibson Gowland in one of his fine characterizations

THE CAST

Kate Prentice	Anita St
Hughie Disston	Wallace Ma
Mormon Joe	Noah
Pete Mullendore	Walte
Jezebelle	Eugenie
Teeters	Jo
Bowers	Gibson
The Mayor	Calvert Co
The Banker	Billie De Wolf
Beth	Maud Wa
Lingle	Ben
The Engineer	Wall Jo

By Caroline Lockhart.
Directed by Edward Jose.

PRESS NOTICE STORY

A picturization of Caroline Lockhart's thrilling story of the open range, "The Fighting Shepherdess," will be presented at the ——— theatre the week ——— with Anita Stewart in the title role. This is said to be the great woman's book in years and it offers the star an opportunity to display her versatile talent. The plot centers around the tireless, remorseless, implacable str of Kate Prentice to find enjoyment in life. Hard riding cattlemen recogniz sex in their efforts to drive Kate and her flocks from their domain. They her life, her good name and bar her way to love—but she fights alone and a battle with man's weapons, but not in man's way.

The picture is uncommonly rich in exciting episodes and the primitive is in perfect harmony with the locale of the story. The trials and trib that she goes through would overcome the average girl. But Kate P a fighter and she is so determined to succeed that her enemies are capitulate. "The Fighting Shepherdess" is brimful of action which go without any recourse to arbitrary incident. It is a worthy companion p Old Kentucky," Miss Stewart's previous offering. Edward Jose, o ing directors, has provided it with plenty of human touches and atmosph has also seen to it that the picture is adequately staged. The star gives a and vital portrayal of the leading character and her support is excellent.

PROGRAM READER

You have seen Anita Stewart in society roles—you have seen her as a wild-flower from Dixie—you have seen her in roles of sweet simplicity, but you ha never seen her as a Western heroine. In playing the character of a shepher of the open ranges she gives further evidence of her remarkable versatility. Th time she appears in a screen version of Caroline Lockhart's gripping novel, "The Fighting Shepherdess," and it is not a misstatement when we declare it to b of the most vital pictures of the year. As she is chock full of personality makes the character of the heroine a memorable figure in the film theatr figure comparable to her study in the previous offering, "In Old Kentuc The current picture takes the spectator to the boundless West where again background of gripping action the star and her players hold one in a tight emb It is the story of a girl's fight to maintain her good name and self-respect. The picture will be at the ——— next ———.

SUGGESTIONS

The point to bring out in the exploitation of this picture is to state that it is a worthy successor to "In Old Kentucky." Be sure to say that the star shows her versatility here and that the role is peculiarly adaptable to her personality. Make mention that it is a screen version of Caroline Lockhart's novel of the same name. Here is your chance to link up with your bookdealer by having him exploit the book in a window display. Run stills of the star in her various costumes. Play up the fact that the picture is a great, big, sweeping Western which will hold the spectator completely fascinated from inception to conclusion. Feature it as an Edward Jose production. The steady picturegoer will recognize then that it is a superior product. Feature it as an absorbing melodrama of a girl's efforts to fight her way to honor and self-respect.

"THE BLOOD BARRIER"

(Blackton-Pathe)

Action and Suspense Will Hold

HE two elements involved in "The Blood Barrier" that, in our opinion, will do most to recommend the production to its future audiences are action and suspense. The story itself becomes involved in the course of its development: The hero, at the open- pitted against the inordinate jealousy of a criminal investigator; he is beset by conspirators, who seek to wrest from him a secret da of value to the government. In overcoming the opposition set in on by these two hostile forces, the hero is soon enmeshed in the led skeins of a complicated story. The acting leaves something to be ted in the way of a smooth, natural interpretation of the principal

Despite the complications, however, and some instances of stilted per- nances, action helps to keep the interest aroused; and suspense-situa- ns, injected into the action at various intervals, serve to sustain the erest throughout. The heroine rushes into the courtroom towards the se to submit the evidence that will save her sweetheart from the electric air. "Old stuff," you may say. Certainly, but the "old stuff" is given n unexpected twist because the evidence submitted more deeply involves he hero, on trial, instead of freeing him from the clutches of the "Law." This element of "the unexpected" is in evidence at other points in the ction also. It reinforces capably the interest, originally stimulated by he action and suspense-situations.

Excellently appointed interiors, long shots of attractive scenery, humor- us touches in the action and sub-titles and consistently good photography re also to be found in "The Blood Barrier." Length, 6 reels. *E. F. upple.*

THE CAST

l Solari	Sylvia Breamer
u Robert Trevor	Robert Gordon
ene Solari	William R Dunn
Brown	Eddy Dunn
aven	Louis Dean
Marechek	Margaret Barry
w	Gus Alexander

Produced and directed by J. Stuart Blackton
Story by Cyrus Townsend Brady
Scenario by Stanley Olmsted
Photographed by William S Adams

PRESS NOTICE STORY

Sylvia Breamer and Robert Gordon will be seen in "The Blood Barrier," which omes to the ——— theatre on —— and ——— of the coming week. It s J. Stuart Blackton production adapted from the famous story by Cyrus Town- end Brady. Beautiful natural settings and handsomely appointed residential teriors will add to the interest of a story that vibrates with action and suspense rom the beginning to end. Major Trevor is in possession of a secret formula of reat value to the government. Conspirators beset him to wrest the treasure from im. His rival in love, Eugene Solari, a criminal investigator, is commissioned y the authorities to guard the major from his hidden foes. Solari fulfills his gain, but only in order that his hand may be the one to destroy the hero. oon is found killed. All the evidence points to Trevor as the murderer. Only eck's testimony can free the defendant from the impending death sentence. ome man is the leader of the conspirators who are after the secret formula. e agrees to furnish the court with the evidence, if the imprisoned major ntrader the formula. However, he refuses this single avenue of escape from eath. How does he lure in the end? Is he made the victim of a miscar- f justice? Come to the ——— theatre on ———. There's a sur- store for you.

PROGRAM READER

ou delight in situations that present a real man steadfastly adhering to ples that duty bids him to follow even at the cost of love and happiness? re you glad to find that in the end such loyalty is duly rewarded? If so, should not fail to see "The Blood Barrier," which appears at this theatre ——— of the coming week. And there is action aplenty, and suspense that s you interested from start to finish. No mawkish sentiment in this picture— verwrought emotion, but action, clean, fast and unswerving to a smashing nd happy-ending climax.

Sylvia Breamer is the star of this feature, and she is supported by a cast of en favorites. Beautiful natural settings, handsomely appointed residential iors and humorous touches in the action add to the appeal of the story itself the talent of the cast that interprets it.

SUGGESTIONS

...e point to play up in your display is the title A teaser campaign under he general caption of "What is a blood barrier?" would serve to arouse curi- sity. Secure a copy of the campaign-book which Pathe has available on "The lood Barrier." It has some useful recommendations and devotes some space to follow-up teaser campaign.

CATCH LINES

He had hacked his way through barbed-wire barriers on the Hindenburg line, ut a blood barrier brought him to a halt. See how at the ——— theatre n ——— of this week.

Blood runs deeper than water. See how high a barrier it can raise. Come to he ——— theatre on ——— of this week.

"THE HARVEST MOON"

(Gibraltar-Hodkinson)

Star Makes Play Entertaining

IF is the adaptation of Augustus Thomas' play that is to blame for the fact that "The Harvest Moon" does not please as well as it might. The opening reels do not even attempt to get over the reasons for some of the action, and for that reason the whole story seems to be built upon an unstable premise. Doris Kenyon, the star, does much to overcome the story, for besides being easy to look upon, she is well directed in the emotional scenes. There are some good society scenes in the picture as well as some fine theatrical interiors.

The story opens in a farmhouse in Normandy, where an unknown woman dies, leaving a baby girl. A cable brings her divorced husband from America, and he takes the child away. We see husband number two searching for his wife, who has fled from him because he failed to register her marriage in France, and she is not recognized as his wife. As he is a noble character we can't see why he caused her all this misery. And we can't see why number two, during his eighteen years' search for his daughter, does not suspect number one of the kidnapping act and search for him.

The greater part of the story is laid in America where the daughter is brought up by her supposed father and tyrannical and likewise supposed aunt. Her real father, now a learned French dramatist, finds her at last, but does not reveal his identity because she is "so happy." Happy despite the stern lady who strives to thwart her ambition!

The point of the story is the power of suggestion, and how the suggestion of evil influences a noble soul. The cast supports the star well, especially George A. Lessey. There is plenty of beautiful moonlight to make Miss Kenyon more beautiful. Good acting, sets and photography provide sufficient entertainment. - Length, 6 reels. *Matthew Taylor.*

THE CAST

Dora Fullerton	Doris Kenyon
Willard Holcomb	Wilfred Lytell
Jacques Vavin	George A. Lessey
Professor Fullerton	Earl Schenck
Judge Elliott	Peter Lang
Mrs. Winthrop	Marie Shotwell
Graham Winthrop	Stuart Robson
Cornelia Fullerton	Grace Barton
Henri	Daniel Pennell

From the play by Augustus Thomas.
Directed by J. Searle Dawley.

PRESS NOTICE—STORY

One of the most beautiful stars on the screen to-day will be seen at the ——— theatre on ——— in her latest picture, "The Harvest Moon." The play is from the pen of Augustus Thomas, one of the authorities of the drama in America, and likewise one of the most successful playwrights. Mr. Thomas has written of a theme which he well knows, for "The Harvest Moon" is a story of the theatre, with its successful and struggling authors and actresses.

Doris Kenyon plays the part of a young American girl whose ambitions the stage. She is brought up by the man she supposes to be her father, and his tyrannical sister. Her real father, a French dramatist, finally discovers her and is instrumental in bringing her and her young lover together.

Besides some beautiful scenes in a French farmhouse, where the story opens, there are some exquisite scenes of the interior of a theatre in New York during the rehearsal of a new play.

PROGRAM READER

Doris Kenyon, who appears at this theatre on ——— in "The Harvest Moon," is considered by some to be the most beautiful actress on the silver sheet to-day. We will omit comparisons, but it is an undeniable fact this star is beautiful, and besides her beauty, she has unusual histrionic ability. The play is from the pen of the leading playwright in America, Augustus Thomas. There are scenes in France and scenes in America and scenes that are full of emotion and human interest. The story carries a wholesome point of the evil of continually suggesting evil, but it is not a sermon, and the producers do not for a moment go off from their plot to preach a lesson. A notable cast supports the star.

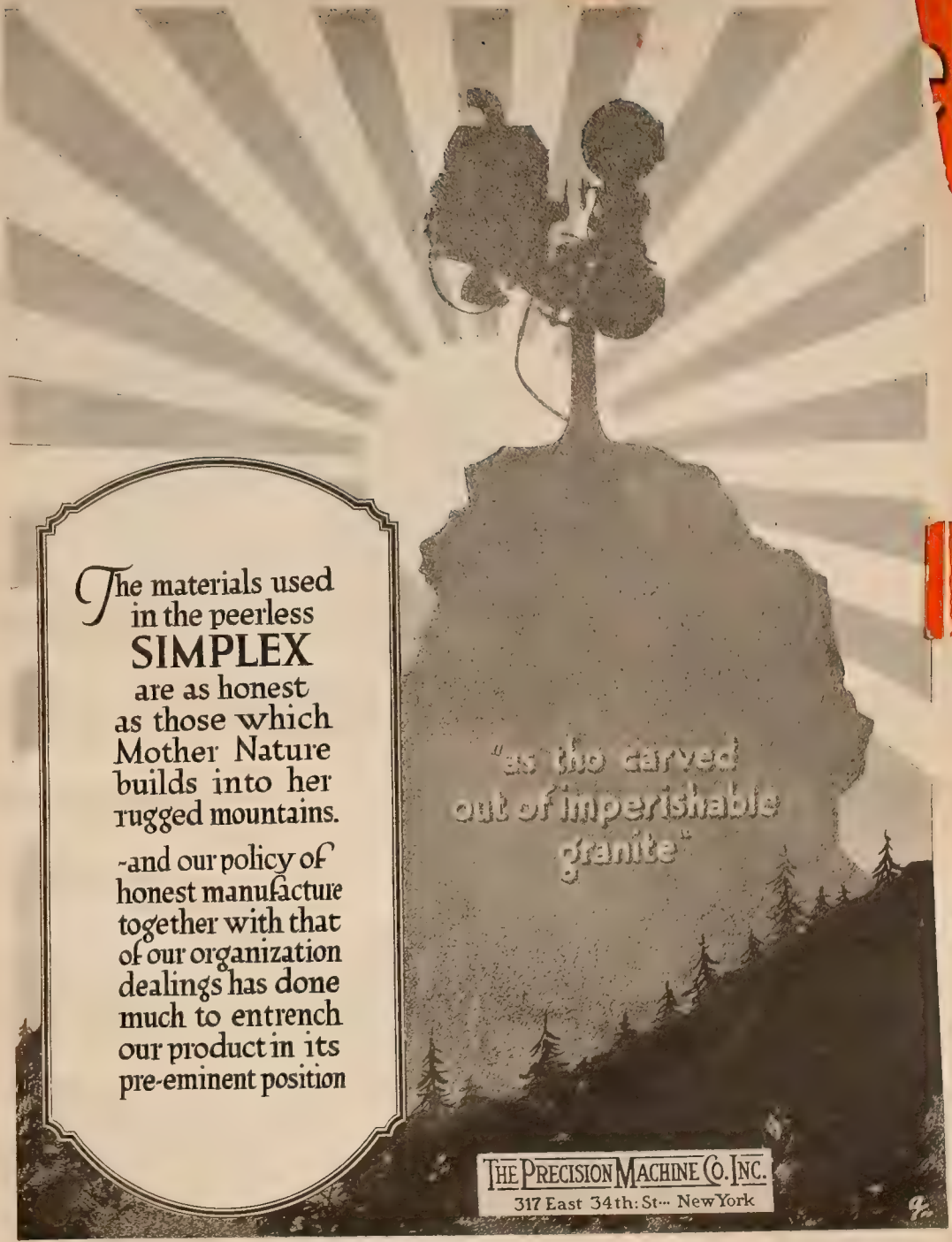
SUGGESTIONS

From the title of this picture you can get some good lobby decoration in the form of bright orange discs with the words—"The Harvest Moon—the time for love and lovers" printed upon them. Throwaways in this form would also be advisable. Of course, you have the star, whose photograph in the lobby would attract attention. And Augustus Thomas is such a well-known playwright that his name alone will draw some. Take a look at the calendar and see if there will be a full moon on the day you show the picture. If there is, start off your advertisement by "There is a full moon to-night—an ideal time to see 'The Harvest Moon' at the ——— theatre." If you want a teaser campaign use the slogan—"What is the ideal time for love-making? The answer will be at the ——— theatre on ———."

CATCH LINES

Half moon, full moon, quarter moon, but never such a moon for lovers as the "harvest moon time."

For eighteen years her father sought her. He was a successful dramatist, and she wanted to go ... stage.


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"WHY CHANGE YOUR WIFE?"
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PRODUCTION
By William DeMille
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JESSE L. LASKY
A Paramount Artcraft Picture
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A story that echoes in the corridors of the heart
A production that amazes with its splendor.

ADOLPH ZUKOR . . . PRESENTS

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GREATEST STORY

"THE COST"

WITH

VIOLET HEMING

DIRECTED BY HARLEY KNOLES

SCENARIO BY CLARA BERANGER

A

Paramount Artcraft

Picture



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IN

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By Arthur B. Reeve and John W. Grey
Directed by James Cruze

A Paramount Artcraft Picture

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HOUDINI
IN
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By Arthur B. Reeve and John W. Grey
Directed by James Cruze
A Paramount Artcraft Picture
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The feats he has done the world over in vaudeville are child's play compared to those he does in this.
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in
Edward Sheldon's Celebrated Play
"Romance"
Directed by
CHAS. "WITHEY"

Action! Thrills!
and a Million Laughs

in



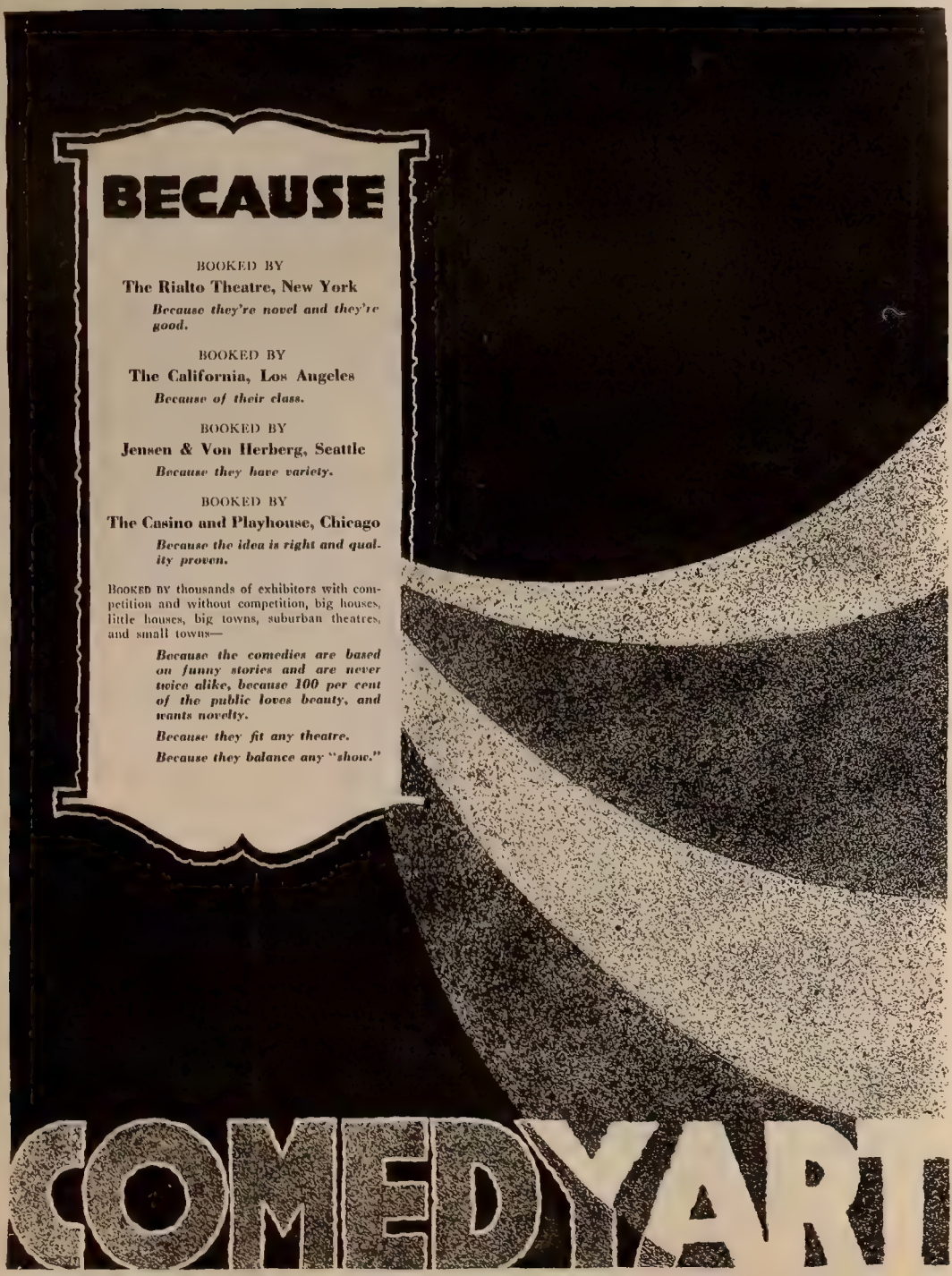
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By C. Gardner Sullivan — Directed by Fred Niblo







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Full week engagements everywhere and many pictures deferred or shelved to make room for the playing of "Sex" on national release date, April 11.

And all because "Sex" is *the big picture* of the past few years.

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Theodore C. Deitrich
& Arthur F. Beck
present

DORIS KENYON in *The* HARVEST MOON

From the celebrated play by AUGUSTUS THOMAS
Directed by J. Searle Dawley

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A Great, Sweet,

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Here is a big play made into a sincere and beautiful motion picture. It is frankly a directly-told story of the human heart—the heart of a girl; the heart of a father; the heart of a lover.

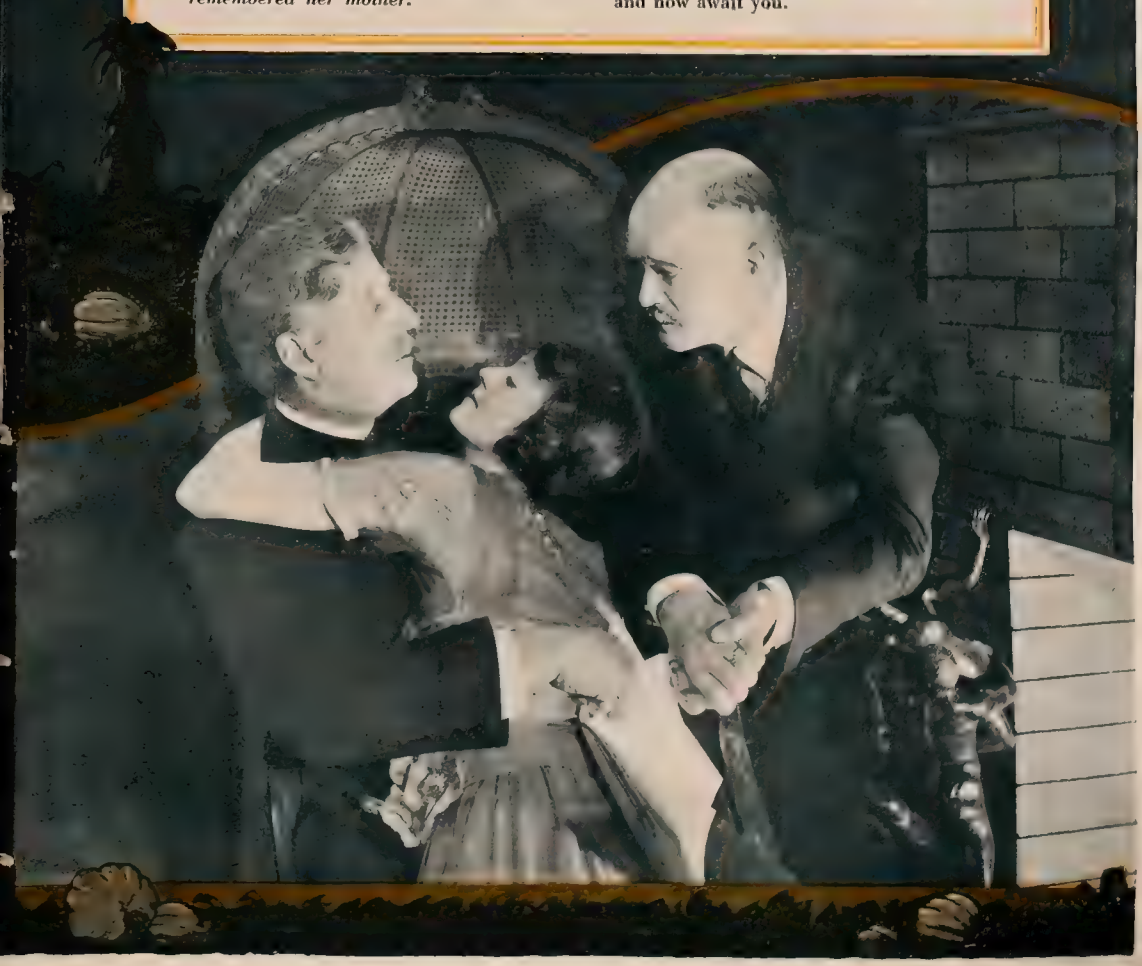
You remember—all exhibitors do—*"The Witching Hour."* You remember the basic theme as embodied in the title *"As A Man Thinks."* Here it is again as the basis of another play by the same celebrated author: that the human mind and many minds working together *can make a good woman bad.*

This is a big story of a beautiful girl tormented by those around her who *"remembered her mother."*

"The Harvest Moon" has a meaning that is developed in the story. It is the wonderful moment of maturity. It is the moon of the lovers of all ages; the moon of romance and achievement.

Frankly, none of us can *imagine* what a wonderful story Augustus Thomas has developed or how beautifully Doris Kenyon acts it. Nor can you *imagine* how deftly and tenderly J. Searle Dawley has directed it. *You must see the picture to do so.*

Prints of "The Harvest Moon" have been shipped to all Hodkinson managers and and now await you.









"The Harvest Moon" is more than a star, a story and a director. It is a human voice, it is many real, gripping, touching human emotions caught and transferred to celluloid. It is a group of well-chosen actors forgetting that they *are* actors while they grip you as very human beings.

Pre-releases of "The Harvest Moon" can be had for April 25. This first Gibraltar production has been five months in the making. No one has hurried or shirked. Perhaps that is the reason for the strength and the beauty of the screen version of this famous play.

GIBRALTAR PICTURES

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Directed by
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"King Spruce" is a story of the Big Outdoors. Full of the smell of the forests. Thrilling with the excitement of breaking a huge log-jam; smoky with the thrills of a vast forest fire. Aquiver with the leaping blood of battle. And never ignoring a tender, clean love story.

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Robert Brunton
presents

J. Warren KERRIGAN

and his own company in

The Dream Cheater

By HONORE DE BALZAC *Directed by* ERNEST C. WARDE

A story famous for fifty years is the basis of "The Dream Cheater"—Honore Balzac's story "The Magic Skin." Countless people have read it *and remember it.* It has a ready-made world audience of old folk and youngsters.

This production has all of the fine technical resources of the Robert Brunton organization and spirited direction by Ernest Warde. You will find by looking through the trade paper reviews you are saving, that the critics like it.

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WITH BEAUTIFUL

EVA NOVAK

MORE LAUGHS PER FOOT
MORE BEAUTY PER GIRL
MORE CLEVERNESS PER DOG
MORE CUTENESS PER BABY
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than in any **FEATURE COMEDY** *produced to date*

HARRY GRIBBON AS ATHLETIC INSTRUCTOR IN THE GIRLS SEMINARY IS A CIRCUS—THE BIG BUNCH OF PRETTY STUDENTS ADDS PEP AND PUNCH TO THE ELABORATE ENSEMBLE SCENES WHILE THE CLEVER PLOT CONTINUES TO THICKEN FOR FIVE FAST AND FURIOUS REELS

IT'S THE BIGGEST THING OF ITS KIND EVER PRODUCED



FAST FURIOUS ACTION





MAKES BENNY LEONARD





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AUTHOR

WALLY VAN
SUPERVISING-DIRECTOR

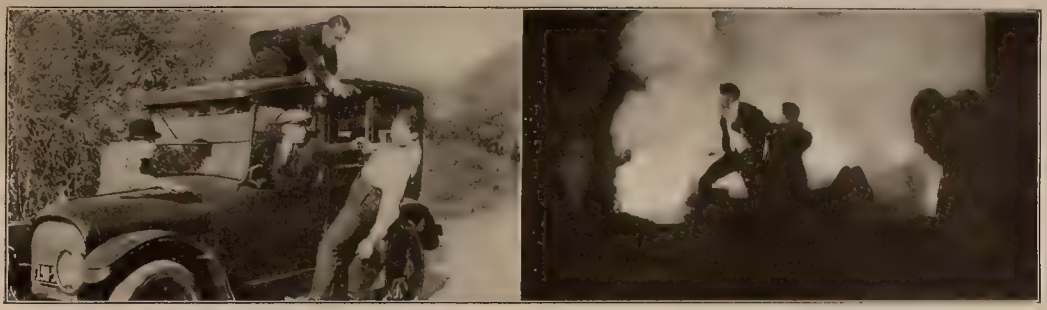
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"THE LUCK OF
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An American Romance by Harold MacGrath
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Won her smile in Venice

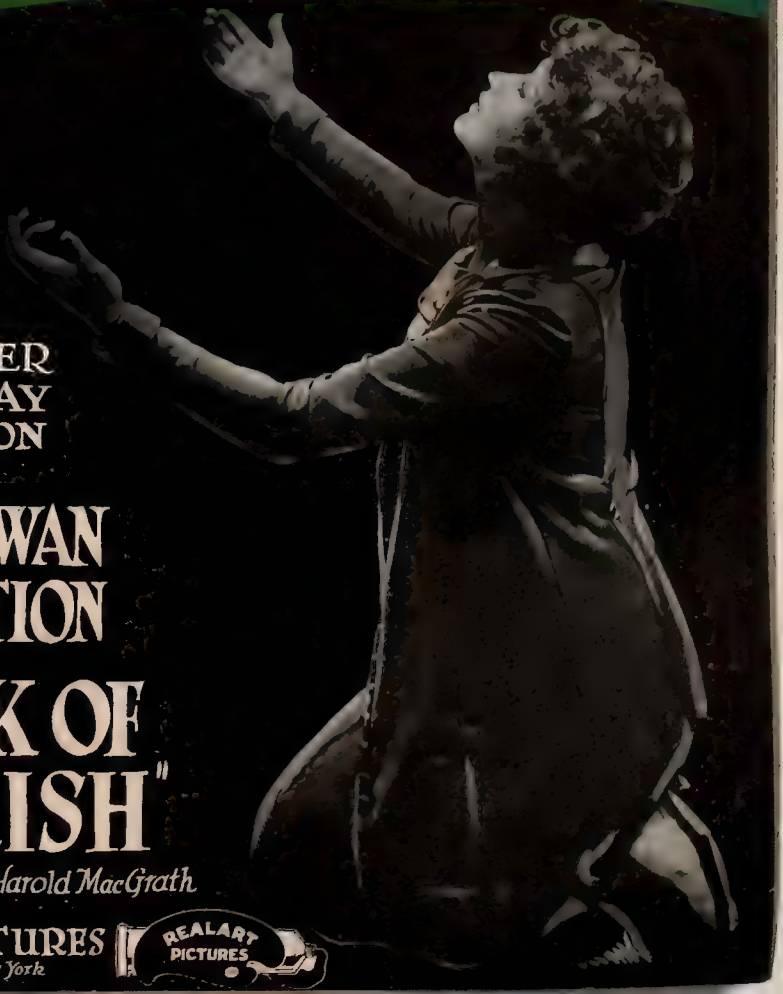


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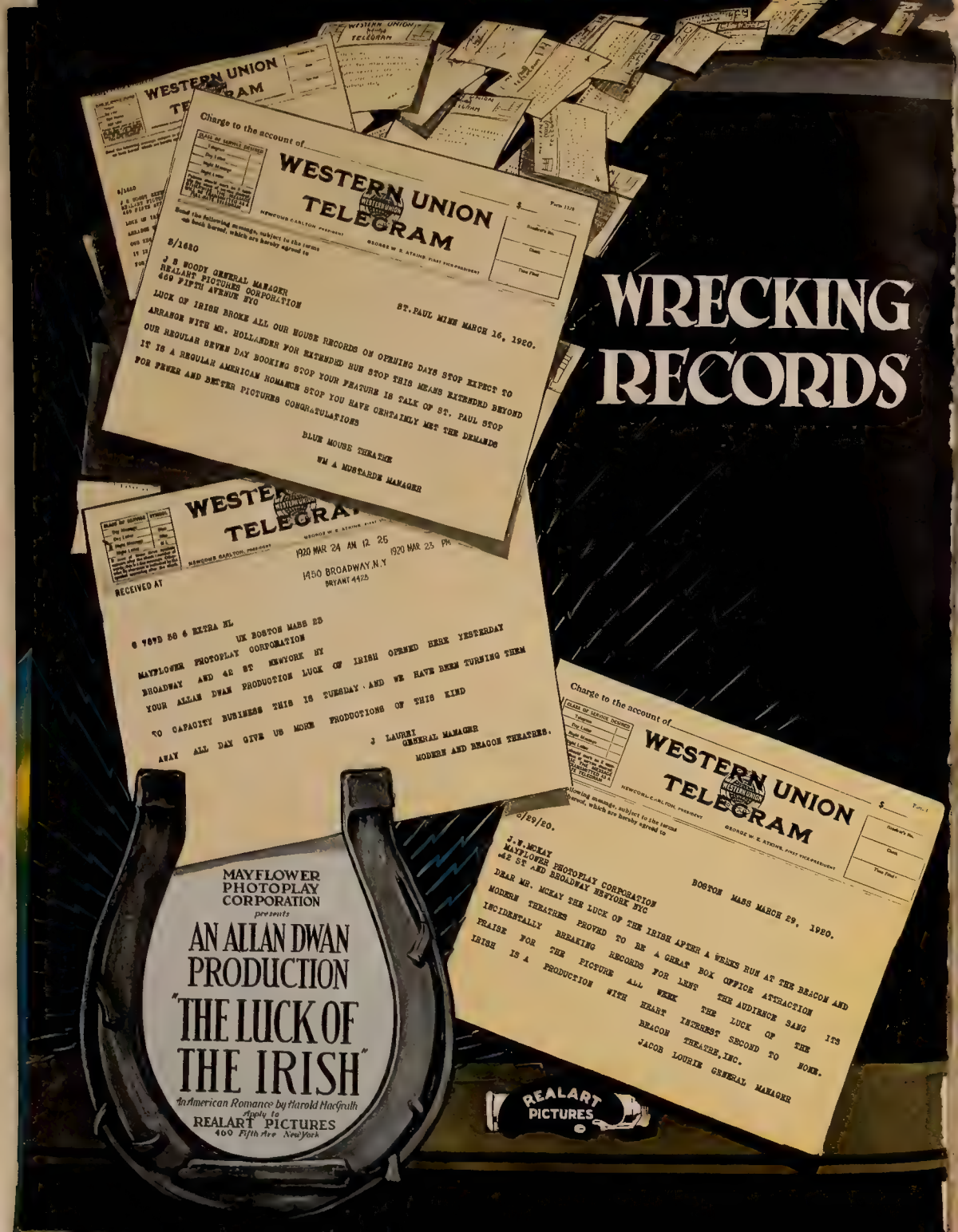
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J B WOODY GENERAL MANAGER
REALART PICTURES CORPORATION
469 FIFTH AVENUE NYC
ST.PAUL MINN MARCH 16, 1920.
LUCK OF IRISH BROKE ALL OUR HOUSE RECORDS ON OPENING DAYS STOP EXPECT TO
ARRANGE WITH MR. HOLLANDER FOR EXTENDED RUN STOP THIS MEANS EXTENDED BEYOND
OUR REGULAR SEVEN DAY BOOKING STOP YOUR FEATURE IS TALK OF ST. PAUL STOP
IT IS A REGULAR AMERICAN ROMANCE STOP YOU HAVE CERTAINLY MET THE DEMANDS
FOR FINER AND BETTER PICTURES CONGRATULATIONS
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MAYFLOWER PHOTOPLAY CORPORATION
BROADWAY AND 42 ST NEWYORK NY
YOUR ALLAN DWAN PRODUCTION LUCK OF IRISH OPENED HERE YESTERDAY
TO CAPACITY BUSINESS THIS IS TUESDAY . AND WE HAVE BEEN TURNING THEM
AWAY ALL DAY GIVE US MORE PRODUCTIONS OF THIS KIND
J LAURRI
GENERAL MANAGER
MODERN AND BEACON THEATRES.
Charge to the account of
WESTERN UNION TELEGRAM
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3/29/20.
J.V.MCKAY
MAYFLOWER PHOTOPLAY CORPORATION
42 ST AND BROADWAY NEWYORK NYC
BOSTON MASS MARCH 29, 1920.
DEAR MR. MCKAY THE LUCK OF THE IRISH AFTER A WEEKS RUN AT THE BEACON AND
MODERN THEATRES PROVED TO BE A GREAT BOX OFFICE ATTRACTION
INCIDENTALLY BREAKING RECORDS FOR LENT THE AUDIENCE SANG ITS
PRAISE FOR THE PICTURE ALL WEEK THE LUCK OF THE
IRISH IS A PRODUCTION WITH HEART INTEREST SECOND TO NONE.
BEACON THEATRE,INC.
JACOB LOURIE GENERAL MANAGER
WRECKING RECORDS
MAYFLOWER PHOTOPLAY CORPORATION
presents
AN ALLAN DWAN PRODUCTION
"THE LUCK OF THE IRISH"
An American Romance by Harold MacGrath
Apply to
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REALART PICTURES

That equitable WANDA HAWLEY contract: Atlanta was "influenced by our declining to ask series purchase at outset."

REALART PICTURES

SOUTHERN ENTERPRISES, INC.

ATLANTA, GA

Mr. J. S Woody,
General Manager,
Realart Pictures Corp.,
New York City.

April 3rd, 1920.

Dear Mr. Woody

We are mighty pleased to advise you that we have booked your first starring vehicle featuring WANDA HAWLEY in "MISS HOBBS"--covering our entire circuit of theatres to the extent of the maximum run for any picture we play.

Perhaps you will be interested in knowing that we did not adhere to our policy of requiring a preview in contracting for this feature (though it is seldom we make such an exception), because of our confidence in REALART and the knowledge of MISS HAWLEY'S ability and the popularity which she enjoys in our houses through her recent portrayals in De Mille and other productions. It hardly seemed essential in this instance. We might add that our judgment was further influenced by your policy of declining to ask for signed contract for the series of HAWLEY pictures at the outset.

Indeed, we welcome and acknowledge the opportunity which has been granted to us as former customers to sign up for the first presentation featuring MISS HAWLEY as a star, because she is precisely the sort of girl who so quickly gains the favor of the public and one who depicts her characters with surpassing skill. One of the film's fairest.

For your information, we call your attention to the attached memorandum, which should show without doubt our faith in your judgment of the merits of MISS HAWLEY'S first attraction. Note that we have booked this for a week's run in our three key cities, while we have also given it dates of split weeks for eleven other of the most representative territories which function under the direction of the Southern Enterprises.

We will be pleased to advise you of the assured success which we shall enjoy with the featuring of this attractive little star.

Meanwhile,

Very truly yours,

Dan Michalove

Director of Theatres.



Now available-the first production only

MISS HOBBS

By Jerome K. Jerome ····· Scenario by Elmer Harris
Directed by Donald Crisp

For particulars see nearest Realart exchange or write-

REALART
PICTURES CORPORATION
469 FIFTH AVENUE ~ NEW YORK

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BESSIE LOVE



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ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

Present

This Radiant Young Star in Her Forthcoming Series Based Upon Popular Novels and Favorite Plays

Not ONE Director but TWO!

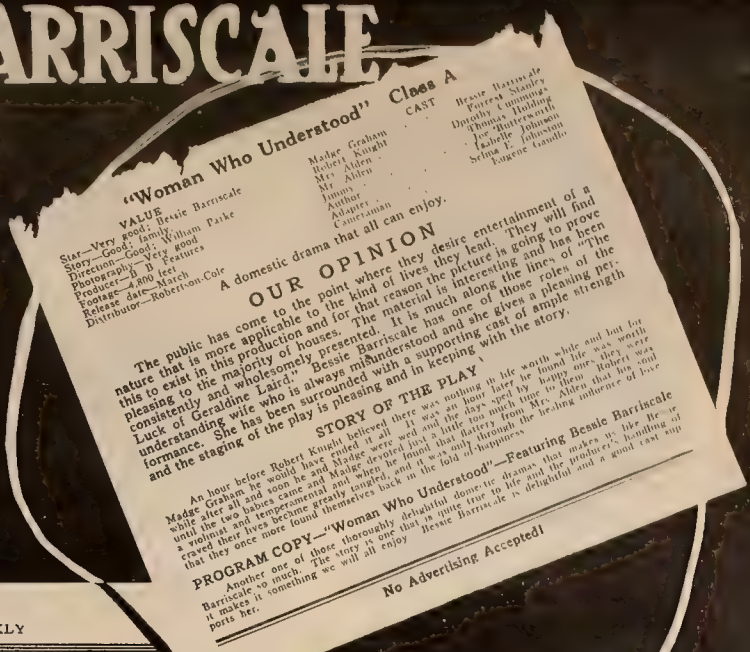
JOSEPH DE GRASSE *and*
IDA MAY PARK
Each Famed for Many Cinema Successes

If you are still young at heart you will appreciate this pensive princess who brings back the tears and laughter of Youth, the heart-aches and Joys of first-love.

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
25 West 43d Street New York City

BESSIE BARRISCALE

Another triumph for a consistent box office favorite



"Woman Who Understood" Class A

VALUE
Star—Very good: Bessie Barriscale
Story—Good: family
Direction—Good:
Photography—B very good
Producer—B features
Footage—6800 Match
Release date—Robert-on-Cole
Distributor—

CAST
Bessie Barriscale
Pattress Stanley
Dyrothy Cummings
Thomas Holding
Joe Butterworth
Lafelle Johnson
Seth P. Johnson
Eugene Ensillo

Madge Graham
Robert Knight
Mrs. Alden
Mr.
Janus
Author
Author
Cameraman

A domestic drama that all can enjoy.

OUR OPINION

The public has come to the point where they desire entertainment of a nature that is more applicable to the kind of lives they lead. They will find this to exist in this production and for that reason the picture is going to prove pleasing to the majority of houses. The material is interesting and has been consistently and wholesomely presented. It is much along the lines of "The Luck of Geraldine Laird." Bessie Barriscale has one of those roles of "The understanding wife who is always misunderstood and she gives a pleasing performance. She has been surrounded with a supporting cast of ample strength and the staging of the play is pleasing and in keeping with the story.

STORY OF THE PLAY

An hour before Robert Knight believed there was nothing in life worth while and but for Madge Graham he would have ended it all. It was an hour later he found life was worth while after all and soon he and Madge were wed and but for a little too much flattery from Mrs. Alden that his wife craved their lives became greatly tangled, and it was only through the healing influence of love that they once more found themselves back in the fold of happiness.

PROGRAM COPY—"Woman Who Understood"—Featuring Bessie Barriscale

Another one of those thoroughly delightful domestic dramas that makes us like the Barriscale so much. The story is one that is quite true to life and the producer's handling of it makes it something we will all enjoy. Bessie Barriscale is delightful and a good cast supports her.

No Advertising Accepted!

WEEKLY

Screen Opinions
Honest Reviews! Dependable Service!

With Specially Written Program Copy

Vol. 6 | March 22, 1920 | No. 4

Independent Reviews
Of All the Pictures

Pick o'the Plays:

"JUST A WIFE"
Republic
(Review on page 28)

"ROAD TO DIVORCE"
Universal
(Review on page 31)

"WOMAN AND THE PUPPET"
[illegible]dwyn
(Review on page 27)

"WOMAN WHO UNDERSTOOD"
Robertson-Cole
(Review on page 30)

ROBERTSON-COLE

ADVENTURE

The short subject today is the market's most significant offering. Its place is as certain and necessary as that of the feature. Having recognized the need of the short subject, the exhibitor now seeks the best. Here is a series of thirty one-reel scenics which is unexcelled.



SHEEP O' LEAVENWORTH

Sheep ever the center of the pastoral classic as they appear in the Great American Northwest.



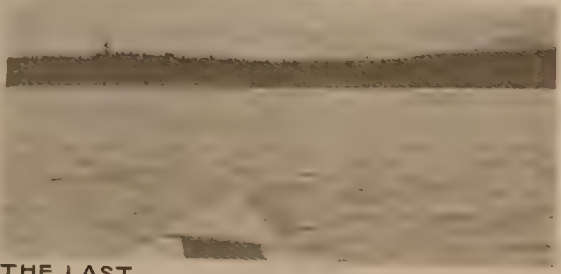
JUST OVER YONDER

Across a great divide the mountain climber goes to the beauties just beyond.



TREE MAGIC

Mystic poetry which the trees whisper, stirred by the breeze of evening.



THE LAST RESORT

A paradise for daring tourists, walled by rugged, white-capped mountains.



GHOSTS OF ROMANCE

Where once a Spanish Western World—now ruins amid California's Flowers.

ROBERT CON-COLE

SCENICS

Robertson-Cole Adventure Scenics *are* different. Each has its own story, and actors who appear before the most picturesque backgrounds that America's wonderous landscapes furnish. Each is produced by a pioneer scenic director, to obtain a definite effect.



WATERS OF DESTINY Once Craters of volcanoes—now the paradise of the tourist and fisherman.



FLAMING ICE

High in the mountains camera men "shoot" the eternal glacier in its crystalline beauty.

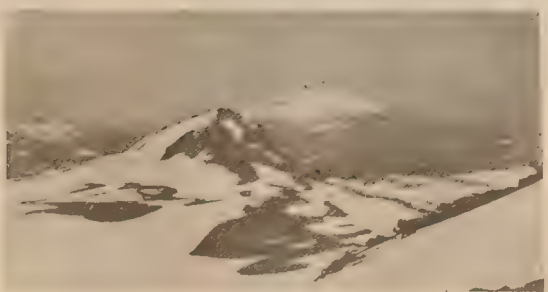


THE FORBIDDEN RIVER

A thrilling trip which has been but twice negotiated by white men.



THE TEMPEST When Nature, aroused, looses her winds, man and forest bow to her fury.



I AND THE MOUNTAIN Mountains, as wise as they are old, are gentle teachers—if one but listens.

ROBERTSON-COLE

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GERALDINE FARRAR

IN

"THE WOMAN AND THE PUPPET"

by Pierre Louys *and* Pierre Frondaie
Directed by Reginald Barker

The fiery Farrar as a laughing, singing, fighting, cigarette-girl of old Seville, with a magnificent background of tawny Moorish walls and picturesque courtyards.

Lou Tellegen and a magnificent cast support Miss Farrar in this sun-drenched, exotic romance of hot-blooded Spain.

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SAMUEL GOLDWYN, President

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IT'S A NEW IDEA



A John Emerson-Anita Loos Production.

You've Never Seen One Like It!

Real knockout comedy drama is the hardest thing in the world to find. You know it!

It's *something* to get the idea. This picture has it—new, novel, unique.

It's *something* to get genuine laughs into it.

This picture has 'em by the yards and yards.

It's one of those rare pictures that scintillates with the combined genius of star, writers and director.

You know how Constance Talmadge bubbles over with fun. You know the kind of productions John Emerson and Anita Loos put out—and the wonderful direction of David Kirkland.

This Is the Combination! Go To It!

Joseph M. Schenck
presents

CONSTANCE TALMADGE

as

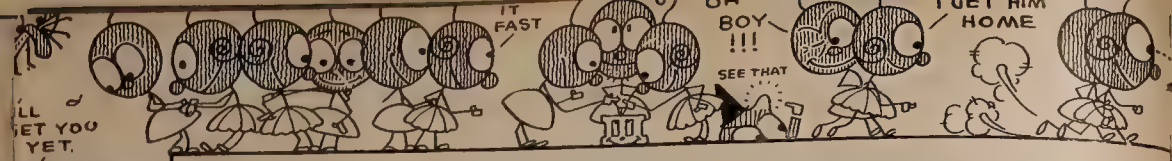


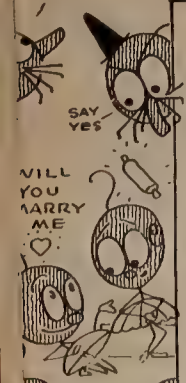
All the World Loves a Lover

This is the story of the greatest lover that ever lived, an expert on love and she makes all the world fall in love—with the picture and with her. It's a barrel of fun.

Directed by David Kirkland
Photographed by Glen Mac
Technical Director, Willard M. Rowell

A First National Attraction





Marshall Neilan's For the Perfect

Look over this List in his latest independently produced Picture

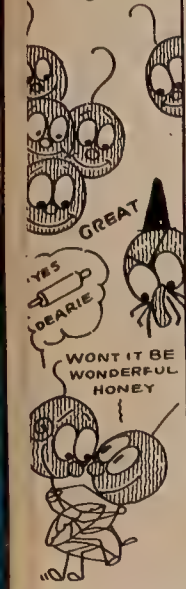
Matt Moore	Wesley Barry
Marjorie Daw	Betty Bouton
Tom Guise	Christine Mayo
Adele Farrington	Herbert Standing
Thomas Jefferson, Jr.	David Butler
Mayme Kelso	Tom Wilson

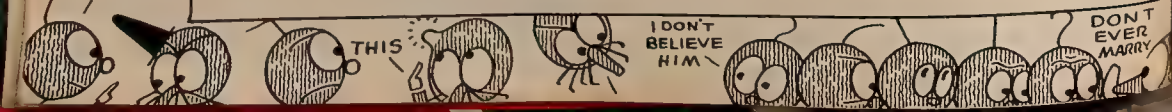
His Next Great Picture

"DONT *EVER* MARRY"

From the Story by Edgar Franklin
Adapted to the Screen by Marion Fairfax

Photographed by Henry Cronjager and David Kesson
Lighting Effects by Howard Ewing
Technical Director, Ben Carré







Pictures Noted Casts He Picks

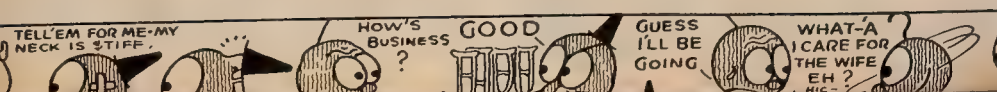
He has directed George M. Cohan, Mary Pickford, Anita Stewart, Marguerite Clark, Elsie Ferguson, Blanche Sweet and a score of others as prominent. He picks the right player for the right place every time. You'll sure know it when you see " Don't Ever Marry."



A First National Attraction





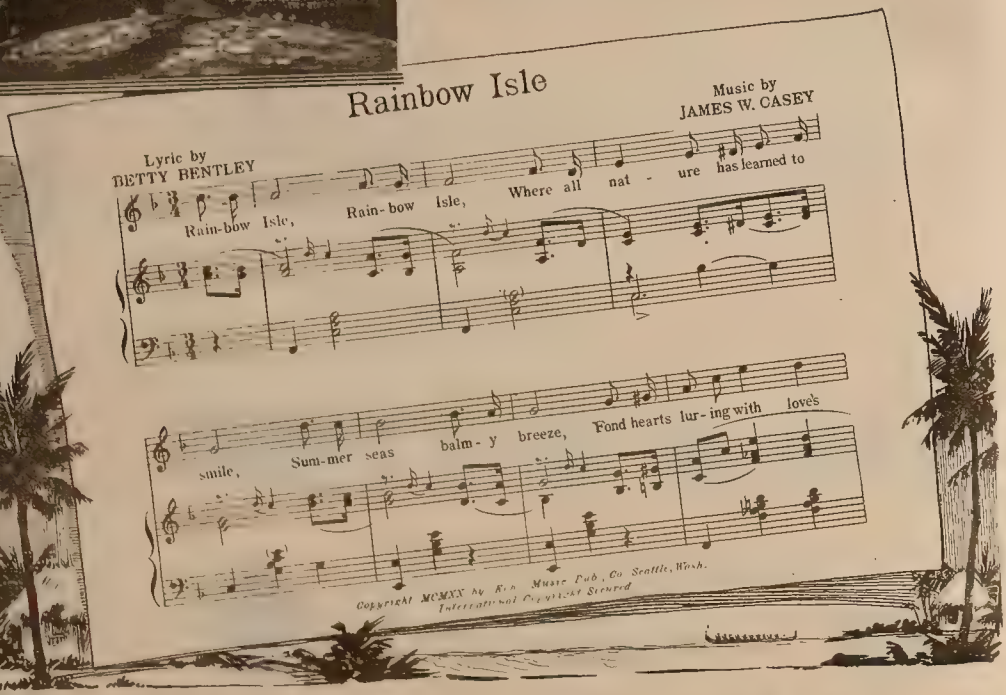


Kept Broadway Crowds



New York is whistling and singing this popular song embodying the spirit of "The Idol Dancer."

It is spreading over the entire country and soon will be on everyone's lips. When you play "The Idol Dancer." ask your First National Exchange for this song and for the complete *orchestration.*





In Line For A Block

D. W. GRIFFITH

Presents

"The Idol Dancer"

They'll walk a mile to see Clarine Seymour, the famous dancing beauty, dance to her Pagan Gods, clad in a bewitching smile and a wisp of tropical grass.

It's a Griffith picture, personally directed by the screen wizard. But it's different from anything he has yet done. D. W. Griffith is a seeker of the new and novel, and in this picture he sure hit it—a beautiful romance of the South Sea Isles.

Story by Gordon Ray Young

Photographed by G. W. Bitzer

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A First National Attraction





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45 Minutes from Broadway

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Louis B. Mayer ~ presents
Anita Stewart
in Harold MacGrath's
"The
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Directed by Edward José
adapted to the screen by
Monte M. Katterjohn
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FIRST NATIONAL EXHIBITORS CIRCUIT



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WITH
MONTAGUE LOVE



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"NOBODY'S CHILD"
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THE "NEWS"—*and then the rest.*

The "NEWS," so far ahead that the next is a poor second.

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You've got to go out where

The News Covers The Field

Marie Dressler ..... Mabel Normand

CHARLIE CHAPLIN



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Lewis Lewyn, Coast Representative

Just Figures

The News for 1919

First fifteen issues, 1039½ pages of advertising.

An average per issue of 69 pages of advertising.

The nearest competitor for 1919

First fifteen issues, 945½ pages of advertising.

An average per issue of 63 pages of advertising.

The News for 1920

First fifteen issues, 1706 pages of advertising.

An average per issue of 114 pages of advertising.

The nearest competitor for 1920

First fifteen issues, 1493¼ pages of advertising.

An average per issue of 99 pages of advertising.

The Summary Tells the Tale

In the first fifteen issues of the year:

The 1919 Lead of Motion Picture News Over its Nearest Competitor, 94 pages of advertising.

The 1920 Lead of Motion Picture News Over its Nearest Competitor, 213 pages of advertising.

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William A. Johnston, Pres. & Editor
Robert E. Welsh, Managing Editor
Henry F. Sewall, Vice Pres.
E. Kendall Gillett, Secy.
Fred J. Beecroft, Adv Mgr.

Jottings

By the Editor

YOU can't force a good man to stand still, can you? They just keep moving right ahead—even after you think they have reached the top. Don't they?

For some fellows the top rung of the ladder just seems to be a temporary breathing place while they look around for a taller ladder.

Which brings us to the point of mentioning that while it may not be the longest story in this week's News, the most interesting account to us is the recital of Arthur James' latest discovery of a taller ladder.

* * *

"Arthur Jimmy" is going into business for himself—and on the same big scale that he has been accustomed to placing other folks' business. Arthur will begin operations within a few weeks, getting off to a flying start with offices in New York, Washington and Chicago. Independent advertising and publicity will assuredly be possible on a scale never before attempted.

Which only proves, as we said at the outset of this column of small talk, that a good man can't stand still even at the top. The handling of the big Fox national and trade campaigns seems close enough to the top to suit us—but there's always another step for a good man. Selah!!

* * *

We are almost ready to hint to you that Arthur will soon be ready to hint to you concerning some "Super-big" accounts—to use film phraseology. For a little birdie has whispered news to us which indicates that the James organization will be wide-spread in scope, handling some of the choicest general publicity accounts in the country in addition to such picture propositions as may come up.

Proving, that in the case of a good man our wishes for good luck are hardly needed. But nevertheless, here they go.

To you Jimmy!

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The Ritchey Objective

TO produce a motion picture poster vastly superior to any other on the market, is, and always has been, the main concern of the RITCHEY LITHO. CORP. To produce such a poster it has developed and built an organization so complete and finished in its every branch that its resultant work is as perfect as it is possible to make it. As an incidental result of these things the output of RITCHEY posters has risen to a tremendous volume. That has been an inevitable result, for there has always been a tremendously large demand for really great motion picture posters. The RITCHEY poster fulfils that demand.

It is based upon a sound knowledge of crowd psychology, and its message is voiced in a language that the general public speak and understand. It is a product of intensive and collective effort, and it is designed to sell seats that would otherwise remain unoccupied.

We sing the praise of the RITCHEY poster but it sings the praise of the photoplay it advertises!



RITCHEY LITHO. CORP.

406 W. 31st Street, New York Telephone Chelsea 8388

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Motion Picture News

VOL. XXI APRIL 17, 1920 No. XVII

Watch the Germans!

INTERNATIONALIZATION of the film industry is only a vague term as yet.

In characteristic American fashion we are looking largely at the market within our shores and mostly upon the immediate present.

We wish to introduce here some facts not well known perhaps to the American trade; and then to ask the reader to look ahead two years and see if he does not agree with our conception that:

In 1922 the film industry will be thoroughly internationalized and the supremacy in the world field will be held either by the United States or Germany.

At that time Russia will be opened up, and there will be under way there the development of as many theatres as this country now possesses. If Russia produces her own pictures, she will, like the United States, be able if necessary to subsist upon her own self-contained theatre field.

France will have added one thousand modern theatres; Great Britain at least 1500 new theatres; Japan several hundred (we are already advised of the formation of a large consolidation in Japan, one company controlling 400 houses, which houses are to be modernized at once); Spain, Italy, the Central States, Australia and the Far East will be in line with the remarkable theatre development arrived at here and withheld from Europe on account of the war.

* * *

THIS new world market will make heavy demands upon production. There will be room for many pictures from many countries. There will be sharp competition unless producer control develops upon a large scale. In the past the United States has supplied almost entirely its own theatres and at least 80% of the foreign market. What will we do in the future?

Let us see what Germany is doing.

Professor Dr. Leidig, of Berlin, the Government authority, says that Germany today has one hundred producing firms, three thousand theatres and a daily picture house attendance of one million people. We are told that there are at least 60 producers with a regular output.

These producers have, many of them, been producing during the war and with increased activity since the signing of the armistice.

Their combined output today includes about 15 features a week—considerably more than the present and reduced feature output of the United States. We might add, for the benefit of our foreign readers, that the reduction here is for the purpose of quality only.

Ufa, the leading concern in Germany, is a combination of ten producing firms, including such well-known trade names as Nordick, Union, Messter, May, Maxim, etc. Ufa has large resources, including the ownership of its exchanges; Ufa owns outright over one hundred and fifty theatres in Germany, Holland and Switzerland, and controls as many more. The Government owns a third of the stock of Ufa and when Germany believed she was winning the war this concern was made ready to serve as a powerful producer and distributor of propaganda films.

Considering this one firm alone whose size will compare favorably with any film organization in the world, it is well to remember that by all present indications Germany will have commercial control of Russia. If so, it is as probable that Ufa will control the Russian film market.

There are a number of other German producers of consequence, including Decla, which several weeks ago absorbed Bioscope and took over the famous Hagenbeck menagerie and garden at Hamburg.

* * *

THE most significant thing about German production today is the fact that it is deliberately guided by international standards. We have seen stills from a set of eight-reel superpictures recently made by the director, Joe May, who may be styled the Griffith of Germany. The sets would do credit to "Intolerance." Money has been lavished upon them. There is an utter absence throughout of the provincial. These pictures were evidently made for a world market. They were produced by May at Wilmersdorf, where a large and costly film city has been built.

"Du Barry," another German superpicture, is acclaimed by the Italian press to be the most notable picture of the past five years.

"Veritas Vincit," by Lubitsch, another director of great ability and resources, is likened to "Intolerance" in scope and artistry.

The former price of production in Germany of only 30,000 marks per picture has been raised to 250,000 marks, and in the case of the new and very pretentious pictures to as much as 1,000,000 marks.

As for stars Germany has an imposing aggregation, including names famous in Central Europe like Genny

Porten, Mia May, Poli Negri, Zella Moya, etc. Their beauty and talent and there are many others suggest that they are quite capable of achieving, perhaps exceeding, the international popularity of our own leading film stars.

All of the best German authors are creating directly for the picture. Through the film Authors' Society of Berlin some two thousand novels are now available for the screen. At the present time large editions of paper covered novels are issued simultaneously with the photoplays.

* * *

WE give these few facts as evidence of our surmise that Germany is well under way, both as regards quantity and quality of production, to compete with this country in the near future. There has been no contact moreover as yet with our pictures, nor any inspection trips of our studios, nor have the German studios because of the exchange rate availed themselves of our recent advances in studio equipment.

And now for economy in production—a factor which in the near future will prove as decisive, in competition, as production resources.

Genny Porten, the highest priced star in Germany, receives just $7,000 a year. The highest priced camera man gets $15 a day.

More important still, in the way of all around efficiency and economy, is the fact that studio work is hard and sincere. The studios open at eight o'clock in the morning and at critical stages in the development of the play the work goes on for twenty-four hours, with no rest period to follow.

We have no criticism to make of production in Los Angeles. There is too much of a cry of waste from lay people who know too little of picture making. The leading studios in this country today are expertly built, equipped and managed. Picture making is slow, because quality production demands infinite care; it is necessarily expensive. With the players, however, and with many directors, there is altogether too much of the affluent, reckless attitude of the people of a Klondyke. The unnecessary delays occasioned by temperament (real or assumed) blind vanity and the downright slothfulness bred of over-prosperity makes a yearly bill of millions of dollars.

In the competition we are inevitably facing, whether Germany, or Great Britain, or Italy, or France leads in it, the budget of waste will not be countenanced; and the trimming of it had best begin now.

* * *

WE are going to have international pictures—that is to say, pictures made for the taste of the world public; we are going to have them from countries other than the United States; we are going to have them shown to a considerable degree right here in our theatres; we will have foreign companies working here in our country, just as our own companies are now going abroad; we will have several thousand new theatres in foreign countries calling for higher class pictures and exploitation.

And just so soon as trade equilibrium is restored between the world markets—as it will be—we shall find the film business in the very same situation as every other international business. There will be sharp competition in quality, price and advertising.

There will be big developments here this year in the making and marketing of pictures for our domestic trade. But this development will be nothing like that which surround the future position of the country's film industry in the new and greater world market.



Culled From the Week's Mail-Bags

"We'll just have to have another copy of the 'NEWS' and enclose check herewith for a year's subscription which you will kindly address to George W. Bailey, Victoria, Wilmington, N. C.

"We started with one copy, have been taking two copies for the past year and we still scrap over them. Kindly start with the next issue."

D. M. BAIN,
Publicity Manager,
Howard-Wells Amusement Co., Inc.

"We find we cannot do without the 'News.' We have tried them all and think it is the most reliable by a big margin. Your 'Service Bureau' is of wonderful help to us, and hope that you may increase this feature to include more sample ads of different pictures."

J. B. ROSS,
Garden Theatre,
Canton, Ill.

"Enclosed find check for two dollars for which please renew my subscription to the Motion Picture News.

"I have been in the game as an exhibitor for some time and of all the trade papers in the motion picture field, I find that I get more real satisfaction out of the 'News' than any other trade paper.

"The Exhibitors' Service Bureau is invaluable and also the Projection Department."

FREDERICK WRIGHT,
Opera House,
Holyoke, Colo.

"We could not get along without the NEWS—if it cost 10 times this amount."

H. C. GORTON, Mgr.,
Opera House,
Soda Springs, Idaho.

"I really believe your magazine improves with every issue and I can hardly wait for the week to roll around till time for the next one to come. It affords me two or three hours of good reading every week. Wishing you success."

T. A. ROGERS, Mgr.,
The Victory Theatre,
Jackson, Ohio.

"The 'News' is the best in the industry as far as I know. I get many helpful hints from it and lots of news that is not published elsewhere. The arguments that are going on now regarding the 'percentage basis' is a coming problem and I read each article."

CHESTER M. PITTSTER, Prop.,
Unique Theatre.
Gunnison, Colo.

Films Illustrating British Industry Tour World

Exhibition Leaves England in Three Sections on Trip to Aid Trade

IN a special section of the weekly edition of the *London Times* of recent date, an account is given of the World Tour of Exhibition of British Industrial Films. This tour was organized for the purpose of promoting British industrial expansion and developing British export trade. A number of British chambers of commerce as well as a great many British firms are participating in the tour, which plans to visit the principal cities of western Europe, Canada, United States, Mexico, South America, South Africa, Australia, New Zealand, India, and Egypt.

The plan was first conceived in 1913 but with the outbreak of the war in the following year activities ceased indefinitely, although The Motion Picture Exhibition of British Industries, Ltd., had already been formed and a number of contracts signed. With the cessation of hostilities, the company recommenced its work, with a result that the tour was ready to start in January of this year.

It is expected that through the tour buyers abroad will have ocular demonstration that British industry is unimpaired, and that British factories can supply many of the world's needs, from ships to pins and needles.

The explanatory matter of the films is in four languages, viz., English, French, Spanish, and Portuguese. Free invitations to the exhibitions at the cities visited will be issued through the local chambers of commerce and other official organizations. A program and time-table will accompany each invitation, so that the recipient may attend at the time the films which particularly interest him are being shown. Moreover, provisions are being made for inquiries being dealt with in a methodical manner.

Prior to proceeding overseas, exhibitions were given in important British centres, and the tremendous interest and enthusiasm which has been aroused augurs well for the success of the exhibitions abroad.

At Sheffield on January 16th, the municipal authorities combined with the Cutlers' Company, the chamber of commerce, and leading manufacturers to give the enterprise a most successful "send-off"; while at Glasgow on January 23rd, under the auspices of the chamber of commerce, influential business men and their friends, even at the somewhat inconvenient hour of 11 a. m., crowded one of the finest and largest halls in the city. At Birmingham on the 29th inst., also under the auspices of the chamber of commerce, the applications for admission to the exhibition greatly exceeded the accommodation available.

The tour is divided into three sections, the first of which is known as the Latin-American section. The advance agent and manager of this section will personally accompany it through South America. These men are British subjects who have lived in the Latin-American countries and who will be prepared to explain the films and answer all inquiries in the language of the country visited. The following itinerary through South America has been planned: Manaos, Para, Pernambuco, Bahia, Rio de Janeiro, Sao Paulo, Rio Grande do Sul, Monte Video, Asuncion, Buenos Ayres, Rosario, Santiago, Valparaiso, La Paz, Lima, Guayaquil, Panama, Bogota, Caracas, Vera Cruz, Mexico City, Tampico.

The second section will touch South Africa, India, New Zealand and Australia. Cape Town, Port Elizabeth, East London, Johannesburg, Pretoria, Salisbury, Perth, Adelaide, Melbourne, Auckland, Sydney, Calcutta, Bombay and Samarang are some of the cities which will be visited in these countries. The third section will tour western Europe, Canada and the United States. In Europe, Paris, Genoa, Amsterdam, Copenhagen, Christiania, Stockholm, will be shown the films and in Canada they will be exhibited in Halifax, St. John (N. B.), Montreal, Toronto, Winnipeg, Regina, Edmonton, and Vancouver. In this country it is planned to stop at Seattle, San Francisco, St. Louis, Chicago, Detroit, Boston, New York, Baltimore, New Orleans, and Galveston.

Besides the world tour, which is now under way, a second motion picture exhibition illustrating British manufactures is now being organized. This tour, however, will not leave the British Isles, and will confine its activities to 200 cities and towns at home. A second world tour is also contemplated.

Among the prominent public bodies and British firms who are participating in the present tour are, Sheffield Development Committee, of Sheffield; the Sheffield Chamber of Commerce and Manufactures, Inc.; Arthur Balfour and Co., Ltd., of Sheffield; Sanderson Brothers and Newbould, Ltd., of Sheffield; Edgar Allen and Co., Ltd., of London; Cammel, Laird and Co., Ltd., of London; the Stalker Drill Works, Ltd., of Sheffield; John Brown and Co., Ltd., of Sheffield; Thomas Firth and Co., Ltd., of Sheffield; Hadfields, Ltd., of Sheffield; George Bennett and Co. (Sheffield), Ltd.; Crookes, Roberts and Co., of Sheffield; William Smith and Co., of Sheffield; J. Beardshaw & Son, Ltd., of Sheffield; the "Masta" Steel Works, Ltd., of Sheffield; W. A. Tyzack and Co., of Sheffield; John Nicholas and Sons (Sheffield), Ltd.; Spear and Jackson, Ltd., of Sheffield; Richard Ibbotson, Ltd., of Sheffield; the Sheffield Twist Drill and Steel Co., Ltd.; Lawton Bros., Ltd., Sheffield; Brown and Polson, Paisley; James Howden and Co., Ltd., of Glasgow; the Gourock Ropewalk Co., Ltd., of Glasgow; Lobnitz and Co., Ltd., of Renfrew; the *Glasgow Herald;* the Glasgow Chamber of Commerce; Lea and Perrins, Worcester; Liverpool Chamber of Commerce; the Midland Adelphi Hotel, Liverpool.

Harry Crandall Chosen President of Associated

HARRY M. CRANDALL of Washington, D. C., was elected president of Associated Exhibitors, Inc., during the course of a meeting of the Board of Directors held this week at the offices of the organization. Mr. Crandall succeeds Messmore Kendall, whose resignation as president was accepted by the Board in view of the fact that extreme pressure of other business made it impossible for him to continue in an executive capacity.

Mr. Crandall's office as treasurer is to be filled by H. H. Wellenbrink, who now is secretary and treasurer, as well as a member of the Board of Directors

A number of important negotiations were virtually closed during the two-day meeting.

Mr. Quimby stated that the changes in executive personnel would in no wise affect the workings of the organization. He is known to have been negotiating with many important individuals and factors in the industry during the past few weeks, and it is said that the Associated Exhibitors are holding off from making definite announcements until they have lined up propositions formidable enough to make the organization a leader among the "big fellows" from the moment the first gun is fired.

According to members of the Board of Directors Mr. Kendall's resignation was accepted with regret. It is understood that Mr. Kendall stated that no matter what his personal wishes in the case might be, he felt that the affairs of the Capitol Theatre and affiliated business interests required so much of his time that he could not possibly do justice to the Capitol and to the Associated Exhibitors at the same time.

Mr. Kendall explained that, inasmuch as the Capitol Theatre Enterprise already is engaged in the production of pictures to a small extent and, undoubtedly, will go into production on a much larger scale soon, he felt that such activities would not be consistent with a continuation of his holding office in the Associated Exhibitors.

Pitched Battle in "Twin Cities"

United Artists Lease Minneapolis Auditorium to Combat Finkelstein and Ruben Control and War to the Finish is in Sight—Every Resource Tossed into Arena

MINNEAPOLIS, MINN. (Special to Motion Picture News) Minneapolis is experiencing a war of competing exhibitors which has reached such a tremendous pace through vigorous and expensive advertising that the average theatregoer cannot help but stop and wonder to which of the opposing theatre interests he will give his patronage.

Moving picture men who know the Northwest field are acquainted with the fact that Finkelstein and Ruben control all the leading downtown picture houses in Minneapolis. The control has been completed in the last two years following the taking over of the Strand theatre, the last of the downtown theatres to be run under a separate ownership.

In order to release their own pictures in Minneapolis at the same time they are shown elsewhere in the United States, the United Artists have leased the Minneapolis Auditorium, and commencing Easter Sunday began to feature the films of the "Big Four." The first picture shown is Mary Pickford in "Pollyanna."

The Auditorium is one of the best known assemblage places in the Northwest. It is here that the Minneapolis Symphony Orchestra has been holding its concerts and where other special attractions such as Galli Curci, Harry Lauder, McCormick, Sarah Bernhardt and others have appeared to high class audiences of the city. It was at the Auditorium that the American Legion assembled for its first national convention in Minneapolis last fall.

The United Artists were able to obtain a lease on the property by reason of the fact that that building, formerly owned by the Northwestern National Life Insurance Company, was recently sold to St. Paul interests. The United Artists negotiated their lease with the Symphony Orchestra which is said to have control of the lease for at least five years.

Proctor Gets Branham as Field Leader

CHARLES BRANHAM, conceded to be one of the shrewdest showmen in the Northwest, has been secured to manage the house. Prior to his return to this city Mr. Branham was identified with the S. A. Lynch enterprises in the South. He was a former St. Paul newspaper man and having a host of friends and acquaintances in the Northwest territory, is especially equipped to carry on the management of the theatre and especially is he fitted for the advertising, publicity and promotion work that is attendant upon the opening of a house in a city where other exhibitors deny welcome. Mr. Branham won praise and commendation by the capable manner in which he handled the Strand theatre in this city before the house was taken over by F. & R. There is no disputing the fact that theatre men of the Northwest, no matter whether they are friendly to the United Artists' entrance into the Minneapolis field, admit that Mr. Branham is the best man to be selected to take charge of the new theatre.

Ralph Proctor, assistant general manager of the United Artists, was in Minneapolis for the opening of the new playhouse, and expressed himself as highly satisfied with the launching of the new enterprise. The organization, he said, spent several thousands of dollars to get the house in shape, and added that the United Artists will continue its attractions at the Auditorium after the showing of "Pollyanna." The Pickford attraction will be followed by "As the Clouds Roll By," featuring Douglas Fairbanks, and "Romance" with Doris Keane. It is rumored that Finkelstein and Ruben have made arrangements to play the same stage plays at their Shubert stock house during the showing of the motion pictures at the Auditorium.

Fortunately for the United Artists and for the opposition, too, for that matter, the marriage of Mary Pickford to Douglas Fairbanks, reported at some length by the news service organizations of the country, added material to the voluminous Pickford publicity that found its way into the daily press through both advertising and news columns. This episode, as it just stated, is considered as an aid to R. & F. who are featuring Pickford films at very modest prices at one of their houses during the same week that the "Pollyanna" film is shown at the Auditorium.

Large layouts on the two United Artists stars appeared on the first pages of Minneapolis and St. Paul papers following the marriage revelation and at the same time on the advertising pages of the papers Mary Pickford cuts inserted by the competing exhibitors of the city.

Mr. Branham set about in his Auditorium promotion work with such earnestness that the Ruben and Finkelstein interests immediately began to watch Mr. Branham's elaborate publicity. Ruben and Finkelstein control in downtown Minneapolis the New Lyric, Strand, New Garrick, New Garden, New Unique, and New Aster theatres, two vaudeville houses, the New Palace and the New Grand, and one house presenting stock. The latter plays an important part in their opposition campaign to the United Artists' invasion.

Many Incorporations in New York State

THE Photo-Play Furniture Corporation, about to engage in the manufacture of theatrical settings and motion picture interiors, has just been incorporated in New York State for $62,500, with William J. Farrell and N. A. Healy of New York and D. G. Flynn of White Plains, as its directors.

Among the other concerns that have recently sprung into existence are the Nikko Films, Inc., capitalized at $100,000, and naming as its directors Albert Mayer, Kosuka Honda and Joseph O. Harrison of New York city; the Picture Trading Corporation $500, William A. Douglas, Morris Strunsky and Louis Halle, New York; Superb Productions, $20,000, James E. Costello, Morris Negri, and Edward Worth, New York; Marc Klaw, Inc., $30,000, Marc, Joseph and Alonzo Klaw, New York; the Photo Play Journal Corporation, $50,000, F. Harry Anspacher, Charles B. Parsons and Edward Goldsmith, New York; Romograph Manufacturing Company, $300,000, J. J. Matveenkoff, A. A. Henning, A. T. Seixas, New York; Screen American Publishers, Inc., $500, Randolph Bartlett, Charles McClintock and Bernice Whitman, New York; Labor Films Service, Herman Ross, Isaac Sackin, Anna Grossman, Frank B. Coigne, Max Freund, Isaac Grossman and Sarah Kushman, all of New York, capitalization $5,000.

"Pollyanna" in Stock to Fight Picture

AT the Shubert theatre, where the stock actors have become popular, Ruben and Finkelstein have put on the stage play, "Pollyanna," to run the same week as the Pickford "Pollyanna," at the Auditorium. Each exhibitor has tried to outdo the other in advertising and the copy has borne such phrases as "Don't be Misled," and "The Real Joy is in the Spoken Words."

In further opposition of the United Artists, Ruben and Finkelstein have brought back for return engagements two of the best Pickford films which are playing at the New Garden the same week the "Pollyanna" bill is presented at the Auditorium. "Rebecca of Sunnybrook Farm," is being shown the first half of the week at the New Garden and "The Poor Little Rich Girl" the second half.

The publicity devices, schemes and stunts that each of the exhibitors resorted to, to call attention to their respective bills, are of a scale hitherto unknown to Minneapolis. Mr. Branham, one day, drove into the country and pursuaded a farmer to make him the loan of a cow. The animal was led through the busy thoroughfares of the city bearing the legend, "This is no

"Big Four" Storms Local Trenches

All Tricks of the Trade Find Place in Unprecedented Advertising Campaign as Public Gasps—Observers Look for Increased Business All Around as a Result

hall, Mary Pickford in Pollyanna," at the Auditorium.

At another time, by large newspaper advertisements, Mr. Branham announced that on Saturday, March 27, an airplane would soar over the city dropping free passes to the show at the Auditorium. The engine failed at the hour the flight was to be made, so Ruben and Finkelstein who had been carefully watching the activities of their opponent, secured a plane and sent into the air Miss Marie Gale, who took the part of "Pollyanna" in the stage play at the Shubert. Immense advertisements in the Sunday papers the day after the flight carried the announcements by Ruben and Finkelstein that Marie Gale had made the spectacular flight and the advertisements added that everyone should make it a point to see the "Pollyanna" stock production at the Shubert theatre.

Whether Minneapolis is to be benefited by the unprecedented competition is a much discussed subject among those who devote a good deal of time to moving pictures in this city. They point out that Finkelstein and Ruben are putting on extraordinary good pictures at their downtown theatres the same week the United Artists are opening their theatre. For instance, here is the Ruben and Finkelstein bill for the week beginning April 4: New Garrick, Norma Talmadge in "The Woman Gives," first showing in Minneapolis; Strand, Charles Ray in "Mam'selle Clock Andy," first showing in Minneapolis; New Lyric, Mary Miles Minter in "Anne of Green Gables," first shown, and on which thousands of dollars is being spent in advertising; New Astor, Mabel Normand in "The Jinx," first showing in Minneapolis; New Unique, Fred Lincoln's "Desert Gold," first showing in Minneapolis, and at the New Garden, as was previously mentioned, the two Pickford pictures both of which have been shown before here.

One reason why Mr. Branham believes that success is assured is the fact that the Auditorium, being four blocks from the center of the downtown theatre district, provides ample space for the parking of cars while in the downtown sections, the streets are more or less congested and parking space is difficult to find. The Auditorium, in its presentation of such a large number of high class attractions in the past, has come to be patronized by the best class of the city, especially by people who use their cars to attend the symphony concerts and the recitals of well known musicians and singers of the country.

First National Wants One Man's Scalp

FIRST National issued a sizzling statement this week denouncing an unnamed individual described as "an important sales executive for one prominent producing and distributing organization." The unnamed person is charged with "deliberately and wilfully making misstatements of facts to members of the First National Exhibitors Circuit and many other independent theatre owners concerning the activities of Joseph M. Schenck, president of the Norma Talmadge and Constance Talmadge companies."

The individual is alleged to be declaring that Mr. Schenck has signed a contract with his organization for the Talmadge pictures at the close of the First National contract. Concerning this a letter from Joseph Schenck to Harry Schwalbe declares in part:

"My dealings with your organization have been so satisfactory that I have absolutely no reason to contemplate changing my affiliations and to do so without any cause or reason would reflect ingratitude on both myself and my stars. Kindly deny it in the trade papers just as emphatically as you possibly can, and I am ready to back you up to the limit."

Advertising Totals Break All Records

IN the campaign of the two theatres for patronages during the Easter week advertising mediums, hitherto, unused, have been resorted to. St. Paul newspaper have been carrying large advertisements of the two competing exhibitors in Minneapolis and the interurban street cars operating between Minneapolis and St. Paul are carrying large cards attached to the windows of the cars. Both exhibitors are using a large number of "24" sheets for their billboard work all over the city. Minneapolis newspapers, the week preceding the opening of the Auditorium, never carried such heavy lineage from theatre exhibitors in Minneapolis. The advertisements aggregated as many as several pages in a single issue.

Mr. Branham, having a wide acquaintance among newspaper workers in Minneapolis, mailed out hundreds of invitations and passes to the editorial men and their families for admittance to the theatre during the opening week.

Some impartial moving picture men of the city, particularly those attached to the exchanges and therefore unbiased in their opinions as to what success the opposing factions will have, point out that the Auditorium will be closed to pictures Wednesday afternoon and evening, April 7, where Mischa Elman and Ysaye give a recital. These observers say that to cut into a week's run of a picture for the showing of some special performances such as this violin recital will injure the picture. It is understood that the lease of the United Artists provides for this midweek special performance, at least for this one day.

John Leroy Johnston, advertising director for the Ruben and Finkelstein interests, is directing the advertising and promotion work in opposition to the United Artists' "Pollyanna" picture, and Mr. Johnston, as his advertising copy will show, has done some exceptionally fine work. His drawings used in the advertisements have been gotten up with extreme care and the copy is as good as has been seen in the Twin Cities for several years.

One of the features of the exhibitions at the Auditorium is a 30 piece orchestra, many members of which are former players in the Minneapolis Symphony Orchestra. Richard Long is the conductor. The announcement that this orchestra would play was followed by the announcement by Ruben and Finkelstein that they had added several musicians to their orchestras in the large downtown houses.

The fact that a theatregoer must stand and wait to gain admission to any of the downtown picture theatres in Minneapolis during the evening performances demonstrates, it is said, that Minneapolis can support additional theatres. Comment is often heard on the fact that as soon as a new house is opened success so far as attendance is concerned is always assured.

It is understood that R. & F. have planned their program for two months in advance so that unusually good pictures will be shown and they are confident they will continue to receive the same support from the theatre going public. And at the same time the United Artists are confident that their venture into the field will prove highly successful and profitable, being able to offer first releases with the "Big Four" as stars.

Minneapolis is watching the theatre war with intense interest. If attendance figures were obtainable they would undoubtedly show that more people attended theatres in Minneapolis the week of April 4, than any other week in the history of the city.

Love-Making Gets on Exhibitors' Nerves

THERE has been so much kissing and love-making in the theatres of Watertown, N. Y., that the proprietors are using slides asking the young people to refrain from the practice. The situation has appealed to the press of northern New York to such an extent that it has been freely commented on in both the serious as well as the lighter vein.

A.M.P.A. and Cheese Club Celebrate April 1st

The combined membership of the Associated Motion Picture Advertisers and the Manhattan Cheese Club had a delightful April fool joke foisted on them Thursday noon at their luncheon at the Cafe Boulevard, when Doraldina, world famous originator of the "hula," Larumba shivel, and other dances, brought in her "gang" and offered the boys some entertainment. The entire affair was a complete surprise to everyone in the two clubs. The Cheese Club boys, composed of newspaper men and press agents, had been invited to have lunch with the Advertisers. N. T. Granlund had made a certain promise, which he kept, and then some. He sprang the big surprise on the gang when he introduced Doraldina, who in turn introduced a friend of hers, and everybody's, gone but not forgotten, and brought back just for this party. His name is Walker.

Buffalo Managers Will Discontinue Office

At a meeting of the Buffalo Motion Picture Exchange Managers' Association in the Chamber of Commerce, Saturday afternoon, March 20, it was decided to discontinue the office in the Chamber of Commerce building and in the future put all the affairs of the association into the hands of the Hoy Reporting Agency of New York City. Under this arrangement the local exchange men will work in cooperation with New York and Albany. Warner Bates, who has been executive secretary, will no longer act in that capacity, but will continue as secretary of the Wholesale Merchants Association.

Boston Organist to Receive $10,000 Yearly

What is believed to be the largest salary contract ever offered a theatre organist has just been signed in Boston. The contracting parties were Nathan H. Gordon, proprietor of the great chain of Gordon houses, and Arthur Martell, an organist well known in music circles. The figures to which Mr. Gordon and Mr. Martell have affixed their signatures are $100,000 and under the terms the organist is engaged to play for the theatres of the Gordon circuit for the coming 10 years at an annual salary of $10,000.

Committee Enlarged by Two New Members

Previous to the departure of Adolph Zukor and William A. Brady for Europe, a meeting of the Americanization Committee of the motion picture industry of the United States was held, with Hon. Franklin K. Lane presiding. It was decided to enlarge the committee, and Hon. J. Hampton Moore, Mayor of Philadelphia, and Col. Arthur Woods, of the Americanism Commission of the Legion of Honor, were invited to join the committee.

Bills Aimed at Deposits Before Assembly

TWO measures which if passed by the Assembly where little opposition is expected, will have a far-reaching effect on the motion picture industry in New York state, were passed by the State Senate on April 7. The first, if passed, will permit children between the ages of 10 and 16 to go unaccompanied to picture houses provided the theatre supplies a matron to care for them.

The second bill protects the exhibitor from the so-called cash deposit, providing that money so paid in advance remains the property of the person making the deposit, and shall be a trust fund in the possession of the person holding it, apart from all other funds.

Aimed at the same subject, an association known as the Contract Indemnity Association of the New York State Motion Picture Exhibitors' League was formed on April 7. The body plans to guarantee all contracts between members of the State League and producers. A. A. Fennyvessey of Rochester was chosen chairman. Many prominent exhibitors are on the executive committee.

Albany, April 7.—The financial responsibility of all cooperative exhibitors' film organizations is about to be investigated by officers of the New York State Motion Picture Exhibitors' League, according to action taken here today, empowering the officers, from Sydney S. Cohen, president, down, to do so. The assets and liabilities of these concerns will be inquired into as well as the methods which they employ in doing business. Later on, and following the investigation a report will be made to each member of the State League, advising of the concerns which are financially responsible.

Seeks Injunction Because Titles Are Similar

The Eminent Authors Pictures, Inc., the producer of Mary Roberts Rinehart's "Dangerous Days" has commenced suit in the Supreme Court of the State of New York for an injunction against Thomas H. Ince, Inc., to prevent the further exhibition of the Ince picture, "Dangerous Hours," under that title, reports Goldwyn Pictures.

It is alleged in the bill of complaint that the Eminent Authors Pictures, Inc., has the exclusive and prior right to the use of the title "Dangerous Days," and that the Ince title "Dangerous Hours" is so close in point of resemblance that its use will deceive and mislead the public and will enable the Ince picture to appropriate the benefit of the deservedly widespread popularity and reputation of Mrs. Rinehart's celebrated novel.

W. L. Sherry Leaves New York for California

W. L. Sherry, well known in the film industry, left New York on April 6th, bound for the Coast, on plans concerned with coming productions.

Mississippi Censorship Bill is Discussed

The Legislature of Mississippi has under consideration a bill providing for the censorship of motion pictures by a duly constituted board of censors, who shall report to the Governor and whose methods of procedure shall be explicitly defined.

The duties prescribed are considered reasonable by some and the penalties not drastic. In part, the bill says:

"Only such films as are, in the judgment and discretion of the board of censors, of a moral, educational or amusing and harmless character shall be passed and approved by the board. They shall be stamped or designated in a proper manner and consecutively numbered.

"Punishment for violation of the law is not less than $35 nor more than $300 fine or imprisonment not less than 30 days nor more than six months, or both, for each offense."

Griffith Company Now Working in Michigan

Representatives of David W. Griffith were in Flint, Michigan, on March 30th, making arrangements for the filming of scenes for a new picture, which are to be taken some place between Detroit and Flint.

Hotel arrangements were made for Mr. Griffith and a party of twenty-two, among whom are included Lillian and Dorothy Gish, Robert Harron, and Richard Barthelmess. The party plans to remain eight weeks. The name of the picture was not announced.

R. D. Carver Opens Up New House in Durham, North Carolina

R. D. Carver announces the opening of his new Paris Theatre at Durham, N. C. For three months extensive renovations have been carried on, and with its present seating capacity of eight hundred, recess rooms, smoking room and beautiful interior decorations, the theatre enjoys the reputation of being among the finest in the state. Mr. Carver gave a fine banquet in celebration of the formal opening.

Three More Links Add to Kentucky Chain

The Strand Amusement Company, composed of Colonel Fred Levy and Lee Goldberg of Louisville, John W. Keiler and Lee Keiler of Paducah, has added three more Kentucky theatres to its chain.

The theatres which have just been taken over are the Princess and Dixie at Mayfield, and the Savoy at Princeton, Ky. The consideration amounted to more than $50,000. The Keiler brothers control the Arcade Amusement Company, which operates four theatres in Paducah, Ky.

First National Convention Will Be Well Attended

Many Exhibitors to Turn Out for its Annual Meeting at Chicago

INDICATIONS that a score of representative theatre owners from practically every territory will attend the annual convention of members of First National Exhibitors' Circuit to be held at the Congress Hotel, Chicago, beginning on Monday, April 26, are evidenced through letters and telegrams, seeking additional details about the sub-franchising plan coincident with the work of the Associated First National Pictures organization.

It is toward the perfection of all details regarding the convention that the executive committee of First National and the Exhibitors' Defense Committee, composed of members of the Circuit, are bending every effort in a series of conferences now being held in New York City. Mapping out the proportionate method of sub-franchising the various districts is being accomplished by a large statistical staff, which has been at work for months under the directors of the executive committee, while the Exhibitors' Defense Committee is steadily formulating plans to put before the convention in April.

Prospects are that the convention will be by far the largest of any in the history of the organization. Every section of the United States will be represented by the motion picture interests of the respective territories, and it is likely that exhibitor sentiment throughout the country will manifest itself at this gathering. It is certain that the relative territorial situations in so far as motion pictures are concerned will be given the fullest discussion and it is far more certain that an index as to public attitude toward admission prices and the various types of productions will likewise be gained.

Question as to whether the convention will be confined to franchise holders has been ended with the positive announcement that the gathering will be conducted after the same fashion that characterized the meeting held in 1919 in New York at the Astor. Executives from every First National exchange will assemble for the general consideration of exchange problems. The striking results brought about by the meeting of the managers in 1919 is taken to be certain evidence that the newer and more important problems of exchange management existing today will be solved in a most gratifying manner.

Exhibitors making inquiries as to whether the convention was entirely in the interests of arriving at an equitable basis of sub-franchising the various territories have been informed that while this matter will doubtless loom up as one of the most salient features of the meeting, various other matters of vital import will necessarily play a big part in the convention.

Robertson-Cole in Another Realty Deal

RIGHT on the heels of last week's announcement that Robertson-Cole had closed plans for the erection of a twelve-story building in an "L" shape fronting on both Seventh Avenue and Forty-Eighth Streets, news of another deal broke in realty circles this week.

The valuable corner parcel at Forty-Eighth Street and Seventh Avenue has now been secured and the new building will boast of a third more space and square proportions instead of the "L" shape originally decided.

With office space at a premium in New York and realty values finding unheard of levels, last week's announcement coupled with the news of this new deal caused considerable interest in New York film circles as evidence of the resources possessed by Robertson-Cole.

Probably the most significant feature of First National's plans pending the convention is the fact that a department of statistics has been diligently at work determining percentage allotments for every independent theatre in the country. This work has been made the foundation for the new sub-franchising plan and upon it rests the basis for arriving at figures that not only insure the highest possible returns to exhibitors but at the same time apportion the quotas in such manner that comparative instances will show that overcharging is safeguarded and that each exhibitor will be made a proposition that best insures the interests of his particular theatre, although a uniform and general method of arriving at estimates has been accomplished.

This department has been at work for a period of weeks, and through its careful survey of every theatre in the United States the many intricacies that enter into the aiding and imperiling of various theatres' successes have been brought out with surprising results. The work of this bureau has necessitated intense effort in behalf of the cause of bringing to exhibitors what is declared to be one of the most equitable and helpful propositions ever evolved in the history of the industry. Authorities claim that this is the first time a general research of such scope and thoroughness has ever been attempted. To exhibitors, this compiled information which will be brought forth in concise form at the convention is perhaps the most unique matter that awaits full disclosure at the meeting.

In addition to the sub-franchising work, and the announcements of the Exhibitors' Defense Committee, the question of First National's alliance with additional independent producers is also a proposition of great import. It is said that a number of new production propositions fostered by independent directors, stars and producers, submitted to members of First National, will be given a full hearing at the convention. These offers have come to the Circuit during the last four weeks, and it is almost a certainty that before a final announcement can be made members of the Circuit at the convention will discuss the various possibilities, after which the information will be made public.

The following First National franchise holders will either be present or represented at the convention:

Jule and J. J. Allen, Toronto, Canada; A. H. Blank, Des Moines; Henry Brouse, Ottawa, Canada; J. B. Clark, Pittsburgh, Pa.; R. H. Clark, New York; R. D. Craver, Charlotte, N. C.; W. P. Dewees, Vancouver, B. C.; Jacob Fabian, New Jersey; Frank Ferrandini, Richmond, Va.; M. L. Finkelstein and I. H. Rubin, Minneapolis; N. H. Gordon, Boston; E. H. Hulsey, Dallas, Tex.; Balabin and Katz and Ascher Brothers of Chicago; J. H. Kunsky, Detroit; Col. Fred Levy, Louisville; Robert Lieber, Indianapolis; E. Mandelbaum, Cleveland; Tom Moore, Washington; E. V. Richards, New Orleans; Tom Saxe, Milwaukee; Skouras Brothers, St. Louis; Harry T. Nolan, Denver; Sol Lesser and Gore Brothers, Los Angeles; Turner & Dahnken, San Francisco, and J. G. Von Herberg and C. S. Jensen, Seattle.

The following exchange managers will be present with one or more of their salesmen:

C. R. Beacham, Atlanta; Thomas B. Spry, Boston; P. W. Smith, Buffalo; R. C. Seery, Chicago; R. H. Haines, Cincinnati; W. E. Lusk, Cleveland; Leroy Bickel, Dallas, Tex.; J. H. Ashby, Denver; S. S. Schwartz, Des Moines; Harry Scott, Detroit; Floyd Brown, Indianapolis; L. D. Balsly, Kansas City; C. E. Buchanan, Little Rock, Ark.; D. Bershon, Los Angeles; Lee H. Goldberg, Louisville; H. J. Fitzgerald, Milwaukee; J. F. Cubberly, Minneapolis; A. J. Ferte, Montreal, Can.; M. Keleher, New Haven; A. M. Fabian, New Jersey; C. J. Briant, New Orleans; J. Klein, New York; J. Brainard, Oklahoma City; C. E. Holah, Omaha; H. J. Heenan, Philadelphia; J. Skirboll, Pittsburgh; Carl Senning, Richmond, Va.; S. J. Baker, St. Louis; L. L. Hall, Salt Lake City; S. Y. Edwards, San Francisco; F. V. Fisher, Seattle; M. S. Bernstein, Toronto, Can.; J. F. O'Loughlin, Toronto, Can.; W. P. Dewees, Vancouver; B. C. Cunningham, Washington, D. C.

Alhambra Style Show Makes A Hit in Minneapolis



The style show is a semi-annual event with the Alhambra theatre, of Milwaukee which rates along with the automobile show and the fair in the attention it gets from the Milwaukee public. On this page is shown what has recently been put over at the Alhambra in connection with the Garretson Company, popular Milwaukee modistes. The business done exceeded that of any style show week ever attempted at this house



Exhibitors Will Organize for Defense

Willard C. Patterson Sends Out Call to Meet Alleged Invasion by Organizing

CALLS for a meeting of every independent exhibitor in the country to be held in Chicago on April 26 are being sent out this week by Willard C. Patterson, president of the Southeastern Theatre Managers' Association, and manager of Sig Samuel's Criterion of Atlanta, Ga., for the organization of an Exhibitors' Defense League to evolve a national plan of action in defense of their individual interests against the activities of producing and distributing concerns that are buying, leasing or building theatres in various territories.

According to advices from Atlanta, Mr. Patterson has sent letters and telegrams to hundreds of independent theatre owners throughout the country, outlining a general plan of action, which he proposes as a tentative basis for exhibitor consideration of the most direct and practical solution of the situation. As the president of the Southeastern Theatre Managers' Association, which has three hundred and seventy-five exhibitor members, Mr. Patterson has been a prominent figure in Southern theatre operators' affairs, especially in directing that organization's offensive against representatives of producing and distributing companies, he declares, have sought to invade the theatre field as competitors of independent exhibitors.

"Theatre competition from producers," he says in a statement accompanying the announcement of his call for a national meeting of independent exhibitors in Chicago, "appears, from the developments since publication three weeks ago of my article, that it was time for a show-down between the independent exhibitor and the producer factions which, even now, are competing with them in a small way, comparatively, and which have plans definitely made for very widespread and formidable opposition.

"Where are we at as independent exhibitors? How long will it be until big producing units whose pictures we are showing today as independents, step into our lobbies and announce that they have leased, bought or built a house across the street and that they need their own pictures for their own screens, and that we can go to the devil or anywhere else we please for a film service that will replace their productions on our individual and independently owned screens.

"I am president of an organization with a membership of three hundred and seventy-five independent exhibitors, and this is exactly the condition and menace that confronts every one of them as something serious to be considered, discussed and settled, finally in the very near future. There is no longer any use in closing our eyes and saying that this producer-exhibitor competition can never amount to anything of consequence. It is that very attitude of passiveness by the independent exhibitors which is making possible the successful and uncombated consummation of producer plans to force their way into every theatre community where present independent exhibitors operate at anything like a profit commensurate with their investment and abilities as showmen.

"The three hundred and seventy-five independent exhibitors, who have chosen me as their leader and president, want to know definitely and exactly just how far these producer-exhibitors intend to go. The responses from exhibitors throughout the country to the trade paper statements of three weeks ago on this question prove conclusively to me that there are scores of independent exhibitors in every territory who want an answer to the same question.

"So that there may be concerted action by the independent owners whose houses in the very near future will be in direct competition with producer-owned theatres, I have sent out a call to every exhibitor whose name I have obtained from the trade papers, from the correspondence of our association membership here in the South, and from my personal acquaintance, to meet at the Congress hotel in Chicago, on Monday, April 26, to organize an Exhibitors' Defense League, or its equivalent, which shall have for its purpose the formulation of a definite means of learning from the several producing concerns already owning and operating theatres exactly what they intend for their future house acquisition plans, and to arrive at a specific understanding of what we, as independent exhibitors, can do to protect our personal and individual interests against their invasion. Producer units that are gaining greater theatre representation by ownership or purchase of controlling interests with every day that passes, in the aggregate have hundreds of thousands of dollars of independent exhibitors' money in their banks as advance deposits on rental contracts. Every week there is collected hundreds of thousands of dollars more for played and paid business. Our advance deposit money is a pledge of our good faith and a certificate of our honesty of intent with the producers and distributors who depend upon us for their existence.

"We have a right to know the facts if this money or any part of it is being used by these producers and distributors to purchase theatre leases or the brick and mortar with which to build theatres and to operate in competition with us as independent exhibitors."

Censorship a Dead Issue in Portland

IN February women of Portland, Oregon, were meeting daily, yea, even twice a day, in their various clubs and organizations. And in all their resolutions, which were numerous and which collectively and individually found their ways into the columns of each and every local paper, the motion picture industry was condemned as showing films harmful both from the moral and intellectual standpoints.

In March, scarcely one month later, a new form of censorship provided for in an ordinance drawn up by the motion picture managers themselves, had been adopted by the city council. The women of the city under the various organizations belonging to the city federation of women clubs, comprising more than 200 associations, were using the motion picture houses for civic purposes.

Censorship became a vital issue in Portland with the showing of the film, "The Thirteenth Commandment." Two scenes, one in which Ethel Clayton is shown selling various pieces of lingerie and one of a "close-up," were ordered eliminated. The film was cut according to orders given by the secretary of the board of censors but because he believed the censor had not been impartial in making the elimination A. C. Raleigh, manager of the Columbia theatre in which the production was booked to show the following day, had the cuts made exactly as ordered and not as probably intended. The result was that in the close-up scene the public was left wondering what had happened, and believing perhaps the worst, whereas if more had been cut as the exhibitor would ordinarily have done of his own accord, the matter would have caused no great alarm to either manager or censor.

Retaliation was immediately obtained by the secretary of the board who issued a warrant for the arrest of C. M. Hill, branch manager for the Famous Players-Lasky corporation in Portland. The warrant was issued because she found Mr. Hill had released the film without the signature of the censor board as the law required, a practice which during recent months had been entirely overlooked. Mr. Hill asked for trial by jury and after a long and tedious court session in which a score of prominent club women testified as to the immoral effect of "The Thirteenth Commandment" and other pictures, he was declared not guilty.

A newspaper and screen advertising campaign was immediately devised by C. S. Jensen, of Jensen and Herberg the-

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More Good Stage Settings By The Strand, Fort Wayne



(Left)
Stage setting for "The Life Line" used at Quimby's Strand theatre, Fort Wayne, Ind. The small ships shown in the picture are miniature ones which moved across the scene, fully illuminated with very small lamps and emitting smoke from the funnels. The lighthouse was equipped with a flasher warning. An electric ripple brought out the water effect realistically.



(Above)
The Strand's setting for Dorothy Dalton's "His Wife's Friend" which was accorded exceptional praise by the Strand patrons



(Right)
Setting for "Fair and Warmer" an elaborate interior in which a prologue number was staged before the screening of the feature

Crandall Explains Americanization Work

Chairman of Exhibitors' Branch Urges Co-operation in Campaign

HARRY N. CRANDALL of Washington, D. C., chairman of the exhibitors' branch of the Americanization Committee of the Motion Picture Industry has just returned from a trip which brought him as far West as California. He was in a conference with various exhibitors in nearly all the larger cities of the country.

Mr. Crandall was very enthusiastic over the way that the exhibitors of the country are taking hold of the Americanization program of the motion picture industry and has set to work on a very elaborate plan in the hopes that every single exhibitor in the country will get behind the movement and will make it a success.

The following statement has been sent out by Mr. Crandall to exhibitors this week:

"I have just returned from a trip across the country and am proud of the way that the exhibitors of the country are responding to the appeal of our government in its fight against Bolshevists. I find that the exhibitors are solidly behind this movement and intend to make a success of it.

"However, there yet remains a great deal of work to be done and it is for this reason that I am writing to you today. Several months ago the United States government, through a joint Senate and House committee on education called upon the motion picture industry of this country to mobilize its forces and to fight the great spirit of unrest that was sweeping over the country. To have been selected for this important work was the result of the wonderful results that the industry obtained for the government during the war. We were called upon at that time and we proved to be 100 per cent Americans and I do not know of a single exhibitor in this country, and there are nearly 17,000, who did not prove to be a true American.

"We have now the first real opportunity to show to this country that we are a great force and that we can be united to fight the enemy.

"The producers have agreed to make fifty-two pictures and they will be produced at the rate of one a week. It is our duty to see that we show every single one of these pictures in our theatres. Already the various stars are at work competing against each other for the honors of having made the best picture. The directors are at work in the various studios throughout the country making these pictures which will be released through the various distributing companies.

"I want to impress upon you at this time that not a single cent of profit is to be made by anyone connected with the industry. Instead, I know that producers and distributors will lose thousands of their own dollars in order that this campaign shall be a success.

"I also want to impress upon the exhibitors the importance of using the trailers that have been made. They are now being sent out by the various distributing companies and should be used at the end of all big feature pictures.

"The Hon. Franklin K. Lane, former Secretary of the Interior, and chairman of the Americanization Committee of the Motion Picture Industry spent much time preparing and writing these trailers himself. The trade papers of February 28 very kindly devoted much space and reproduced the quotations. If you have not already done so, will you not have all slides made at once containing the subject matters of these trailers and show three or four at each performance. In my recent trip throughout the country I found that many exhibitors were doing this and were meeting with good results."

Saengers Credited With Publicity Stunt

WHAT is described as the greatest press-agent story ever put over in the South has been running daily in New Orleans for over a week, or more precisely, since the Federal Trade Commission instituted its investigation of the Saenger Amusement Company on charges of operating in restraint of trade. For three weeks, the New Orleans *Daily States* has been publishing on its front pages articles, some running over half-a-column or more onto an inside page, calling the Saenger organization to task for not bringing Mary Pickford in "Pollyanna" and Douglas Fairbanks in "When the Clouds Roll By" to New Orleans.

Answering these articles every day, E. V. Richards, Jr., general manager for Saengers, has been given front page space in the New Orleans *Item*, the only paper in New Orleans which receives advertising patronage of Saengers. Mr. Richards has led the States on and on through a winding path. Friday he shoved them over the cliff with this announcement:

"And all the time I have had in my possession contracts for these pictures."

In a two column box on the front page in all editions of the *Item* of last Friday, Mr. Richards said:

"I knew that when we decided it would be a sheer waste of money to advertise in the *States* with its limited circulation, that we would be attacked by that paper.

"I knew that I was to be made the victim of a frame-up so I framed back and put mine over. I wonder if the *States* remembers the rather inelegant expression of its publisher Robert L. Ewing, to me when he said, 'You've got the guts of a government mule, Richards. Do you know what we can do to any amusement enterprise that does not meet our terms?' From that moment I began to plan.

"Do you remember when Kenneth McGaffey, who is a super city slicker, and likewise Mary Pickford's press agent, was in New Orleans last month he was interviewed at great length by the *Daily States*."

Incidentally, Mr. McGaffey was interviewed by the Motion Picture News correspondent and gave him the same interview which he had given the *Daily States* and which was published in the March 27th issue of Motion Picture News.

"Kenneth is some actor himself," Mr. Richards continued in his front page story, "and when he talked for publication he 'registered' indignation, wrath and everything because he apparently had been turned down by Saenger interests.

"And all the while McGaffey was putting on his little sketch we were using him.

"I knew the *States* would use the Federal Trade hearing in New Orleans as an excuse to vent its venom. So I fed our enemy with the United-Artists to rent Tulane-theatre-story, and the hook and line were swallowed.

"We could have kept up the press agent stunt indefinitely if it had not finally dawned on the 'astute' mind of the *States* to query the United Artists, Pickford, Fairbanks, Chaplin and Griffith, regarding the appearance of the pictures here. Of course the answer received by the *States* was that the pictures were signed for by the Saengers," Mr. Richard concludes.

The *States* on the same day printed a telegram, dated that day (Friday), from the United Artists office in New York that the contract for the "Big Four" pictures had been signed that day (Friday). This was explained by Mr. Richards this way:

"Documents on file at the Saenger Amusement Company's office will show that we accepted the terms of the United Artists for the 'Big Four' pictures March 17. The telegram which the *States* printed, in which it is stated that we signed the contract Friday, merely refers to the routing of the pictures and the dates. The pictures were ours the minute we accepted the terms three weeks ago. The *State's* fight was begun after we had obtained the pictures, and we are very grateful for that paper's free publicity."

Protest on Film Use of Marcus Loew's Name

A resolution was passed at a meeting of the Motion Picture Theatre Owners' Chamber of Commerce of New York on April 6, to forward a request to Richard A. Rowland, President of Metro, to remove Marcus Loew's name from productions of that concern. The principal reason advanced was that Loew's name is invariably associated in the public's mind with his vaudeville enterprises.

Election of officers was held with the following result: President, William Brandt; 1st Vice President, A. Landau; 2nd Vice President, Charles Goldreyer; Secretary, H. Gainsboro; Treasurer, S. G. Bock; Sergeant-at-Arms, Al Harston. Finance Committee: Max Barr, Sol Saphier and Samuel Sonin. Board of Directors; David Picker, S. W. Anderson, John Manheimer, Harry DeG. Robinson, Rudolph Sanders, David J. Hennessy, Charles Steiner and Louis Blumenthal.

Sunday Bill Up to Rhode Island Legislature

The bill presented in the State Legislature of Rhode Island, to legalize moving picture shows on Sunday, came out of the hands of the committee recently with a favorable report and recommendation that it be passed. It will be acted upon next Tuesday by the House of Representatives, which body it is believed will pass it. Some little question arises yet over the attitude the Senate will show toward the measure, although with the legislation passed during the past year, legalizing Sunday sports and opening up the Sabbath here, many believe it will pass the higher body.

Charity Basis for Sunday Picture Is Opposed

The ministers of Carthage, N. Y., a village of 5,000 inhabitants, have come out during the last few days as being opposed to a scheme that would result in the motion picture theatres of the village being allowed to operate on Sundays with the understanding that the receipts would be used for charitable and religious purposes. A resolution to that effect was recently adopted by the village board, but now the ministers, through their own association, say that they want none of it and further more that the whole plan is but a commercialization of the Sabbath.

Sampson Quits Position as Mayflower Officer

Announcement was made early this week by A. W. Sampson of his resignation as assistant treasurer of the Mayflower Photoplay Corporation. Mr. Sampson is leaving Mayflower to re-enter the advertising field, in which he was engaged prior to the war.

Independent Producers to Form National Body

DURING the course of an interview with Joe Brandt of the National Film, it was ascertained by a representative of the "News" that the independent producers assembled in conference during the present week at the Hotel Astor had already taken steps to perfect a chartered organization of independent producers, which is to be national in scope. This phase of the work is entrusted to the hands of Harry Sherman, who is the chairman of the Formation Committee.

Mr. Brandt, who is chairman of the tentative organization, will leave for the Coast on April 20th for the purpose of discussing the proposed organization with those independent producers who have not been represented at the conference up to the present. When asked if the producers' organization was affiliated in any way with the recently organized Federated Film Exchanges, Mr. Brandt replied in the negative and added that the producers' association was to be a separate and distinct body. No formal statement will be issued, said Mr. Brandt, until the details of the organization are completed.

Censorship Dead Issue in Portland

(*Continued from page 3447*)

atres. Through the editorial columns of the daily newspapers Mr. Jensen stated the cause of the motion picture industry. He described the present system as a one woman regime, obviously unfair, and proposed a new method whereby the city appoint one person, the film men another and these two choose a third, making a board of three to settle the question of censorship.

Slides stating this stand and asking the expression of the public on the question of censorship were run in each of the five Jensen and Von Herberg theatres. Several score replies were received and these the daily newspapers incorporated into news stories. Just one change was made in the original ordinance as submitted by Mr. Jensen to the city council. Club women appearing en masse at the meeting of the city council demanded that the third member of the new board as provided by the ordinance in question be appointed from one of their number. Their request was recognized by the city council, which agreed to choose from three names submitted to them by the club women the member of the board which the city has the authority to appoint. This person with the representative of the film men will then choose the third member of the new board.

By the middle of March when the ordinance was formally and finally adopted the question of motion picture censorship was a dead issue. Friendly relations have now been established between club leaders and managers who a month ago were intolerant. A spirit of understanding and cooperation now exists between the two with the mothers of children eager to look upon the modern cinema as a worth while, educational type of entertainment.

Referendum Probable on Maryland Sunday Bill

The Iverson Bill submitting the question of Sunday moving pictures in Baltimore to a referendum vote by the people of the city has been passed by the Maryland Senate at Annapolis. There is but little doubt that Governor Ritchie will set his signature to the bill, thus giving the people a chance to vote on the matter at the polls in November.

Exhibitors and others in back of the Iverson Bill are now certain that Sunday moving pictures in Baltimore will be an actuality before the end of 1920. The bill was defeated by the Senate on Friday night and the following day, on the vote of Senator Sproesser, it reconsidered the matter. The vote was 14 to 10 in favor of it.

There is little doubt in the minds of exhibitors and others who were behind the bill, that the people will express their desire for Sunday movies by means of the ballot. That the majority of Baltimoreans have long wanted a more liberal Sunday has been felt by many and realized by the reform factions which fought strongly against submitting such bills as Mr. Iverson's measure to the people. The passage of the bill, however, came as a surprise because it was believed that the reformers were more strongly represented in the Legislature than the exhibitors.

Exhibitors of Baltimore who were favorable to the bill are elated at its passage.

"I have been satisfied all along that the public wants Sunday movies," said Charles E. Whitehurst, president of the Whitehurst Theatrical Enterprises which control the New, Parkway, Garden and New Century theatres. "This has been clearly demonstrated at all patriotic and charitable meetings held on Sundays at my theatres. I believe that the majority should rule. The reformers should be taught to confine their efforts to those people who require moral uplift."

George A. McDermitt, manager of Loew's Hippodrome and who has been engaged for the last three years in fighting for a liberal Sunday, said:

"The referendum will remove all doubt as to what the majority of the public wants and whatever this decision is, it will be acceptable to the exhibitors. We merely wanted to put the thing legally up to the voters and have succeeded in doing so. The next move is up to them."

Directors' Ass'n to Hold Big Ball April 10th

The Ball of the Motion-Picture Directors' Association, to be held at the Hotel Biltmore on the evening of April 10th, promises to be one of the biggest social functions of the season in filmdom. An elaborate dancing and musical program is being arranged, and members of the entertainment committee give assurance of many surprises. From the advance sale of tickets, it promises to be a "big" night.

Arthur James Will Open Own Business Shortly

Arthur James, who successively directed the publicity and advertising for Mutual Film Corporation in the days of its greatest prominence, the Metro Pictures Corporation for four years during its growth from small beginnings to one of the big factors in the industry and for Fox Film Corporation since last July, will on April 17 begin business for himself. Mr. James will conduct a general advertising and publicity business, handling both personal and company accounts, giving especial attention to campaigns on big pictures.

He will have his headquarters in New York City and will have branch offices in Washington and Chicago. Mr. John Bowman will be in charge of the Chicago office in the Monadnock Bldg., and the Washington representative will be Theodore M. Knappen, with offices in the Southern Bldg. Carolyn Lowrey, formerly of the Morning Telegraph, will be attached to Mr. James' staff and will leave for California in two weeks in this connection.

Mr. James made the following announcement: "It has been my belief, after an experience of more than six years in publicity and advertising activities for motion pictures, that as a selling force it represented fifty per cent in business importance. I do not believe that publicity will make a poor picture a success, nor that an indifferent director or actor can be elevated to greatness solely by the same process, but I do believe that publicity will make a great picture greater and enable directors and stars to receive their true rewards both in fame and in money if they are well advised regarding their relationship to the public and to the exhibitor.

"I tendered my resignation to Fox Film Corporation with a sense of deep personal regret because of the fine spirit, which pervades the organization and because of the full and free opportunities given to me to be active in its behalf, and I cannot omit a word of the highest praise for the showmanship and the fine personal qualities of Mr. William Fox and Mr. W. R. Sheehan, the big figures in the great organization.

"I am glad to say that I begin business for myself with the cordial good wishes of my friends and with active accounts with which the public and the trade will shortly be made, I trust, very much acquainted. The National Council of Defense and the American Business Association will receive my immediate attention together with my motion picture clients. In each case I will give the campaigns my personal attention."

Mr. James has been identified with the active growth of the motion picture industry, having served as vice-president with the National Association and as the first president of the Associated Motion Picture Advertisers.



Herman Schoenstadt, head of H. Schoenstadt & Sons Theatrical Enterprises, owner of a big chain of houses in Chicago. A new theatre is now projected

Bill to Amend Operators' License Law Proposed

A bill introduced in the New York State Assembly recently, seeks to amend the general city law in connection with licenses granted to motion picture operators. The bill is now in the cities committee and with the adjournment only about two weeks distant, there is little likelihood that the bill will be reported out and passed.

Under its provisions, the mayor or the licensing authority of the city is given the power to appoint a board of examiners who will pass on the fitness of the applicant for an operator's license. One of the trio must be a motion picture operator, the second is to be an employer of motion picture operators, while the third will be a city employee.

In order to get a license, under the provisions of the bill, the applicant must not only show a practical knowledge of moving picture projection apparatus, as well as the electrical connections, but he must know the optical system and the various safety and fire prevention devices of machines as well.

Chester Pictures Not for Independent Market

The statement recently published in the trade press to the effect that C. L. Chester Productions, Inc., is ready to furnish a travel release to the independent market, is branded as inaccurate by Raymond S. Harris, sales manager of the company.

The Chester name, so long sponsor for Chester Outing Pictures, will continue to be seen exclusively upon these pictures, he stated.

Largest Japanese Company Is Incorporated

Announcement is made by the International Motion Picture Company, Ltd., of Japan, of their recent incorporation with a capital of ten million yen. This is said to be the largest motion picture company registered on the island. Bunji Okada, a member of the house of peers, is president of the new organization, while the board of directors consists of many well known business men, among whom are Kisaburo Kobayashi and Shinji Sekiya, already associated with the motion picture industry, who will act as managing directors.

With the corporation is amalgamated the Natural Color Cinematograph Company, Ltd., Tokio, which controls more than 400 picture houses in Japan. "Our purpose," announces the company, "is to devote ourselves entirely to the progress of the industry, by building up the up-to-date theatres, and installing in them the very best American projection machines, and showing the world's best productions only, to catch up with the American standard. We do not want to have the 'penny show,' but are desirous of attaining the top mark."

A representative of the company will be sent to this country in order that the International Motion Picture Company may be kept in close touch with American productions. Further details of the organization are expected with his arrival in New York.

C. S. Jensen Appointed to Portland Censor Board

C. S. Jensen, senior member of the motion picture firm of Jensen and Von Herberg, has been appointed by George Baker, mayor of Portland, Oregon, to represent the film interests on the new censor board. The board has been created at the request of the film men to replace a board controlled by one woman.

The new regime will have three members, one appointed from names selected by the local film men, another appointed by the city council and a third appointed by these two. Upon great agitation from the club women of the city, the council consented to choose its member from names selected by the club women. Mrs. Alexander Thompson, president of the city federation of women's clubs and a member of the last Oregon legislature, was appointed.

H. Fichtenberg to Put on "Tick-Tack-Toe"

Herman Fichtenberg, one of the vice-presidents of the Saenger Amusement Corporation and a well-known figure in film circles, has entered the legitimate field with Arthur Klein. They will put on the musical comedy, "Tick-Tack-Toe," which has been reorganized. The comedy will open at Rockaway Beach in June.

What Does the Other Fellow Get?

Here Are Recently Completed Statistics That Cover the Country's Admission Prices

A PRACTICAL statistical compilation affording exhibitors infinite opportunities to justify their respective admission prices and at the same time to compare personal responsibilities with those of several hundred showmen has just been completed by First National Exhibitors' Circuit.

Covering a total of 238 theatres in eighteen states and twenty-one cities, this bit of practical research has brought out a number of general axioms, several theories that have held true under severe tests and the outstanding fact that only about five per cent of the first and second-run theatres seating 1,000 people or more have a smaller top-admission price than 25 cents for night performances.

Seeking further than surface reasons for the fact that the larger houses charge the highest of admission prices and generally are the most successful even in a proportionate way, First National's compilers find that usually a special feature attraction is responsible for the high scale of prices. A typical accounting for the fact cites the case of a Western theatre where a uniform 20-cent admission price had been charged. A feature was booked and prices were boosted to 35 cents. "Auction of Souls," pointed out the way to bigger receipts and profits. The management decided to keep the admission price at 35 cents for a two weeks' tryout. The idea was a success. Special features were booked and today the price is popular locally. If there is an exhibitor conclusion that can be drawn it is the fact that experience has shown that the most practicable method of raising the admission scale is to book a special feature, advance prices and through the use of succeeding features keep the price up to that scale.

A number of interesting exhibitor observations can be drawn from the table of statistics that follow below. For instance, contrary to the law of "larger theatre, larger admission prices," it was discovered that the Auditorium Theatre at Saginaw, Mich., seating 3,000 people—one hundred per cent more than any other theatre in the city—has a 10-15 cent admission scale, whereas eight second-run theatres in the same city seating between 250 and 300 people have a uniform admission price of 20 cents.

Another novel case may be cited concerning a condition at Pittsburgh, Pa. Here, three theatres, the William Penn, Garden and Alhambra, all seating between 1,000 and 1,200 have an admission scale that ranges from 17 to 22 cents. These theatres are second-run houses, whereas the Grand, Olympic and Liberty, all seating more than 2,000, have a scale that ranges from 25 to 35 cents.

It is interesting to note that only two out of twenty San Francisco theatres seat less than 1,000 people and that the top-admission-price goes no lower than 20 cents. The Central theatre of that city, with 400 seats, charges a general admission price of 25 cents. Prices here are on a higher scale than elsewhere, regardless of what may be said about inexpensive living conditions in California. The Imperial, Strand, Rialto, California, Portola, Tivoli and others have a top price of 75 cents or more and a number of second-run houses have a scale, the top price of which is 50 cents.

Denver presents another interesting case to the exhibitor. In this city are twenty second-run houses charging an admission price of 10 cents. Seating capacity of these theatres ranges from 50 to 960 seats. The Thompson theatre here, with 1,100 seats charge night prices of 20 and 25 cents.

One of the several first-run houses with a seating capacity of 1,000 or less and charging an admission price of 20 cents for night performances is the Alhambra theatre at Indianapolis.

An odd condition exists at Springfield where three second-run theatres have a proportionately higher minimum admission scale than the first-run houses. The smallest admission price of the Phillips, Strand and Garden second-run-houses is 17 cents while that of the Palace, Broadway and another theatre is 10 and 15 cents.

The statistics compiled by First National Exhibitors' Circuit follow in table form:

Admission Prices of Over Two Hundred Theaters Listed

LOUISVILLE

Theatre	*Capacity*	*Run*	*Night Prices*
Strand	1000	First	25
Majestic	1100	"	25
Alamo	1050	"	25
Walnut	1000	"	25
Orpheum	400	Second	10-15
Star	400	"	10 15
Rex	700	"	10-15
Norman	050	"	10-15
Hilltop	000	"	10-15
East Broadway	1300	"	10-15
Baxter	500	"	10-15
West Broadway	700	"	10 15
Ideal	1100	"	10-15
Crown	500	"	10-15
Preston	000	"	10-15

MONTGOMERY, ALA.

Empire	900	First	10-20-30-50
Strand	007	"	10-20-30-50
Colonial	580	"	5-10
Plaza	314	Second (Stock no features)	10-15
Grand Keith vaudeville	1500	First	30-40-50

SAGINAW

Theatre	*Capacity*	*Run*	*Night Prices*
Franklin	1500	First	20-30-40
Mecca	800	"	20-30
Regent		"	25
Auditorium	3000	1st & 2nd	10-15
Wolverine	600	Second	20-30
Family	250-300	"	10 15-20
Paloma	250-300	"	10-15-20
Dreamland	250-300	"	10-15-20
Rex	250-300	"	10-15-20
Pictureland	250-300	"	10-15-20
Scenic	250-300	"	10-15-20
Liberty	250-300	"	10-15-20
Washington	250-300	"	10-15-20

PITTSBURGH

Grand	2000	First	35
Olympic	2500	"	28
Liberty	2200	"	25
Blackstone	900	"	25
William Penn	1200	Second	22
Garden	1000	"	22
Alhambra	1100	"	17
Columbia	900	"	22
Lyric & Savoy	800	"	22

HARTFORD, CONN.

Theatre	*Capacity*	*Run*	*Night Prices*
Palace	2700	First	35
Majestic	1750	"	28
Princess	850	"	15-20
Strand	1650	"	28-35
Rialto	800	"	15-20
Empire	1000	Second	15-20
Crown	1000	"	10-20
Liberty	1700	"	10-20
Parson's		First	Pictures on Sunday only
Grand		First	Pictures on Sunday only

DES MOINES

Des Moines	1800	First	25-35
Rialto	1200	"	20-25
Garden	051	"	15-25
Casino	550	"	15
Palace	730	"	15-20
Majestic	800	Second	10-15
Grand	450	"	10-15
Family	400	"	10
Unique	750	"	5
Amusu	350	"	10-15
Royal	500	"	15-20

Big Features Break the Ice for Admission Boosts

KANSAS CITY

Theatre	Capacity	Run	Night Prices
Liberty	1800	First	30-40
Newman	2500	"	30-40-50
Royal	900	"	35-50
Regent	600	"	25
Doric	900	"	25 50
Idle Hour	690	"	25
Loew's Garden	3500	"	10-20-30
Isis	1400	Second	20-35
Apollo	1300	"	20

BUFFALO

Shea's Hippo.	2150	First	20-40 50
Strand	920	"	15-20-30
Palace	800	"	20
Empire	1400	"	30
Family	1200	"	17-28
Elmwood	1600	Second	20 25 35
Victoria	1450	"	15-25 30
Regent	1000	"	15 25
Plaza	1500	"	15-25-35

SALT LAKE CITY

American	3100	First	17 40
Gem	1000	"	30-60
Cinema	850	"	10-35
Broadway	800	"	10-22
Strand	1400	Second	11 25
Para-Empress	1400	"	17 30

CHATTANOOGA

Alcazar	900	First	20 10
Rialto	850	"	30-15
Fine Arts	600	"	15 10
Superba	320	"	10
Lyric	775	Second	10-5
Royal	650	"	10-5
American	800	"	10-5

DENVER, COLO.

America	1600	First	30
Isis	1700	"	25
Princess	1250	"	30
Rialto	2000	"	30
Strand	1225	"	25
Tabor	1600	" Vaudeville	40
Alpha	300	Second	10
Annex	500	"	10
Alcott	325	"	10
Austin	400	"	10
Bijou	300	"	10
Blackwell	290	"	10
Colonial	450	"	10
Curtis & Curtis	450	"	10
Cramer	300	"	10
DeGeorge	300	"	10
Iris	960	"	10
Huffman	600	"	10
Ivy	650	"	10
Ogden	600	"	20-25
Thompson	1100	"	20-25
Kretschmer	400	"	10
Liberty	220	"	10
Mascot	320	"	10
Manerfour	50	"	10
Pearl	375	"	10
Queen	740	"	10
Williams	250	"	10
Webber	930	"	20-25

SPRINGFIELD, MASS.

Theatre	Capacity	Run	Night Prices
Palace	2000	Second	15 25 35
Broadway	2200	"	10 20 30
Fox's	1400	"	10 20 30
Bijou	1000	"	10 20 30
Phillips	1000	"	17 25
Strand	800	"	17 25
Garden	600	"	17 25

ST. PAUL

Liberty	1800	First	25 35
Garrick	1600	"	25-35
Princess	1200	"	25
Starland	900	"	20
Alhambra	500	"	20
Blue Mouse	450	"	20
Regent	350	Second	17
Park	750	"	17
Verdi	650	"	17
Faust	500	"	17
Como	500	"	17
Victoria	500	"	17
Palace	650	"	17
Forest	500	"	17
De Luxe	500	"	17
Dale	750	"	17

DULUTH

New Lyric	1000	First	25
New Garrick	1000	"	25
Zelda	850	"	25
Sunbeam	850	"	25
Strand	1000	"	25
Diamond		Second	
Gem		"	
New Grand		"	
Liberty		"	

INDIANAPOLIS

Circle	3100	First	40
Colonial	1100	"	25
Alhambra	1100	"	20
Ohio	1200	"	25
Rialto	1100	" Vaudeville	40
Mr. Smith's	600	"	20
Regent	730	Second	15
Keystone	500	"	10
Isis	600	"	15

COLO. SPRINGS

America	935	First	15 30
Burns	1375	"	15-30
Princess	1000	"	15 25 35
Odeon	1000	"	10 22
Isis	500	"	10-20

DALLAS

Hippodrome	1210	First	35
Jefferson	850	"	30
Old Mill	1390	"	42
Queen		"	34
Washington	495	"	27
Crystal	605	"	17
Rex	450	Second	11
Garrick	400	"	18
Dixie	260	"	13
Best	210	"	15
Strand	230	"	13
Princess	190	"	10

SAN FRANCISCO

Theatre	Capacity	Run	Night Prices
Imperial-A	1000	First	35-15-75
Strand-A	1700	"	20-75
Rialto A	1400	"	35 50 65
Sun B	1100	"	30 50
Frolic B	1100	"	30
California A	3000	"	30-50-65-85
Portola A	1000	"	35 50
Tivoli A	1900	"	25 75
Pantages-A	1500	"	25-75
Hippodrome A	1500	"	15 50
Central C	900	Second	25
Verdi B	1000	"	10 25
Lincoln-B	900	"	10-25
Royal A	1400	"	10 50
Coliseum-A	1500	"	10-50
Princess A	1400	"	10 25
New Mission-A	3000	"	25-50
New Fillmore A	2800	"	10 25
Wigwam-A	1500	"	20-30
Haight C	1400	"	10 20

FORT WAYNE

Orpheum	1000	First	25-15
Jefferson	2000	"	25 15
Strand	2000	"	25 15
Lyric	800	"	25 15
Colonial	500	"	25 15
Transfer	275	Second	15 10
Hippodrome	500	"	15-10
Creighton	700	"	15-10
Grand	275	"	15 10

MINNEAPOLIS

New Strand	1300	First	25
New Lyric	1300	"	35
New Garrick	2000	"	35
New Astor	1000	"	25
New Unique	800	"	20
New Garden	600	"	20
New Lyndale	600	Second	15-20
New Lagoon	1400	"	15-20
New Franklin	1000	"	17
Lake	600	"	17
New Lake	600	"	17
East Lake	600	"	17
Northern	450	"	17
American	600	"	17
Rialto	800	"	17
Crystal	400	"	17
Oak	400	"	17
Southern	600	"	17
New Park	550	"	17
Empress	555	"	17
Liberty	600	"	17
New Arion	900	"	17
Third Ward	350	"	17

DETROIT

Madison	2000	First	50
Adams	1700	"	50
Br'dway Strand	1600	"	50
Fox Wash'g'ton	1848	"	50
Majestic	1760	"	50
Colonial	1482	"	50
Miles	1632	Second	50
Orpheum	2005	"	50
Regent	2384	"	50
Liberty	729	"	25



A novel exploitation idea is being employed this week at the Fox Audubon theatre, New York, when the entire prison set used for the filming of "Les Miserables" was set up in the lobby and about the front of the theatre for the showing of the feature at this house. The novel lobby display is attracting great crowds. One of the itinerant sidewalk orators who are to be found talking politics and the brotherhood of man in that vicinity took advantage Monday night of the crowds in front of the theatre and being somewhat informed on the story of Jean Valjean, used the opportunity to spout on the gospel of the poor, glorifying the epic and dramatic work of fiction in such extravagances of his limited speech that his hearers turned to the box office in numbers and bought seats. Finding his own audience diminished he took up a collection, bought a ticket himself and went inside to learn more about what he had been talking.

Advisory Board
Exhibitors' Service Bureau

Thomas D. Sortero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. O. Horster, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Geo. Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.

E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Washington theatre, Detroit, Mich.

Phil. Gersdorf, Director of Publicity and Advertising, S. A. Lynch Enterprises, Jacksonville, Fla.



Views of the "Desert Gold" exploitation at Des Moines as described in the story below

Real Circus Used for Exploitation Purposes

Des Moines has recently been treated to some excellent picture exploitation when the Royal theatre of that city played "Desert Gold."

The outstanding feature of the campaign was a circus parade each day of the film's showing at the Royal.

The cost of staging a circus pageant in ordinary circumstances would be prohibitive, but learning that the Yankee Robinson Circus was still in winter quarters in one of the suburbs, the Messrs. Van Dyke and Hill, communicated with the circus executives and obtained their co-operation, the arrangement giving the "big show" outfit over to the picture folk for three hours daily during the run.

The procession passed through the principal streets and then by daily diverse routes reached the Royal, where a pick-anniny band and a troupe of Tasmania troubadours joined in rendering two songs.

In addition to the circus stunt the Royal management had a mule pack train, representing one of the big scenes, parading through the streets. The Messrs. Van Dyke and Hill also evoked interest in "Desert Gold" through bookshop cooperation, display windows in the department stores and big book stores being given over to promoting the sale of the novel all during the presentation.

"Doubles" Harold Lloyd With Great Results

"Bill" Williams, press representative for the Auditorium, at South Bend, Ind., is one of the boys who knows what a touch of local color will do in helping to put over a picture. Some time ago Williams "spotted" a "double" for Harold Lloyd in the audience of the theatre. The chap was a dead "ringer" for the screen comedian even to the shell-rimmed glasses effected by Lloyd in his pictures. Williams and the manager of the theatre, who was told of the striking resemblance, noted that he was seen at the Auditorium more often when a Lloyd comedy was being shown and from this fact the big idea was evolved.

Williams began very assiduously to cultivate the acquaintance of the stranger who looked like Lloyd, being a good publicity man and already having an idea in mind, an ulterior one to create a word of mouth advertising for "His Royal Slyness," which was scheduled for a showing at the Auditorium in the near future. The idea was suggested by the six-sheet poster for this comedy which shows Harold Lloyd and Mildred Davis seated on the back of a donkey in grotesque costume and with Lloyd holding suspended from the end of the stick and just before the eyes of the donkey a wisp of hay. The "Double" was asked to pose as Lloyd and he readily accepted. The next difficulty was in securing a "ringer" for Mildred Davis. After a search of two days a young lady was located employed in a local restaurant who was a second Mildred Davis, from the shy smile to Miss Davis' demure manner. She was persuaded to do her bit with "Harold Lloyd" and all was set.

The donkey and both "Doubles" were rigged out as per the six sheet, and permission of the Police Chief was obtained to allow frequent parades up and down the busiest streets during the better part of two days and nights preceding the opening play date at our house. Banners carried by small boys who strolled along behind the big show, carried the notice that the favorite comedian could be seen at the Auditorium March 1st, 2nd and 3rd in his latest comedy, "His Royal Slyness." This stunt created the greatest excitement every time it made its appearance on the downtown streets and the result was that the Auditorium packed 'em in for three days and nights.

Imperial, San Francisco Believes in Window Displays



"Nick" Ayer, director of publicity and advertising for the Imperial theatre, San Francisco did not neglect the "tie-up" in his exploitation of "On With the Dance" On this page is shown three of his co-operative window displays for this picture The result of this sort of advertising is such that the Imperial never neglects an opportunity to obtain space in any window located in the business section

League Official Says Original Story Preferable

Jules H. Michael States Patrons Call Most Adaptations "Old Stuff"

"ONE of the best things that could happen in this industry just now would be the establishment of a department of photoplay-writing in our leading institutions of learning," said Jules H. Michael, chairman of the executive committee of the New York State Exhibitors' League and manager of the Victoria and Regent theatres, Buffalo, in the course of an interview with the MOTION PICTURE NEWS representative.

"I have found that the original story especially prepared for the screen is more in favor than adaptations of stage works," continued Mr. Michael. "If we look back over the biggest film successes of the past several months, we will observe that the stories written originally for the screen have been the real box office winners. The high prices demanded by owners of copyrights on stage plays when approached by film producers who wish to adapt them for the screen, are all out of proportion to their worth as screen material. I noticed recently that a well known director had paid close to $200,000 for the screen rights of an old-time stage production. When this comes along in its screen form, it will mean nothing to the average layman. He will only observe that its title is one that was very familiar in grandma's day; the name of the director will mean nothing to him. The average patron's observation will be 'Old stuff!' If the same producer had offered some noted author the same amount to write an original story for the screen, it would have been much more reasonable.

"Many of the leading stars recognize the value of original stories in which to star and have as a consequence employed their own plot makers. John Emerson and Anita Loos started the ball rolling for Douglas Fairbanks and are keeping it going for the Talmadge sisters. Clara Kimball Young has found her greatest successes in original works, so have Charlie Chaplin, William S. Hart, Nazimova, Charles Ray and a host of others. The favor and popularity with which these productions meet are the best proof that they are on the right track.

"Surely this industry has grown big enough to attract its own story makers. We should not be forced to depend on rehashing stage material for film consumption. 'Hearts of the World' could never be equaled by any stage play. Neither could hundreds of other famous screen classics produced in the past few years.

"Columbia University has taken a step in the right direction by installing a scenario department and Thomas H. Ince is to be commended for offering handsome prizes to students who write the best plots during their course of study. With such encouragement we shall soon get some real gems in screen literature.

"Leading producers should attempt to attract more of the noted authors to exclusive writing for the shadow stage. Maeterlinck is now studying the technique of the silent drama preparatory to writing an original theme for the screen. Why not seek Sir Arthur Conan Doyle, Sir J. M. Barrie, John Fox, Jr., and countless others to follow in Maeterlinck's path. We already have Rex Beach devoting much of his time to screen authorship. So far the result of his film work has been most successful.

"A majority of the adaptations of stage plays mean nothing when they reach the screen. They may be successful 'on the boards,' but they seem to lack 'punch' when they arrive on the silver sheet. Many of these stage plays adaptations of which we have been hearing so much about of late owed much of their success to the spoken words in the play. Arriving on the screen minus these oral outbursts the same plays fall down sadly in many cases. The plots are not sufficient, consequently elaborate padding is resorted to in an effort to elongate the tale into five or six reels. Even a great star is not enough to 'pull them over.'

"With the establishing of photoplay departments in colleges there would undoubtedly be a rush of students possessing real talent and a desire to learn the technique of scenario writing. Many young men and women are enthusiastic over such a profession, but they lack knowledge of the construction of successful film stories. Latent ability would undoubtedly be brought out in countless instances. Perhaps some of our leading scenario experts would be glad to accept positions in colleges, providing the compensation was a fair one. Here would be the producers' opportunity to endow the photoplay departments and possibly the exhibitors' leagues of the various states would also aid in the work.

"I believe that this subject is one of the most vital problems facing the motion picture industry, and one which will bear deep thought, investigation and encouragement."

Capitol Opera Is "Hansel and Gretel"

THE Capitol theatre opera this week is "Hansel and Gretel," the Ethelbert Humperdinck composition founded on the Grimm fairy tale of "Babes in the Wood."

The version the Capitol company is singing is in three acts and three scenes as was the original and requires the services of a chorus only in the very last few minutes of the presentation.

In this fact it does not appeal to the writer to be an exceptional bill for stock purposes, since we have observed a greater interest by the Capitol audiences in the ensemble numbers than for the solo or duet renditions.

The policy of presenting opera with a picture program seems to be meeting with favor at this theatre, if we are to judge by attendance.

The performance attended by the writer was capacity, which may be considered exceptional for a theatre seating 5,400 people.

Artist Wenger has provided some very good sets for the opera, especially so in the act three exterior.

Another Story Telling of St. Louis Presentations

WILLIAM GOLDMAN, director general of the chain of St. Louis theatres headed by King's and Pershing's, succeeding Louis K. Sidney, who has removed to Detroit in a similar capacity, is a firm believer in the efficiency of the lobby display as a means of attracting the public into the theatre.

Two of his latest creations were in connection with Douglas Fairbanks' "When the Clouds Roll By," which played the Pershing, and Clara Kimball Young's "Eyes of Youth," the attraction at the King. In each of these pictures Mr. Goldman selected something that would lend atmosphere and proceeded to get it over. "When the Clouds Roll By" suggested rain, and a prologue was arranged depicting a storm. The gathering of the clouds, lightning, thunder, rain and then the passing of the storm was presented realistically. Mr. Goldman went to the extent of using real water, all of which was symbolic and entirely in keeping with the theme of the Fairbanks story.

The mysticism of crystal gazing suggests the Orient, and, as rain was used for the Fairbanks picture, incense was selected as the best agent for "Eyes of Youth." In this case there was a speaking part in the prologue. The curtains parted, showing a yogi seated on a throne before the crystal. He rises, salaams and appeals to the globe to reveal to him the secrets of the unknown. However, the incense is the vital bit of the sketch. It is replenished by two attendants in costume and permeates every corner of the theatre, placing the man who comes in from the street in a mood which will enable him to appreciate "Eyes of Youth."





George Fisher, manager of the Alhambra theatre, Milwaukee, Wis., isn't kicking about the alleged domestic difficulties in the Chaplin family. From his standpoint it is most timely, for the front page news of trouble in the Chaplin home broke the week preceding his Sunday opening with "The Inferior Sex." The beautiful lobby of the Alhambra theatre was all dolled up with decorations referring to sex strife and what could be better than having strife right in the Chaplin's own home. Of course, no one wished trouble to come to the famous comedian and his pretty wife, but since it must come—well, exhibitors aren't kicking over the extraordinary publicity.

The Alhambra press agent employed some unique teasers in her advertising campaign. One was a striking pose of Milton Sills in which he asks: "Who is the boss in your home?" The name of the play was not given until the Saturday ads, all others merely referring to the "picture" coming to the Alhambra. The Saturday ad had photographs of the star saying: "Keep a Man Guessing—that is the way to hold his love."

A unique lobby display included scales, bearing a cut-out figure of a man on one balance and a woman's figure on the other, were hung over the door, with the picture of lovely Mildred in the center. This scale, by an electrical arrangement, tipped gently first one way and then the other throughout the time the theatre was open. The doors beneath bore panels, with snappy phrases concerning the relative status of man and woman, the name of the play and the theatre, together with the date. The panels on the side walls of the lobby were arranged with cut-out figures, almost life size. One side bore figures of men at work, the cobbler, tailor, munition maker, soldier, woodsman and blacksmith. Above the panel was the inscription: "Which is the inferior sex? Ever since the stone age, man in his opinion has been the master, woman the slave. Is the fighter superior to the home maker? See Mildred Harris Chaplin in 'The Inferior Sex' next week."

The corresponding panel on the other side bore women's figures, cut out of heavy pasteboard and looking decidedly lifelike, as they posed as typist, a woman at the washtub, another rocking a cradle, and another sweeping the floor.

A few feet of reel advertising the play bore the same tip-tilting scales, with the reading matter advertising the tense situations in the play.

Mitchell Has "Morgue" All His Own

Keeping files of photographs of motion picture actors and actresses has proved to be most lucrative as an exhibitor hobby for W. Griffith Mitchell, manager of the Majestic Gardens Theatre, at Kalamazoo, one of the string of Butterfield houses in Michigan. The fact that he has on file photographs of practically every star of the past ten years has listed him as a valuable acquaintance with every publisher in the city. The consequence is that the Majestic Gardens ranks high in the list of Michigan houses as a receiver of free publicity notices.

Almost continually present day stars or stars of the past do something which sends a story about them into every newspaper office in the country. It is not often that these stories happen just at the time when they can be used to the best advantage by an exhibitor, but usually the newspapers want a picture to run with the story, and are obligated to the exhibitor who they know can and will supply them. The result is that they are always willing to do favors for this exhibitor in the publicity line.

Mitchell has put himself in a position of being listed with every newspaper as a source for photos of practically any star that ever gained fame. Recently this fact resulted in an added advantage. The Kalamazoo Saturday Night was started as a publication for the weekly review of happenings in the Michigan City. The editors had decided upon artistic photographs of prominent people as cover designs, and naturally went to newspaper offices to inquire as to where such photos could be procured. Mitchell was mentioned by almost every office and the result was that the backers of the new weekly sought him. The first issue was to come out the Saturday evening prior to a week's run of "Two Weeks," at the Majestic Gardens. Mitchell selected one of his photographs of Constance Talmadge, the star, and offered it to them for publication if an announcement was carried. They accepted.

The following week he supplied them with the photograph of another star and then the third week, and now he is practically the cover editor of the weekly, deciding what photograph to run and writing the caption printed under it. Needless to say the photo on the cover of the Saturday Night is usually the star of the production to be run the following week at the Majestic Gardens.

Stunt Contests Get Children at Richmond, Ky.

"Stunt" contests based upon ideas to get school children interested in winning prizes has been used to build up a most successful patronage by Miss Alice Ward, manager of the Grand theatre, at Richmond, Ky. She uses contests on practically every feature shown in the house and each one of them is originated with the idea of furnishing a real cause for effort that will be interesting to children of school age.

She has found that children are the best carriers of advertising that exist and therefore she caters chiefly to children, knowing that their parents and other adult relatives are bound to be interested in anything that captivates the mind and activity of the school pupils. Each contest is based so closely upon productions at the theatre that none of the effect of the advertising is lost.

Special exploitation is acquired by Miss Ward simply by enlarging the scope of the contest she decides upon, or else running more than one. On a recent showing of Charlie Chaplin in "Shoulder Arms" she originated two contests, one confined exclusively to boys. In one contest she offered a prize to the boy who could make himself up into the best imitation of the screen comedian. She had all the entries, after they had donned their costumes and make-ups, parade through the business streets of the city before the awards were made. In order to interest girls, also, she offered a second list of prizes for the best cartoon of Chaplin.

Miss Ward does not neglect the advantage of lobby displays because of her interests in contests. For the same showing of "Shoulder Arms" she had the frames in the lobby, as well as a special show case, filled with trophies brought back by Richmond boys who were "over there" during the fighting. On the opening day a large cut-out symbolic figure of "Shoulder Arms" was also displayed in the lobby.

Easter Vocal Novelty Staged at Rivoli

THE Rivoli theatre, New York, is staging a musical novelty in honor of Easter this week which merits description.

The title is "Easter Dawn" and the number is arranged in four scenes, each provided with a special stage setting.

The first scene is a pantomime and posing act by three girls, in which the trumpet of dawn is used. There is no music for this number except the orchestral accompaniment. Scenes two and three are very similar to one, all the performers and the stage settings being in silhouette.

The fourth scene is a vocal rendition of appropriate music for the week and the stage setting is suggestive of the church also. Garbed in choir garments the Rivoli chorus is grouped on stairs rising to an apex surrounding a white clad figure of a woman holding a white dove.

On each side of the stage attendants display Easter lilies and these flowers are also used as decorations along a painted balustrade which hides the feet of the performers. The backing for this scene is black and white pleated cloth masked on all sides. The number is termed a fantasy for chorus, ballet and orchestra and the choreography is arranged by Miss Dixie Wilson. The Rivoli chorus of excellent voices in the last scene succeeds in making this number exceptional entertainment.

Making a Bid for "Word of Mouth" Advertising

Aiming his exploitation at a source that would engender the maximum amount of word of mouth publicity, George Fischer, manager of the Alhambra theatre, Milwaukee, arranged with his exploitation director, Eddie Weisfeldt, to picturize the title of his attraction.

The scenes which Mr. Fischer devised were likenesses of the thought suggested by "The River's End." The pictures which were conceived were more like miniature stage settings than lobby designs.

A week in advance of the showing of "The River's End," a harmonious bit of scenery that suggested a woodland retreat was worked out with the aid of birch bark, rough shaggy bark and bits of natural woods, together with branches of pine and fir. Using papier mache rocks that bore every resemblance to the real thing, an unusual bit of beauty that depicted a small waterfall was arranged. The papier mache rocks were covered with real branches of fir and pine. A small rustic bridge built half way down the "mountain side" served to complete the illusion. The word matter used with this display was designed by bits of wood that gave a rustic effect.

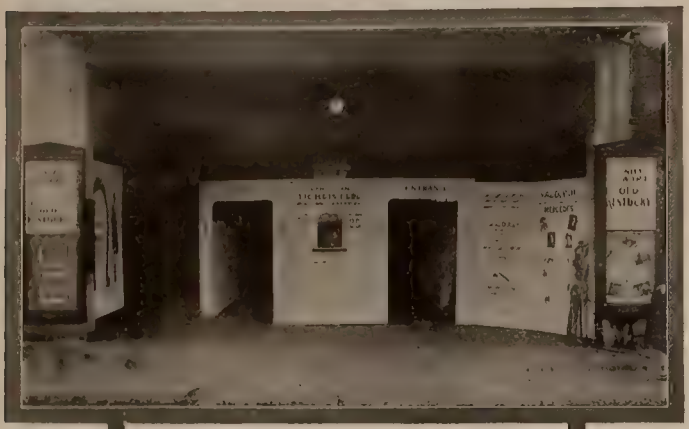
As an appropriate stage setting, Mr. Fischer designed a combination of real trees and shrubs surrounding a pool of clear sparkling water that well picturized the river's end. At one end of this scene a tiny waterfall was seen. A small spotlight thrown on this waterfall gave a splendid effect to the entire setting. The shrubs and ferns about the pool of water were of the various shades of green one might find in a natural bit of scenery. One tree at either side showed the pink blossoms of a wild crab apple species.

Washington Post Printing Great "Movie" Section

If the Service Bureau was to give space to commendatory articles on all of the good photoplay sections which newspapers, especially the Sunday editions are now editing, it would mean the elimination of too many exploitation stories and it is for this reason that we are chary of praise in this connection under ordinary circumstances.

However, the pages of the Washington Post (Sunday edition) for the past few weeks are of such unusual merit when it comes to the department titled in this publication as "The Screen" that we take this occasion to offer congratulations to the paper and its photoplay editor. Also to Washington exhibitors who are enjoying the service rendered by this department in aiding them in "putting over the show." It is evident that the Post is doing all that it can to promote the motion picture industry in Washington and the success of its efforts is extremely praiseworthy.

Lobby Displays in the Smaller Towns Are Practicable



(Left)
From the "show me" city of Missouri comes a photograph of the lobby display which W. E. Sturgis, advertising manager of the Hippodrome theatre, designed and built for his engagement of "In Old Kentucky." While not expensive the display is attractive and should appeal to every manager as a model of its kind

(Below)
Putting atmosphere into a lobby at small cost was the achievement of Manager H. G. Plath of the Crescent theatre, Temple, Texas, for his showing of "Heart o' the Hills." The ticket booth was made into a log cabin and a real tree was placed in the lobby. Note in the cut the life-like cut-out of Mary and her donkey



Chicago Presentation Pronounced Unusually Artistic

Logan Square Engagement for Nazimova Feature Scores in Windy City

THE presentation of the Nazimova feature, "Stronger Than Death," at the Logan Square Theatre, Chicago, recently, was regarded as one of the most artistic ever seen in the Windy City and the result was capacity crowds for a solid week.

The introduction started with an overture, "The Egyptian Ballet," and as the music drew to an end the curtain parted, disclosing a temple with large rows of marble pillars and a broad flight of steps leading down to the stage. On either side of the steps, incense burners glowed, wafting their perfume over the entire house.

On the steps of the temple was posed a dancer, Devi Dassi, a pupil of Ruth St. Denis, draped in veils with glittering headband and ornaments. As the spotlight enveloped her in light she came down the steps and danced the Temple Dance, a beautiful interpretation of the dance of love which Nazimova, in the picture, dances to attract the man she loves.

The dance completed, once again the dancer stood posed on the temple steps, and immediately the picture was flashed upon the screen showing a street scene in India. A special orchestration was also prepared to help create the proper atmosphere.

Attractive and artistic lobby displays and exploitation also aided Manager W. E. Weinshenker in putting this picture over in a big way.

The entire presentation and exploitation was planned by the new service just inaugurated by Willis & Eckels, of Chicago, which is in charge of Sara Maxon, an artistic theatre director of great ability, who received her training under S. L. Rothapfel.

Willis & Eckels plan to make this department national in scope and have obtained the backing and co-operation of the producers.

Special stage settings will be built and held ready for the use of theatres preceding the release date of important productions; arrangements made for impressive lobby displays; special musical settings made ready and plans for exploitation drawn up, so that theatre owners may, through Willis & Eckels, obtain a new service which will assure them of first class presentation.



This attractive lobby display by the Rex theatre of Buhl, Idaho, a town of only 1100 population and three theatres should prove an inspiration to every small town manager to "dress up" for the playing engagements of the various films played. Manager Kluna changes his lobby display daily and also the billing on his electric sign. In this case he has given the comedy "Captain Kid's Kids" most of his advertising space

Children of Richmond Find Big Appeal in "Pollyanna"



There were great times for both kiddies and grownups when "Pollyanna" played the Isis theatre, Richmond, Va. On this page is a view of the theatre and one of the crowds which came to see the picture

'Frisco Houses Pool Interests for "Kentucky"

Rival Theatres Get Results from a Partnership Exploitation Campaign

THE old saying that originated when Cy Perkins enlisted Larry Hopkins' aid at the village grocery counter to figure up Cy's monthly buttermilk bill, that "two heads are bettern' one," was applied to the motion picture business and exploitation in San Francisco recently.

The saying was adapted to read "two houses are better than one," and the two houses were the Tivoli and Strand theatres. The exploitation was started buzzing when the managements of these two theatres pooled their exploitation brains in order to put over "In Old Kentucky."

The Tivoli and Strand, although technically what might be well termed rival theatres, opened and closed the production at the same time. They booked it simultaneously for a week. They combined their advertising. They utilized the same billboards. The only thing these two houses did not do was to pool the profits. Yet both of them secured a handsome return on the week's business.

To really fathom this phenomenal success, it is necessary to understand San Francisco's theatrical district. The downtown district is scattered over a distance of five long blocks. At one end are two theatres under the same management, which also controls a theatre at the opposite end. They catch them coming and going. Also if there be a holdout crowd at one end of the distrtict where the rule is to play one week engagements, the house next door is benefited, for amusement seekers will naturally look for the nearest theatre. The business at their third house is steadier, for it is devoted to pictures running two weeks and longer.

Between these two poles are located the Tivoli and Strand, but a single city block separating them. Hence it must be seen that when there was a holdout crowd at both houses every night in the week there must have been a tremendous interest created that caused people to want to see "In Old Kentucky" and to make them willing to stand in line for the privilege.

Perhaps the most striking exploitation device that entered into the campaign was a float representing everything that Kentucky was noted for except a distillery. The old log cabin, the colonel with his long, white duster and goatee in proportionate length, the negro jazz band, palms and ferns. A southern picket fence bounded the wagon alongside of which a girl jockey sat gracefully upon a dashing race horse. And while the negro band played its wildest jazz, the old colonel spat tobacco on the pavement, the float driver shimmied and the girl jockey tried her best not to fall off the horse.

The unusual feature, however, which entered into the exploitation of "In Old Kentucky" was the float and Pickaninny Band which held forth on the streets of San Francisco for the entire week. The float was designed by Frank Costello, manager of the Tivoli theatre.

The getting together of the two theatres is all the more remarkable in view of the fact that the management and ownership of the two houses are in no way allied, and until the showing of "In Old Kentucky" they were by virtue of their proximity, keen competitors.

The forward looking men at the helm of the Tivoli and Strand saw that combination is stronger than antagonism and pooled their interest to put over one of the striking successes of the year.

Second "After Thirty" Comedy Scores

WITHOUT a question a new comedy star and a real director have been found in John Cumberland and Mrs. Sidney Drew respectively. At the Capitol this week is being presented the second comedy from Julian Street's "After Thirty" story under the title of "The Stimulating Mrs. Barton." It scores with us as about the cleverest offering to be found on Broadway this week.

There isn't a thing about the whole basic plot bigger than an idea, but the picture as presented is mighty fine entertainment. Credit for this should be about equally divided between Mr. Cumberland and Mrs. Drew, who directed and wrote the titles. The picture of course is best suited for adults,—grown-ups who pretend to have a few brains,—and in this class it should find an appreciative audience. The crowd in which we sat at the Capitol show "ate it up." As for comparison with the initial number of the "After Thirty" series, this possibly has less plot but it seems better constructed, which places the picture on a par with its elder brother.

Richmond Theatre and Paper Co-operate

Colonial Theatre and News Leader Combine Forces for "Pollyanna"

JAKE WELLS, prominent southern exhibitor, and his house manager for Mr. Wells' Colonial theatre at Richmond, Va., Harry Bernstein, set the entire city of Richmond agog talking, writing and going to picture shows by the manner in which they put over their exploitation campaign on "Pollyanna."

"It was a production that primarily interested the children," he said, "so it was to the children that I made my first appeal. I knew that if I got the children started, the grown-ups would come along, and I certainly hit the bull's eye this time. I had them lined up outside of the theatre for hours, and it was capacity business during the entire run of the engagement."

His first appeal in his campaign was to the school children through the News Leader, the leading newspaper of the city. Through them he offered four cash prizes, $10 for the best comment on "Pollyanna" as a production; $7.50 for the best story about Mary Pickford; $5.00 for the best "glad" thought any school child ever had, and $2.50 for the best essay on "Pollyanna."

Hundreds of people entered the contest and submitted contributions with the result that the following prizes were awarded by the judging committee composed of Henry S. Hutzler, T. Elwood Tragle and J. H. Binford, assistant superintendent of schools:

First prize, $10.00, to Lelia Graham Hobson, nine years old, for the best comment on the picture.

Second prize, $7.50, to Martha Letitia Woodson, thirteen years old, for the best story about Mary Pickford.

Third prize, $5.00, to Frances Allen, thirteen years old, for the best "glad" thought.

Fourth prize, $2.50, to Mary Phillips, twelve years old, for the best essay on "Pollyanna."

The newspapers responded admirably to all of the exploitation and first-page double- and triple column stories were the result. When the children came in droves from the schools in the afternoons, in some cases the teacher bringing her entire student body, the papers commented on it with headlines like this: "Living lines of children took turns waiting outside to get a chance to enjoy 'Pollyanna.'"

Rival Theatres Pool Exploitation and Mutually Benefit

The rival theatres, Strand and Tivoli of San Francisco, pooled their exploitation on "In Old Kentucky." Both houses ran the same feature day and date. For detail of the exploitation campaign *see opposite page*



(Left)
View of the Strand theatre during the run of the film showing the lobby decorations
(Below)
A float which paraded the streets during the engagement and which with the colored band attracted a great deal of attention proving an excellent "bally-ho" for the attraction

Bennett Deodorizes Atmosphere of "Whiskey Row"

Why Fair Damsels of Salt Lake City Shunned State Street's Picture Houses

DEODORIZING the nickel-beer atmosphere that since the days of prohibition has put a dark brown taste in the official mouths of many fair cities with the million dollar perfume of motion pictures is a possibility that is now far from remote, thanks to the enterprise of W. H. Bennett, advertising manager of the Strand and Gem theatres, Salt Lake City.

An old saying, "Lips that touch liquor shall never touch mine," was evidently altered to fit a local superstition, with the result that the saying might read, "A picture show on whiskey row shall never lure me from the primrose path."

This was exactly the trouble in Salt Lake City. The fair damsels of that town, and those that sought the favorite of the fair damsels, had an idea that State street was a wild place. Maybe this belief had small foundation. It is a fact that before the late Barleycorn sang his Swan Song the papers used to tell of the thrills awaiting women and children and almost anybody else who cared to visit State street. It might be best to state at this point that the reason we are devoting so much to State street and its trouble is because the Gem and Strand theatres are located thereupon.

As a matter of fact, State street was different from all other streets only in one feature, and this feature rested in the fact that it seemed every third store in the block was a saloon.

Being intoxicated in Salt Lake City meant but one thing—State street.

When Mr. Bennett took over the advertising managership of the Strand and Gem theatres he encountered a strange proposition. Attractions from popular stars that should have drawn large audiences of women and children didn't come up to expectations. Salt Lake's girls had a queer habit. And this habit was working out for the worst interests of the Gem and Strand theatres. To be specific the habit was nothing more or less than an attempt on the part of the girls and women to keep from falling victims to the alluring moving picture attractions offered by these two theatres. It seemed as though a mute understanding among the girls was sizing the situation up after this fashion:

The picture shows on State street were very nice—but State street wasn't so nice as it might be.

And yet, less than a hundred yards away was Main street, its pavements almost raw as a result of the high heeled tread of Salt Lake's weaker sex. It was time, Mr. Bennett thought, to launch a little missionary work in behalf of the abused State street.

With the true instincts of showmanship, Mr. Bennett selected a most propitious time for the testing of his idea. When the Strand had booked "Heart o' the Hills" he found a good chance to hit home with the bell ringing statement that brought out the sophistry of the local attitude towards the Strand. "Don't let prejudice keep you away from State street, the Gem and the Strand," was the line he used.

Mr. Bennett's expectations were realized. His candid way of dealing with the situation has resulted in building up a clientele of the most fashionable of Salt Lake society. Country club talk and comment on society columns in the Salt Lake morning newspapers are a regular part of the Strand's and Gem's lobby chatter. And whatever slight intuition might be that the nickel-beer odor still pervades State street is fully dispelled by the announcement that French bon bons and the nauseating sweetness of marcelled hair are now State street slogans instead of the old time stein for a jitney idea.

Trim Ankle Gets Everybody's Attention

Hammond Gives Atlanta Public Something New in Window Display

A TRIM ankle has never failed to attract attention, so upon this human frailty Frank Hammond, Publicity Director for the S. A. Lynch theatres, Atlanta, built his campaign for "Mary's Ankle," starring Douglas MacLean and Doris May, real honest-to-goodness human ankles were used, too. None of the camouflaged stuff for Mr. Hammond. When he displays he gives the public the real thing.

Two young ladies of considerable charm were engaged to participate in Mr. Hammond's latest stunt, and it has been a long time since Atlanta has had such traffic congestion as Whitehall street experienced during the times the "Mary's" were in one of the prominent shop windows. Time after time it was necessary for the police to clear the sidewalk so pedestrians could make their way along the street. Young men were attracted in large numbers, but it cannot be said that they were alone in front of the window. Old fellows with good taste and husbands with their wives hanging close to them were seen to linger for quite a time before Mr. Hammond's attractive display.

The store picked by Mr. Hammond for his show makes a specialty of women's shoes and hosiery and late reports from the manager of the store indicate that the theatre display helped a great deal in the special sales they put on during the week. It is safe to surmise that this store will be in line for similar advertising novelties that may be devised from time to time by the Rialto management.

It is believed that Mr. Hammond's special stunts were responsible for the greatly increased business throughout the week.

The Rialto has never been keen to do advertising very far in advance of the showing of the picture, but during the week preceding the showing of "Mary's Ankle" they ran a teaser campaign in each of the Atlanta papers. In addition to the space used seven days in advance they pushed up their advertising allotment for Sunday and ran sixty inches against their usual forty.

This form of advertising had never been attempted in Atlanta before the coming of Mr. Hammond to the Rialto and its true value had never been known. "On With the Dance" and "Mary's Ankle" have proved that a certain amount of "jazz" is necessary and it is believed that Atlanta will have the benefit of many novel stunts in the near future.

Huge Bill Board "Graces" Times Square District

A sign-board twelve feet high, running around three sides of one of the important buildings in the Times Square district of New York City, and plastered with one, three, six, and twenty four sheet is a current accomplishment in the presentation of "The Virgin of Stamboul."

This unusual bit of Broadway advertising was made possible by alterations now going on in the old Rector's cafe site, in the ground floor of the Mecca Building, Broadway and Forty eighth street. When a twelve foot fence was built around the building to mask the workmen and to protect pedestrians on the adjacent sidewalks, Universal quickly obtained bill posting privileges for the entire fence space.

Cincinnati Theatre Features Serial on First Night

When the Boulevard theatre of Cincinnati opened its doors on March 21, "The Lost City" serial was the picture which received the giant's share of the exploitation campaign. On this page is shown the decorations and exploitation which the Boulevard management accorded the picture. No serial had ever been given such extensive billing in Cincinnati previously



Extensive Campaign for "Beloved Cheater"

When the Locust theatre of West Philadelphia played "The Beloved Cheater" Abe Seligman, house manager, recognized the exploitation possibilities the feature possesses and went after the business with some unusual ideas.

A week before the opening date, thousands of the stock heralds furnished by the exchange were mailed to prospective patrons. The day before the opening this was followed by an original herald playing up the idea suggested by the producers booklet.

The next step was a "love letter contest" which was conducted through and with the aid of the newspapers. The editors were coaxed in giving the contest some extra attention and a veritable stack of love letters were received. In selecting the members of the committee who were to decide on the merits of the letters, care was taken to obtain competent and impartial people and every endeavor made to impress the public that the entries would receive impartial consideration. From the style and manner of construction of the numberless letters received, the management of the Locust is convinced that the contest reached the "people".

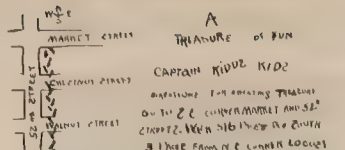
The judges selected the appended letter as deserving of the first prize:

DEAR MR. LEW CODY:

I will now take a "Brody," and write you
the letter you ask.
I have never been bitten by "Love's
germ," nor smitten, but gladly I sit
to the task.
Of writing you, tho' I'm a novice and
green, I'd adore such a kiss as you
gave
That sweet Miss at the Locust theatre
today on the screen.

I am very near twenty,—have known men
a-plenty, but they're all of them
Slow like your friend, and they never
have lifted the veil that your gifted
and wondrous love-making could
rend!
Now don't think me "sappy"—I'm really
quite happy, to know that such lovers
live,
And I don't mind confessin', I'd like such
a lesson, as an artist like you, sir,
could give.

You've forgotten it's Leap-Year, and
that's why I don't fear, to be so
unmaidenly bold!
For the drear thought of missing, a lesson
in kissing, with you teaching, leaves
me quite cold!
I am red-haired and grey-eyed and very
much envied by girl-friends because
of the men.
But I'll shock them all gladly; I confess
I'm yours madly! So it's "up to
you," Lew; just say when!



"Map" Herald Proves Good Publicity

A novel chord was struck by the Locust theatre, Philadelphia, in advertising Harold Lloyd's comedy, "Captain Kidd's Kids," a picture based upon the pirate career of a bevy of beauties. Thousands of handbills similar to the one reproduced herewith, were showered on Philadelphia, giving the directions for locating the hidden treasure, which, in this instance, was to be found on the screen of the Locust theatre.

The same tact was pursued by the Locust management in its newspaper advertising, the campaign rousing considerable interest because of its unusual character.

This stunt was not one which required an extra draft upon the imagination, yet it was one which paid, for huge crowds of laughter seekers found the treasure of fun, and the Locust theatre located a treasure of gold in its box office, in no small measure because of this little exploitation idea.

Exploitation Which Paid Two Ways

The popularity of Harold Lloyd was utilized by the management of the Chicago Stock Company playing at the Opera House in Kingston, N. Y., recently, to pack the house and to arouse interest in the company. This is the first time on record in which a stock company, playing legitimate attractions, utilized the fame of a motion picture star to bring business to the house.

The stunt was simple but effective. One of the members of the company seemed to be a real double of Lloyd. It was arranged to have him appear on the streets of Kingston, horn-rimmed glasses and all, for a certain period of time each day, and two seats for the stock company performance were given to every person who recognized the actor and told him he looked just like Harold Lloyd.

The brave actor of the stock company was literally mobbed. At every corner he was stopped by a dozen citizens who recognized him. Every one who called the turn received two tickets for the opening of the stock company performances, and on the night of the opening no seats were to be had at the box office.

Frankel Features Wearing of Green

"The Luck of the Irish" seems to have had a busy week during that in which March 17th was contained. Among the theatres which played this feature as a St. Patrick's Day special was the Majestic theatre, of Columbus. Besides the ordinary methods of publicity and exploitation, a number of novelties were pulled that did much to popularize the engagement.

A private screen was held and all the Irish clubs and lodges were invited. Window cards cut in the form of a shamrock were distributed over the city. Green carnations with ribbons attached, on which was printed "Luck of the Irish" and the name of the theatre, were passed out to every patron. The lobby of the theatre was decorated with shamrocks on white lattice work, and made a very effective display.

All this expenditure of time and money in honor of the "wearing of the green" was instrumental in a big week for "The Luck of the Irish" engagement, and R. G. Frankel, advertising manager, who had charge of the campaign, is smiling at a job well done. Also, he is looking forward to another holiday or event that will give him something to work on in his successful efforts to bring the dollars into the Majestic box office.

Circus Stuff Wins for Pomeroy

PROBABLY the most striking theatre front ever arranged in Ottawa, Ontario, was that used by Manager Harry Pomeroy of the Strand theatre, for "Her Elephant Man," starring Shirley Mason, which was presented on March 25, 26 and 27. Tan bark, tenting, stuffed camel and elephant, large elephant cut out, circus wagon, brass band musical effects and living clowns were used for the lobby display and the combination created real circus atmosphere. Upon entering the theatre, patrons discovered the "animal tent" where more exhibits were arranged. The animal stalls, plentifully decorated with painted barrels, hoops and fodder, were found in the foyer.

For the circus band music Manager Pomeroy used a small phonograph, which was operated on the roof of the small circus wagon, together with a bass drum. Lively band selection were played continuously, while one of the clowns beat upon the drum. Another clown operated a mechanical roaring device, while a third caused the life sized camel to swing its head from side to side impatiently.

The large mirrors in the foyer were painted in circus style, and they also bore cut outs of the star. Clowns roamed up and down the aisles during intermissions and the orchestra did its best to add circus color to the proceedings. The newspaper advertisements were also highly appropriate.

Even New York Succumbs to the Window Display Tie-up





Even selfish, "go it alone" New York is seeing the mutual advantage in window display tie-ups for the exploitation of pictures. On this page is shown how two stores on Broadway co-operated with the Broadway theatre, New York, in the exploitation of "The Virgin of Stamboul" playing at the Moss house last week. These tie-ups were only a portion of those which were effected with prominent stores

Wausau Exhibitor Suggests That Producers Furnish Mats

Clyde Kone Tells us What Is Needed to Properly Advertise Pictures

THE film distributing companies are overlooking the important possibilities of one item in the matter of advertising accessories that could be made a great help to the men in the small town exhibiting field.

That item is the distribution of mats, which are not sent out to the exhibitors generally because it is estimated that something like 80 per cent of the newspapers in the country are not able to use them, owing to lack of equipment.

But this obstacle can easily be overcome by educating the small town newspapers and the exhibitors themselves to the importance and economy in having machines to cast up the mats, and this educating should be done by the distributors and the trade papers.

The exhibitors have to depend on the press sheets and cuts to make up their own ads. The press sheets serve their purpose all right in this way, but it is a crime the way the average small town newspaper throws the type together in making up an ad. The result is that the picture gets a botchy looking display, just as well as the advertising of all the merchants in town.

On the other hand the film companies get some magnificent looking advertisements with beautiful art work in the national trade journals. Why couldn't the film companies have mats of these splendid ads just as they are and send them along to the exhibitors?

They say the small town exhibitor cannot use them. But that isn't so, for I have just proved that he can. I am a small town exhibitor, so called. Wausau is a city of 20,000 population, and the one daily newspaper in town had no machine for casting up mats. This newspaper was no exception to the general run of small town newspapers when it comes to the proposition of making improvements. We have received little or no co-operation from it, and at one time as a result of a disagreement on the subject of advertising, I withdrew my advertising for a solid year, running a small house organ or program that kept the movie loving public informed on current attractions. This paper is so small and narrow-minded in its policy that if it runs a story concerning a certain physician in town it never gives him his proper title, calling him Mr. Smith instead of Dr. Smith, for otherwise, the editor reasons, it would be giving his practice some free advertising. Naturally I could not expect much from such people, so when I suggested that they install a mat casting machine for the benefit of all advertisers they were horrified at the thought and refused point blank.

THE article on this page is on "press books." The author is Clyde Kone, manager of Grand theatre, Wausau, Wis. The article contrary to most of those we have published in this series doesn't constitute a tirade against the producers aids with no kind words for anyone or anybody. Mr. Kone admits that acording to his idea most press books have faults. He also acknowledges they have virtues. And next he makes a suggestion which should have the attention of every producer. He wants mats. True most producers are sending out mats to a portion of their customers the big fellows the very people who don't need and rarely use them. We feel sure that in the average city above twenty thousand today, the average newspaper is able to use mats. They and the exhibitors in those size cities may need some education before any great improvement in newspaper advertising would be accomplished but in a short time much could be done, we believe, as does Mr. Kone.

But this setback did not discourage me. I ordered my own mat casting machine, and am now able to run the best looking ads in the paper.

Other exhibitors should not encounter as much trouble with their newspapers as I have, and I am confident if they got together with the other newspaper advertisers, they could induce their newspapers to see the advantage and economy in having mat casting machines. It is a fact that while a country typesetter is working for an hour and a half or two hours on an ad a mat casting machine could turn out fifty ads. And instead of having a bunch of junk type thrown together any old way, the newspaper would have a really neat looking lot of ads. If the exhibitor cannot win this much co-operation, then it would pay him to get his own machine for casting mats, as I have done. He could get one of these machines for from $25 to $75, and it would be a mighty profitable investment. And as a result the small town exhibitor would have the only good looking ads in his paper! Wouldn't that be an objective well worth going after? I believe so and that is why I have bought my own mat casting machine.

But the most important point of all is the need for co-operation between the exhibitor and the distributor. If the distributor will not furnish him with the mats, then the exhibitors' casting machine is only a white elephant on his hands. I appeal to the film companies to furnish the use of mats of their best advertisements and encourage the exhibitors in the use of them. By doing so they will only help their own game along, for if their pictures receive better advertising in the exhibitors' newspapers they are certainly going to attract better business.

I think that this is a subject that deserves the most serious consideration, owing to the immense possibilities in it. Just think of the advantage the motion picture industry would gain over other advertisers if their advertising stood out and scintillated above all advertising matter in the small town papers!

Something ought to be done to give both the exhibitors and the distributors a jolt to make them alive to their opportunities in this connection.

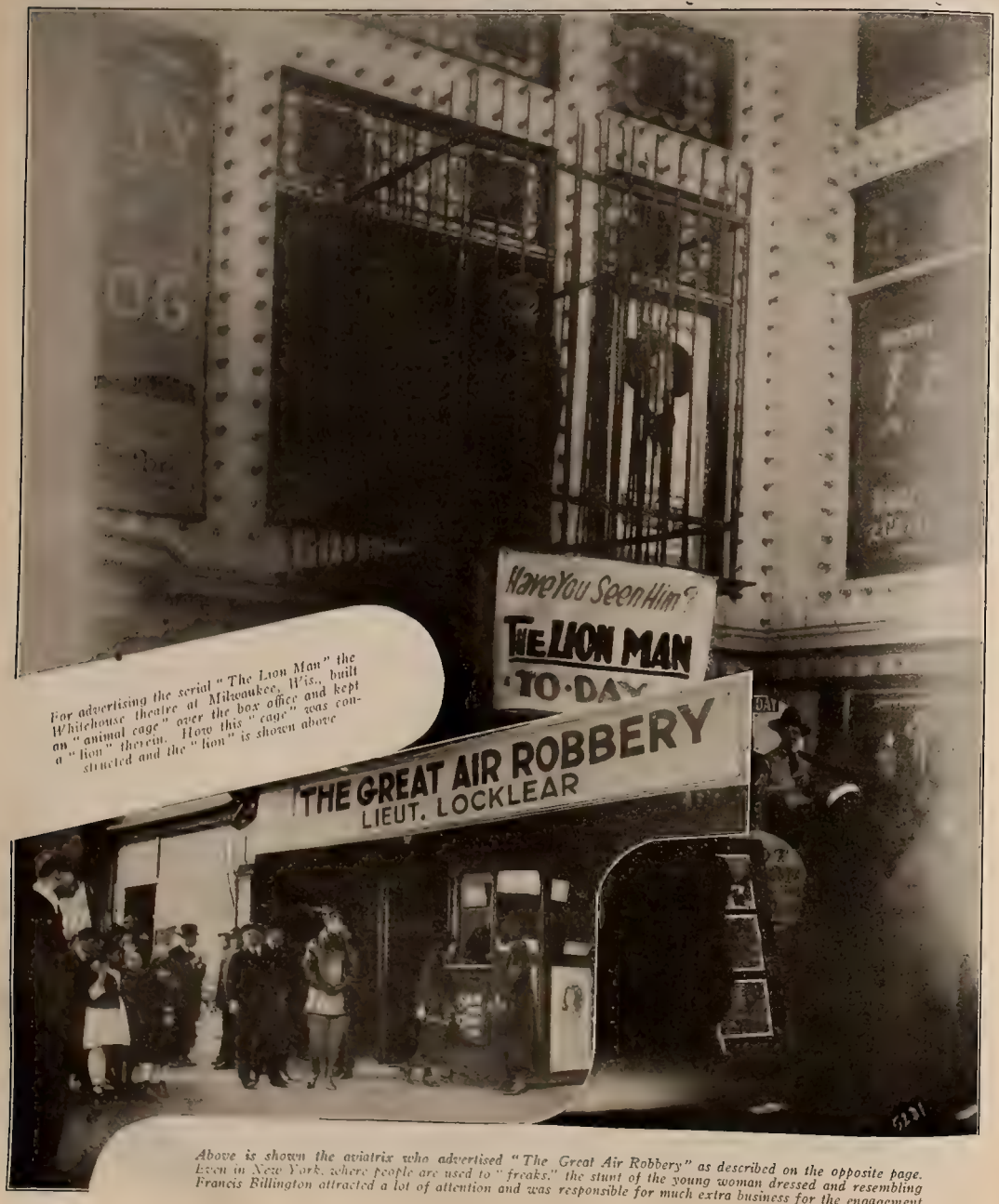
Of course, the small town papers can handle cuts, but cuts are an expensive proposition. They are easily lost and about half of them never come back when once they are sent out. A good mat with a picture in it is far more desirable to my way of thinking.

If exhibitors were supplied with mats and were equipped to handle them, there would be no need for the present lengthy press sheets that are gotten out. Of course, the press sheets would always be desirable anyway, but they would not be largely solved for the small town exhibitor by the universal use of mats, and he would no longer have to crack his brain planning advertising that nine times out of ten jumbled together in any old way by the printers. The press sheets would still serve with their suggestions for readers, exploitation schemes, etc. The mats could be used to very good advantage in getting out handbills as well as with newspaper advertising.

The average press sheet gotten out today could stand for a great deal of improvement. I think that Paramount gets out about the best, First National gets out a helpful press sheet. While all of them could bear improvement, none is without some good, and under existing conditions the exhibitor could not very well get along without them.

From time to time I have taken advantage of the press sheet suggestions for novel methods of exploitation and for preparing the lobby and stage setting, but in too many instances these suggestions are not feasible for the small town exhibitor because they are either too costly or too impractical to put into operation with the facilities he has at hand. We need ideas on how to exploit our pictures to the best possible advantage, but these ideas should be reasonable first of all.

Two Exceptional Exploitation Displays For Your Lobby



For advertising the serial "The Lion Man" the Whitehouse theatre at Milwaukee, Wis., built an "animal cage" over the box office and kept a "lion" therein. How this "cage" was constructed and the "lion" is shown above

Above is shown the aviatrix who advertised "The Great Air Robbery" as described on the opposite page. Even in New York, where people are used to "freaks," the stunt of the young woman dressed and resembling Francis Billington attracted a lot of attention and was responsible for much extra business for the engagement

Masked Girl in Automobile Gets Charleston's Attention

Auto Dealer and Showmen Work "Mystery Girl" Stunt for "Everywoman"

MANAGER T. L. KEARSE and House Manager Tom Morrow of the Strand, Charleston, W. Va., put a big campaign behind "Everywoman," in co-operation with the exploitation man of the Cincinnati office of Famous Players-Lasky Corporation. It so happened that just the week before "Everywoman" opened, another exploitation campaign on a picture of similar title had been put on in Charleston. This made it necessary to devise new and unused means of exploiting the Paramount-Artcraft picture.

The flash of the campaign was a "masked girl" stunt. Securing the co-operation of the Hudson auto dealer in Charleston, Manager Morrow labeled the car "Everywoman's Car" and in the tonneau placed a girl wearing a mask. The car wended its way through the principal streets. On the screen of the theatre, a slide was flashed: "A free ticket to the first ten persons who identify the masked girl in 'Everywoman's' Hudson car. She has lived in Charleston fifteen years." The girl was an assistant cashier. The "lived in Charleston fifteen years" aroused curiosity and a desire to identify the girl. The stunt aroused a lot of attention.

Mr. Morrow, through his friendship with a laundry owner, succeeded in having wrapped into laundry packages hundreds of "Everywoman" heralds. A leading store also agreed to wrap heralds in all packages. Just about every other store in Charleston had some kind of a window display either cut-outs, especially painted cards with mortised "still" inserts or lithographs, and sometimes all three. The cards tied up with florists, dry goods stores, clothing stores, jewelers, drug stores, candy stores and furniture dealers.

The lobby of the theatre was decorated with cut outs, the mysterious nobody setting high over the entrance on a balcony.

Big newspaper space was used, augmented with special tie up ads, used individually instead of in a page lay out, because that stunt had been used the week before.

In the reading notices on the engagement, stress was laid on the "morality play" idea, making it appear as a special booking apropos of the Lenten season. In Charleston, the abstinence from movie going was emphasized by some of the churches during Lent.

Not overlooking any bets, Manager Morrow found a way to get his message into the auto show which was being held in Charleston the week before "Everywoman" arrived. He "sold" the idea to the Hudson dealer to carry the "masked girl" stunt right into the auto show and there she sat, surrounded with "Everywoman" lithographs and placards—right in the midst of the auto show crowds. The Hudson exhibit was the biggest crowd attractor of any and the dealer was mightily pleased.

"EXPLOITATION MEN'S MINUTE BOOK"

GIVING Credit Where Credit Is Due. The text of the pages under this heading is devoted exclusively to the achievement of the Exchange Exploitation Men

It places at the disposal of the exhibitor all the exploitation ideas these experts originate, renders their services practically universal and gives credit where credit is due.

Aviatrix Great Success for "Air Robbery"

The Consolidated Amusement Company, which operates a large chain of theatres, recently took advantage of the average man's interest in pretty girls to exploit "The Great Air Robbery."

Mr. Mangini, manager of the Arena theatre, 41st Street and Eighth Avenue, New York city, the key theatre of the Consolidated circuit, searched until he found a pretty New Yorker resembling Miss Billington. She was outfitted in smart togs including leather aviatrix coat, headgear, goggles and everything else that goes to dress a flyer.

For eight days before the showing at the Arena theatre, which was the first of the Consolidated theatres to play the picture, the impersonator strolled the avenue. During the day, Mr. Mangini had her take her station principally in the theatre lobby or in the immediate neighborhood.

In the evening he would send her farther afield, always flanked by some sturdy protectors.

In an interview Mr. Mangini said:

"It was a great success. Our actress passed hardly a person in crowded Eighth Avenue who did not turn to look or maybe stop altogether. Invariably they passed some remark; groups discussed her among themselves and we built up more conversation about her and what she represented than probably any picture ever enjoyed before its showing.

"We had her give out little cards with catch sayings and the dates on which 'The Great Air Robbery' would play at the Arena. We avoided mentioning the name of the theatre, thus adding a bit of mystery. Of course, it was quickly evident that she was impersonating Miss Billington, but it was more interesting for the passers-by to work this out for themselves than to have us tell them.

"The number of persons who saw our actress during the week before we played the picture can hardly be estimated, but I should judge they ran into the tens of thousands. Eighth Avenue is always a crowded thoroughfare; we are right in the heart of the Forty-second street traffic and we had her in the parade constantly.

"The Arena theatre and the Consolidated have never done any of this sort of thing before; we have always kept to the so-called 'usual' sort of advertising. But after this I believe we will do more of the usual kind of exploitation. It worked so well and it was so interesting while it lasted that I am going to try it again.

"Another thing: I notice that it helps business all the while the 'stunt' is being worked, even though the picture that is being advertised is a week away."

"Critic Contest" Wins at Jackson, Mich.

The interesting contest devised by Harry R. Guest, Press and Service Representative of Goldwyn Pictures for the Detroit district, might be labeled by the name of a well known playlet, "Suppressed Desires." At any rate, his appeal was directly to the multitude of potential motion picture critics, urged to voice their opinion but normally without any outlet for that critical faculty.

Jackson, Mich., got a healthy installment of Goldwyn productions. Five Goldwyn features were played in thirteen days by the Majestic theatre. It was necessary not only to rouse interest in the community, but to sustain it. With the co-operation of the Jackson News, a Photoplay Critic Contest was inaugurated. The public was urged to see as many of the Goldwyn pictures as possible, then to write a letter of one hundred words or less on any one of them, comparing it where possible with the other productions.

The contest closed soon after the completion of the extended Goldwyn engagement. The letters poured into the office of the Jackson News continually and in big volume. News items and paid advertising kept the public apprised of the contest's progress.

Programs of the First Runs

REPORTS BY WIRE

NEW YORK

Capitol Theatre –

Opening "Topics of the Day"—Pathé.

Current Events Capitol News compiled from all releases and including views taken aboard the German raider Moewe

Overture—Russian and Loudmilla.

Comedy "The Stimulating Mrs. Barton."

Special Elaborate presentation of the Ethelbert Humperdinck opera "Hansel and Gretel." The Capitol version runs about forty-five minutes and is enacted by the following cast: Peter, the father, Theodore Webb, Crawford M. Noble; Gertrude, the mother, Sarah Burdick; Hansel, Sally Spencer, Florence Heffe; Gretel, Mary Burns, Ada Henry; Witch, Mary Potter; Sand Man (the Spirit of Sleep), Aida Henry, Dew Fairy (Spirit of Dawn), Florence Heffe

Feature "The Woman in Room 13" Pauline Frederick.

Next Week "The Heart of a Child" Feature "Le Ville" Opera.

Rivoli Theatre

Overture Egmont

Scenic "The Merry Little Put-Put" Bruce Educational.

Special "Easter Dawn" A fantasy for chorus, ballet and orchestra, arranged by Dixie Willson, staged in four scenes and costumed for Easter week.

Current Events Tornado Sweeps Middle West Pathe; Exploits of the Moewe International; Dinner Is Served on the Essen Strasse Pathe; The South American Cabaret Dance Pathe Review; Now It Is The Wireless Fox; Mutt and Jeff cartoon; Turf Season Opens in the East Pathe; Horses and Then Some Pathe Review; In The Public Eye International; Views of John Burroughs Fox; Wilson to Summer on Cape Cod Coast Kinograms; A Thought For a Season—Selznick.

Vocal—Inflamatus from "Starbat Mater"—sung by Alma Doria, assisted by the Rivoli Rialto chorus, with all performers in costume and before a special stage setting.

Feature—"The Stolen Kiss"—Constance Binney.

Comedy—"Speed to Spare"—Pathe.

Organ solo—Alleluia.

Next Week Maurice Tourneur's "Treasure Island."

Broadway Theatre—

Overture—Il Guarany.

Educational—Topics of the Day—Pathe.

Comedy "Speed to Spare"—Pathe.

Special—The Jazz Revue.

Feature "The Virgin of Stamboul" Priscilla Dean

Rialto Theatre—

Overture—"La Forza del Destino."

Current Events—Scenes in the old city of Burgos, Spain, Pathe Review; Views of the Yosemite Valley and the Natural Statues from the Air, Pathe Review; Bicyclists Race at Top Speed at Newark, N. J. Track, Kinograms; Dangerous Spills in the Steeplechase at Cheltenham, England, International News; Daredevil Aviator does Stunts in the Air, Fox News; Street Scenes in Philadelphia, Selznick News; Applying Science to Aid Babies at San Francisco, International News; Colored Babies have Parade in New Orleans, Kinograms; West Pointers Practice Setting-Up Exercises and Wrestling, International News; Government Helps People to Obtain Homes at Columbus, Ohio, Kinograms; Scenes of the Havoc Done by the Middle West Tornado at Fort Worth, Texas; Atlanta Ga., and Chicago, Fox News; Little Folks Enjoy the Annual Floods at Riverside, Ill., Kinograms; Easter Flower and "Bunny" Scenes, Kinograms.

Vocal "The Palms," sung by Sidwarth Frazier, tenor, and Eduardo Albano, baritone.

Feature "Dr Jekell and Mr Hyde"—John Barrymore.

Comedy "Uneasy Feet"

Organ Solo "Polonaise Militaire"

Next Week—"The Cost"—Violet Heming



This one, a three-sheeter, for Easter week was used by the Southern theatre of Columbus, as the next display I received on "Shore Acres." It looks good to us

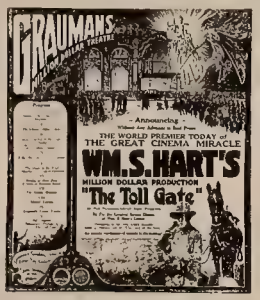
LOS ANGELES

Grauman's Theatre—

Overture—The Pirates of Penzance.

Educational—Topics of the Day.

Special — A Visit to the Art Museum. Under this title Sid Grauman is presenting an original specialty. A stage setting represents the interior of an art museum, with numerous life size statues distributed about the stage. "A "mummy" does an Egyptian dance. Two "marble statues" sing. Two "bronze statues" give an exhibition of strength.



This is Sid Grauman's display in the Sunday papers for "The Toll Gate," a five-column by ten-inch display. Sorry to have had to reduce it so small but the proportions are bad for our pages

Organ—Jesse Crawford plays "Oh."

Current Events—International and local views.

Musical—Guatamala Marimba orchestra plays three numbers.

Feature—Treasure Island — Paramount-Artcraft special, given with an elaborate prologue. The drapes are parted showing the interior of a French home with a lad falling asleep after reading the Stevenson story. He dreams. Then characters dressed as the pirates of the story appear. The prologue is dissolved into the feature.

Grauman's Rialto—

Sixth week of "Why Change Your Wife?"

California Theatre—

Overture—Mignon.

Scenic—The Tempest—Robertson-Cole.

Organ—Poet and Peasant.

Current Events — From International, Kinograms, Pathe News and local pictures.

Feature—The Woman and the Puppet—Geraldine Farrar. Presented with a prelude number. Within a stage setting showing a mission scene Spanish dancers furnish atmospheric action on both sides of the stage.

Comedy—The Illiterate Digest — Will Rogers.

Next Week—The Strange Boarder —Will Rogers.

Miller's Theatre—

Current Events—From International, Kinograms, Pathe News, Mutt and Jeff cartoon (The Price of a Good Sneeze).

Organ—Jimmie Kessell in selected "jazz" numbers.

Feature—Duds—Tom Moore.

Cartoon—The Movement of the Eye — A Cold Proposition—Bray-Goldwyn.

Kinema Theatre—

Overture—Swanee River.

Current Events—From Pathe News, Kinograms, International.

Organ — Frank Leon playing "Louisiana".

Special—Universal Letter Laughs.

Vocal—Dear Old Pal of Mine —Earl Alexander, tenor.

Cartoon—Bobbie's Hair Cut—Educational—A Cold Proposition—Bray.

Special—A fifteen people company give peasant chorus trio and anvil chorus from the second act of Il Trovatore. The stage setting used is a blacksmith shop at left, with a wood setting on the right.

Feature—The Family Honor—King Vidor.

Next Week—Sex.

Clune's Auditorium—

Feature—The Confession—National.

Scenic—Women and Animals in Algeria—Educational.

Comedy—Universal Letter Laughs.

Musical—A Bohemian male trio give operatic selections.

Note—During the projection of the picture Ruth Shafner and Jo-



When you have to advertise two features in one display you have some job to make an artistic looking piece of work. In this ad by the Strand theatre, Providence, R. I., we find about the best example of a task well done that has come to our attention in some time. This was a bad size for reproduction, being too nearly square

sephine Neil give interpolative solos and duets. Among the songs used are "Abide With Me", "The Rosary" and "Ave Marie".

Clune's Broadway Theatre—

Current Events — Pathe News - Gaumont Graphic.
Educational—Oriental College Boys and Co-eds, Holmes Travelogue.
Vocal Popular songs by Ethel Jenks
Feature Sooner or Later — Owen Moore.

Alhambra Theatre—

Current Events -Fox News.
Cartoon -The Price of a Sneeze Mutt and Jeff.
Feature Her Elephant Man Shirley Mason.
Comedy—A Roaring Love Affair Rainbow.
Next Week—A Manhattan Knight.

Symphony Theatre—

Current Events—Fox News
Special A minature musical comedy under the title of "My Southern Girl" is given. The number runs fourteen minutes and uses twelve people.
Comedy -Neat But Not Gaudy — Christie.
Feature—The Imp Elsie Janis.

Superba Theatre—

Current Events Universal.
Comedy—A Lion's Alliance Century.
Feature — Burnt Wings Frank Mayo.
Next Week The Virgin of Stamboul.

Victory Theatre—

Current Events—Universal.
Comedy—Breaking Into Society — Hall Room Boys.
Feature—My Husband's Other Wife—Blackton Production.



Tom Moore of Washington is playing "The Virgin of Stamboul" this week at his Rialto theatre. This is the three column thirteen-inch display he used in the Sunday Washington Post



The first display we could find for "The Woman and the Puppet." It was a half page in the Cleveland News Dealer, Sunday Edition. The Strand and Metropolitan are playing the picture day and date. Both houses are under the same management, of course.

WASHINGTON

Garden Theatre

Feature Why Change Your Wife Paramount Super Special

Metropolitan Theatre—

Overture—Lustspiel
Current Events - International News -Topics of the Day
Comedy—Haunted Spooks Lloyd
Feature The Woman in Room 13 —Pauline Frederick
Next Week's Feature Silk Husbands and Calico Wives House Peters.

Palace Theatre

Overture Easter Fantasie.
Current Events — Pathe News — Topics of the Day.
Comedy The Gingham Girl Sennett
Feature Footlights and Shadows —Olive Thomas.
Next Week's Feature Thou Art the Man Warwick

Rialto Theatre—

Overture Dance Bacchanale—Encore Mystery.
Current Events—Pathe News—Topics of the Day
Comedy Uneasy Feet -Comedy.art. Scenic
Feature—The Virgin of Stamboul —Priscilla Dean.
Next Week's Feature The River's End

BUFFALO

Shea's Hippodrome—

Overture—"Children's Toy Symphony"—Joseph Haydn. All the various toy instruments were introduced during the rendition of this exquisite number with delightful effect, making it a most appropriate number for Eastertide.
Stage Setting—Special Easter Setting, staged by Harold B. Franklin and painted by Horace N. Smith. An idyllic conception of Easter, showing a woodland scene with nymphs playing the melody as the rabbits dance in and out of the flowers. The setting was strikingly lighted and the color scheme a real treat for the eye.
Vocal—"The Waltz Song" from "Romeo and Juliet." Sung by Charlotte Pardee of the Rialto and Rivoli theatres, New York.
Feature "The Forbidden Woman," Clara Kimball Young.
Comedy "Gee Whiz" Mack Sennett
Current Events Hippodrome Review, composed of Gaumont and Universal News, Pathe Review, Pictograph and Topics of the Day.
Special Pathe Hand colored "Cathedrals in Spain" During the showing of this number the orchestra played "The Rosary" with chimes.
Note Mr Franklin succeeded in getting a remarkable Eastertide atmosphere into the Hippodrome this week Flowers were everywhere Hanging baskets were placed in the lobby and a new series of earthen ware flower bowls were placed along the front of the stage. These bowls were filled with Easter lilies. On each side of the center stage setting were two more fantastic settings with Spring as the subject.
Next Week "In Old Kentucky" Anita Stewart.

Strand-

Overture Selections from "Monsieur Beaucaire".
Current Events Latest Pathe News.
Feature "Two Weeks" Constance Talmadge.
Comedy "His Royal Slyness" Harold Lloyd.
Next Week—"Heart o' the Hills" Mary Pickford

Empire

"The Long Arm of Mannister"

Star—

"The Shark"

Family

"The Third Woman"

CHICAGO

Woodlawn Theatre—

Organ Offertory —"Peachie."
Woodlawn Brighter Side of Life Woodlawn News and Views Andy Gump Cartoon. "Andy Plays Golf." "Old Folks at Home and In Foreign Lands." (Way Down Upon the Swanee Ribber). The international transcription of the American Folk Song in musical idiom of eight nations. (A) As we know the melody in our country. (Note) A human voice recorded by Nellie Melba. (B) As France loves to play it. (C) As Scotland sees it. (D) As Spain might think about it. (E) As the bands of the United States Army of Occupation in central Europe have taught it to the "Natives." (F) The manner in which Italy mingles it with grand opera (H) And finally the happy carefree way in which the gypsies might handle our beautiful melody
Feature "Huckleberry Finn"
Intermission Orchestra "Daddy You've Been A Mother to Me."
Coming Feature Mildred Harris in "The Inferior Sex"

Ziegfeld Theatre

Organ Selections.
Hall Room Boys Comedy "Breaking Into Society."
Feature Constance Talmadge in "In Search of A Sinner"
Coming Feature "The Woman He Chose"

Star Theatre

Special Organ Selections.
Feature "The Veiled Marriage" starring Anna Lehr and Ralph Kellard
Special Added Attraction "Billy Whiskers."

Playhouse Theatre—

Pathe Weekly.
Topics Of The Day.
Feature Clara Kimball Young in "The Forbidden Woman"
Rolin Comedy "A Snub Pollard."
Coming Next "The Virgin of Stamboul."



Here is the New Aster theatre, Minneapolis, display for "The Woman Who Understood." In size this was three columns by ten inches

Randolph Theatre—
Special Organ Selections.
Feature—"The Woman Gives" starring Norma Talmadge.
Comedy—"The Gumps," in "Andy On A Diet"
Coming Feature "Why Change Your Wife."



This highly original display, three columns by eight inches, advertised "Partners of the Night" for the Rialto Theatre, San Francisco

SAN FRANCISCO

California Theatre
Overture Selections from "Eva".
Current Events From Pathe and Fox
Educational Industrial and cartoon releases.
Organ Eddie Horton plays "Sunny Weather Friends".
Feature — My Lady's Garter — Maurice Tournear.
Next Week The Woman in Room 13.

Imperial Theatre
Fourth week of "Why Change Your Wife?"
Next Week—Down on the Farm.

Tivoli Theatre—
Overture Il Trovatore.
Vocal The Tivoli quartet in repertoire of songs
Feature Nothing But the Truth Taylor Holmes.
Her Kingdom of Dreams Norma Talmadge
Next week The Idol Dancer
Comedy The Dinner Hour Pathe. Special music on guitar and accordion is used to accompany the projection of the comedy.
Feature—Anne of Green Gables — Mary Miles Minter
Given with a scenic prelude designed by Charles C. Perry.
Next Week Why Change Your Wife?

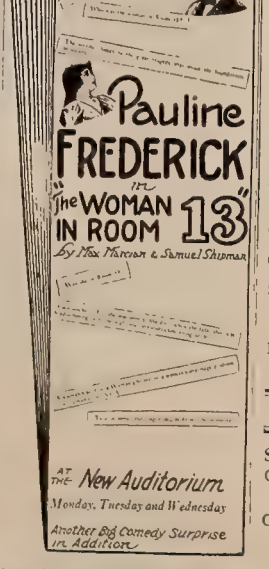
CLEVELAND

Stillman—
Overture Popular Songs of Today arranged by Musical Director H. L. Spitalny.
Theme "Princess of Far Away," from "Lady of the Slipper" and "When Love Awaits," from "Irene"
Current Events — Kinograms No. 27B—Topical Tips No. 51.
Scenic—Tour of the Cleveland Chamber of Commerce.
Cartoon.
Comedy—"Mummy O' Mine."
Feature—Norma Talmadge in "The Woman Gives."
Next Week—"The Virgin of Stamboul."

Euclid—
Overture—Cycle of Popular Songs consisting of songs that were sung twenty years ago and popular songs of today.
Theme—"I Might Be Your Once In A While," from "Angel Face"—and "Rintintin," from "Glorianna."
Current Events—Kinograms No. 27A—Pathe News No. 28—Topical Tips Vol. 1, No. 52.
Comedy –None
Feature — "Why Change Your Wife."
Next Week — Continued "Why Change Your Wife," to be followed by "Huckleberry Finn."

Metropolitan
Overture—None.
Theme—Original symphonic accompaniment, composed by Musical Director Phil Spitalny.
Cartoon—Bray Pictograph—"Wireless Telephoning."
Comedy—Hungry Lions and Tender Hearts—Fox Sunshine.
Feature—"The Woman and the Puppet," with Geraldine Farrar.
Next Week—"Sporting Duchess," with Alice Joyce.

Alhambra—
Overture—"Kamenoi Ostrow," by Anton Rubenstein.
Theme—"Alabama Lullaby."
Current Events—Pathe News No. 27—Pathe Magazine No. 47—Topics of the Day No. 49.
Comedy—"The Fly Cop"—Larry Seman.
Feature—"Youthful Folly"—with Olive Thomas.
Next Week — Dorothy Gish in "Mary Ellen Comes to Town."



A novel and effective display for "The Woman in Room 13" used by the New Auditorium, Dayton, Ohio, in this week's Sunday papers. It was two columns by ten inches



The Majestic theatre, Columbus, is responsible for this twelve-inch three-column display for "The Stolen Kiss"

Strand—
Overture—"The Land of Joy."
Theme—Arias from well known operas.
Scenic—None.
Comedy—"Hungry Lions and Tender Hearts," a Sunshine Comedy.
Feature—Geraldine Farrar in "The Woman and the Puppet."
Next Week—"The Sporting Duchess," with Alice Joyce.

Orpheum—
Serial—"The Lost City," 8th episode.
Comedy—"The Stork."
Feature—"Corsican Brothers.

Standard—
Overture—Popular song selections, rendered as organ solo.
Current Events—Universal Weekly No. 522.
Comedy—"Downing and Uprising," a Lyons Moran comedy.
Special—"The Moewe submarine sinking ships," taken from Universal Weekly and featured separately.
Feature—"A Modern Salome," with Hope Hampton.

BROOKLYN

Strand Theatre—
Overture—Leonora No. 3.
Special atmospheric stage setting shown during the rendition.
Current Events—Selected strips from Pathe, Kinograms, etc., edited by Manager Edward L. Hyman.
Vocal—Trio from "Aida."
The entire third act of the opera is given by Louis Fini, tenor; Ellen Rogers, contralto, and Mme. Strabowski, soprano. The singers are attired in correct costumes and sing before a special setting designed for the occasion.
Feature—The Woman and the Puppet—Geraldine Farrar.
Scenic—The Song of the Paddle—Bruce Educational.
During the projection of the reel, "Oh Promise Me" is rendered as a cornet solo and "Traumerei" on the cello with the performers under a blue spot.
Comedy—Edgar and the Teachers Pet—Goldwyn.
Organ Solo—Melody of Peace.
Next Week—The Woman Gives.

BALTIMORE

New Theatre—
Current Events—Pathe and Pathecolor.
Vocal—Special Vocal Selection.
Feature—"The River's End."

Parkway Theatre—
Overture—"Easter Carol."
Current Events—Pathe Weekly.
Pictorial—Pictograph.
Vocal—Special selection, Miss Agnes Berri, soprano.
Feature—"On With the Dance"—Mae Murray.

Wizard Theatre—
Current Events—Fox Weekly, Topics of the Day.
Special—Paramount Magazine.
Feature—"On With the Dance"—Mae Murray.



We call this the best display yet received for "The Woman Gives." It is the work of the New Garrick of Minneapolis. In size it was four columns by a full page in depth

DETROIT

Adams—
Overture — Selections from "Oh Boy".
Current Events—Free Press Film Edition.
Educational—"India the Land of Mystery."
Vocal—Emmons and Colvin.
Comedy — "No Babies Allowed", Christie.
Feature — "The Woman in Room 13" Pauline Frederick.

Broadway Strand—
Overture—"Martha".
Current Events — International News No. 13.
Educational—Paramount magazine.
Vocal — Peters and West in specialty.
Feature — "Why Change Your Wife?"

Madison—
Overture—"Italians in Algeria",
Current Events—Pathe News.
Scenic Music Prelude "Samoan Nights" introducing Princess Houkelani and Royal Samoan Five in native songs and dances.
Feature—"The Idol Dancer," Griffith.



The first display we have seen on "Molly and I," a three-column by seven-inch ad by the Washington theatre of Detroit

Next Week—"The Woman Gives", Norma Talmadge.

Washington—
Overture Selections from "Linger Longer Letty".
Educational — "Marimba Land," Prizma.
Current Events Fox News
Comedy—"The Chemists?" Mutt and Jeff
Vocal—Washington Male Quartette.
Feature — "The Fortune Hunter," Earle Williams.
Comedy "The Lightweight Lover," Sunshine.
Next Week Alice Joyce in "The Sporting Duchess."

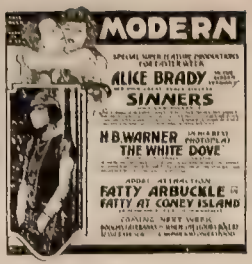
ST. PAUL

New Garrick Theatre
Overture—Special selection created by William Warvelle Nelson
Scenic prelude arranged for the rendition by Lowell V. Calvert
Vocal—Musical Mosaics introduced by Ruth Chase, soprano.
Instrumental Piano selection by Raymond Johnson, "If I Were a Bird."
Feature — The Woman Gives — Norma Talmadge.
Comedy—Come Into the Kitchen Molly Malone.
Current Events New Garrick Digest.
Next Week The Right of Way.

PHILADELPHIA

Stanley Theatre—
Overture "Floradora."
Feature The Forbidden Woman — Clara Kimball Young.
Comedy—"Petticoats and Pants" Christie.
Current Events Pathe News Fox News, Gaumont Graphic, Current Events.
Topical—Literary Digest.
Scenic Chester Outing Picture.
Next Week—"The Beauty Market" —Katherine MacDonald.

Arcadia Theatre—
Feature—Two Weeks—Constance Talmadge.



The Modern theatre of Providence is responsible for this display, four columns by nine inches on "Sinners" and "The White Dove." In reproduction it loses a lot in appearance

Scenic—Burton Holmes.
Current Events—Pathe News
Educational—Paramount Magazine.
Comedy Going, Going, Gone Christie.
Next Week—"Thou Art the Man" —Paramount.

Victoria Theatre
Overture "Prince of Pilsen"
Feature Heart Strings Fox.
Current Events Pathe News
Cartoon Mutt and Jeff
Scenic Pathe Review.
Next Week—"Water Water Everywhere" Will Rogers.

Regent Theatre—
Overture Selections from "Irene"
Feature Our Yonder.
Educational Ford Weekly.
Comedy The Fly Cop Larry Semon.
Next Week "The Woman in the Suitcase."

Palace Theatre—
Comedy Eata Bita Pie.
Feature—The Lone Wolf's Daughter.
Current Events—Pathe News.
Educational—Pathe Review.
Next Week — The Forbidden Woman.

SEATTLE

Clemmer Theatre
Overture The Mikado and My Cara Love.
Feature Shore Acres Alice Lake
Comedy Chickens and Turkey Christie
Current Events Gaumont News Fox News.
Next Week The Silver Horde.

Strand Theatre
Overture Strand Waltz Dedicated to the Strand theatre by George Rogoway and played by him on the cello.
Feature In Old Kentucky Anita Stewart.
Instrumental Xylophone solo by Fisher
Next Week In Old Kentucky.

DENVER

American Theatre
Feature—The Forbidden Woman—Clara Kimball Young.
Comedy Her Bridal Nightmare Christie.
Instrumental The Holy City. Trombone solo.

Princess Theatre—
Feature Why Change Your Wife? De Mille.
Next Week Dr Jekyll and Mr. Hyde.

Rivoli Theatre—
Overture Boo La Doo.
Current Events Fox News.
Scenic Memories Prizma.
Feature Footlight and Shadows Olive Thomas.
Comedy—The Light Weight—Fox Sunshine.



What we call a great display for "The Woman in Room 13," the product of the Adams theatre, Detroit, publicity staff. In size the ad was three columns by fourteen inches

Neilan's Next is Announced

FOR the past month the First National Exhibitors' Circuit has been saying "Don't Ever Marry" in page advertisements in the trade papers. Considerable interest has been created around the trade as to why, what and how, no further information being available at the First National headquarters or exchanges.

And now the secret is out. "Don't Ever Marry" is the title of Marshall Neilan's second independent production to be released via First National, following "The River's End," the well-known screen hit of 1920.

This also accounts for the careful evasion of all mention as to title and details concerning Marshall Neilan's new film following "The River's End." From the publicity department of the Neilan organization there have been frequent hints as to the great "commercial possibilities" of the title, but that was all.

The second Neilan offering is an adaptation from Edgar Franklin's story which created great interest when it ran as a serial recently in the All Story Magazine. Every exploitation opportunity available in connection with this striking title will be taken advantage of in what is conceded to be one of the most extensive and novel campaigns ever prepared for a motion picture. This campaign includes many unusual stunt suggestions for exhibitors to gether with newspaper and other tie-ups which will give the showman wide scope in handling this production.

"Don't Ever Marry" was adapted to the screen by Marion Fairfax, whose work in connection with "The River's End" attracted great interest in and out of the trade. The story is one in which the hero, played by Matt Moore, is a victim of circumstances throughout. Secretly married to the girl of his choice, he is claimed as husband by two other women each of whom has an excellent reason for her false claim. In his efforts to explain his position in the many complicated situations that arise and at the same time retain the love of his wife and avoid a clash with her irate father, he is continually stepping from one bad predicament into another.

The picture is now finished and will receive its final treatment at the Rothacker laboratory within the next week. It is said to be a fast moving comedy presenting throughout many typical Mar hall Neilan touches of humor which have distinguished his pictures.

To get the desired background for the dramatic action of the plot, Mr. Neilan engaged one of the most exclusive hotels in California. Here he moved a complete motion picture outfit and scenes in practically all parts of the big building were "shot." Other interiors for this production were staged in the Douglas Fairbanks studio in Hollywood where several large sets were erected.

Chicago and the Mid-West

Covered By L. H. MASON

C. A. STIMSON, General Sales Manager for the American Film Company, has just made a "Flying A" trip to New York, in the interests of the two new releases, "The Thirtieth Piece of Silver," starring Margarita Fisher, and "Slam Bang Jim" in which William Russell carries the leading role. He reports that "Slam-Bang Jim" is going off with a start worthy of its name. "The House of Toys" has already been constructed by the American and is now getting its finishing and decorative touches at the Chicago laboratory. The foundation is found to be excellent, and the superstructure in fine condition. The chief actors in this "House of Toys" are Scena Owen, Pell Trenton, Helen Jerome Eddy, George Hernandez, Henry Barrows, Marion Skinner, Lillian Leighton and Perry Banks.

Messrs. Linick and Schaefer, of Jones, Linick & Schaefer, are scheduled to return to Chicago this week after spending the winter in California and Aaron J. Jones, who has been in active charge of the business during their absence, now will take his well earned rest. In anticipation of this he gave a dinner Friday night at the Sisson Hotel to his executives. Those present were: Samuel I. Levin, Ralph T. Kettering, Norman E. Field, J. C. Matthews, John G. Burch, Thomas Burchill, George Moore, Louis J. Jones, John J. Jones, Emil Mayer and Sig Faller.

From the fleet of motor cars recently acquired by Jones, Linick & Schaefer managers, it looks like it has been a prosperous year for the firm and that the managers must be sharing in the profits. Sam I. Levin has just invested in a new Mitchell Sedan, Ralph T. Kettering a Willys Knight Sedan, Sig Faller a Mitchell Touring car, Norman Field and John G. Burch, Moline-Knights and John J. Jones has a new Buick Roadster.

Horace T. Clark, far east representative of David P. Howell's, was a visitor at the Rothacker Chicago studio laboratory last week, stopping off for a day on his return journey to the Orient.

Manager Aschman of Pathe, reports some unusual good bookings including pathtme Pathe Topics of the Day into Barbee's Loop Theatre for the opening week. Two week's showing of "Bringing Up Father" at the Boston and Alcazar loop theatres also has been contracted for.

Chicago exhibitors are booking, "Women Men Forget," the new United feature, for exceptionally long runs, according to Manager Jack O'Toole, who is enthusiastic over the way the picture is being put over.

Douglas D. Rothacker is spending several weeks in New York with J. Alexander Liggett, manager of the Eastern Industrial division of the Rothacker Film Mfg. Company. Edward O. Blackburn, director, and Oscar Abbe, cameraman, took a company to Louisville, Ky., to make an industrial film. C. P. Tobin is on the trail of industrial contracts in Ohio.

G. H. Grounds, president of the Consolidated Portrait & Frame Company, has returned from an extensive trip through the south and to the west coast and reports exhibitors everywhere are showing great interest in improving their lobby display with the result that there is a very heavy demand for Bilt-Rite easels.

The new Irish play by Ralph Thomas Kettering, entitle "Rose O' Killarney," recently has been given a try out by the Stock Company at Shubert theatre, Milwaukee. Another Kettering play to reach production this spring will be a farce comedy called "The Cheaters" and will receive its premier at the Shubert theatre within a few weeks. The third of the new spring Kettering plays is called "Sin and Sable" and probably will get its trial in Cleveland. Each spring for several years Mr. Kettering has brought out a bunch of new plays and their tryouts are coming to be regarded as one of the signs of the season.

Many Chicago motion picture men are interested in the candidacy of Governor Frank O. Lowden for president, as he always has been an ardent friend of the motion picture industry. He was the first man in public life to use the screen as an aid in a political campaign, and in deciding on the innovation said: "It is physically impossible for me to reach all the people personally, so I am using the motion picture screen as the cleanest and most effective way to carry my message." During the present campaign, Governor Lowden is again making use of this medium to reach the greatest number of people.

Several changes in his staff were reported this week by Manager Aschman of Pathe's Chicago Exchange. M. Whitmoyer was transferred to the special squadron of feature salesmen and given a country territory. J. W. Carnrick was given a city territory, H. W. Ricker takes Mr. Carnrick's former field and Percy Havill has been added to the feature sales squad, having resigned from Robertson-Cole to accept this position.

Jerome Safron, manager of the Detroit branch of Robertson-Cole, was in Chicago last week and while here, visited the headquarters of Fitzpatrick & McElroy, who operate an extensive string of theatres in Michigan, and closed contracts with them for practically the entire Robertson-Cole service.

Manager J. L. Lesserman, of Universal Chicago Office, is elated over the way exhibitors are booking "The Virgin of Stamboul" in the Chicago territory. He reports that Lubliner & Trinz have booked more playing dates for this Universal super feature in their fourteen Chicago houses than they have ever given any other photoplay drama.

The Capital Film Company reports that they have contracted with Bill Forman, widely known sporting editor, for his new feature, "Bill Forman's Sporting Page," which will be released once a month to start with and later, may be a weekly. The first "sporting page" has been viewed by some of Chicago's leading exhibitors who say it will be a great feature, visualizing as it does, sporting events of the country including, billiards, baseball, rowing, track meets, football and all the events in which red blooded Americans are interested in their proper seasons.

The first of the Griever Educational Weeklys produced by the Rothacker Film Manufacturing Company, "The Legend of the Corn," had its first showing last week at the Randolph theatre, Chicago, and marks a genuine advance in educationals.

Photography and direction are excellent, the various parts are filled by competent actors and the entire picture holds the interest of the audience.

The first part of the film is a picturization of the Indian Legend of how the Great Spirit first gave maize, or Indian Corn, to his children. The picture closely follows the legend as told in Longfellow's Hiawatha. Director Ray Aitken took real Redskins to Deer Creek and Starved Rock, a locality of primeval beauty and rich in Indian history, and the Aborigines showed dignity and ability as picture actors.

Follwing the legend of corn's coming to earth, the picture visualizes how man in the Twentieth Century converts this gift of nature into the tasteful foods millions of people throughout the world enjoy daily.

Watterson R. Rothacker has arranged to produce for the Griever Distributing Corporation an extensive series of educational films on diversified topics.

W. E. Calloway has rejoined the sales staff of Greater Stars after working for three weeks for Robertson-Cole. Harry Corbett also is with Greater Stars now. He was recently connected with the Pathe Exchange.

Elliott & Brockell have purchased the interest of Lubliner & Trinz in Greater Stars and will continue to be joint managers of the Greater Stars Chicago Exchange.

Hattie J. Tiude, well known organist, has been added to the Chicago staff of the Bartola Musical Instrument Company and will demonstrate and coach organists of theatres using the Bartola.

Chicago exhibitors are proving that they are possessed of more than the average amount of civic pride and are prepared to back their city by hard cash as well as talk by the way in which they are getting behind Mayor Thompson's Boost Chicago Plan. A meeting called by the Theatre Committee of the Chicago Boosters Publicity Club to acquaint the theatre managers with the plan, was attended by practically every prominent exhibitor in the city. Aaron Jones, Nathan Ascher, Ludwig Schindler, of Mickey Film Corp., Ben Beadell of Chicago Select Office spoke and then Dr. Atkinson, manager of the A. A. A., brought in the mayor and when his honor the mayor, got through talking, it was like taking candy from a baby to get the exhibitors to subscribe to the booster fund. It is announced that already the $20,000 quota set for the amusement business has been nearly raised.

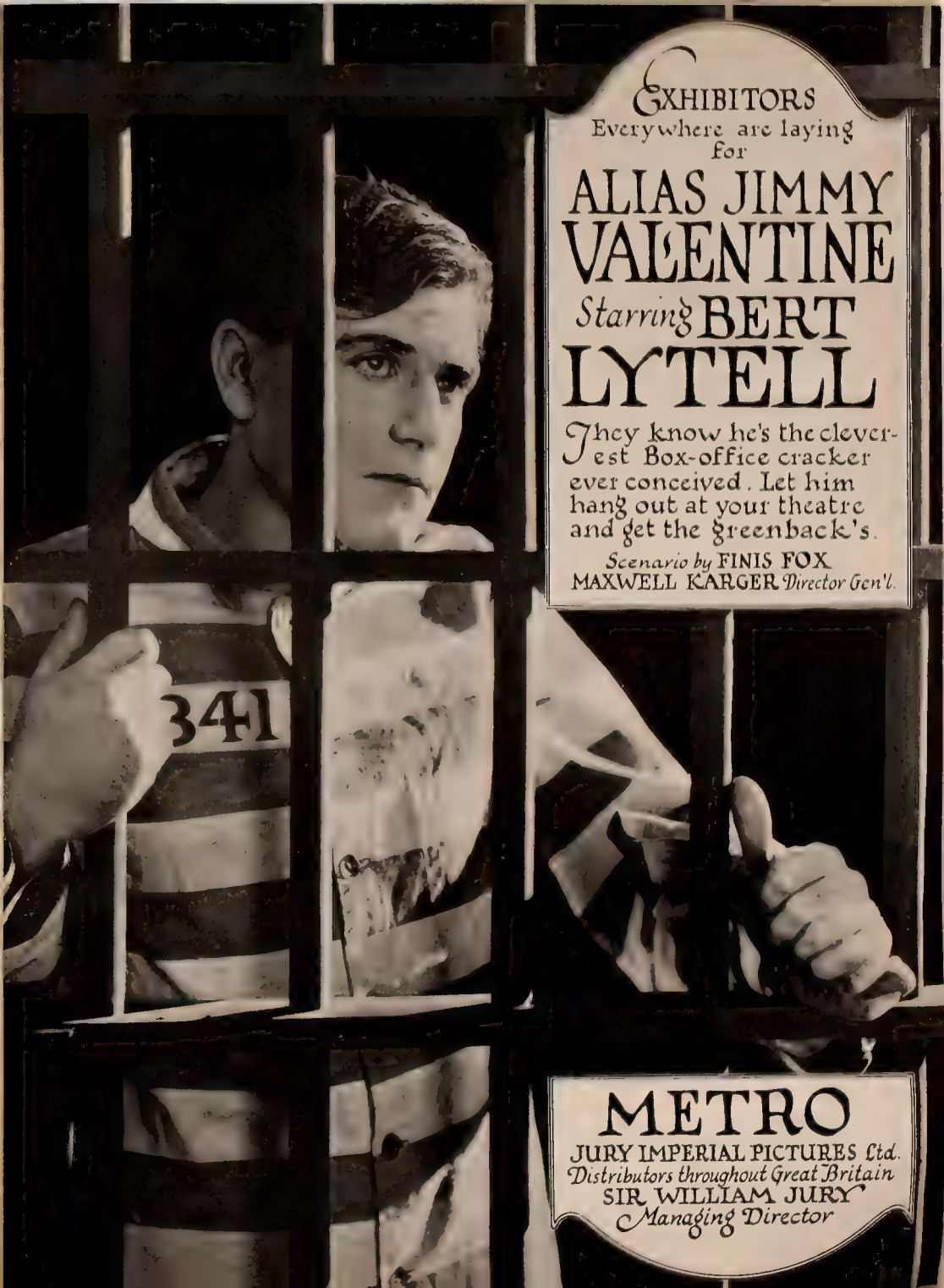
Si Griever has returned from a trip to New York with contracts to show Griever Educationals at the Rialto and Rivoli theatres in his pocket. Mr. Griever reports extensive bookings of his educationals in Chicago and several other territories.

Jack Graumon, Chicago manager of Metro, is honeymooning at Colorado Springs, having left for the west immediately after his wedding on March 31st. During his absence District Manager S. A. Shirley is in charge of the Chicago office.

Universal is going to put "The Virgin Of Stamboul" over in Chicago with one of the greatest exploitation and advertising campaigns ever entered upon in the Windy City, according to Chicago Manager Sesserman. Newspaper advertising began a week and a half in advance of the opening date at the Playhouse April 18 and the city is already liberally papered. Bills also are being put up in all Illinois towns of over 25,000, Publicity Director Harry Rice reports.

The use of trailers by theatres in all parts of the United States is increasing with astonishing rapidity, according to Willis & Eckels, makers of Filmcraft Trailers, who have just closed contracts with Ben Pflaum of Johnson City,

(*Continued on page* 3580)



EXHIBITORS
Everywhere are laying
for

ALIAS JIMMY VALENTINE

Starring BERT LYTELL

They know he's the cleverest Box-office cracker ever conceived. Let him hang out at your theatre and get the greenback's.

Scenario by FINIS FOX
MAXWELL KARGER *Director Gen'l.*

METRO

JURY IMPERIAL PICTURES *Ltd.*
Distributors throughout Great Britain
SIR WILLIAM JURY
Managing Director

EMPHATIC BOX-OFFICE HITS



LEE KUGEL'S *Big Stage Success*

OLD LADY 31

by

RACHEL CROTHERS

With an All Star Cast headed by

EMMA DUNN

and HENRY HARMON

Scenario by JUNE MATHIS *Directed by* JOHN E. INCE

JAMES A. HERNES *Immortal Sea Drama*

SHORE ACRES

featuring

ALICE LAKE

Adapted by ARTHUR J. ZELLNER

Directed by REX INGRAM



Maxwell Karger METRO *Director Gen'l.*

Live News of the Week's Activities

From the Producers

Pages 3479-3514



A thrilling scene from J. Stuart Blackton's Pathe picture, "The Blood Barrier," in which Sylvia Breamer and Robert Gordon enact the principal roles



Some of the reasons that account for the popularity of the output from the Christie studios. Left to right, Charlotte Merriam, Colleen Moore and Dorothy Devore

Sennett Five Reeler Gets Premiere At Fort Wayne

Mack Sennett's long heralded five-reel comedy, "Down on the Farm," distribution rights to which have been secured by United Artists is having its premiere this week at W. C. Quimby's Strand theatre, Fort Wayne, Ind.

Mr. Quimby, who books from the Chicago United Artists' office, is giving the picture an exploitation campaign which should attract attention.

A big load of hay on top of which "roost" a number of characters in "rube" attire is making a tour of Fort Wayne streets daily and other stunts commonly known as "hokum" are being pulled, much to the amusement of Fort Wayne citizens.

Inside the theatre Mr. Quimby is carrying out the farmer idea also.

There is a suggestion of cows, chickens and the other barnyard folk all about the theatre. A stage setting which would have done credit for an act of "The Old Homestead" is being shown.

When the feature is screened the audiences have been treated to a "show" in itself in the novelties the Strand management has prepared.

"The Woman He Chose" Opens in Chicago

The Mickey Film Corporation is starting its national campaign on "The Woman He Chose" with a showing of this feature at the Ziegfield, the popular Michigan Boulevard Chicago house, for an indefinite engagement.

The musical setting and presentation will be on a high plane in keeping with the importance of the picture which has won the highest commendation from critics and reviewers. Miss Helen Boyer, operatic soprano, will render vocal solos; Hans Hanke, a famous pianist, will be heard at each performance, and Cavallo, noted orchestra leader, will be brought to Chicago especially to direct the orchestra which will render a specially prepared and elaborate musical setting during the screening of the feature.

New Story for Fay Tincher

Star to Start Work Soon on New Christie Comedy at Hollywood

FOLLOWING the release of "Petticoats and Pants," the latest Christie two-reel comedy featuring Bobby Vernon, which, by the way, is Vernon's first appearance at the head of a cast in one of the Christie two-reel specials, Fay Tincher will start work in a new two-reel fun film, production of which will begin within a week at the Hollywood studio.

After casting about for over a month trying to find a proper type of story in which the comedienne can appear to best advantage, a story titled "Belinda's Bluff" has been secured from Maie B. Havey, a scenarist of prominence, which will furnish the basis for the next Christie two-reel offering.

W. Scott Darling is now writing the continuity of Miss Havey's original story, while William Beaudine has been assigned to the direction. The story is a farce comedy, not unlike the comedy roles in which Miss Tincher first appeared on the screen in the D. W. Griffith company.

Earl Rodney, Helen Darling, Jimmie Harrison and others of the Christie company of stock players will also appear in the new comedy. Of the twelve two-reel Christie Comedies produced last year, Miss Tincher appeared in six, these being "Sally's Blighted Career," "Rowdy Ann," "Mary Moves In," "Dangerous Nan McGrew," "Wild and Western," and "Go West—Young Woman."

Ben Wilson in New Serial

E. S. Manheimer of Film Exchange Signs Star for Two 1920 Serials

E. S. MANHEIMER, one of the pioneers in the serial game, has recently signed up Ben Wilson, the screen star, to produce two serials for the current year. "In addition," said Mr. Manheimer, "I was fortunate enough to get Neva Gerber to play the leading feminine role, and let me say right now, this combination is unbeatable in the serial world. Just recall for a minute Ben Wilson's successes, such as the "Voice on the Wire," and you will see why I consider Wilson the biggest bet of the day.

"Why, although he only left for California several weeks ago, I received a wire from him today, stating that he has already acquired one of the best serial casts on the market and that he is going right ahead. Even though I have been led to expect such rapid fire reports, you can be sure that this one was a real surprise. As for the outcome of Wilson's first serial, I am cock sure that it will be one of his best and there is every precedent to forecast this."

"Is that all I have in the serial line?" repeated Mr. Manheimer quizzically, in reply to a question put to him. "I have the foreign rights for some of the best serials on the market today. First, there is "The Mystery Mind," starring Robert Pauline, Violet MacMillan, Paul Panzer and Peggy Shanor. Then there is "The Fatal Sign," featuring Harry Carter and Claire Anderson, which I have practically sold for entire foreign rights excluding but several territories."

Miss Talmadge to Make Emerson-Loos Story

Jos. M. Schenck has purchased "The Perfect Woman" from John Emerson and Anita Loos for the next Constance Talmadge Production.

Chicago Jottings

(*Continued from page 3476*)

Tenn., for his Majestic and entire string of houses, the Butterfield Circuit in Michigan and with many other new customers. Mr. Willis, who is the originator of the Filmcraft Trailers, says he goes home every night exhausted from trying to keep up with the rush of trailer business now coming in.

Sam Klein, formerly with Capital Film Company, has gone back to his former business of selling stock. Film circles will miss Sam who had gained a wide popularity while in the business.

Harry Weiss has lost no time in lining up a sales staff for his new independent exchange, the Superior Screen Service, Inc. He has engaged S. Keely, formerly with Republic Pictures, as Chicago Northside salesman; Max Cutler, formerly Silee City salesman, as Southside salesman; William Weiss, formerly First National Country Salesman, has been made roadman for the Illinois territory. Others of the new Superior Screen Service staff are Mae Robinson, formerly secretary to the manager at First National, now secretary to Mr. Weiss, and Al Henderson, former night shipper at First National, now chief day shipper S. S. S. Other recruits to the staff of the new concern will be announced next week.

Superior Screen Service's first release will be "The Greater Sinner" featuring James K. Hackett, Irving Cummings and Ormi Hawley, for which a loop booking now is being arranged. The second release will be "The Sport of Kings" a story of adventure on land and sea from the novel by Arthur Summers Roche.

H. A. Heslip, Augusta, Illinois, theatre owner, died last week at his home in Augusta.

Jake Wilk of Hiller & Wilk, New York, was a Chicago visitor last week.



Martin Saxe, manager of the Pantheon theatre, Chicago

Chicagoan Sets Example of Good Showmanship

The Pantheon, Lubliner & Trinz magnificent northside theatre, today is reported to be one of the biggest money-makers in Chicago, and its success is attributed largely to the real showmanship of Manager Martin Saxe, who has been connected with Lubliner & Trinz Theatres for seven years. For six years he was kept busy opening theatres for this firm and during that time started the following houses on the road to success: The Twentieth Century, Orchestra Hall theatre, Biograph, South Shore, Knickerbocker and Wilson.

Mr. Saxe responded to the call to the colors and on getting out of the army, became manager of the Pantheon.

Good music is one of his hobbies and Paul Beise was brought to the Pantheon to lead the orchestra. Mr. Saxe is an exceptionally close student of his audiences and picks pictures that will appeal to the taste of the people who patronize his theatre, as well as being constantly on the alert to give them courteous attention.

Another Daily Adopts Picture Column

The Cincinnati Post, one of the most influential afternoon papers in Southern Ohio, has just opened a daily moving picture column. Frank Rosstock, editor, and Ralph Chandler, advertising manager of the Post are staunch advocates of moving picture news as circulation and advertising builders. The new daily feature started off with a two-column cut and story on Violet Heming in "Everywoman" and stories about "The Copperhead" and "April Folly."

George Beban Finishing Latest Production

George Beban, who has been personally cutting, titling and editing "One Man in a Million," his latest production, announced this week that it will be ready for a preliminary showing at an early date. Beban wrote the story of "One Man in a Million," starred in it, along with is son George Beban, Jr., and directed the action.

South Fetes Photoplay Stars

By Helen Moyer

"A UNIQUE event in the history of the screen was the trip to Knoxville and Atlanta by Marcus Loew and a collection of famous stars of the stage and screen. The remarkable feature of the trip was the welcome given the stars by every city visited, indicating the enormous interest in film personalities on the part of the general public. One paper in Nashville stated the reception given the stars was greater than that given Pershing, Bryan, Wilson, or the return of the soldier boys.

"Looking back upon it, it seems like a dream; a week's succession of parades, brass bands, receptions, luncheons, dinners, teas at country clubs and appearances at theatres, with very little sleep, a whole lot of excitement, and the greatest time any of us had ever known in all our lives. We were stared at, fought over, dined, and feted as no foreign potentate ever was, and we enjoyed it all, every minute of it, and every bit of it. We were making film history, and showing the world that there is greater interest in the stars than in high public officials. The reception given the stars in every city far exceeded any welcome ever given any body.

"It would take several volumes to describe the trip in detail, but a few touches here and there might be interesting. First the personnel of the party. Let me say here that they're a wonderful crowd. Our separating on our return made us all weep, and we weren't ashamed of it. Take sixteen people, put them in a private car, rush them through the South at top speed for seven days, and something is bound to break but not with this crowd. They didn't have a fight on the entire trip.

"Marcus Loew headed the party. He was worn to a ragged edge, and had to take a week off to recuperate from the excitement when he got back, but he certainly enjoyed it, and made everyone else enjoy it. Then came Doraldina, greatest of all dancers of her type, the toast of Broadway, but more than that, a wonderful girl. Then we had June Caprice, Rubye De Remer, with an $8,000 mink coat and two eight carat diamonds; Lillian Walker with her smile and dimples; Claire Whitney, with a million dollars' worth of personality; Mildred Reardon, the baby of the party; Anne Luther, notable for her wild red hair and her disposition; Jack Clifford, former partner and husband of Evelyn Nesbit, who danced with Miss Luther; Taylor Holmes, the gentleman and great actor; Frank Saunders, Doraldina's husband, and Harold Stern, a director of the Loew corporation; N. T. Granlund, publicity director, for Loew and guide of the party, and myself.

"We were all more dead than alive when we tumbled into our rooms in Mr. Loew's private car on that last night, but we left behind us vivid memories of marvelous days and nights, which we can never forget, and splendid men and women who made up our party, and who altogether helped make it a visit and glorious success.

"This gang would follow Mr. Loew to Zululand should he ever plan to open a theatre there. We're all looking forward to his next opening. Try to keep us away, that's all."



A remarkable attestation of the popularity of players with the public was given during a trip through Southern cities by Marcus Loew, accompanied by a number of film stars. This photograph shows the party being entertained at the Nashville Golf and Country Club by society women. Marcus Loew may be seen in the center (seated) flanked on the left and right by Lillian Walker and Anna Luther. Claire Whitney, Mildred Reardon, Doraldina, June Caprice, Helen Moyer, Jack Clifford, Rubye De Remer and Taylor Holmes are also in the front row

Company Buys Fourteen Farces

THE Charles Ray Productions, Inc., has just purchased fourteen of the most famous of Charles Hoyt's dramatic works for adaptation to the screen. With a purchase price running into large figures, the acquisition of these well-known farce comedies gives the star's producing organization a wealth of screen material which, in its original form, constituted the most popular theatrical amusement of the last generation.

The deal which brings these famous dramatic pieces to the Charles Ray organization was concluded last week in Los Angeles. The group of Hoyt plays includes: "A Black Sheep," "A Brass Monkey," "A Contented Woman," "A Day and a Night," "A Dog in the Manger," "A Hole in the Ground," "A Midnight Bell," "A Milk White Flag," "A Rag Baby," "A Runaway Colt," "A Stranger in New York," "A Trip to Chinatown," "A Texas Steer," "A Temperance Town."

It is not known whether Mr. Ray will find any of these plays adaptable to his own personal use, but the new star-producer is considered to have put over a clever business coup by the acquisition of the fourteen Hoyt comedies for the Charles Ray Productions, Inc.

It does not require much thinking back on the part of adults of today to remember the startling vogue which the farce comedies of Charles H. Hoyt had in this country from ten to twenty years ago. These stage pieces, which were unusually adapted to use by stock companies, were played extensively in all sections of the country and the name of Hoyt was as well known in the smaller centers of the nation as in the large cities.

Through all of this playwright's work ran a vein of genial warmth and of sparkling humor. They were popular in the simplest sense of that word, for their appeal was not to any one class of the population but to the millions. The Hoyt plays never failed to draw full houses, the reason being that they aimed at nothing more than to furnish an evening of fun, simple, innocent fun, and gave to the mass of the people what seems requisite to comfortable existence—an occasional season of utter abandonment to amusement.

Believing that these qualities in the Hoyt collection will be particularly welcome to the photoplay medium which appeals to a vast, conglomerate audience, the Charles Ray Productions, Inc., are contemplating the filming of the comedies. The unique situations, the true-to-life characters, and the bright humor of the pieces are expected to develop into a superior brand of screen farce.

The author, Charles H. Hoyt, began his career as a newspaper man in Vermont, and later became a well-known member of the Boston *Post* staff, handling several departments in turn. As a dramatic critic his association with theatrical people led him to write for the stage. So great was the success of his attempt that he devoted himself exclusively to playwriting.

"Man to Man" for Screen

Universal-Educational to Produce Work of John Leitch for Screen

JOHN LEITCH, author of "Man to Man", a work which is declared to have been translated into seven languages and to have had twenty three English editions, has written a scenario of his book in collaboration with Harry Levey of the Universal Film Manufacturing Company's educational department This scenario is to serve as the working basis for the picturization of Mr. Leitch's "Man to Man", the production of which is to be undertaken by the Universal Educational forces. Mr. Harry Levey will direct the picture, and the author himself is scheduled to appear in the leading part

The following statement has been issued, concerning the message that "Man to Man" has to offer as a means of bringing employers and their employees into earnest and pleasant cooperation

"Under John Leitch's system of industrial democracy, now being picturized by Harry Levey, a plant is governed by a House of Representatives, a Senate and a Cabinet. The House has one representative for every 20 to 100 workers, the workers themselves electing their own representatives. The Senate is not elective; it includes minor executives, department heads, foremen —according to the organization. The Cabinet is composed of the executive officers of the company, with the president as chairman The House and Senate "pass" the laws. The Cabinet has the power of veto, but this power has rarely, if ever, been exercised. Questions of wages, of piece rates, of discharges, of grievances of any kind whatsoever, as well as ways and means of reducing costs are handled by the House."

Speaking of the cost of the forthcoming production, which, it is estimated, will run into six figures, Mr. Leitch, who regards the screening of his work as an historic mark in the development of the motion-picture, is quoted as having declared: "If the picture costs $250,000 to complete I shall be pleased. If it costs twice that sum I shall be better pleased. The money is ready."



The famous novelist, Robert W Chambers, and Marion Davies, the Cosmopolitan Productions star, talk over Miss Davies' latest feature, "April Folly"

New Company to Film "Black Sheep"

The Ore-Col Film orporation, recently organized in Portland, Oregon, with A. D. Frost, president, and O. D. Woodward, vice-president, have purchased the "Black Sheep," by Will Payne. The continuity is being written by Mr Arthur Maude

The Ore-Col. Film Corporation has secured the services of Director John B. O'Brien. Among the cast will be:

Holmes Edward Herbert, Alice Mann, Hugh Huntley, John Hopkins, Walter P. Lewis and Bryon Russell.

The production is to be made in Denver, Colo., and work will start at once.

Record Set by "Jekyll and Hyde" Picture

"Dr. Jekyll and Mr. Hyde," the Paramount-Artcraft super-special, in which John Barrymore is starred, set up during Holy Week at the Rivoli Theatre the most astonishing attendance record in the history of Broadway picture houses, according to figures made public by the Rialto-Rivoli management. The statement says that with total paid admissions for the week of 60,496, the best previous week was beaten by 3,066. Transferred to the Rialto, where it is now playing, it proceeded to shatter the records it had set up at the Rivoli and on Sunday showed to 10,513 paid admissions, eclipsing the best previous performances in either house for a single day.



Two good scenes from "Locked Lips." Tsuru Aoki is the star of this Universal release

Universal Buys Stage Hit

"La La Lucille" Will Be Picturized as Second Five-Reel Comedy

"La, La, Lucille," the musical comedy by Fred Jackson, which made a hit on Broadway last season, has been bought for picturization by Universal and will be the second five-reel comedy turned out by Eddie Lyons and Lee Moran. The two comedians are just completing their first venture into five-reel comedy, "Everything but the Truth," from a magazine story by Edgar Franklin.

Universal is said to have paid a handsome price for right to "La, La, Lucille." It was announced that this is part of the policy to supply the two popular fun-flingers with the best stories that money can buy. It also may be taken as an indication that Carl Laemmle, who now is at Universal City, Cal., has seen the test filming of "Everything but the Truth," and is highly pleased with the result of his experiment in letting Lyons and Moran tackle long comedies.

"La, La, Lucille" played at the Henry Miller theatre in New York for six months and at the Criterion for several additional months. The principals in the cast were John E. Hassard, Janet Velie and Henry Clarke. One company of "La, La, Lucille" is now touring in the South and another company is to start on tour about the time the Universal picture will be released.

Metro Farce Under Way

Production of "Parlor, Bedroom and Bath" Begins at Hollywood

PRODUCTION of "Parlor, Bedroom and Bath," a picturization of the successful stage farce by C. W. Bell and Mark Swan, has been begun at the Metro studios in Hollywood, Cal. This special feature, with an all-star cast headed by Ruth Stonehouse and Eugene Pallette, will be a forthcoming Loew-Metro release and constitute another link in the company's chain of noted plays by noted authors.

In the selection of the cast for "Parlor, Bedroom and Bath," great care was exercised by Metro officials to obtain precisely the types necessary to portray the various roles. Toward this end the choice of Miss Stonehouse for the role of Polly Hathaway, the sprightly society reporter who becomes a "wild woman," was considered ideal. This is the part created in the stage production by Florence Moore, when the comedy made its great hit in New York a few seasons back.

Others in the all-star cast of "Parlor, Bedroom and Bath," besides Mr. Pallette, who will contribute to its uproarious merriment as a screen entertainment, are Kathleen Kirkham, Charles R. West, Helene Sullivan, George Periolat, Dorothy Wallace and Henry Miller, Jr., a son of Henry Miller, the well-known stage star.

"Parlor, Bedroom and Bath" was scenarioized by June Mathis and A. P. Younger. Edward Dillon is directing the production, and William M. Edmond is doing the photography.



Tom Terriss, who is scheduled to direct a series of special productions for Vitagraph

Mrs. Chaplin Scores in First-Run Theatres

The success attending the showing of Mildred Harris Chaplin's Mayer-made First National attraction, "The Interior Sex," in several of the first-run cities, seems to guarantee the effective putting over of this star, according to the producers.

In Milwaukee the newspaper critics were particularly laudatory of both the star and the picture and declared it was the best Mrs Chaplin had yet made.

Radiosoul Opens Exchange in New York

The Radiosoul Films, Inc., has opened an exchange of its own at 126 West 46th Street, New York, for the purpose of distributing Henrik Ibsen's "A Man There Was."

The organization is now working upon its second picture, called "The Eternal Feminine," again with Victor Seastrom as director and star, and which, when finished, will be released as a super-feature.

Novograph Establishes Executive Offices

The Novograph Film Corporation, producers of the "Analysis of Motion" pictures which appear weekly in the Pathe Review, have found it necessary to establish executive and conference offices in 25 West 45th street, New York. They will take possession on May 1st.

J. S. Dawley to Direct Australian Drama

J. Searle Dawley, director of "The Harvest Moon," latest Gibraltar picture from the drama of Augustus Thomas, has been retained to revise for early production an Australian drama, "The Wallaby Hunt," which had a long run in Sydney and Melbourne last year.

"Uneasy Feet" Is Well Received in West

THE first Comedyart production to be released by Special Pictures Corporation, "Uneasy Feet," was received with such applause by the audience, while playing at Goldwyn's California theatre, Los Angeles, that Manager Robert Poole was compelled to give a second showing of the film for the spectators. The local press and the trade publications have given the picture favorable criticism. The Rialto, New York, has signed the comedy for a second week with an option on a third. The Rivoli, New York, is also giving the picture a second-week showing. Reports from twenty-two exchanges tell of heavy bookings on the second Comedyart release, "Ima Vamp," to be released April 4th.

Arsene Lupin Stories Bought

Robertson-Cole Will Re-Make Famous French Stories

ROBERTSON COLE, in one of the most important statements of the year, has announced the signing of a contract whereby it obtains the complete screen rights to the Arsene Lupin detective stories, which were written by Maurice Leblanc, and which are one of the most celebrated series of criminal studies and romances from a world standpoint. The Robertson-Cole contract will cover a period of years, and during this time the distributing company will have the exclusive right to use all the stories from the collection.

Arsene Lupin, the character who has the central role in all these stories, is the master criminal of fiction. He has even been pitted against Sir A. Conan Doyle's famous character, Sherlock Holmes, whom he repeatedly bests in one of the most popular books of the Arsene Lupin series, the book known as "Arsene Lupin vs Sherlock Holmes." The stories of the famous French detective of criminals have been printed in all languages, and the productions, it is believed, will find an immediate and eager world audience.

The pictures, which will be based on the Arsene Lupin stories for distribution by Robertson-Cole, are not the first screen productions which have been made in this country. Paramount Artcraft and Vitagraph have each made one picturized version. The present plan is to release a limited number each year and to market them as "Specials." Work on the first production is to start shortly.

Robertson Cole in contracting for the Arsene Lupin series of stories dealt directly with Joseph Menchen, who controls the world rights. The first one of the stories which will be put on the screen is "813," one of the most dramatic and mysterious of the whole series of Arsene Lupin stories.

Robertson-Cole has under contract for appearance as the leading character of this story, Wedgewood Nowell. This artist is said to fit more closely into the personal appearance and characteristics of the role of Arsene Lupin as it is described in the story than any other motion picture actor. He had a stage career in which he supported Blanche Bates, Amelia Bingham, and William Faversham, before going on the screen.

Arsene Lupin is described in the Leblanc stories as having been first a noted criminal with whom the police could not cope and later having mended his ways to become a government agent. His vast fund of information regarding the methods of criminals was of such help to the French government as to render him invincible in the detection and pursuit of criminals. Besides the book "Arsene Lupin vs Sherlock Holmes," four other volumes have been issued of these stories. They are "The Extraordinary Adventures of Arsene Lupin," "The Exploits of Arsene Lupin," and "The Hollow Needle." Each volume contains a great number of stories, furnishing in the aggregate an enormous wealth of material for the director seeking a story of mystery.

Robertson Cole is counting on the fame of Arsene Lupin, which is world wide, to be a tremendous factor in the distribution of this picture. However, no expense or time will be spared in making each picture an attraction which can stand on its own merits.

"Star Series" Plan Is Back

PREVIOUS to the release of the Big Twelve, "The Big Money Twelve" and the "S. R. O. Twelve," Universal released its pictures under the "Star Series" plan. While the three series have been successful for exhibitors, there has been an insistent demand for a resumption of the star series plan, and Mr. Laemmle, president of Universal, has not only agreed to put the old plan into effect again, but extend it considerably.

The star series plan contemplates forty eight exceptional pictures produced in rotation by six popular Universal stars. The first picture under this policy will be released the first week of July, and will be followed every week.

Mr. Laemmle was not only guided by the expressions of exhibitors, but the leading exchange managers of the organization were consulted. At conventions held in New York and Chicago two weeks ago, the unanimous opinion of exchange managers was to the effect that the star series plan is the most popular, and one which enables any exhibitor to obtain high class Universal pictures suitable for his particular theatre and patrons.

The stars chosen for the series are Harry Carey, Edith Roberts, Carmel Myers, Frank Mayo, Eddie Lyons and Lee Moran (co-starring) and one other star not yet named. Each of these stars will make eight pictures during the ensuing year.

"I believe," said Mr. Laemmle, discussing the star series plan, "that Universal will be able to give the best possible service to the maximum number of exhibitors under this plan. We have taken into consideration that some of our stars draw better than others in certain localities. An exhibitor now will be able to book pictures by the stars he knows are popular with his patrons. He also will be certain of eight pictures by each of the stars he books. He will be insured against competition for an entire year.



Harry Carey, Universal star. He will be seen shortly in a new picture, "Bullet Proof."

"We are announcing this new series now, so that our exhibitors will know that they can count on first-class Universal pictures with which to fill their theatres during the hot summer months.

"Every effort is being made to make the Star Series the best all-around film product turned out in the business. Particular attention is being paid to the selection of stories. We have had experts analyzing the kind of pictures in which our stars have made the greatest appeal in all sections of the country.

"Those are the kinds of pictures our exhibitors want and those are the kinds we are going to give them. Already a number of popular magazine stories by well known authors, several original screen stories of unusual merit, and the rights to several successful plays have been obtained.

"Douglas E. Doty, known as one of the ablest fiction buyers and rewriters in the magazine world, and who at one time was the editor of *The Century Magazine* and later of *The Cosmopolitan*, has been engaged to occupy a prominent post in the Universal scenario department. He has just arrived at Universal City, the Universal west coast studios.

"Lucien Hubbard, a New York newspaper man of wide experience and who recently was the chief scenario writer for the Vitagraph Company, also has just arrived at Los Angeles, to take charge of the scenarios for the Star Series."

Exhibitors All Praise "Forbidden Woman"

Equity Pictures second Clara Kimball Young production, "The Forbidden Woman," is carrying away honors in cities in which it is shown, according to telegrams and box office reports from exhibitors who have already shown the pictures, announces Equity Pictures.

"The Forbidden Woman," by comparison, is causing new reports to issue in that it is even exceeding the results obtained by exhibitors with "Eyes of Youth."



Scenes from Paramount-Artcraft releases—On left, Houdini in "Terror Island;" on right, Enid Bennett in "The False Road." These releases are reported to be meeting with exceptional success

Exploitation Dept. is Enlarged

F. P.-Lasky Provides for Every One of Its Exchanges

ONE of the most important announcements made, following the recent sales convention of the Famous Players-Lasky Corporation in Chicago, was that concerning the proposed expansion of the exploitation department. At the convention it was the consensus of opinion of all present, salesmen as well as executives, that the exploitation men had more than justified their existence, so to speak, and that the force ought to be augmented so that every Famous Players-Lasky exchange in the country should have an exploitation representative.

Both President Adolph Zukor and Al Lichtman, general manager of distribution, were unreserved in their praise of the work accomplished by the department under the supervision of Claud Saunders, and Mr. Saunders was forthwith given authority to so enlarge the personnel and scope of the department so that practically every town of importance in the country eventually would be able to avail itself of the services of an exploitation expert.

Since returning from Chicago, Mr. Saunders has been largely occupied with the details of his department's expansion, and within the past few weeks nearly fifteen new men have received assignments to the various exchanges. In some cases older men, members of the original personnel of the department, have been given new assignments, the larger and more important centers as a rule being placed in charge of the older man.

The list of appointees is now practically complete, the following being the present personnel of the force: A. G. Birch, Denver, Colo.; E. O. Child, New Orleans, La.; Frank A. Cassidy, Chicago, Ill.; Norman H. Dixon, Des Moines, Ia.; Oscar A. Doob, Cincinnati, O.; John P. Goring, Kansas City, Mo.; Edgar Healy, New York City; John D. Howard, San Francisco, Cal.; Benj. Laskin, Charlotte, N. C.; Walter Lindlar, Minneapolis, Minn.; John J. Maloney, Pittsburgh, Pa.; Fred W. McClellan, Philadelphia, Pa.; John P. McConville, Buffalo, N. Y.; Paul L. Morgan, New Haven, Conn.; Hal Alver, Omaha, Neb.; Eli M. Orowitz, Detroit, Mich.; N. K. Parkhurst, Salt Lake City, Utah; Norman Peel, Oklahoma City, Okla.; Herman Phillips, Washington, D. C.; H. Wayne Pierson, Atlanta, Ga.; Al Price, Los Angeles, Cal.; Charles Raymond, St. Louis, Mo.; Daniel Roche, Chicago, Ill.; Wayland H. Taylor, Seattle, Wash.; Fred E. Walters, Cleveland, O.; Leslie F. Whelan, Dallas, Tex.; Charles L. Winston, Boston, Mass. (temporary.)

"The best feature of the work of our department," said Exploitation Manager Saunders, "is the fact that we have sold the exhibitors on the proposition. When we started in, not a few exhibitors were skeptical, and of these nearly all practically refused to be shown. But there were exhibitors, big ones, too, who welcomed the aid we offered them and gave their complete co-operation. The result of the work accomplished by our men in putting over George Loane Tucker's 'The Miracle Man,' the first of our super-specials, was an eye-opener. So when Cecil B. DeMille's 'Male and Female' came along, we had a record to point to.

"What Happened? Where 'The Miracle Man' broke records, 'Male and Female' broke them again. The demand for the exploitation men increased a hundred per cent. Then came 'Everywoman,' and there were more new records set up. And so it has been with 'The Copperhead,' 'On With the Dance' and the other super-specials. Moreover, the expansion of the department makes it possible for us to give personal attention to second and third-run houses, and in many instances houses of these classes have duplicated the successes scored in the larger centers."

The Big Author in Filmdom

Tamar Lane Decries Practice of Preferring Authors to Stories

THE following expression of opinion comes from Tamar Lane, production manager of the Character Pictures, and centers around the question: Are "Big Authors" worth while in the picture industry? Mr. Lane says:

"It has been amusing during the past few months to watch the producers in their mad scramble to secure 'Big Authors' vieing with one another to get an imaginary corner on the imaginary market. It seems time that some one gave the infant industry a new bottle of milk and scratched up the surface a bit. The producers, who are scrambling to get these 'Big Authors' are merely covering up their inability to secure good stories by a camouflage of big names. The worst of it is, the exhibitors are paying dearly for it.

"This does not mean that Character Pictures is averse to buying the works of successful authors and playwrights as we have already purchased several, but they were not bought because they were written by 'Big Authors' but because they were 'Big Stories.' And that is what the screen needs—'Big Stories' It matters not who they are written by."

"There is no reason for making such an almighty fuss over the "Big Author", as though the entire salvation of the silent drama depended upon them. We are all very glad to have as many brilliant men as possible turn their attention to the motion picture; but simply because they are well known and have made a success at writing fiction is no reason we should humble ourselves prostrate before them.

"Before the 'Big Authors' are awarded such royal receptions and treated with such importance, they should first show, at least, a sympathy in their motion picture work and evidence an ability to write as well for the screen as our own original scenario writers.

New Keenan Picture Now Ready

Announcement has been made by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., that the latest Frank Keenan production, "Dollar for Dollar," will be released on May 2. The picture is another powerful play of the type created in the last year by Mr. Keenan, and, according to the unanimous opinion of all who attended the first showing at the Pathe Exchange home office, it will be generally regarded as another masterpiece of the able actor and director.

The picture is a drama of high finance and society, and Mr. Keenan has surrounded himself with a splendid cast of screen favorites, several of whom have been with him in other successes. Among them are Kathleen Kirkham, Harry Van Meter, Kate Van Buren, Jay Belasco and Gertrude Clair. In direction Mr. Keenan was assisted by Elliot Howe and the author of the story, Ethel Watts Mumford.

The picture is said to be a worthy successor to "The World Aflame," "Brothers Divided" and "Smoldering Embers," all plays that have met with great popular favor, and it will please the great mass of motion picture patrons who have come to have the highest regard for Mr. Keenan as one of the leading character actors of the screen.

Equity Special Picture Opens in Washington

Equity Pictures special production, "Silk Husbands and Calico Wives," starring House Peters, opened at the Metropolitan and Knickerbocker theatres, Washington, D. C., for week beginning Sunday, April 4, appearing simultaneously in both theatres on the same day.

House Peters, Mary Alden, Vincent Serrano, Eva Novak, Mildred Reardon, Sam Sothern and other prominent people are seen in "Silk Husbands and Calico Wives."

Ince Managers Perfects New Still Camera

An unique arrangement whereby a still camera will be attached to a motion picture camera and automatically operated by the cinematographer for the purpose of taking production and publicity "stills" simultaneously with the shooting of actual scenes, has been perfected by Clark W. Thomas, Production Manager of the Thomas H. Ince Studios at Culver City, California.

Mexican Village Built for Tri-Star Picture

Construction work has been begun in the heart of the Connecticut hills on a lifesize replica of a Mexican village, for use in filming a number of dramatic incidents that run through the story of "The Super-Woman," the production in which Miss Ethel Barrymore is being starred by Directors Joseph Byron Totten and Joseph W. Smiley for Tri-Star Pictures.



A tense moment from "Trailed by Three," serial being released by Pathe.

Pathe Reports Glowing Accounts on Serial

Pathe states that reports from a great majority of the theatres playing "Daredevil Jack" announce that the later releases of the picture are drawing greater numbers all the time. And this increased patronage, according to Pathe, is due rather to the appeal of the picture itself than the magnet of the extensive exploitation and publicity that have been carried on for the production. Branch managers continue to send in reports of an unprecedented demand, it is stated, and exhibitors are stated to have forwarded glowing accounts of "clean-ups" in the box-office

Alice Brady Starts on Another for Realart

Alice Brady started work this week on "A Dark Lantern," which is to be here next production for Realart Pictures Corporation. Miss Brady is beginning a long engagement at the Princess theatre in Chicago of her stage success, "Forever After," and during the day will work at the Essanay studios. This will be Miss Brady's first picture since she completed "The Fear Market," by Princess Troubetskoy. It will be Mr. Robertson's second picture for Realart, the first being "Erstwhile Susan."

Douglas Fairbanks Buys an Original Story

Douglas Fairbanks announces that he has purchased an original story by Louis Weadock, which may be produced in the near future.

Mr. Weadock, who was formerly a newspaper man and magazine writer, spent four months in the scenario department at the Fairbanks studio, where he assisted the star in the preparation for the screen of Mr. Fairbanks' story, "When the Clouds Roll By."

N. L. Royster Will Not Open Exchange

Nat L. Royster, publisher of the *Southern Picture News*, announces that contrary to certain statements which have been circulated, he has not opened a state rights exchange in Atlanta and has no such project under contemplation. He will continue to edit and publish his weekly, the *Southern Picture News*.

Carpentier Picture Is Begun

Press Publicity to Be Used in Robertson-Cole Campaign

THE debut of Georges Carpentier, the French pugilist, in the coming Robertson Cole release, work upon which has already been started, according to advices from that company, is made the subject of a lengthy statement recently received from the Robertson Cole headquarters. The statement follows:

"Work has already been started," says the report, "in the Solax studio, New Jersey, on the Carpentier picture. During the first two weeks that the noted Frenchman was in New York, John G. Adolfi, who is directing the production which Carpentier is making for Robertson-Cole, was busy in settling the details. He has now engaged a company which will support Carpentier adequately, and little time will be lost in turning out this release, which is to be released in the late spring.

"The speed with which work is being pushed, however, will in no wise be allowed to detract from its dramatic merit. At all times the director will have in mind, that he aims to make a dramatic picture able to stand alone as a Special even without the aid of the noted Frenchman's name.

"The great number of applicants which came to Mr. Adolfi, wishing positions in the picture, can be taken as an indication of the wide interest which there is in the Carpentier production in the show world. As for the interest on the outside, this can be measured excellently through the enormous amount of newspaper space which has been devoted to Carpentier since he landed in America.

"The French boxer, aviator, and war hero has been maintaining headquarters at the Biltmore Hotel. Here he has been besieged by countless newspaper and magazine writers, motion picture people, and others of various pursuits interested in obtaining from him contracts of many sorts.

"To show the immense popularity of Carpentier, Robertson-Cole has sent broadcast excerpts from the leading dailies in the United States. Statistics compiled by Robertson-Cole prove conclusively that Carpentier has received more publicity upon his arrival in New York than any other celebrity of international repute.

"In the first week, in addition to editorials commenting upon Carpentier's manly prestige, there appeared in the New York dailies more than one hundred columns of publicity and all writers were in accord in the statement that this world hero is all that the European papers have declared him to be.

"Following are a few of the most pertinent criticisms used in the New York dailies on Carpentier and which are being used for exploitation purposes by Robertson Cole in preparation for the Carpentier special:

"The *Standard Union* of Brooklyn, N. Y., wrote: 'His sunny disposition and ever ready smile enlisted the greatest gathering of sportsmen in this country as his friends. The veteran of the big war still further won the admiration of the club when, in reply to the speech of Major General O'Ryan, the toastmaster, he said in very good English "Ladies and gentlemen, I thank you for this great welcome and hospitality."'

"The New York *Mail* said: 'There is such a demand for the appearance of Georges Carpentier in various places in this country that he could spend two years here and not satisfy all the demands for his time.'

"From the New York *Sun Herald* came the following: 'When Georges Carpentier appeared before the International Sporting Club, at the Commodore Hotel, the real dyed in the wool boxing fans were astonished and delighted to see present at the speakers' table Charles S. Whitman, former Governor of New York State, remembered as the man who chased boxing across the Hudson River. Gaston Liebert, the French Consul General in New York, represented Jules Jusserand, the French Ambassador.

Acquires New Authors

Goldwyn Adds Cynthia Stockley and E. P. Oppenheim to Its List

ADDED to the list of well known authors, whose works are being transformed into photoplays by Goldwyn Pictures Corporation, are two more names that stand for the best in current fiction both here and in England, E. Phillips Oppenheim and Cynthia Stockley.

Contracts with those two writers were signed last week, giving Goldwyn Pictures Corporation the screen rights to their books for a period of years. Mr. Oppenheim's novels have long held a high place in the "best seller" class, and only a few of them have been done in pictures. They are rich in dramatic material of the kind that lends itself particularly well to screen interpretation.

In selecting the most suitable works of the novelist, the Goldwyn company may turn to some of his earlier stories as well as those of a more recent date. During his long career, Mr Oppenheim has been a prolific writer with a seemingly inexhaustible fertility in plot building. His works are always marked by fast action and dramatic incident. Among his books published during the last ten years are "The Mischief Maker", "The Amazing Partnership", "The Wicked Marquis" and "The Curious Quest".

Although Cynthia Stockley is not so well known in America as Phillips Oppenheim, "Wild Honey", "Poppy", "The Claw" and other works from her pen, published in this country by G. P. Putnam's Sons, have had a large sale. She lived all of her early life in South Africa and most of her books deal with the Free State and its people. Probably no writer of the day has a more thorough knowledge of Boer character and customs.

Goldwyn has not yet announced its selection of the first works of the two English novelists to be filmed.



On the left, a moment from "The Silver Horde" by Rex Beach, distributed by Goldwyn; on the right, a scene from an Edgar Comedy by Booth Tarkington, also distributed by Goldwyn.

Improve Screen via Scenario

That Is the Dictum of William LeBaron of Cosmopolitan



William Le Baron, scenario editor for Cosmopolitan films

WILLIAM LE BARON, scenario editor for the Cosmopolitan Productions, recently issued a statement on the relation of the scenario writer to the screen of the future. In Mr. LeBaron, the improvement of the screen as a vehicle of original expression depends primarily upon the development of writers whose objective shall be to write for the screen exclusively and directly and not for the screen via the novel or the stage play. Coming from an authority of Mr. LeBaron's calibre, this statement contains added force. He was formerly editor of the *Collier's* Weekly and is well known as a playwright, two of his best known hits being "The Very Idea" and "Apple Blossoms." Mr. LeBaron's statement follows:

"The greatest need of motion picture producers today is to develop writers for the future—specialists in screen material because only in that way will the motion picture ever attain the standing of true literature, the highest form of pictorial expression, which is its destiny.

"There isn't any doubt in my mind," said Mr. LeBaron, "that so far as the scenario department is concerned, the screen is still in its embryonic state. Nor, in my opinion, will the motion picture come into its own until it has established a story source within itself.

"While we have today several scenario writers whose weekly salary mounts up to a thousand dollars, we have not one writer who is as expert in his or her field as any one of thirty or forty playwrights I can name is in the production of stage plays, or magazine writers in the production of magazine stories. I mean to say that playwrights and magazine writers have achieved a higher degree of excellence and perfection at their respective callings than have any of our scenario writers at the screen.

"Contrary to first impression, this is rather a hopeful condition because it shows that however good some photoplays are there is still room for improvement. And the improvement lies with the producers. It is up to them.

"The idea, as I see it, is to encourage able writers to take up the screen. A magazine writer writes his story with the magazine in mind. The playwright writes his play with the stage in mind. The technique of the photoplay is vastly different from the technique of either of these. To adapt a magazine story or a play to the screen and to do it as it should be done requires a thorough knowledge of the screen's latitude and scope. We have playwrights who can take a magazine story and make a play out of it not only to do them proud but to uphold the best traditions of the stage. But we have no scenarists who know their trade as well as the playwrights know theirs and who can turn out as good work comparatively.

"What we need is able technicians, writers who can adapt for the screen as successfully as playwrights adapt for the stage. We must interest able writers in this new form of expression. We must make it profitable for them both from a literary and artistic point of view and the financial point of view to devote their best energies towards the production annd development of screen material. To do so we must compete with the stage. We must establish some sort of basis of reward whereby the writer will profit from his writings in accordance with their value as established by the public. Perhaps a royalty arrangement like the playwrights' will do.

"But only when we succeed in establishing a field of able technicians who will be as thorough in their work as are the playwrights in theirs, will we have started right towards insuring and giving to the screen a high quality of photoplays."

United Has Many Circuits

Exhibitors' Organization Reports Service Used in 25 Large Cities

THERE are now twenty-five theatre circuits in the largest cities of the country using United service, according to an announcement of the United Picture Theatres of America, Inc., and there are also more than three hundred first run houses that take advantage of the service offered.

Among the circuits mentioned are:

Marcus Loew Theatres of New York City; Lubliner and Trinz of Chicago; Schaefer Bros. of Chicago; Harris and Libson of Cincinnati and Pittsburgh; Finkelstein and Ruben of Minneapolis; the Koplar Circuit of St. Louis; the Harry Crandall Theatres of Washington, D. C.; Fitzpatrick & McElroy of Chicago; Stanley Booking Co. of Philadelphia; S. A. Lynch Circuit of Atlanta; Moore & Greaves of Denver; the S. Z. Poli Circuit of Bridgeport, New Haven and Springfield; Consolidated Amusement Co. of New York City; Mayer and Schneider of New York; David V. Picker of New York; Chamberlain Amusement Co of Pennsylvania; W. J. Lytle Circuit of Texas; M. E. Comerford Circuit of Pennsylvania; Signal Amusement Co. of Tennessee; Broadway Amusement Co. of Louisville; Delft Theatres Corp. of Michigan; Dye Ford and Rogers of Texas; L. W. Brophy Circuit of Oklahoma; Rowland and Clarke of Pittsburgh and Lynch Enterprises of Atlanta.

At the present time, there are five thousand, five hundred and thirteen theatres being served by United. In December 1918, there were six hundred theatres served by United. In February, 1919, United served 1,411 theatres and last December a total of 3,000 had been reached. In the past four months, something like 2,500 theatres have been added to this list being served by the United.

Cosmopolitan Adds Another Author to Staff

Cosmopolitan Productions has added another famous author to its staff of well known writers. James Oliver Curwood has signed a contract giving Cosmopolitan Productions exclusive motion picture rights to any and all of his stories published in Cosmopolitan, Hearst's, Good Housekeeping, and Harper's Bazaar. By this arrangement several of the best Curwood stories will be picturized by Cosmopolitan Productions. Arrangements are now being made for the scenario of the first Curwood story.

Former Universal Man Heads New Concern

R. R. Rockett, for two years with Universal as purchasing agent, recently tendered his resignation, and last week he became president and general manager of a newly formed organization incorporated as the Ramona Film Corporation of California, with a paid up capital of $100,000. Other officers of the company are A. L. Rockett, secretary; E. H. Christianson, vice-president, and S. C. Buchannan, treasurer.

It will be the policy of the new company to produce features, and President Rockett will leave for New York in a few days to complete negotiations for release and screen rights to a number of books the company has under consideration.

Bert Lytell Praised by Press Reviewers

Unanimous praise from newspaper reviewers greeted the showing of "The Right of Way," starring Bert Lytell, on the occasion of its recent run at Tally's Broadway Theatre in Los Angeles. Of "The Right of Way," Henry E. Dougherty, writing in the Los Angeles Express, said, among other things:

"Mr. Lytell's performance is so finished that I am sure his newest picture is going to prove a sensation. Those who see the picture will say that its threads have been carefully woven into a priceless fabric—a wonderful play—and through it all scintillates the personality of Bert Lytell."



Lyne Metcalf, scenario editor for the Bray Pictures Corp.

SIMPLE SOULS



Among Pathe's new releases is "Rio Grande," starring Rosemary Theby (left and right) and the second Drew comedy, "The Stimulating Mrs. Barton," with John Cumberland (center)

Border is Eager to See Pathe's "Rio Grande"

The Edwin Carewe production of Augustus Thomas's famous stage play, "Rio Grande," released by Pathe is exciting the greatest interest in cities and towns along the Mexican border, and in the last week, one month before the release date, many theatres have wired for early dates on the production. The picture involved the use of several hundred cowboys and Texas rangers.

Among the houses that have already contracted for the picture are the Amuse-U, of Las Cruces, New Mexico; the People's theatre, of Port Arthur, Texas, and the Jewel and People's theatres, of Beaumont, Texas. Others have wired for contracts and will close in the next week. Many newspapers have commented on the filming of Mr. Thomas's story, as the public of the area are intimately concerned in the border situation.

Miss Kellerman Makes Underwater Scenes

Annette Kellerman and her company have been devoting the past week to the underwater scenes for her new comedy drama, which she is making for Sol Lesser. A pool of clear water was specially constructed at Riverside, California, and with the aid of a huge diving bell some of the remarkable underwater photography was secured by the Kellerman cameraman.

During the making of the scenes J. D. Williams, president of the First National, and Sol Lesser, who controls the Los Angeles franchise for the organization, motored to Riverside on a tour of inspection.

Associated Exhibitors Engage Phil Ryan

Phil Ryan, who recently resigned his position as feature sales manager for Pathe Exchange, Inc., has become connected with Associated Exhibitors, Inc., with which organization he assumes duties under General Manager F. C. Quimby which will bring him into intimate touch with the holders of franchises and sub-franchises in the association. It is with the holders and prospective holders of sub-franchises that Mr. Ryan will be concerned most directly.

Pathe Reviews Its Year's Work

Feature Business for Three Months Beats Previous Year

WHILE Pathe's feature business during the first three months of this year has been booming at a rate to carry the total figures beyond the best total for any three months in 1919, a consistent effort has been made by officials of the great releasing organization to improve the merit of its product. The success attending these efforts has been very marked, and included in the January, February and March releases of Pathe have been some of the most successful productions of the year, namely, "Other Men's Shoes," "My Husband's Other Wife," "Fighting Cressy," "Smoldering Embers," "Tarnished Reputations" and "The Deadlier Sex."

During March, "Brunet Anniversary Month," when all feature sales and collections of a similar period were shattered, the releases were, "In Walked Mary," starring June Caprice; "Tarnished Reputations," with Dolores Cassinelli, and "The Deadlier Sex," with Blanche Sweet's name billed as the big attraction.

Each of these productions has been selling at a rate calculated to far exceed the quotas set for them by Pathe.

In the previous month, "Other Men's Shoes" was the distinguished performer in a trio of pictures rated among the finest Pathe has ever released. In the first month of its existence the big Edgar Lewis production sent into the discard booking records established by "The Thirteenth Chair" and "Common Clay," which had stood at the top of all Pathe feature business.

During February, in addition to "Other Men's Shoes," there was also released "Smoldering Embers," called by some exhibitors and critics the best picture ever produced by Frank Keenan with the exception of "The World Aflame." Another issue was J. Stuart Blackton's "Respectable by Proxy," starring Robert Gordon and Sylvia Breamer, ranking next to "My Husband's Other Wife" in the list of Black ton triumphs. Incidentally the latter production inaugurated the year for Pathe, being the first feature release in January. It recalled to exhibitors some of the great productions made in the past by Commodore Blackton, and did, and is still doing, a business in proportions exceeding Pathe's expectations by many thousands.

During the last month, "Fighting Cressy" and "The Web of Deceit," respectively starring Blanche Sweet and Dolores Cassinelli, were other releases, and they, too, proved not only their class, but became established with the best box office attractions of the period.

Maintaining the excellence of product distributed during the first three months, Pathe offers during April three more above the average attractions, "Lifting Shadows," a Leonce Perret production starring Emmy Wehlen; "The Blood Barrier," a Blackton melodrama starring Sylvia Breamer and Robert Gordon, and "Rio Grande," Edwin Carewe's first independent feature, based upon Augustus Thomas's famous stage play of the same name.

Producers Are Thanked by Capitol Manager

THE following letter was addressed by Edward Bowes, managing director of the Capitol theatre, New York, to the Cosmopolitan Productions:

"At the end of the week of Marion Davies in 'April Folly,' the first of your productions which we have exhibited in the Capitol, I want to thank you for the splendid co-operation you have given us and for the magnificent box-office result.

"As you know, this is Holy Week, and we had every reason to anticipate the customary decrease in gross receipts, due to the Lenten observance, but it may gratify you to know that our receipts for this week instead of showing a decrease have shown a very material increase.

"With thanks and appreciation, I remain,

"Very truly yours,

"Edward Bowes,

"Managing Director."

"Flying A" Picture Named

"The House of Toys" Taken From Novel by Henry Russell Miller

THE forthcoming American super-special is to be called "The House of Toys," a visualization of the novel by the same name, written by Henry Russell Miller, who was made famous by "The Man Higher Up," published by the Bobbs Merrill Company in 1910.

This new "Flying A" drama is one of romance and ambition which barely misses being a domestic tragedy. In it the doll house dream of the wealthy society girls comes to grief when she marries a talented but the poor architect, and faces the realities of economical home-making, but in the end she reaches the eminence of a true helpmate just before her husband's dream of love is forever shattered.

"The House of Toys" is being directed by George L. Cox, and an unusually well balanced cast has been selected. For the big role of the heroine, "Shirley Ford," Seena Owen has been secured, with Pell Trenton as leading man and Helen Jerome Eddy in a very prominent part. In the cast also are George Hernandez, Lillian Leighton, Marian Skinner, Stanhope Wheatcroft, William Buckley, Henry Barrows and Perry Banks.

Chicago Crowds Watch Alice Howell Work

State Street, Chicago, was choked with humanity, traffic suspended, and the police kept on edge for blocks diverting vehicles to other routes, when Alice Howell, under the direction of Frederick J. Ireland, vice-president and supervising director of Reelcraft Pictures, used Marshall Field's retail store as a setting for her forthcoming release, "Bargain Day."



Madge Kennedy weeps a bit in "Dollars and Sense," a Goldwyn picture.

Neilan Tells Cast of "Don't Ever Marry"

Following "The River's End," Marshall Neilan will present "Don't Ever Marry," a comedy drama, from the magazine story of the same name by Edgar Franklin.

"Don't Ever Marry" is said by those who have viewed it to contain many humorous situations. Mr. Neilan has assembled an all-star cast for the new picture which includes Matt Moore, a brother of Owen and Tom Moore, and Marjorie Daw, who appeared in "The River's End." Others in the cast are Christine Mayo, Betty Bouton, Tom Guise, Adele Farrington, Tom Wilson, David Butler, Thomas Jefferson, Marion Fairfax, and young Wesley Barry. All of these are well known to followers of the screen.

Many Inquiries on "The Weakly Indigestion"

The announcement that Radin Pictures had secured the world's distribution rights on A. Lincoln Miller's "The Weakly Indigestion," the series of single part comedies, is said to have been greeted with inquiries from all sections of the country for territorial franchises. It is a presentation of the more important current events of the day produced in burlesque and enacted by a cast of prominent comedians.

Matthias Radin, head of Radin Pictures is arranging for a private showing of "The Weakly Indigestion" series and expects to close contracts for rights on many of the more important exchange centres within the next ten days.

Wires Tell of Success Of Pickford Picture

Many reports have been received by Hiram Abrams of United Artists Corporation recently, telling of the success with which "Pollyanna," Mary Pickford's first "Big Four" production is meeting throughout the country. Within a single day there were twelve wires and reports received, all of which stated that the box office records of the theatres had been broken with this production, and commenting on it as being "Mary's best," "the type we want," and "just what our people have wanted for years," and the like.

Ince to Film "Beau Revel"

Heads the List of Vance Stories to Be Picturized by Thomas Ince

THE first of a series of high-grade attractions written by Louis Joseph Vance and enacted by all star casts, will enter production at the Thomas H. Ince Studios within the next ten days, it was announced this week by Mr. Ince.

"Beau Revel," a modern society drama depicting the undercurrents of the transgressing Smart Set, heads the list of famous Vance stories to be picturized and produced under the personal supervision of Thomas H. Ince.

Louis Joseph Vance, who recently signed an agreement which gives the Ince Studios exclusive motion picture rights to his original stories and published novels, is at present in New York City, where his work on the continuity of "Beau Revel" is nearing completion.

Following on the heels of the initial Vance special will come six or eight more big feature productions from the pen of the noted author and traveler, whose printed works are widely read in every corner of the civilized world, and whose contributions to the Ince schedule of attractions insures exhibitors and the public a series of all-absorbing modern dramas constructed around themes of vital interest to all classes of theatregoers.

Thomas H. Ince and his casting staff are now engaged in selecting principals and players to portray the unusual characters suggested by the original "Beau Revel" story. The locale of the piece is along New York's Great White Way, where the "Beau Revel" of Broadway's "shimmy-ized" cabarets becomes entangled in certain romantic complications which involve his son, Dick, and lead to startling dramatic situations.

Equity Officials Confer

Next Clara Kimball Young Issue Discussed at Chicago Meeting

JOSEPH L. SCHNITZER, general manager of Equity Pictures Corporation, has returned from a conference of Equity officials held at the Blackstone Hotel, Chicago, Wednesday and Thursday, March 31 and April 1.

In conference with Mr. Schnitzer were Clara Kimball Young, Herbert K. Somborn, president of Equity Pictures, Harry L. Reichenbach, vice president and personal representative for Clara Kimball Young, and Harry Garson, director of all Young productions.

The conference was called for Chicago as the central meeting point for all concerned. Miss Young, Mr. Garson and Mr. Somborn came on from Los Angeles to be present at the meeting. A general discussion concerning future Young productions was engaged in and resulted in the mapping out of important features in connection with the production of "Mid-Channel," which will be Miss Young's next production. Production details, selection of cast, and the mapping out of an extensive publicity and exploitation campaign were the major topics under consideration.

"Mid-Channel" will be the fourth of a combination including "Eyes of Youth," "The Forbidden Woman," and Miss Young's next release, "For the Soul of Rafael," which Equity will place in the hands of its franchise holders as its output of Clara Kimball Young pictures for a year.



Mary Pickford making up for her new role in the forthcoming United Artists production, "The Duchess of Suds."



Scene from "Desert Love," William Fox's next Tom Mix picture.

Famous Detective on Mayflower Staff

Original investigations conducted by a staff of expert criminologists headed by the famous detective, W. J. Burns, are declared by Realart to form the basis of elaborate and massive features in the forthcoming R. A. Walsh production, "The Deep Purple," presented by Mayflower Photoplay Corporation.

W. J. Burns, for many years the country's foremost detective, was employed in a consulting and advisory capacity and directed the efforts of a staff engaged by Mr. Walsh, with the detective's advice, in ferreting out reliable and startling information, announces Realart in a statement just received.

Box Manufacturer May Enter Picture Game

Bernard Lehman, a wealthy box manufacturer of Indianapolis, arrived in New York City early this week, and forthwith let it be known that he is greatly interested in the moving picture business. He is interested to the extent of wanting to get into it with both feet.

"I am going to look around for a short time before I take any definite step," he explained. "I am considering several propositions but I have reached no decision. All phases of the game look good to me."

Fox's Annual Drive for Sales Is Concluded

The William Fox third annual drive for increased business, which covered the entire country, has just concluded with the New York sales exchange, of which Louis Rosenbluh is the executive, as the leader with the greatest volume of new business to its credit. The standing of the salesmen according to their respective sales ability will be announced this week by Mr. Fox.

It is expected that Cincinnati, Dallas, Cleveland and Detroit will be close on the heels of New York.

Louise Glaum to Wear the Latest Fashions

Miss Glaum just recently returned to the coast from New York, where she journeyed to select her wardrobe to be used in her next J. Parker Read production. The cast includes James Kirkwood, who has been chosen to surround Miss Glaum in her latest screen effort.

Louis Burston Approves Present-Day Methods

In voicing his enlarged faith in serials and pictures as they are now being made, Mr Louis Burston, whose experience dates back to the earliest days of the industry, when West Fourteenth Street, New York, was Manhattan's film bourse, before even the General Film Corporation was formed, said

"The public is deciding the direction of film stories, serial and otherwise, just as it decides the direction of the plays of the regular stage, and for that matter of the direction of the fiction of books. It's old-time satisfaction with merely pictures that realized motion is gone. Today's public demands a high tone of consistency, a swift succession of incidents, a common sense expression of the emotions of the characters. The old days of lost motion in direction, when, if a character was leaving one locality for a trip to another, the details of the trip had to be shown, are happily gone. Now, the imagination of the audiences generally may be relied upon to be as alert as the imagination of the director, with the result that the footage may be used for vital drama instead of unnecessary detail fluff."

Gladys Brockwell Is Keeping Busy

Completing work in "Rose of Nome," an Alaskan story, written especially for her by Barbara De-Marr Deely, and in which she was directed by the veteran Edward J. LeSaint, Gladys Brockwell, Fox star, stepped at once before the camera in the role of Elinore Duane, central character in "Sister to Salome," on the same day she finished her previous vehicle.

"Rose of Nome" was finished by LeSaint in the morning, and the scenario checked by cameraman and director. During luncheon at the studio, the star and director studied the story of "Sister to Salome," and at the end of the meal Miss Brockwell went to her dressing room and donned her make-up for the new tale written for her by Julius G. Furtman, who is a recent addition to the Fox scenario staff in California.

Pioneer's "Jekyll and Hyde" Film a Hit

Sheldon Lewis in Pioneer's version of "Dr. Jekyll and Mr. Hyde" is enjoying a big success in all parts of the country, it is said. In the New York territory the demand for this picture has been so great that several additional prints have been ordered to fill all the first run contracts, according to Pioneer.

Reports from Herman Rifkin of the Eastern Feature Company of Boston, who holds the Pioneer franchise for New England, indicate that "Dr. Jekyll and Mr. Hyde" will be the greatest success that has ever been shown in that territory under the Pioneer banner.

Every exchange of the Pioneer Co-operative Distribution System has doubled its order for prints, it is stated, with the result that the laboratories, handling the Pioneer work, are running night and day.

Nazimova Establishes Record

NAZIMOVA established what is for her a speed record in the filming of a production when she completed her newest Metro picture, "The Heart of a Child," in forty working days. Seven weeks after the picnic scenes that began the play were photographed at Silver Lake, Cal., the final scenes were "shot" in the Metro studios in Hollywood. The Russian star enacting the rôle of Sally Snape, Limehouse gutter snipe, sped up her production to this extent notwithstanding she was ill with a cold for three days during its making as the result of working all night on location in extremely cold weather, Metro declares.

Nazimova played blindman's buff and other outdoor games during the first days of production. A bank holiday picnic of the employes of a London jam and pickle factory was the occasion, and the scene was supposed to be a pretty stretch of country near London, the British metropolis. Sally Snape, the little gutter child, whose early life is told of in Frank Danby's novel, is a worker in the factory and a member of the hilarious picnic crowd.

Silver Lake is outside of Los Angeles. It is a favorite site for local picnic parties, and its possibilities for artistic motion photography were taken full advantage of by Rudolph Bergquist, cameraman for the Nazimova production.

In "The Heart of a Child" the woodland picnic comes in pleasant contrast to the sordid Limehouse tenement incidents which open the romance of Sally Snape and the Lord Kidderminster.



Nazimova in one of the scenes of her new Metro picture, "The Heart of a Child."

There is a barbaric severity in the dull orange, stippled walls of the London modiste's shop designed by Allen Ruoff. The showroom of the shop is octagonal in form and permits what the cameraman calls "long shots" of fifty feet in one direction and sixty feet in another. The roughly surfaced walls of orange are unrelieved except by a base line of marble which, at one end of the room, borders a circled proscenium arch through which the fashion mannequins emerge.

The stage behind the circled opening is backed by a silken curtain of dark gray. The opening itself is draped with transparent netting, dotted with red ball mooms and bound by cords with heavy tassels. On either side of the opening stands a polished Japanese crocker jar in which are lotus leaves.

Thus is the frame in which Nazimova, in outre fringed smock and Chinese trousers of pale blue silk, poses for the aristocratic customers of a smart dressmaking establishment.

The "Frank Danby" who wrote "The Heart of a Child" was in private life Mrs Julia Frankau, an English woman journalist, who preferred to be known under a masculine nom de plume. "The Heart of a Child," published in 1908, was her seventh novel. She subsequently wrote eight other books, but "The Heart of a Child" still remains one of her most popular works. In 1915, the year before her death, she published "Nelson's Legacy" and "The Story Behind the Verdict." Charles Bryant adapted "The Heart of a Child" to the screen for Nazimova and wrote the scenario.

With Nazimova, Charles Bryant, Victor Potel, Nell Newman, Ray C. Thompson and the other principals of the cast, ninety persons worked on the location. The scenes were directed by Ray C. Smallwood. It will be distributed by Metro as an early release. It follows "Stronger Than Death" and "The Brat."

Educational to Own Exchanges

CONTRACTS involving the expenditure of more than a million dollars, signed during the past fortnight, represent some of the recent activities of the Educational Films Corporation, according to announcement of the company this week.

Arrangements are progressing with all the rapidity consistent with careful selection of representatives for opening of Educational exchanges in principal centres. These will be controlled directly by the company and will handle nothing but short subjects.

During the week contracts were signed with some of the most important exhibitor interests in the country for the establishment of exchanges. Several of the largest centres await only announcement of locations of the offices; negotiations are near the signature point with several others, while a few territories remain open.

While Educational will maintain the controlling interest in each exchange, it is adopting a cooperative policy whereby men of high standing are interested in this ownership. In every case these are men who have large exhibitor interests and who have been led to become associated with the company because of their knowledge of the high quality of Educational product.

E. W. Hammons, vice-president and general manager of Educational, this week outlined the exchange plans for the first time. "During five years of Educational Films Corporation's existence," he stated, "it has been distributing through independent exchanges. For some time we have realized the imperfections of this system. In the first instance, these arrangements have prevented the direct supervision of sales and exploitation that we have desired. While this plan has made money for us and each exchange, we have been satisfied that we were unable to afford the degree of service we desired to give.

"This is no reflection on the men who have been handling our product in the various territories. The chief fault has been the same found in every exchange that handles 'mixed' products both long and short subjects. It is natural that salesmen should devote the greater portion of their time to selling and exploiting pictures that bring the greater volume of revenue. Specialization in the handling of short subjects is absolutely essential. We have been convinced for some time that they should be handled by absolutely separate exchanges, and this will be our policy hereafter.

Offices to Open Soon Will Handle All Short Subjects

"We believe that our new policy will bring about the three things necessary for the ideal exchange system: First, the exchange will handle nothing but short subjects, enabling a specialization in this product that is not possible with exchanges handling the features as well. Second, we will be able to exert direct control of the exchanges and provide sales arrangements and exploitation aids that will be of direct aid to the exhibitor. Third, the management of the exchange will have financial interest in its earnings and in its permanency, and therefore there will be every urge for fair business dealing, the fullest cooperation with the exhibitor, and the creation of a volume of business that is bound to have its reflex in the quality of product.

"Some of the leading interests of the country have signed contracts. Other important territories will be closed in a few days, and a minor number remain open until we get in touch with men whose connection we consider desirable."

Mrs. Chaplin's Picture Ready for Release

Mildred Harris Chaplin's second First National release, "Polly of the Storm Country," is now ready. The release date will probably be set very shortly.



Maurine Powers who appears in the leading role of Lee Francis Lybarger's "Democracy—The Vision Restored"

Fox Circuit Books Four Kremer Chaplins

Following the recent successful showing of "The Champion" at New York's Rialto theatre, the New York Independent Masterfilms, Inc., Exchange has been besieged with requests for bookings from exhibitors, it is declared. Ira H. Simmons, manager of the Kremer Exchange, announced this week that the entire Fox Circuit had contracted to play "The Champion" as the first of a series of bookings which include "The Jitney Elopement," "Work," and "By the Sea." The first house of the Fox Circuit to play "The Champion" will be the Folly theatre at Brooklyn, which will present the Chaplin comedy for two days commencing April 12.

New Publicity Man for J. Parker Read, Jr.

Lawrence V. Weingarten, formerly exploitation manager for First National the Coast and with T. L. Tally's Los Angeles theatres, has joined J. Parker Read, Jr. as director of publicity. Until last week Weingarten was publicity manager for the Gasnier enterprises, being attached to Lew Cody and Mae Marsh productions.

Ed. Cecil is "Heavy" in Next Metro Special

Edward Cecil will play the part of the East Indian rajah in "The Temple of Dawn," Bert Lytell's next Metro special production, upon which camera work has started at the Metro studios in Hollywood, Calif. This role is one of the most important supporting parts in the cast surrounding the young star.

Authors Disapprove of Film Censorship

At a recent meeting of the Author's League, the members expressed themselves as being unanimously against motion picture censorship. Among those present were George Creel, Rex Beach, James Hopper, Rupert Hughes and many other noted authors.

Tarkington Signs Contract

Author to Write Screen Stories for Baker During Current Year

BOOTH TARKINGTON, the well known fiction writer, has added his signature to a contract whereby he agrees during the current year, to write directly for the screen. Tarkington Baker, who has just resigned as general manager of production for Universal, to start his own company, is the man who signed up the famous novelist. Mr. Baker is the author's cousin.

Up to the present time Mr. Tarkington has been averse to writing for the screen. It was his judgment several months ago that motion picture producers were too much inclined to sacrifice all other considerations to plot alone. He deplored the fact that characterization played, as he saw it, only an insignificant part in screen productions.

"No limitations have been placed on Mr. Tarkington's efforts," states Baker. "He has a free hand. As a result he means to put into his work all the genius and enthusiasm characteristic of his plays for the stage. I haven't the remotest idea what he will write about. That is his affair. I only know that he will write directly for the screen and bring to his credit new fame and glory."

Mr. Baker, it is announced, will sign similar contracts with at least three more authors of world-wide prominence. "I believe in the story," Mr. Baker has declared, "Silk purses aren't made of sow's ears; good pictures aren't made out of no-good material. The time has come when the author will come into his own with discriminating audiences the country over."

Mayflower Keeps Busy Pace

Isaac Wolper Denies Any "Split" Between Mayflower and Realart



An interesting new portrait study of June Elvidge, who has just completed the filming of Charles Miller's production of "The Law of the Yukon," adapted from Robert W. Service's poem of the same name, and which is soon to be released by Mayflower-Realart

IN a statement from the Mayflower Photoplay Corporation, a vigorous denial is registered by Isaac Wolper against a story that has been circulated to the effect that a "split" has occurred between the Mayflower Photoplay Corporation and the Realart interests.

"Any printed statement to the effect that Mayflower and Realart have 'parted company' is not true," Mr. Wolper stated. "Arrangements are now being made by Realart for the release of both Walsh's picture, 'The Deep Purple,' and Miller's production, 'The Law of the Yukon.' In fact, the billboard paper is out on these productions and the advertising campaigns are well under way. Several weeks ago an announcement was made through the trade papers that these would be the last two of the Mayflower pictures to be released through Realart. This, however, does not mean that there has been any 'split,' as the papers choose to call it."

According to Mr. Wolper, several deals are now pending which relate to the manner in which productions presented by the Mayflower Photoplay Corporation are to be released. As yet, however, no arrangement has been closed and consequently nothing definite can be said about the method or medium of release.

Walsh has been working diligently at the Paragon studio on the film version of Paul Armstrong's and Wilson Mizner's famous play and expects to deliver the film to Realart within the next few days. Charles Miller's screen interpretation of Service's classic poem is now being cut and titled and delivery of the finished picture will be made shortly. Both pictures are scheduled for release through Realart on May second.

Charles Miller is now looking for another story, and Emile Chautard is finishing work on his latest production, as yet unnamed. Allan Dwan expects to start work on his sixth and last production to be presented by Mayflower the first of next week. Sidney A. Franklin, who is filming Robert W. Chambers' novel, "Athalie," at the Brunton studio, Los Angeles, is well along on production now, having been shooting for the past three weeks. Having completed "The Deep Purple," R. A. Walsh is now reported to be sleuthing for another story. It is very likely, according to reports, that he will decide upon a vehicle dealing with city life.

Florence Reed Picture For United Release

"The Eternal Mother," Florence Reed's latest release, is to be issued shortly through the United Picture Exchanges. Miss Reed enacts the role of a modern society girl in this drama. Lionel Atwill plays opposite the star and other members of the cast include Gareth Hughes, Robert Broderick, and Jere Austin.

"The Illiterate Digest" Not a Space Filler

The newest of the Marion H. Kohn Productions, Inc., releases, "The Illiterate Digest," by Will Rogers, noted Goldwyn star, will not be a program filler in any sense of the word, according to West Coast advices from Mr. Kohn. "On the contrary," states Mr. Kohn, "the time will come, and in the near future, too, when the Will Rogers' epigrams will be looked upon as the shortest feature in the world."

"The Illiterate Digest" will be marketed via state rights. The first three prints have already been sent to New York for a preview. The necessary cinematograph is being done by one of the best of the Goldwyn cameramen. Laboratory work will also be done by Goldwyn.

Leah Baird In West To Start Work Soon

Miss Leah Baird will begin work in two weeks at Los Angeles on her next picture, the title of which will be announced by Arthur F. Beck, president of Gibraltar Pictures, on his return from California this week.

Mr. Beck has completed studio arrangements and within a short time both Gibraltar studios, the one in Los Angeles and the Leah Baird studio at Cliffside, N. J., will be running full blast. The latter is now being used by Director William Worthington, who is making interiors of "The Silent Barrier," first of the Louis Tracy productions there.

Sarah Mason to Write Metro Continuity

Sarah Mason has joined the Metro scenario staff to write continuity for Loew-Metro productions. Miss Mason has been in motion picture work for two years. During this time she prepared scripts for a number of successful photodramas as well as writing several original stories.

Miss Mason is the third addition within two weeks to the scenario staff at the Metro studios in Hollywood. Just prior to her joining the staff Harvey Gates and Percy Heath were engaged.



Alice Joyce and Crauford Kent in "Dollars and the Woman," a Vitagraph picture



Three views from the Screen Classics production, "The Cheater," starring May Allison and being distributed by Metro Pictures Corporation

Assignments for Metro Casts Announced

Metro announces important assignments to casts of forthcoming productions. Mary Beaton has left the Metro's West Coast studios for the East to take part in the all-star production of the Hopwood-Pollock drama, "Clothes." William H. Crane and Buster Keaton are to be featured at the head of the all-star cast in "The New Henrietta," which will be directed by Herbert Blache. Work will start next week at the Metro studios in Hollywood.

"Virgin of Stamboul" Gets Loew Booking

"The Virgin of Stamboul" Priscilla Dean's big oriental picture, has been booked for seventy-seven days consecutive run by the Loew interests. The run will commence April 26.

After the first showing of the "Virgin of Stamboul" at the Broadway Theatre, New York, Nicholas M. Schenk and Fred Mitchell of the Marcus Loew concern lost no time in getting in touch with Charles Rosenzeig, Universal sales manager in the New York territory.

Donald Crisp To Direct Realart's New Star

Pressure of other work has forced Sam Woods to resign the assignment to direct Wanda Hawley in "Miss Hobbs," her first production for Realart Pictures Corporation, and Donald Crisp, director of comedy dramas, has been obtained in his place. Mr. Crisp has directed the last five pictures in which Bryant Washburn has appeared, the last of which was "The Six Best Cellers." He also played the part of the prize-fighter in "Broken Blossoms."

Russell Makes Picture in Lumber Region

Two hundred miles north of San Francisco, is the largest lumber region in California, William Russell, Fox star, is making his fifth Fox feature, Julius G. Furthman's "Big Jim O'Kane," under the direction of camps of the Union Lumber Company, the largest concern of its kind on the Pacific coast, have been used for the exteriors of this feature, and real lumberjacks have been employed to give true atmosphere to the film.

Agnes Ayres Is Made Star

Actress Signs With New Neilan-Kaufman Alliance

FOLLOWING the announcement of the co-operative production alliance between Marshall Neilan and Albert A. Kaufman comes the news of the signing of Agnes Ayres, the beautiful and talented screen-actress to a long term contract by Mr. Kaufman under the terms of which Miss Ayres is to be starred in a series of special features which it is freely predicted will soon bring her into the limelight as one of the really great stars of the photoplay.

Miss Ayres is a girl of remarkable beauty and screen personality, and with several years' experience as "leading lady" of recognized ability, she has all the necessary requisites to enter stardom with an assured success.

After her graduation from high school in Chicago, Illinois, Miss Ayres was intent on entering the University of Chicago to take up the study of law or medicine as a profession. While on a visit to the Essanay studio, however, her attractiveness was noted by the director and she was asked to play a small part in a picture which she did in a capable manner. A permanent engagement was then offered her, which she accepted.



Agnes Ayres, who is to star in Marshall Neilan and Albert Kaufman productions.

The fascinating thought of a motion picture career offset her ambition and she determined to make the screen her life work.

By conscientious application to her work Miss Ayres advanced steadily and with each succeeding picture she was given roles of more importance. After her engagement with Essanay she joined the Mutual Film Company and under the direction of Frank Powell she supported Nance O'Neil in one production and Marjorie Rambeau in five. Then she went to the Eastern Vitagraph Company, where she remained two years.

During this period Miss Ayres supported Alice Joyce in "Richard the Brazen," Harry Morey in "The Gamblers" and "Honor's Web," co-starred in one production with Edward Earle and played the lead in twenty of Vitagraph's series of O. Henry's stories.

It was during her engagement with Vitagraph that Marshall Neilan, after viewing a picture in which Miss Ayres appeared, commented on her beauty and talent to a mutual friend and predicted a great future for her. The friend told of Mr Neilan' compliment and it served to instil a self-confidence which she had not had before possessed.

Recently Mr Neilan and Mr Kaufman watched her work on the screen and both were enthusiastic about the probabilities of her becoming one of the most popular stars appearing before the camera. Both producers were anxious to obtain Miss Ayres for their respective companies. But being friends of long standing and with the proposed co-operative alliance, which is now a reality in mind, it was amicably agreed that Mr. Kaufman should make the bid for the new star with the proviso that Mr Neilan should have an option on her services whenever she was available.

While her first starring vehicle is in preparation, Miss Ayres is playing the leading role in the third Neilan picture, which affords her exceptional opportunities. The Agnes Ayres Company will be the second company under the Kaufman banner, he having recently signed Allan Holubar to direct a series of special productions starring Dorothy Phillips.

London Manager Sails After Studying Field

S. Rowson, managing director of the Ideal Film Renting Company, Ltd., one of the oldest and largest distributing organizations in Great Britain, sailed Saturday on the Lapland for London after spending several weeks in New York studying American motion picture conditions in general and especially familiarizing himself with the activities of Educational Films Corporation.

On his last trip to England, E. W. Hammons, vice president and general manager of Educational, completed the purchase of the controlling interest in Ideal, which insures perfect distributing arrangements in Great Britain.

Sailing on the Lapland also was William Davis, of Educational Films, Co., Ltd., of London, which is one hundred per cent owned by Educational Films Corporation.

New Studio To Obviate Editorial Troubles

The new Famous Players-Lasky studio, now nearing completion at Long Island City, L. I., will be able to boast one of the most efficiently organized editorial departments in the country, it is reported. Gardner Hunting, eastern production editor, outlined the company's plans in a recent interview.

"For some time past," Mr. Hunting said, "the task of editing our productions has been surrounded by difficulties. Owing to the crowded studio conditions and the consequent lack of office space, we have hitherto been compelled to distribute the various units of our department around in our different studios; which, in spite of the best of co-operation has not always had the tendency to produce entirely satisfactory results. In our new plant, all undesirable features will be eliminated for we shall all be housed under one roof."

W. G. Faulkner Praises Charles Ray's Work

Declaring that the nations of the world were learning to know and sympathize with each other through the medium of the screen, W. G. Faulkner, personal representative of Lord Northcliffe, lauded Charles Ray as a typical American character and said that he screen studio of rugged Americanism were doing a great deal to establish a better understanding of this country among the rank and file of the United Kingdom.

Mr. Faulkner, who is studying the production of motion pictures in this country, has just paid a visit to the new studios of Mr. Ray in Los Angeles. Lord Northcliffe's representative evinced a great interest in the details of the new Charles Ray studios, in course of construction.

Metro is Gladdened by Exhibitor's Praise

J. F. Davis, Metro branch manager in Pittsburgh, recently received an unsolicited letter of endorsement of Metro productions from Bennett Amdursky, manager of the Garden theatre on the North Side of Pittsburgh.

"We recently completed our engagement on 'The Willow Tree,'" writes Mr. Amdursky, "and we cannot refrain from telling you what a beautiful picture it proved to be and how much our patrons enjoyed it. We have also played 'Lombardi, Ltd.,' 'Please Get Married,' 'Fan and Warmus' and 'Should a Woman Tell' and Metro can point with pride to the calibre of these releases."

Business Booming in South Says Heller

That a great wave of business prosperity is sweeping over the South and commerce and industry are booming there in far greater measure than in other parts of the country is the statement of J. F. Heller, of Charlotte, N. C. Mr. Heller is one of the best known men in the motion picture industry in the South and is the manager of the Pathe branch office at Charlotte. He believes the motion picture business will clearly reflect in the coming year the remarkable spirit of progress which has set in all over the South.

Hodkinson Productions for Poli Theatres

Marx S. Nathan, Hodkinson New York manager, has just completed arrangements with R. C. Miller, booking manager for S. Z. Poli's chain of Connecticut houses, whereby four of the current Hodkinson releases will be given immediate presentation in swift succession on the circuit, including the Poli theatres in Hartford, Bridgeport, New Haven and Waterbury.



Bessie Barriscale has a congenial role in the new Robertson-Cole production, "The Notorious Mrs. Sands."

New Release Announced

Robertson-Cole Has Barriscale and Hayakawa Productions Ready

BESSIE Barriscale in "The Notorious Mrs. Sands," a romantic drama of American society, showing this star in one of her finest characterizations, and Sessue Hayakawa in "The Devil's Claim," a fascinating tale of mystery and adventure, with Greenwich Village, New York's Latin Quarter and Egypt as a background, are two superior pictures announced by Robertson-Cole for release shortly.

Miss Barriscale, in "The Notorious Mrs. Sands," makes much of her excellent opportunities for a display of dramatic talent hitherto unrevealed because of the limitations of her roles. She is assisted by a small but capable cast: Forrest Stanley, who plays opposite her; Dorothy Cumming, Cyril Maude's leading lady in the great stage success, "Grumpy"; Harry Meyers, Grace Pike and Ben Alexander.

The new Hayakawa picture, a thrilling story, has a novel theme. Its central figure is Akbar Khan, a Hindu novelist, living in the Bohemian quarter of New York. He has achieved a reputation as a writer through his uncanny method of collecting his material.

All New York Likes Lloyd

Comedian's Second Series Booked at Capitol and Strand Theatres

HAROLD LLOYD's meteoric rise to the foremost ranks of screen comedians is reflected in the flying start made in the booking of his second series of two reel comedies distributed by Pathe.

Broadway's two large houses of entertainment, the Strand and Capitol will play the new Lloyds day and date. The Pathe star is new to the Capitol patrons, but his entire first series has been featured and widely exploited by Managing Director Jack Eaton of the Strand. It was only after spirited bidding that the Capitol was enabled to land Lloyd. Edward Bowes, manager of the cinema palace, was determined to get him and paid the highest price he ever gave for a comedy series.

No concerted effort has been made by the New York branch or any other office of Pathe Exchange, Inc., to book the second Lloyd series, yet virtually every important theatre in the metropolitan district has signed for the new comedies. The success that greeted Lloyd's first two-reelers was so great that exhibitors have brooked no delay in tying him up for the second series. The new comedies will be played over the entire Marcus Loew circuit in the metropolitan era, and in five of B. S. Moss's leading houses.

The Loew theatres that will play the subjects include the Victoria, Greeley Square, Lincoln Square, American, Orpheum, Boulevard, National, De Kalb, Fulton, Delancey Street, Palace, Avenue B, Warwick, Circle, New York, Forty-second Street, Broadway, 116th Street, Eighty-sixth Street, Seventh Avenue, Bijou, Burland, Brevoort, Hoboken and Metropolitan.

Carmel Myers Will Be Starred by Universal

Carmel Myers, who ran away from the screen a year ago to enter musical comedy, soon will be seen again in the film world under the Universal banner. She has signed up with Universal for several years, and will be starred by that company.

Miss Myers will do crook society dramas. This will mark a difference from her former work with that film company, which included various kinds of pictures, comedies and otherwise. Her first picture is not chosen yet, but Universal expects to have it ready for her when she reports at Universal City several weeks hence.

Bert Williams Signed by Tarkington Baker

That Tarkington Baker's plans are rapidly coming to a head is evidenced in his announcement that he has signed up Bert Williams to star in a series of two reel comedies. Bert Williams is called by some critics the most popular comedian on the American stage. In recent seasons he has been featured in the Ziegfeld Follies.

Mr. Baker announces that some of the Williams pictures will be made at the coast. Later, when the comedian appears as a star on Broadway, the picture production activities will be transferred to New York City.

Alfred C. Johnston is Due Credit for Photo

The exceptionally attractive page photograph of Marjorie Daw, which opened the Professional Section in the April 10 issue of the News, was the work of Alfred Cheney Johnston. Inadvertently a credit line was left off the reproduction and it is in response to the many inquiries received and in justice to this excellent work of Mr. Johnston's this commendation is gladly given. The photograph is copyrighted by Alfred Cheney Johnston.

Goldwyn Picture to Be Shown at Church

Another endorsement of the high spiritual quality of Basil King's "The Street Called Straight," produced by Goldwyn Pictures Corporation as an Eminent Authors Picture, comes in the news from the Goldwyn offices that the film has been selected for showing at the Oak Cliff Christian church, Dallas.

Buster Keaton to Make Comedies for Metro

Buster Keaton will make two-reel comedies for release by Metro in which Keaton is to be co-featured with William H. Crane at the head of an all-star cast, according to recent Metro announcement.

SIMPLE SOULS



Al St. John as the "shimmy" dancer in "Ship Ahoy," a Paramount-Al St. John comedy

Sporting Writer Joins Mayflower Staff

The Mayflower Photoplay Corporation has secured for its exploitation department the services of William P. McLoughlin, known throughout the newspaper and sporting world as "Wurra Wurra," the pen-name under which he conducted a column on the New York Evening World for several years. He also conducted the "Live Tips" column on the Morning World while acting as sporting editor on that newspaper.

"Mac's" acquaintance with newspaper men throughout the country is varied and friendly. He was for a good stretch with the Chicago American and the Hearst newspapers in New York.

Priscilla Dean's Next a South Sea Story

The next big picture scheduled by Universal for Priscilla Dean, the star of "The Virgin of Stamboul," will be "Marama," a story of the Fiji Islands, by Ralph Stock, a popular magazine story writer. "Marama" was published as a magazine story in 1913.

As "Marama" Priscilla Dean will have an opportunity of displaying the latest fashions in South Sea feminine adornment. The role will call for an unusual display of her volatile screen temperament.

Exhibitors Book The Latest Star

Realart Reports Great Interest in Wanda Hawley Picture

THE unique selling campaign conducted by the field forces of Realart Pictures Corporation in behalf of Wanda Hawley's first production has resulted in contracts from big exhibitors and circuits in such numbers that the machinery to approve and inspect them has been kept busy. The stampede to close contracts on the new Realart artist, according to Realart officials, is without parallel in their memory.

Southern Enterprise, Inc., has closed for "Miss Hobbs" for their three "key city" houses, and the balance of their large circuit. In a letter to Realart they call Miss Hawley "one of the film's fairest," and say they waived their customary rule of seeing a picture in advance of booking in her favor.

Sam Harding, of the Liberty theatre in Kansas City, Mo., wrote to the company that "I am wasting no time taking no chances, but instead have signed contract on "Miss Hobbs.'"

W. D. Dineen, general manager of the H. C. Moir Theatrical Enterprises, wrote that he knew "Realart had picked a winner" when they signed Miss Hawley, and speaking of the proposition under which her first picture was offered, said, "I have never heard of its equal in the history of the industry."

The Comerford Circuit in Pennsylvania and the Chamberlain Circuit have booked "Miss Hobbs" among others, according to advices from Jay Emanuel, Realart's manager in Philadelphia. Tom Moore has taken a contract for the picture for the Rialto theatre in Washington, and a flood of contracts arrived from the Boston office which officials of the home office were unable to examine this week.

The campaign conducted by Realart which produced these extraordinary results was based on theory that the producer should assume the risk in introducing a new star. By the arrangement the exhibitor was offered only the first picture and not a series, as is usually done.

If the first picture was a success and the exhibitor wanted a series, he was told that he would be given the chance to obtain it after the showing. Furthermore, the picture was offered first to exhibitors holding the contracts for the Realart star series, and no attempt was made to stir up competitive business.

The manner in which this contract was received is well illustrated by the following extracts from a letter from Dan Michalove, director of theatres for Southern Enterprises, Inc.

"We are mighty pleased to advise you that we have booked your first starring vehicle, featuring Wanda Hawley in "Miss Hobbs" covering our entire circuit of theatres to the extent of the maximum run for any picture we play.

"Another thing, I booked this attraction without a preview, which is rather unusual for us. However, Realart has made good on everything they have promised, and when one knows the integrity of the producer, the star, the story and the director, what more is there to do?"

Fox Buys Author's Output

Option Secured on All Works of Writer of "Her Elephant Man"

WITH the verdict of approval following the introduction of Miss Shirley Mason as a Fox star in the screen adaptation of "Her Elephant Man", William Fox, president of Fox Film Corporation, at once set about to secure an option for the world's motion picture rights to the entire literary output of the woman who wrote "Her Elephant Man" Mrs. Pearl Doles Bell. The news of his success has just been made public.

With Shirley Mason as star, Mrs. Bell's first story to reach the screen was an instantaneous hit. Then followed a Mason picture, "Molly and I," from a book by Frank R. Adams called "Molly and I and the Silver Ring." The next production for this star, which is scheduled to reach first run houses in May, was taken from another book by Mrs. Bell. "Love's Harvest" it is called the title of the book being "His Harvest."

Mrs. Bell has given several other equally popular books to American readers, including "Floria Gray," a story which contains interesting film possibilities; but, as the author herself declares, the "editorial page" is her forte, and she never is happier than when painting vivid word pictures with all the high coloring of her rich imagination.

The third of Pearl Doles Bell's stories to be used as a vehicle for Shirley Mason is known as "The Little Pagan." It was written especially for the star after the author witnessed the showing of "Her Elephant Man" and "Molly and I," and it is said to offer the winsome little artiste a most fascinating character role set in the colorful atmosphere of the Orient.

Allied Film Players States Program

The Allied Film Players announces its 1920 policy to be as follows:

Twelve two reel comedies, featuring Joe Barton; five special features with Mme. Louise M. Walker; three special productions with all-star casts.

Walter Henry Newman has been placed under contract to direct the comedies. All the features will be released on the state right plan. The Allied Film Players have taken over the Gene Gauntier Studios at West 54th Street, New York, where work is now in progress.



Scenes from three new William Fox pictures. Left—Madlaine Traverse in "The Tattlers." Center and right—Gladys Brockwell in "The Mother of His Children"

Erecting Big Studio in New York City

One of the largest motion picture studios in the East is now being erected at Jackson and Westchester avenue, New York City. The building will cover a plot 224 feet by 175 feet, facing three streets, Westchester, Barretto and Jackson avenues, and covering an area of over 45,000 square feet. The studio proper will have a clear height of thirty feet without column, and will provide sufficient stage space for six to eight companies to operate at one time. Stages, carpenter shops, paint shops, property rooms, etc., will all be situated on the main floor, and fifty dressing room will be equipped with all the latest improvements, including shower baths.

The operation is being conducted by the Jackson Palm Studio Corporation, William H. Weissager president and Ed Davidow, treasurer. The executive offices of the company are at 1493 Broadway, New York.

Century Lion Injures Trainer on Coast

The filming of the Century Lion Comedies is wrought with more danger than generally is supposed. Last week Charles Gay, the noted lion trainer engaged by the Century Comedy Company, was badly injured during the filming of a scene from "Harem Lions" at Hollywood, California. Although the set was enclosed by a wire netting, the lion broke through, then turned upon and attacked Gay when the trainer tried to stop him. Gay's right leg was badly lacerated. It will be several weeks before he will be able to return to the studios.

Theatrical Post Gets Mascot of Note

Fourteen year old Pauline Henkel of 272 West 73rd Street, New York, commander-in-chief of the Jr. United States Auxiliary, and an honorary colonel, was honored at a special meeting of the S. Rankin Drew, post 340 of the American Legion, by being made a part of the organization in the capacity of mascot.



Mabel Normand, Goldwyn star, takes a short rest.



From Marshall Neilan's "Don't Ever Marry," which is released through First National

Five Reeler Heads Program

"Five Foot Highness" Leads List of Universal's Weekly Releases

AMONG the releases on Universal's program for the week of April 19th, is a five reel special attraction, "Her Five Foot Highness," featuring Edith Roberts. The subject is taken from a story written by Tarkington Baker. It is directed by Harry Franklin.

In the telling of this clever mixture of comedy and drama Miss Roberts has excellent support from Katherine Kirkham, Harold Miller, Leonard Clapham, Ogden Crane, Stanhope Wheatcroft, Leota Lorraine, Rudolph Christians and many others.

"The Lion Man," the Universal serial with Jack Perrin and Katherine O'Connor, is now in its seventeenth episode and as it only has one more episode to run, every foot of film is full of virile action. Another serial is "Elmo the Fearless" featuring Elmo Lincoln. The release for this week is the eleventh episode, entitled "The Temple of the Dragon."

An Eddie Lyons and Lee Moran comedy entitled "Somebody Lied" and a Rainbow comedy, "A Jazzy Janitor" featuring Zip Monberg, Virginia Warwick and William Irving, are the fun rollickers for this week.

A two reel western entitled "One He-Man" with Jack Perrin and Josephine Hill, International News Numbers 19 and 20, and the Universal New Screen Magazine Number 62 round out the program of releases.

New Features in Studio

Innovations in Electrical Equipment in Famous Players Studio

THE electrical equipment, which is now being installed in the new Long Island City studio of the Famous Players-Lasky Corporation, is to include a sub station in the studio which will allow 7,600 volts alternating current to be received direct from the Central Station. Special permission had to be obtained before this could be put into effect. Seventy-six hundred-volt synchronous motor-generator sets will apply the direct current for studio lighting. The general lighting and power will be obtained from a step-down transformer connected to the 7,000-volt primaries. The entire plant is automatically controlled.

On account of the life hazard which is involved, safety features of many different kinds have been installed. In the event of a breakdown of a transformer or motor generator it becomes automatically disconnected. All high tension connections are enclosed in a high tension concrete vault which is two stories high. A network grounding system, with shafts sunk twenty feet into the ground, has been provided as a precaution against accidental grounding, in case of faulty insulation.

Another departure from convention is to be found in the direct current feeder system for lighting the studio stages. It consists of stacks of bare bus bars, run from the main switchboard to the generator room, up studio walls and across the girder space of the main studio to feed the various switchboards.

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Universal-Education Current Activities

John Leitch, author of "Man to Man, the story of Industrial Democracy," signed a contract yesterday with Harry Levey, general manager of the Industrial and Educational Department of the Universal Film Manufacturing Company, for the immediate production of a feature motion-picture for world distribution based on the book. Mr. Leitch will himself play the leading part in the picture. Actual work on the production of "Man to Man" has already started under the personal direction of Mr. Harry Levey.

The Amalgamated Clothing Workers of America has entered into a contract with the Educational Department of the Universal Film Manufacturing Company whereby the entire organization has been visualized.

Educators Considering Film Possibilities

That the foremost educators of the country are ready to consider seriously the educational possibilities of motion pictures, was amply evidenced last week when Dr. Rowland Rogers, director of the Educational department of Bray Pictures Corporation, appeared before the Faculty Club of the Massachusetts Institute of Technology at the Walker Memorial hall in Cambridge.

The address by Dr. Rogers followed the showing of Bray Pictures covering a variety of subjects.

Von Tilzer Song Aids "The Harvest Moon"

That another of the W. W. Hodkinson releases has been the inspiration for a ballad of tremendous appeal is revealed in the announcement by Harry Von Tilzer of his newest song hit, "When the Harvest Moon Is Shining," based on the new Gibraltar picture, Augustus Thomas' "The Harvest Moon," starring Doris Kenyon.

The ballad, dedicated to the star, is sponsored by Mr. Von Tilzer and Andrew B. Sterling, authors of a string of song successes, the Von Tilzer organization declaring it the finest sentimental number since "When the Harvest Days Are Over, Jessie Dear," also a Von Tilzer triumph.



A scene from "The Harvest Moon," a Deitrick-Beck picture for Hodkinson release, with Doris Kenyon as the star.



Mrs. Sidney Drew
presents

JOHN CUMBERLAND

in the two reel comedy adapted
from the story by Julian Street

The STIMULATING MRS. BARTON



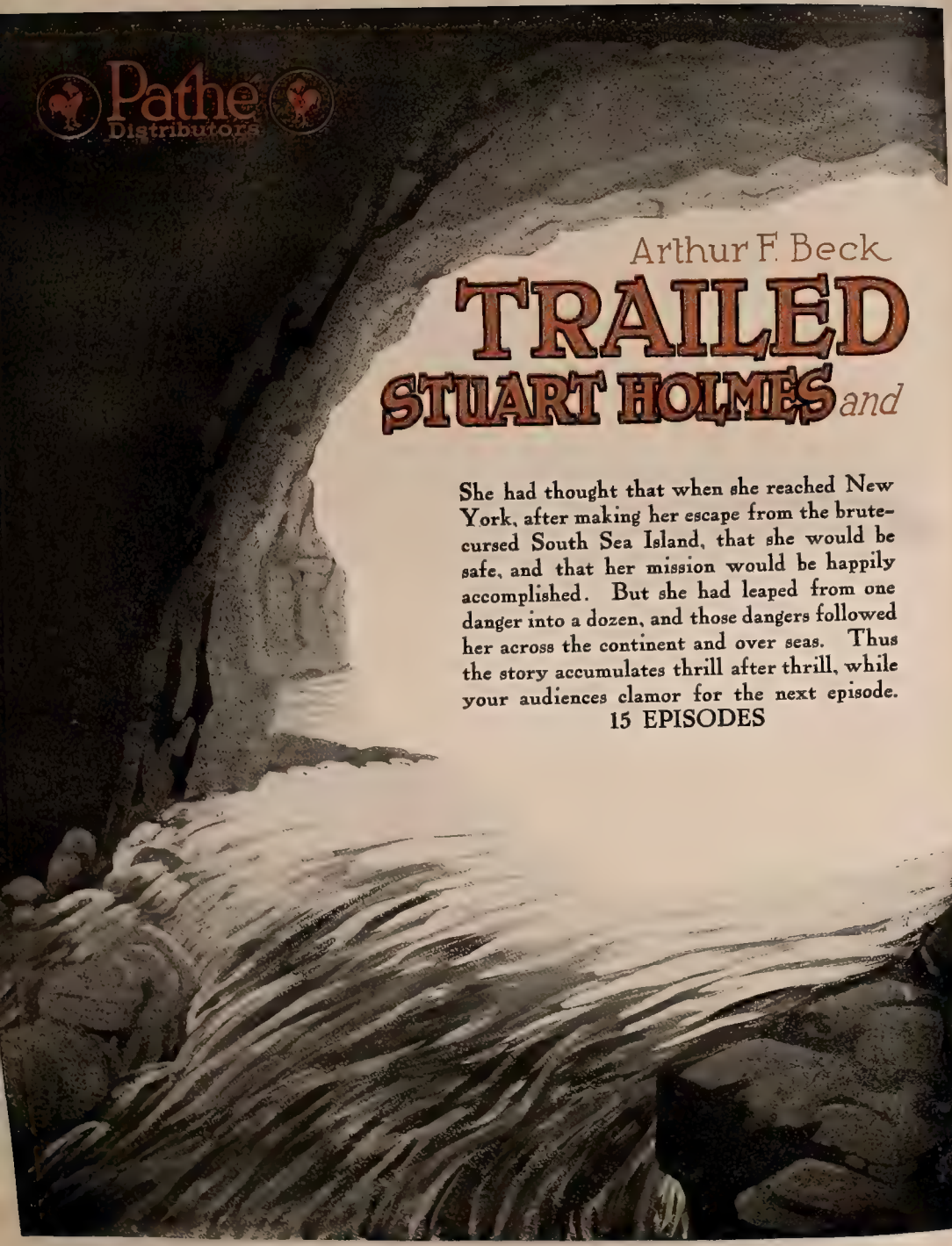
Would your wife smile tolerantly while you were tempting trouble by coddling "an affair" with another woman?

How many women would?

But Mrs. Jimmy Wickett in this charming comedy remained unmoved, for she knew her husband better than he did himself; and she knew that hunting thrills is hopeless, when a a man is "after thirty."

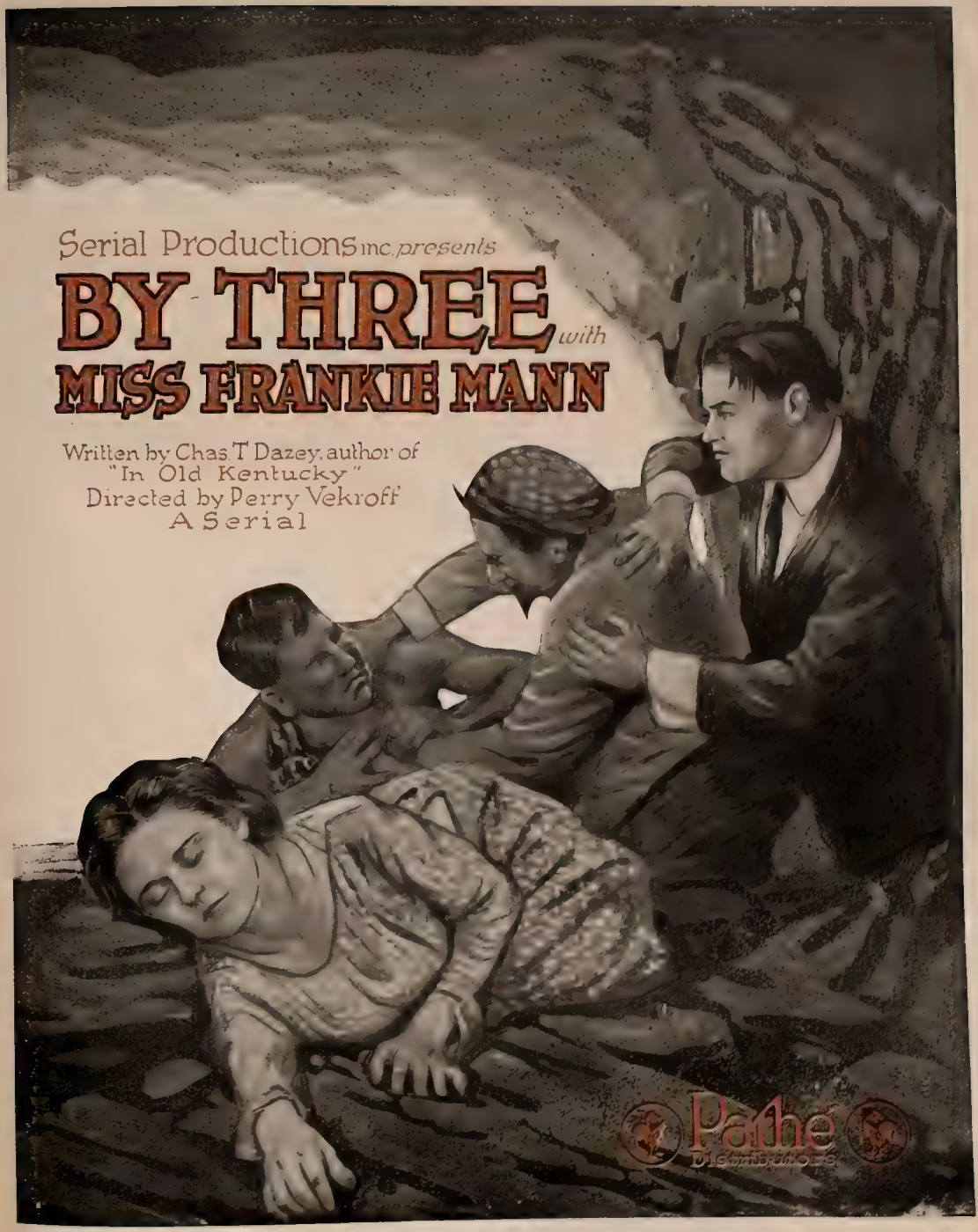
BOOKED IN THE STANLEY CIRCUIT, PHILADELPHIA, THE CAPITOL, NEW YORK, THE TIVOLI, SAN FRANCISCO, AND HUNDREDS OF THE BEST THEATRES EVERYWHERE

Pathé
Distributors

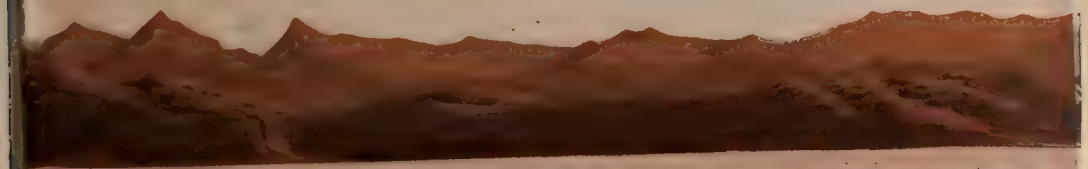


She had thought that when she reached New York, after making her escape from the brute-cursed South Sea Island, that she would be safe, and that her mission would be happily accomplished. But she had leaped from one danger into a dozen, and those dangers followed her across the continent and over seas. Thus the story accumulates thrill after thrill, while your audiences clamor for the next episode.

15 EPISODES


Serial Productions inc. presents
BY THREE with
MISS FRANKIE MANN
Written by Chas. T. Dazey, author of
"In Old Kentucky"
Directed by Perry Vekroff
A Serial
Pathe

The Augustus Thomas Sensational



Edwin Carewe Productions Inc. *presents*

Rio Grande

Personally directed by Edwin Carewe

Half Mexican, half American, at first the Mexican blood prevailed and she hated the Gringos.

Then the American blood asserted itself and she came to love, not all, but one—Gringo.

But what a struggle with self; what struggles with her friends and neighbors, all Mexicans; what changing first to one side and then the other!

And then finally the stirring raid upon the American settlement, in which she at last found herself!

A picture that will go big everywhere. Why shouldn't it? It has everything.

Pathé Distributors

Stage Success Brought to the Screen



Pathé
Distributors

Frank Keenan Productions Inc.

presents

FRANK KEENAN

in

DOLLAR FOR DOLLAR

Written by Ethel Watts Mumford · Produced at Robert Brunton Studios

Strange business for a woman in society,— discoverer and seller of dangerous secrets; rattler of family skeletons! But what a business to be discovered in by the one you love! Another really brilliant Keenan production; no average features these, but scintillant with great acting; beautiful with fine production and really clever in story.



Pathé Distributors

The First Pictures of the Revolution in Germany, Authentic and Exclusive—

Pathé News

This revolution, which was of International importance, took place on March 13.

The Pathe News presents to its clients three and a half weeks later scenes of the principal events and personages connected with the revolution, a remarkable feat of enterprise.

THESE SCENES ARE SHOWN IN PATHE NEWS No. 28, RELEASED WEDNESDAY, APRIL 7, AND WILL BE CONTINUED IN SEVERAL SUBSEQUENT ISSUES.

Another Pathe Scoop that Counts!



Major Jack Allen, whose animal pictures have been a feature of Universal's short length reels

Ethel Clayton Renews F. P.-Lasky Contract

The re-engagement of Ethel Clayton on a long term contract has just been announced by Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation. A particularly interesting feature of this announcement is that it has been arranged that in October Miss Clayton shall go to London to make two photoplays in the London studio of the Famous Players-Lasky Corporation. At least two plays have been specially selected because of their fitness to Miss Clayton's characteristics and they will be made with a London background, which will, it is believed, prove exceptionally effective.

Ethel Clayton has always expressed a desire to make pictures abroad and is naturally overjoyed at this prospect. Further details concerning her forthcoming vehicles will be made known shortly. At the present time she is engaged under the direction of Paul Powell in making a drama titled, "All in a Night," much of which is laid in the Orient.

"Topics" Drive To Aid Teachers a Success

Encouraged by the fact that many communities have increased teachers' salaries, the enthusiastic response of teachers, and the approval expressed by theatre audiences of the nation, *The Literary Digest* "Topics of the Day" has extended its "Better Pay for Teachers" movement for four weeks from April 3 the original closing date.

Miss Anna van Norden 1069 Lincoln avenue, Toledo, Ohio, a teacher in the Lincoln School, is the winner of the 50th weekly prize.

Universal Feature Has a Three Week Run

B. S. Moss' Broadway Theatre will return Tod Browning's spectacular "thriller" for the Universal-Jewel production, "The Virgin of Stamboul," for a third week. Priscilla Dean has the title role with Wheeler Oakman and Wallace Beery in the chief supporting parts.

The orchestra under the direction of Furico Leide, will play an overture and the specially arranged score for "The Virgin of Stamboul."

Post to Stage Fine Show

Big Bill of Prominent Actors Is Set for Drew Post's Performance

THE FRANKLIN DREW POST, composed of ex-service men who are engaged in either the theatrical or motion picture field and their allied branches, announces that a benefit performance is to be held at the New Amsterdam Theatre on Sunday night, April 11th. The report from the theatrical post promises a program unique in the character of prominent talent that has been secured for the evening's bill. The announcement in part follows:

"Heading the bill, which has been arranged through the cooperation of several of Broadway's most prominent producers, is no less a trio than the Barrymore's, Ethel, John and Lionel. Sam Bernard will be there; Irene Bordoni will be there; Clifton Crawford, he of the nimble feet, he will be there; Ernest Truex, comedian of the stage and screen, Richard Travers, the famous screen star and world's war veteran, as well as the popular Adele Rowland; James J. Corbett will do his stunt with Jack Wilson, famous black-face artist.

"Georges Carpentier will speak to the audience from the stage. Frank Morgan, known throughout the country as one of our most versatile character actors, will present a sketch supported by his own company. Demarest and Collette, the latter also a member of the Post, will offer a novelty vaudeville skit; and an octette of singers from the United States Navy Glee Club will also entertain. The opening overture and the national anthem will be played by a Navy orchestra and the United States Navy Recruiting Service Band, combined.

"Mrs. Sidney Drew, who is now on the Pacific Coast, making two-reel comedy pictures, has written the Post's office that she will be in New York in time for the show, and that she will do her share behind the 'lights' to help put over the success that will put the Post permanently on the map. Mrs. Drew is the president of the women's auxiliary which was recently formed in connection with the Post, and it is reported that the ladies of the auxiliary are doing some splendid work in this drive for funds with which to erect a gymnasium for the Post somewhere in the heart of the theatre district."

Allan Dwan Turns Author

Producer Will Write Scenario Featuring California Locations

ALLAN DWAN, who won fame first as a director and later as a producer, has now turned author. He will leave his Los Angeles studio early next week for the mountains of Northern California to write a scenario featuring locations spotted from the window of the train which recently bore him westward from New York.

This is said to be the first time a producer has made a concerted effort to make his story fit the locations—usually it is the other way around, and it is believed this policy will present a new angle from which to exploit the picture.

"I saw some wonderful mountain scenery on my way to the coast," said Mr. Dwan, "so I have chosen the section through which I traveled as the locale for my next picture. By a strange coincidence this country is exactly suited to the story."

The producer believes that by going over the ground where the picture is to be made and writing the scenario with a view to using definite locations, a great deal of time will be saved when he starts shooting scenes.

"What this amounts to," says Dwan, "is a location rehearsal. It means that in addition to having rehearsed the characters in their parts before production commences, the locations also will have been rehearsed with the result that every condition of light will be understood and we will also be thoroughly familiar with the country in which we are to work."

Although he is keeping the title of his new production a secret, Dwan announced that it is an original story based on a powerful theme, the idea for which developed from a conversation which took place at a dinner in New York during the producer's recent visit to the metropolis. This will be the last Allan Dwan production to be presented by Mayflower, making a total of six pictures, which fills the requirements of the contract.

Drury Lane Melodrama to Be Started Soon

Rex Ingram, who is to direct "Hearts are Trumps," third of the five great Drury Lane melodramas to be filmed by Metro, expects to start work in about two weeks.

"Who's Your Servant?" Wins Wide Favor

Ample proof of the prediction which was made by Robertson-Cole to the effect that "Who's Your Servant?" would enjoy a tremendous success as a result of its extraordinary exploitation facilities, is reported coming in every week. In all the large cities and in the smaller places, "Who's Your Servant?" is stated to be one of the successes of the hour. This picture takes up in forceful style, the question of the betrayal of his master by a trusted servant.

The press book which Robertson-Cole issued for the exploitation of this picture shows many ways in which this timely theme may be put before the public attractively. The press book illustrates the elaborate lobby display which can be made to attract audiences.

"Blind Love" is Four Max Marsin Picture

Gerald F. Bacon's six-reel production "Blind Love," starring Lucy Cotton, is the fourth play by Max Marsin, author of "Cheating Cheaters," "The Eyes of Youth" and "The House of Glass" to be adapted for screen presentation. The picture was released recently, on the independent market by Nathan Hirsh, president of the Aywon Film Corporation.

Mr. Bacon is now completing arrangements for the production this summer of three special features adapted from popular Broadway successes of the past. The list includes "The Girl from Rectors."

Anita Stewart to Be Directed by Bracken

Bertram Bracken has been engaged by Louis B. Mayer to direct Anita Stewart in her next First National production, title of which has not yet been announced. Miss Stewart has just finished playing in "The Yellow Typhoon," and is at present taking a rest. Mr. Bracken goes to the Mayer lot from the Selig studio, where he directed "The Mask," by Arthur Hornblow.



"East Meets West" when Marie Walcamp, Universal's serial star, who is filming "The Dragon's Net" in the Orient, was greeted by some of China's notables



Mme. Marguerita Sylva and Thos. Holding, her leading man, in the American Film Company's "The Honey Bee"

Bookings Reported on „The Honey Bee"

Many exhibitors are eagerly booking Mme Marguerita Sylva in "The Honey Bee" for first runs and extended showings. The Rivoli theatre at Portland, Oregon, signed a contract for a week; the Alcazar of Chicago, one week; the Boston theatre of Boston, one week; and other contracts for several days, just received, are the Amphion at Brooklyn, N. Y.; the Casino at Chester, Pa.; the Mutual Theatre Company of Marion, Ind.; the Liberty theatre of Springfield, Ohio; Proctor's at Elizabeth, N. J.; the South Bend auditorium; the D. V. Picker Enterprises (New York) for nine days, and many others.

Flanagan and Edwards Comedies Now Ready

The first four of the series of twenty-six two-reel comedies featuring Eddie Flanagan and George Edwards, which are being made by the National Film Corporation of America, have been completed, according to advices from the coast, and are ready for a sales preview. "The Road to Ruin," "His Wife's Husband," "In and Out" and "A Burglar's Paradise" are the catchy titles given these unusually comic reels. Releasing arrangements for this comedy series will be made by Joe Brandt, eastern representative of National.

Happy Combination in "Treasure Island"

"Seldom has a happier combination of author, director and cast joined in the production of a motion picture than in 'Treasure Island,' Maurice Tourneur's Paramount Artcraft super-special, which is released April 6," announces Famous Players-Lasky Corporation. The production is founded on the well known adventure story from the pen of Robert Louis Stevenson, and working under the direction of Maurice Tourneur, the cast includes such film celebrities as Shirley Mason, Lon Chaney and Charles Ogle.

"Sex" Booked by Big Houses

W. W. Hodkinson Issues Statement on New Release

J. PARKER READ'S latest production, "Sex", is made the subject of a lengthy report, just issued from the offices of the W. W. Hodkinson Corporation. The booking of the feature by some of the leading first run houses of the country is especially emphasized in the Hodkinson announcement, which follows:

"The prevailing adage of the picture business that you know when a picture's big by seeing which exhibitors book it, holds especially true with regard to J. Parker Read, Jr.'s sensational Louise Glaum production, 'Sex,' by C. Gardner Sullivan and directed by Fred Niblo. The W. W. Hodkinson sales organization is now feeling all of the thrills and satisfaction that a distributor has when he has a tremendous winner on his hands.

"Right from the jump Louise Glaum in 'Sex' has demonstrated that producer Read and herself have a 'stampede picture', one that everybody wants one that displaces previously booked pictures in theatres because the exhibitors themselves are so full of enthusiasm that they defer other pictures to get "Sex" played instantly and on release date.

"This, for example, is what Jacob Lourie, owner of the Modern, Beacon and Park Theatres, Boston, did to start 'Sex' playing on April 11. 'Sex' goes into the Modern and Beacon, playing a full week day and date in each house on its national release date and it is the first production in months to open with half page advertising announcements straight across the entire field of Boston daily newspapers.

"Close by, over in Springfield, Mass., Abe Goodside is opening his new Capitol theatre and 'Sex' will be the second attraction to play in his fine new theatre. Mr. Goodside also has booked 'Sex' for his Empire Theatre, Portland, Maine.

"Frank L. Newman and his manager, M. H. Feld, displaced another picture to put 'Sex' in the Newman Theatre, Kansas City, on release date as did Leo Landeau at his popular Butterfly Theatre in Milwaukee.

"After its first run under W. C. Dineen in the Harry Moir Rose Theatre, Chicago, with two weeks' the Spyros Skouras chain of theatres in St. Louis, where there will be three full week first runs under the personal direction of Mr. Skouras, the new holder of the Missouri franchise of the National and an exhibitor whose use has been one of the sensational achievements of the industry.

"Finkelstein & Ruben instantly booked 'Sex' for Minneapolis, St. Paul and Duluth first runs in Pittsburg the Blackstone has opened for the downtown first run, in Flint, Mich., Charles Gerfield's Orpheum plays on release date and in Texas the Southern Enterprises, Inc., have booked 'Sex' in 11 theatres then on the booking membership through John C. Shannon, the Hodkinson manager for Texas with headquarters in Dallas."

protection. "Sex" opens on April 7th in Chicago in the Lubliner & Trinz Circuit theatres and simultaneously in other neighborhood first run houses in all sections of the city. On April 8 fifteen prints will be working day and date in the city limits of Chicago, and all of these prints are booked solid from that date onward for sixty days in Chicago. To date one hundred and three theatres in Chicago have signed contracts for 'Sex.'

"In Atlanta, Ga., the Tudor Theatre instantly booked 'Sex,' as did

Miller Overrode Precedent

Realart Says He Got Local Color Without Use of Usual Expedients

PRECEDENTS that have stood for years were completely disregarded by Charles Miller in making "The Law of the Yukon," the first of his series of specials for Mayflower Photoplay Corporation says Realart Picture Corporation. The picture is about completed and will be released within a short time by Realart Pictures Corporation. The story is inspired by Robert W. Service's famous poem in the volume, "The Spell of the Yukon," published by Barse and Hopkins, New York City.

More than 100,000 feet of film were exposed, it is said, in making the picture this winter at Port Henry, N. Y. This amount was used in the two takes of all scenes and presented a heavy task to Mr. Miller in cutting to the required 6,000 feet for the final negative.

Regarding the cutting of the finished picture, Realart states:

"In making the picture, Director Miller flung precedent aside in the interest of cleaner pictures. He has proved, according to Mayflower officials who have seen parts of the picture during the process of assembling, that atmosphere in a dance hall need not connotate orgy and lust and that touches of atmosphere merely suggested can be made as effective as those actually represented.

"The atmosphere, which he has injected into the scenes, resembles more a reality than a reproduction, it is said.

"Mr. Miller has achieved these results without resorting to the banalities associated with dance hall scenes since the early days of motion pictures. Not one drink is seen to be taken. Gambling is subtly suggested, not pictured. The female attaches of the place disport themselves with an abandon tempered by discretion. There is a fight, but not the customary long drawn out, rough and tumble affair. It is brief but thrilling.

"Director Miller is reported to have handled the scenes of tempestuous whirl of pleasure in the Alaskan dance hall so that they glow with life and color, and yet are free from anything that might be considered objectionable."



Two scenes from Frank Keenan's next picture for Pathe release, "Dollar For Dollar"



On the garden wall where Constance Binney gets the kiss from which her latest Realart feature, "The Stolen Kiss" gets its title

Miss Binney on Broadway

Rivoli Books Its Third Realart Production, "The Stolen Kiss"

THAT large body of exhibitors who get a line on "what's what" from things shown in New York City, will find some food for thought in the Rivoli Theatre's choice of Constance Binney in "The Stolen Kiss" for the week of April 4th.

Not only does this booking make it nine straight for Realart Pictures Corporation in the big Broadway houses, but it emphasizes the fact that the Rivoli has booked its third Realart picture. Others previously shown were "The Beat Market" and "Anne of Green Gables."

"The Stolen Kiss" is an adaptation of the novel, "Little Miss By The Day," by Lucille Van Slyke. It is the story of a little Brooklyn girl, who is kept in sheer ignorance of the simplest things of life by an affectionate though misguided grandfather. There is a kiss over the garden wall and a romance in which fate is tantalizing.

In the production Constance Binney plays three roles. In the early part of the picture she is Felicia Day at the age of ten and her mother, Octavia Day. In the later scenes of the picture she plays Felicia Day as a young lady in her "teens."

Rod La Roque plays the leading male role opposite Miss Binney. Others in the cast include Frank Losee, Robert Schaible, Bradley Barker, Richard Carlyle, George Backus, Edna Davies and Ada Nevil. Kenneth Webb directed the production and George Falsey did the photography. The scenario was the work of Kathryn Stuart.

Metro Plans Special Aids

New Department to Give Special Exploitation Service Under Way

SPECIAL exploitation service, in addition to the many valuable suggestions embodied in its various press books, is now being devised and supplied to exhibitors by Metro Pictures Corporation, it is stated. At present this special exploitation service is taking the form of mimeographed sheets containing from eight to a dozen out of the ordinary "stunts," carefully explained and elaborated by a department of expert film salesmen who know the problems that confront exhibitors of motion pictures.

"This new department in the Metro-Loew organization will be rapidly expanded to cover all exploitation needs on the part of showmen and to give them every assistance in putting over Metro-Loew special productions for their full box office value," is the announcement from the Metro offices.

Loew-Metro recognizes that the company's responsibility does not end with the rental of a film production that local conditions and other circumstances frequently present problems to individual exhibitors that can be and should be settled by expert advisers to insure the biggest money returns with the picture.

"Even in advance of the organization of its new department, however, Loew has been and is supplying exhibitors with invaluable assistance in the matter of exploiting the Loew-Metro productions. It is pointed out, as one specific example that Loew-Metro accessories include more lithographed paper than is supplied by any other company in the industry. The Loew-Metro poster accessories embrace a smashing twenty-four-sheet, two handsome six-sheets, three three-sheets three one-sheets and a half-sheet size window card for display in shops."

Kerrigan Well Received

Many Bookings Reported for "The Dream Cheater," Latest Picture

WITH a Balzac story as a medium for bringing out all that J. Warren Kerrigan does best in the silent drama and a typical Kerrigan cast to aid him in a series of startling surprises, "The Dream Cheater," newest in the star's series on Robert Brunton pictures, to judge by the volume of contract business received at the Hodkinson home office, will undoubtedly win public acclaim, announce the producers.

"The Dream Cheater," adapted by Jack Cunningham from Balzac's "The Magic Skin," is unlike any of the hundreds of stories Kerrigan has done for the screen. For five reels the popular entertainer discards his familiar light comedy attitude and runs the gamut of human emotions.

Among the first-run bookings reported on "The Dream Cheater" are: The Savoy, Syracuse, N. Y., the Toy, Milwaukee, Wisc.; the Alamo, Atlanta, Ga.; the Hippodrome, Portland, Ore.; the Peoples, Port Arthur, Tex.; the Empire, Ottumwa, Ia.; the Burke, Kenosha, Wisc.; the Picture Garden, Baltimore, Md.; the Majestic, Spokane, Wash.; the Colonial, Braddock, Pa.; the Rex, Racine, Wisc.; the Apollo, Dayton, O.; the Lyric, Cheyenne, Wyo.; the Princess, Pueblo, Col.; the Amusu, Winston-Salem, N. C.

Lloyd Comedy Is Coming

"An Eastern Westerner" Will Be $100,000 Two-Reeler for Pathe

"AN Eastern Westerner," a keen satire of a popular type of motion picture drama, will be Harold Lloyd's $100,000 two-reel comedy, produced by the Rolin Film Company for distribution by Pathe.

With the completion of this production, and its issue on May 2nd, Lloyd will have finished his first series of two reel comedies for Pathe. First introduced to the public as the star of multiple reel features, in "Bumping Into Broadway," little more than six months ago, Lloyd has contributed five triumphant comedies to exhibitors. In last release, "Haunted Spooks," he attained his greatest success. From every section of the country, exhibitors are heaping praise upon Lloyd for his work in this picture, and, in many quarters it has been hailed as the best and most wholesome comedy seen on the screen.

When Lloyd begins work on his second series of six special comedies for Pathe, he will have a much greater experience than was his when he first inaugurated his two reelers.



Dick Kennedy, a well-known cartoonist and one of the most popular contributors during the war to "The Stars and Stripes," the official newspaper of the American Expeditionary Force, will supply a new animated "comic" for Universal's proposed Novelty Reel, it is announced by Hal Hodes, who will edit the reel. Kennedy was the creator of Mickey, the Dam Family, Binks and other popular "comic" characters syndicated throughout the country. He drew for the Hearst papers for several years preceding the war

Brentwood Starts Another Special Film

Brentwood Film Corporation has just completed the second and is about to start production of the third of a special series of pictures directed by Henry Kolker and featuring Zasu Pitts with strong supporting casts. Speaking of this series, L. C. Haynes, Brentwood's president said, "We searched for and commissioned writers to prepare for us four stories suitable for filming as comedy dramas, each one of which should provide a distinctly different characterization for Miss Pitts to portray.

"We are now starting 'The Little Widow' in which Miss Pitts portrays the character of a smart young waitress. In the final picture of the series the title for which has not yet been decided upon Miss Pitts' role will be that of an intensely practical and unselfish young woman."

Variety of Subjects Reach Laboratory

Since the laboratory of the American Film Company has been open to commercial work as well as for the regular work of the "Flying A's" an interesting assortment of subjects has been handled by it which gives some clue to the various uses to which the silversheet is being put commercially, and for private entertainment.

The superintendent reports that there were fifty reels advertising a new tractor, twenty reels illustrating the results of medical experiments, and a five-act amateur drama of which Hobart Hutchinson, son of the president of the American Film Company, was the author, scenarist and producer.

Mrs. Drew's Comedies For Loew Theatres

The Mrs. Sidney Drew comedies, featuring John Cumberland, have been booked by Marcus Loew in ten of his most important houses, and reports to the Pathe Exchange, Inc., indicate that the advance showing of the second picture of the series is bringing the comedies into even greater favor with exhibitors in every territory. "The Stimulating Mrs. Barton," second of the series, is set for release on April 15th.

Among the Loew houses in which the comedies will be seen are the Circle, the 116th Street, the Bijou, the American, the Brevoort, the Burland, the Forty-Second Street, the New York, the Eighty-Sixth Street and the Broadway in Brooklyn.

Englishman Lauds Hodkinson Production

Sidney Coates, a well known writer on motion picture matters in England, was the guest of Gibraltar Pictures' executives on the eve of his departure a few days ago at a private showing of Leah Baird's new W. W. Hodkinson release, "Cynthia-of-the-Minute," by Louis Joseph Vance. At its conclusion Mr. Coates remarked that it was such productions that permitted the American producer to put such a wide gap between himself and his competitor

Report on Foreign Markets

IN a recent report from the offices of the David P. Howells, Inc., the Oriental and Mexican film markets are discussed with considerable detail, and the present and future possibilities of these fields for the exploitation of American productions are treated at some length. Mr. Howells' interest in the Oriental market is evinced by the fact that he has dispatched his representative, Horace T. Clarke, for the second time within the year to the Orient with a large number of big productions and a selection of short-length subjects. In addition Mr. Clarke takes with him motion picture equipment for distribution in the Far East. Mr. Clarke left New York for the Orient last week. His itinerary will take him to Japan, China, the Philippines, Straits Settlements, Dutch East Indies, India, Burmah and Ceylon.

"The American producer must, for the time being, not expect exorbitant prices for his pictures from the Orient," said Mr. Clarke "There is a prevailing notion that the Oriental territories are worth considerably more than they are This is probably due to the fact that the various countries of the Far East have such tremendous populations At the present time, only a very small percentage has ever seen a motion picture, and until picture house construction develops there is little possibility that pictures will become a popular amusement in anywhere near the sense that they are popular entertainment in America and in some of the European countries.

"With considerable less population than many of the neighboring territories, Japan will become the best market for American pictures and will develop the possibilities of motion picture quickest The possibilities in Japan are almost limitless. The development must



Horace Clarke, Oriental representative for David P. Howells, Inc.

be gradual for the Oriental is not as quick to absorb new ideas as the American and the European."

Pirating and duping of films are the sore-spots of the industry in the Orient, said Mr. Clarke, but active steps are being taken that will do away with these practices "Any renter in the Orient, who contracts to run pirated films, is going to be boycotted and his supply shut off."

"The motion picture business in Mexico is feeling the stimulation of general prosperity in the Carranza republic. New theatres are going up, film pirating is being reduced; and better pictures are in demand" This is the statement of William Eat, Jr., who has just returned from a tour of Mexico for David P. Howell, Inc

"Mexico is again on a sound internal financial basis," says Mr Eat The currency is all gold so that the visitor takes no chances on his money shrinking as it did some years ago. Business is good Building construction is going ahead at a rapid rate The new municipal theatre is being completed, and when it is finished will be one of the finest buildings of its kind in the world

"New capital is being invested in motion picture theatres Old theatres are being rebuilt Some new houses are under construction Many more are contemplated. One new house in the course of construction in Mexico City will seat between four to five thousand people

"The tendency to secure films that are cheap simply because they are cheap is gradually being overcome The distribution is getting stronger and building his business on a more substantial and more responsible basis I feel that it will be short time before there will be more film piracy in Mexico than there is in the United States."

Future Releases Named By United Picture

President J A Berst of United Picture Exchange, announces that among the features to be released during the next five weeks include "The Pinch Hitter," "The Green Swamp," both Triangle plays, "The Eternal Mother," a United feature, and "The Deserter," a Triangle play Charles Ray and Bessie Barriscale star in all four

At about the same time, United will make available for exhibitors a number of comedies William Collier in "Better Late Than Never," "The Surf Girl" with an all star cast, "The Love Comet," and Sam Bernard in "Because He Loved Her" are to be seen These are all Reissued Keystone Comedies

Release Program Announced

JOE BRANDT, director general of the National Film Corporation, with offices in New York, has announced that an extended production program is now under way at the National studios Both National and the Marion H Kohn Productions are now working at full speed to catch up with the fast growing demand for their product.

Marion H. Kohn is concentrating his efforts on turning out series of two reelers while Capt Harry M Rubey, president of National, is keeping his forces busy on feature productions. As a result of this activity Joe Brandt has announced a number of releases ready for state rights sale

Among the productions listed by him for this market, including both finished pictures and some now being filmed, are twenty-six Marion H. Kohn comedies, featuring Polly Moran, the famed Sennett beauty (these are of two-reel length); Grace Cunard in a series of twenty-six two reel serio-comic westerns; twenty-six single-reel "Smiling Bill" Jones comedies; twenty-six single-reel issues of the widely heralded Will Rogers' "Illiterate Digest."



Billy Rhodes, who is starred in a National Film Corporation production, "Nobody Home."

In addition to these, two National feature productions are now ready for release; "Nobody's Girl," a five reel "little girl" drama, starring Billie Rhodes; and "Parted Curtains," a seven-reel feature, in which Henry B Walthall plays the leading role. "The Valley of Silence," a five reel western comedy in which Betty Bryce is starred, also appears on the list

While the recutting of the Norma Talmadge film, "Captivating Mary Carstairs," has not been completed, Mr Brandt is already disposing of territory on this release

As an indication of the ready sale of National productions George H. Davis, who is stopping at Brandt's office, advises that "Confession" has broken all records for speedy sales. The entire United States and Canadian territory with the exception of Ohio, Kentucky and Tennessee has already been disposed of The only remaining foreign territory unsold is continental Europe, which Davis says will be contracted for soon.

"Miracle of Money" Has Spinster Roles

According to story of American life, with two spinsters in the principal part, has been filmed by Hobart Henley as his second picture for release by Pathe. "The Miracle of Money," is the title of Mr. Henley's latest picture, and it is an adaptation of the famous story by Beulah Poynter. "The Marrying of Emmy." All who have witnessed the first screenings of the completed picture are said to have been deeply impressed by the strength of the story and the universal appeal it makes to all women.

Care Taken in Details of "Harvest Moon"

The costume of the Britons in "The Harvest Moon", the Augustus Thomas play to be filmed by Cabanne Pictures, were made for the production after illustrations in Bonnet "Bruzelles des Bretons del Armorique," which was obtained from the library of Vincent Astor. The result has been to give the picture complete accuracy in costuming. The interiors, also remarkable for their faithful following of detail, were built from drawing derived from the same source.

Teachers' Contest Has Proved Successful

With an ever increasing number of submitted topics arriving from school teachers all over the United States *The Literary Digest* "Topics of the Day" "Better Pay For Teachers" movement is running merrily along.

The contest closes on April 3, and contestants should mail their topics, limited to fifty words, before that date to the "Topics Editor," The Literary Digest, New York City.

Bronx House Filled by Triple-ply Campaign

Sydney S. Cohen, prominent New York showman, featured Hodkinson releases the entire week at his 2,000 seat McKinley Square theatre, the Bronx, last week to capacity crowds, attracted in no small measure by the triple ply exploitation campaign on Louise Glaum in "The Lone Wolf's Daughter," "The Capitol," starring Leah Baird and the all star production, "His Temporary Wife."



Constance Talmadge in First National offerings



First view of King Vidor's new picture, "The Family Honor," to be released through First National

Buys Employes' Tickets

Big Manufacturer So Pleased By Picture, He Will Treat All Hands

I WILL purchase five thousand tickets for my employees to see 'Dangerous Hours' because I consider this production a most powerfully appealing picture for fairness, squareness and truthfulness and the very best method with which to combat the most dangerous evil that has confronted America since the subjugation of the diabolical Hun."

Thus spoke George H. Hannum, president of the Saginaw (Mich.) Manufacturers' Association, director of the Board of Commerce and general manager of all the General Motors Corporation interests in Saginaw, when asked for his opinion as to the effectiveness of "Dangerous Hours," Thomas H. Ince's Paramount Artcraft-Special production in stemming the tide of radicalism, Bolshevism and other isms which are incessantly interfering with our business, law and order.

Mr. Hannum was one of the number of Saginaw's prominent industrial heads who attended a private screening of "Dangerous Hours" as the guests of Charles Q. Carlisle, president of the Mecca-Palace Theatre. With the co-operation of Eli M. Orowitz, exploitation representative of the Famous Players-Lasky Corporation at Detroit, the showing was arranged for eight o'clock in the morning, and, despite this early hour, nearly eighty per cent of the membership of the Saginaw Manufacturers' Association and the Employers' Association of Saginaw attended.

The two associations have been waging a determined fight against the Red Menace and other turbulent elements whose activities throughout the country have aroused the vigilance of Government officials. The members who spoke stated that in their estimation there could be no better way to deliver a crushing blow to this menace than to show "Dangerous Hours" to the people, and each and every one backed up his opinion by ordering in advance of the Saginaw engagement admission tickets for all their employes.

Anita Stewart Turns Vamp

Star Will Be Seen in New Role in Latest Louis Mayer Picture

FOR the first time in her screen career, Anita Stewart will be seen as a vampire when her latest Louis B. Mayer production, "The Yellow Typhoon" is released through First National channels.

Miss Stewart has two roles in the picture, playing the part of twin sisters of widely contrasting natures. Hilda a brunette, is a sweet wholesome girl, well educated and trained and devoted to the care of her invalid mother. Berta is a blonde whose affections are guided by an insatiable desire for wealth and luxury. During her meteoric career she ruins and deserts several men easily lurins, a new victim into her net each time by her great beauty and personal magnetism.

Taken all in all, Anita Stewart became a very dangerous vamp on her first trial. She said that she got a lot of fun out of portraying the part as it was in such great contrast to her other role in the picture and so different to any character she had ever had.

"The Yellow Typhoon" was directed by Edward Jose and photographed by Rene Guissart. Supporting Miss Stewart are Ward Crane, Joseph Kilgour, Donald MacDonald, E. J. Brady, George Fisher, Mrs. Orlamonde and Frank Tokunaga. Monte M. Katterjohn prepared the screen version.

Goldwyn Negotiates Foreign Deals

Arthur Ziehm, manager of Goldwyn Pictures Corporation's foreign sales department, who is directing the marketing of Goldwyn Pictures in foreign countries, reports the closing of two important deals, last week, one through N. A. Reichlin, Goldwyn representative in Mexico and South America, and the other through Geoffrey Nye, who is making a tour of the Far East. Both of the Goldwyn representatives reported that the outlook for the film industry in their respective districts was very satisfactory.

"The Silent Avenger" Does Big Business

Vitagraph reports this week that its exchanges have lopped three weeks off of the normal selling time required for the booking of superserials. The feat has been accomplished in behalf of Vitagraph's new super-serial, "The Silent Avenger."

As the campaign nears its close, Vitagraph asserts that the entire volume of business done on previous chaptered melodramas has been exceeded.

Louise Glaum Picture Wins Big Bookings

What may be considered proof of the popularity of Louise Glaum in J. Parker Read, Jr., productions is found in the announcement of the W. W. Hodkinson Corporation that "The Lone Wolf's Daughter" is fast nearing the high mark set by the artiste's "Sahara." Within the past week the great volume of business done on "The Lone Wolf's Daughter" has necessitated a second edition of press sheets and other accessories.

Burton King Starts on Second Production

Having completed "The Road to Arcady," Burton King is preparing for his second production "The Hidden Path."



Metro has obtained the works of Frank Danby (Mrs. Julia Frankau) for their "fewer and better" productions. "The Heart of a Child," the Nazimova picture, was written by Mrs. Frankau.

David Butler Ready to Start on Another

Having fully recovered from the injuries he sustained in one of the fiercest fights ever staged before the camera in his first independent picture for the D. N. Schwab Productions, Inc., "Sitting on the World," David Butler, "the cheer-up boy" of the screen, is ready to start work on his second picture for this corporation, "Smilin' All the Way," adapted for the screen by Paul Scofield, from Henry Payson Dowst's magazine story, "Alice in Underland."

David Butler has a good part in the role of Hannibal Fillsbury, who smiles his way through the exigencies of fate, and he will be supported in this feature picture by Leatrice Joy, and a big cast of cinema favorites. "Smilin' All the Way" will be directed by Fred J. Butler, who scored heavily with "Sitting on the World."

Critics Substantiate Producer's Claims

To substantiate the claims made by Herman F. Jans, president of Jans Pictures, Inc., relative to the possibilities in the first production starring Olive Tell entitled "Love Without Question," Mr. Jans refers the exhibitors to the opinions of the press and motion picture reviewers who attended the private showing held at the Strand theatre, New York, recently.

The Morning Telegraph states that "it is a strong attraction because it combines excellent direction with a good cast and an engrossing story. The trade press critics were also favorably impressed.

Kremer Has Aids Ready For Screen Smiles

Screen Smiles, the animated topical novelty, recently acquired by Victor Kremer Film Features, Inc., for state right distribution, will be given a publicity campaign equal in scope to that accorded the average feature film, it is stated.

Among the various accessories now being prepared are the following: A novelty one-sheet in size 22 x 28, carrying several illustrations and so constructed as to serve as a stock sheet for each release; a herald printed in two colors, showing some of the various cartoons and carrying several of the brightest sayings from each reel; a lobby display showing the animated main title of Screen Smiles in its various stages of construction.

"Illiterate Digest" On Independent Market

Will Rogers' "Illiterate Digest," the one reel novelty film which will be issued every other week by the Marion H. Kohn Productions, will answer the growing popular demand for topical films, according to Joe Brandt, eastern representative for the Kohn interests. Will Rogers' "Illiterate Digest" is a mixture of the editorial columns of a newspaper and its comic sheet. The first three issues are now ready for release and will be sold to state rights buyers.

Activities of the Independents

STATE RIGHTS—EXPORT

Inter-Ocean Issues Report

Company Has Distributed Three Hundred World Pictures Abroad

WHAT is regarded by the Inter-Ocean as one of the largest sales records ever made in the history of the export branch of the motion picture business, is embodied in an extensive sales report issued this week by Gus Schlesinger, manager of the department of Foreign Film Sales of Inter-Ocean Film Corporation.

In the report, reference is made to the record number of sales that have been consummated to date for World Pictures, a product which Inter-Ocean Film Corporation has handled ever since May, 1915, when by the terms of a contract, Inter-Ocean became the foreign sales representative for World Film Corporation. Since that time, Inter-Ocean has distributed in foreign territories a total of more than three hundred World Productions. The list of releases embraces all of the pictures made by that organization since 1915.

According to this information which is divulged to the trade for the first time, territorial franchises have been disposed of for World Pictures in the following foreign territories: United Kingdom, France and Switzerland, Belgium, Holland, Scandinavia and Finland, Spain and Portugal, Australia and New Zealand, Argentine, Uruguay and Paraguay, Chile, Bolivia, Peru and Ecuador, Cuba, South Africa, India, Burma and Ceylon; Dutch East Indies and Strait Settlements, Porto Rico, Santo Domingo and Venezuela, Trinidad and British West Indies; Egypt and Greece, China, Japan and the Philippines, Brazil, Central America, Mexico, Russia, Italy, and German-Austria, Czecho Slovakia and Jugo Slavia and the Balkans.

Harry Cohn Supervises Hall Room Comedies

Jack Cohn, president of Jack and Harry Cohn productions, has announced that Hall Room Boys Comedies are no longer produced by the National Film Corporation of America. This series is now being produced under the personal supervision of Harry Cohn in the Lehrmann studios at Culver City, Calif.



The animated main title for "Screen Smiles," controlled by Victor Kremer Features, Inc.



Lieut. Locklear, to star in the recently formed Locklear Productions

Independents Seeking Reelcraft Alliance

Leading independent distributor and exchanges throughout the United States are seeking an alliance with the Reelcraft Pictures Corporation, for the distribution of their output, according to President R. C. Cropper. Mr. Cropper has just returned from a hurried trip covering the important distribution centers of the central states. Reelcraft originally planned an extensive independent organization for the releasing of its pictures, but during the past three weeks, numerous independent distributors have approached Reelcraft officials with the desire to franchise in their respective territories, the new short feature program being produced by Reelcraft.

Grace Darling to Star in "Hidden Path"

Grace Darling, not June Caprice, as previously announced to the trade, will be the star of "The Hidden Path," Burton King's second independent production, which will be started shortly at a local studio. Miss Darling, who will be remembered particularly for her work with E. K. Lincoln in "Virtuous Men," has just completed "Even as Eve," in which she will be starred by First National.

Rod La Rocque, who plays opposite Constance Binney in "The Stolen Kiss," a current release, has been engaged by Mr. King for the leading male role in the feature.

Hall Completes Screen Version of Novel

Walter Richard Hall, writer of screen adaptations, has completed the screen version of H. Thompson Rich's novel, "A Woman Strays," for the American Cinema Corporation.

Work on this special feature has been started at the company's Glendale studios where James Vincent, who is to stage the feature, and a corps of assistants are busily engaged preparing to "shoot" the initial scenes.



Alice Howell appearing in Reelcraft pictures

Reelcraft to Handle Franey One Reelers

R. C. Cropper, president of Reelcraft Picture Corporation, of New York City, announces that word has been received from Nat Spitzer, Western Coast Studio Manager, that negotiations have been completed whereby the Franey Comedies will be distributed by Reelcraft.

The Franey Comedies are to be one reel each, featuring William Franey and released one every other week.

Chester Comedies Are Booked at High Price

Contracts were signed this week with the Rialto and Rivoli theatres at the highest price ever paid for a series of thirteen two reel comedies, according to announcement made by Educational Film Corporation. These are the Chester Comedies which will be released monthly.

While the series has not yet been offered for sale outside of New York, Educational reports a tremendous volume of inquiries concerning the new product.

Strong Story Promised in "Gift Supreme"

The story of "The Gift Supreme," recently acquired by Inter Ocean Film Corporation for exclusive foreign distribution, is described to the trade as "an intense melodrama of conflicting human emotions."

In his latest Inter Ocean acquisition, some capable players are shown in leading roles.

Belasco Star Will Be Featured on Screen

The Hy-Art Film Corporation announces that a new company is being formed to feature Hilda Spong, a Belasco star, in a dramatic photoplay. Studio work will be started at an early date, it is announced.

Expands Sales Organization

Kremer Makes Appointments for Sales Drive on Chaplin Comics

VICTOR KREMER announced this week that a sales force has now been recruited to exploit and sell the various Chaplin comedies controlled by his exchange for New York and northern New Jersey. These pictures include "The Champion," "Jitney Elopement," "Work" and "By the Sea."

Ira H. Simmons, general manager of the exchange, known as New York Independent Masterfilms, Inc., has had a varied career in the distribution of motion pictures, having recently been associated with Sol Lesser in the handling of "Yankee Doodle in Berlin." Mr. Simmons has picked from the field five of the most capable salesmen available.

George Falkner will cover the northern New Jersey territory for the Kremer exchange. Mr. Falkner is a son of George Falkner, well known for his connection with the First National Exhibitors' Circuit of New Jersey.

M. Meyers, formerly with Aywon, has been secured to cover the New York City territory.

In addition to the salesmen mentioned above, two men have been assigned to sell the Chaplins in the Brooklyn district, while an extra salesman will handle the Bronx territory.

This sales force will be fully equipped with an extensive line of exploitation material for the Chaplin short length subjects, and in the case of each booking will personally assist the exhibitor in securing the fullest publicity value possible for this material, it is promised by the Kremer organization.



Bobby Vernon and Vera Steadman in the new Christie comedy, "Oh, Doctor, Doctor"

Olive Tell Feature Viewed

Private Showing of "A Woman's Business" Held for Exhibitors

THE second of the Jans Pictures, Inc., features starring Olive Tell, "A Woman's Business," which was adapted from the book, "Nothing A Year," by Charles Belmont Davis, was privately shown to the executives of the company, exhibitors and state right buyers last week.

The feature was received with the most enthusiastic praise, according to the announcement from Herman E. Jans, president of the organization. Mr. Jans asserts that it is a much stronger attraction than his company's first release, "Love Without Question" in which Miss Tell also was the star. Jans Pictures, Inc., report that exhibitors, exchangemen and state right buyers who saw the feature screened all declared "A Woman's Business" to be an exceptionally strong box office attraction, their opinions bearing out the advance reports from the producers themselves.

"A Woman's Business" was made under the personal supervision of B. A. Rolfe of Jans Pictures, Inc., and is the second of a series of super-features in which Miss Olive Tell, Broadway star, plays the leading role.



E. A. Martin, who directed "The Lost City," a fifteen episode serial in thirty reels.

Director Broke Record in Recent Serial

How Director E. A. Martin saved "The Lost City," might be the title of a short story of efficiency and ability if the full account of his efforts on that serial were chronicled. He had been ill for six weeks when called from his bed on October 15th by the news that Juanita Hansen, starring in the big serial, had signed to go with Pathe on January 1st.

Realizing that it would be necessary to complete all the scenes in which she appeared, at once, Mr. Martin rewrote twelve episodes, segregated her scenes, and had the filming completed by December 22nd.

Meade Sells Pictures of Convention Trip

C. A. Meade, secretary of the C. B. Price Co., Inc., who attended the convention of state right buyers which was held in Chicago last week, returned to New York after visiting Detroit, Cleveland and Pittsburgh.

In Detroit he sold to the Minter United Amusement Company the series of "Mona Darkfeather Indian Dramas" for the state of Michigan. In Cleveland he sold the Dave Warner Films, and in Pittsburgh he contemplates closing deals for this same series of production as well as other subjects which are handled by the Price Company.

R. E. Shanahan Engaged on Wistaria Staff

Wistaria Productions, Inc., desire to announce to the trade the appointment of R. E. Shanahan as sales manager, succeeding Mr. Jacques Kopfstein who has severed his connections and is no longer identified with this corporation in any capacity.

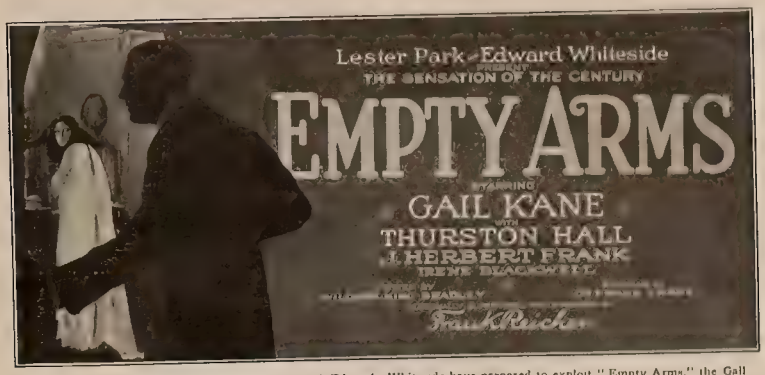
SIMPLE SOULS



Ivan Abramson, who is distributing "A Child for Sale" on the state rights basis



A new picture of Annette Kellermann, who is making a comedy drama, title not yet announced, for Sol Lesser



Attractive 24-sheet poster which Lester Park and Edward Whiteside have prepared to exploit "Empty Arms," the Gail Kane feature now being sold in the States Rights field

More and more the producers and productions of the State Right Field are becoming important factors in the industry. Here are listed scenes from current offerings, also likenesses of two important figures among the independent producers



Mary Anderson, star of Pioneer's production "Bubbles"



Not a scene from a comedy but a comedy scene, showing McCormick, the English light weight champion, and Billy West, who is producing comedies in his own studios. He has completed his first picture under the title of "The Artist"



Jack Cohn, of Jack and Harry Cohn who originated the Hall Room Boys series



The new home of Harold Lloyd comedies, the Rolin Film Company's studio now nearing completion

Treats Current Problem

"A Child for Sale" Is Said to Be Effective Presentation of Topic

THE evils in our modern social structure that give rise to such practices as the sale of young children by their parents to save the youngsters from grim want are graphically depicted in Ivan Abramson's latest picture, entitled "A Child for Sale". In a statement just issued by the producing forces, Mr. Abramson is credited with having achieved a really notable production and one that is due to attract the attention of the thinking public to this problem of modern life more effectively than any other agency thus far perfected. The picture, says the report, "is rather a daring piece of work, and Mr. Abramson did not stop a minute to think whether he would be praised or condemned. Every angle of the problem, not sex, that the story sets forth is outlined with unerring precision in the various situations with the result that rarely a work, be it oral, literary, or a feature picture, has been witnessed that has so perfect a sequence as "A Child for Sale". Mr. Abramson possesses one big advantage over other producers, in that he is his own manager, author, scenarioist and director and in this way is enabled to put his ideas upon the screen exactly as he conceives them.

"One of the remarkable accomplishments of this picture is the evolution of Creighton Hale into a dramatic artist of high order, as critics of the press have carefully noted. This young man heretofore essayed juvenile roles, invariably playing the young lover, but this time the director cast him into a serious role that called for entirely different kind of screen acting."

Garsson's Picture Scoring

Says "A Dream of Fair Women" Is Winning in South and Mid-West

MURRAY W. GARSSON, general manager of the Foundation Film Company, has returned to New York following a trip through the South and Middle West in the interest of "A Dream of Fair Women," the two reel special, featuring the four winners of the "Fame and Fortune" contest of Motion Picture Magazine, Motion Picture Classic and Shadowland, which he is releasing on the state rights plan. Mr. Garsson reports that exhibitors in the various sections that he visited are enthusiastic about the reception which the film is meeting among moving picture patrons, and he has disposed of additional territory for exclusive presentation.

The principal attraction of "A Dream of Fair Women," according to Mr. Garsson, is the opportunity it affords the fans to see four of the most beautiful girls in the United States, who, it is stated, were selected out of a list of more than 100,000 contestants to win fame and fortune in the films.

Mr. Garsson is a firm believer in the appeal of the two-reeler, provided it has the merits of excellent story and cast, picturesque scenery and skillful direction. He relies upon the traditional impatience of the American amusement-seeker. His experience in the amusement business has taught him that the public will always respond more readily to a short and concise idea than to one that is dragged out interminably.

Bessie Love Cast Named

Capable Players Are to Support Star in First Callaghan Picture



Bessie Love, who will be seen in "The Midlanders," her first A. J. Callaghan picture.

THE announcemept this week of the completed cast of "The Midlander," the first picture which Bessie Love is making for the Andrew J. Callaghan Productions, Inc., is said to assure the star the support of a capable cast for her forthcoming independent productions.

Following the acquisition by the Callaghan organization of Joseph de Grasse and Ida May Park to direct Miss Love, the producing company announced its intention of obtaining the services of a high-class supporting company to assist the star in putting over a noteworthy film version of her first vehicle, "The Midlanders," which is being adapted from the novel of the same name by Charles Tenney Jackson.

Truman van Dyke in the role of Harlan Van Hart will play opposite Miss Love. In the role of the picturesque editor of the town newspaper, Lloyd Bacon, a film actor of long experience, brings a dramatic finesse to a highly colorful part. Playing the parts of Judge Van Hart and Mrs. Van Hart, the pillars of this small town society, are Sydney Deane and Frances Raymond, both qualified by considerable experience in similar roles to adequately portray the narrow philosophy and snobbery of this particular upper class household. Jack Donovan, C. Norman Hammond and Curt Rehfield complete the principals of the cast.

The Bessie Love Company will leave soon for location work in the north of California, after completing several interior scenes at the Los Angeles studios. A portion of the story will be made in the very locale around which the narrative was written, the Mississippi Valley, and for this purpose Miss Love will take her entire company eastward in the near future.

Release Date Is Advanced

"Screen Snap Shots" to Be Ready in a Few Weeks Announces Cohn

FOLLOWING his conference with leading independent and state rights buyers, during which they demanded more short subjects for the independent field, Jack Cohn, president of the firm of Jack and Harry Cohn, producers of Hall Room Boys Comedies and other single and double reel subjects, has determined to advance the release date upon the first issue of Screen Snap Shots.

Independent buyers who have seen previews of this interesting release are said to be enthusiastic in its praise. Its purpose is to escort patrons of the country's photoplay houses through the mysteries and intricacies of motion picture production in the West Coast studios. Not only does it do this, but it brings the private life of the most famous stars to the patrons of every theatre which books the release.

The first issue will be released within a few weeks, according to Mr. Cohn, and it promises to help fill the shortage of quality short subjects available to independent buyers, and will contain studies of Nazimova, Bessie Barriscale, Bert Lytell, Alice Lake, J. Warren Kerrigan and others well known in pictures.

Bacon to Film Three Popular Plays

Gerald F. Bacon, producer for both stage and screen, announces that early in June he will start production on three popular stage plays, including a screen version of "The Girl from Rector's." His late production, "Blind Love," starring Lucy Cotton, is now booking on the independent market.

SIMPLE SOULS



A woman heading a production company is a rarity. Here is Loraine B. Liebtag, President of the Essenee Productions De Luxe, Inc., of Cleveland

Dave Warner Enlarges Business in Ohio

Dave Warner, one of the pioneers of the film game, who, for many years has been located in the Cleveland territory, has merged his present business—Dave Warner Films—into what will henceforth be known as the Warner Film Attractions, which, in the course of thirty days, will be one of the biggest Independent exchanges in Ohio.

Beside purchasing the King Baggot feature serial, "The Hawk's Trail", Francis Ford in "The Mystery of 13", the Katherine Williams two-reel animal series, and three more serials to be announced later, this concern has bought the Ohio and Kentucky distributing rights for fifty-two Ham and Bud one-reel comedies; fifty Billy Rhodes single reel comedies, and a series of fifty-two other one and two-reelers, including Charles Chaplin, Sid Chaplin, George Ovey and Burns and Selby.

Warner Film Attractions has leased the entire second floor of the Erie Annex Building, 1693 East Ninth Street, Cleveland, comprising an area of 3,000 square feet. This space will be ready for occupancy on or about May 1st, as soon as the necessary changes for executive office and shipping department can be completed.

Marion Cohn Plans to Annex News Weekly

The Marion H. Kohn Productions which now control several features including the Grace Cunard serio-westerns, the Polly Moran Comedies, Will Rogers' Illiterate Digest and the "Smiling Bill" Jones Comedies are now planning to add another strong link to their production chain in the annexation of a news weekly.

Marion H. Kohn, president of the Marion H. Kohn Productions announces that negotiations are now under way which will bring one of the largest producing news weekly organizations within the folds of the Kohn interests.

Arrow Tells of New Pictures

"Love's Protege" and All-Indian Feature Should Go Big

AFTER a careful study of the independent field W. E. Shallenberger, president of the Arrow Film Corporation, acquired the rights to the new special productions that company now has ready for the independent market, according to an announcement made this week.

"After I had studied the field," said Mr Shallenberger, "I decided that 'Love's Protege', in which Ora Carew is featured formed an ideal subject for the independent field as it is today. There is in it a charming romance, a good mystery element, and a scenic setting that beats anything of the kind I have had the pleasure of seeing in months."

"Love's Protege" was photographed in the mountain country of the west, and is the type of story which has ever been popular. It relates the story of a beautiful mountain girl, Ruth, portrayed by Miss Carew, who, clad in rags and without shoes or stockings, romps through the five reels a veritable mountain flower.

It is a picture which will stand extensive exploitation, and Arrow has announced that a special press book has been prepared, entirely in keeping with the spirit and beauty of the picture itself. All aids usual in the exploitation of feature productions will be provided by the company, so that exhibitors and exchangemen will encounter no difficulty on that score.

The Arrow Film Company also recently acquired the rights to "Before the White Man Came." No more unusual picture was ever offered state rights buyers and others who are interested in an ideal vehicle for road show work than this feature, it is claimed. The special feature tells a story of a tribal war between two factions of Indians before the days of the white man in the Old West.

The story is offered by a cast composed entirely of Indians. The impassiveness and unemotional countenances of these sons of the New World have never before been screened with the reality, vividness and appeal which characterize the narration of this story, according to those who have seen previews of the subject.

The fact that every member of the cast is an Indian, and that the thrilling struggles of the western plains before the advent of the white man are done over again for the camera, make it, it is believed, an ideal subject for road showings and for special showings anywhere. While it is an ideal subject for these purposes, it is also said to be worthy of a place on any program, because of its historical and technical exactness.

Arrow has already received many letters and telegrams relative to this special feature, and while territory has not yet been offered for sale, there is already a demand for rights.

Will Produce Short Subjects

Special Pictures Plans Two-Reelers to Help Exhibitor's Bill

THAT the Special Pictures Corporation plans to increase its producing and distributing activities, as indicated by story in recent issue of *Motion Picture News*, became a definite certainty last week. H. J. Roberts, general sales manger of Special Pictures Corporation, made a statement covering the plans of his company. According to Mr. Roberts, the proposed output of the company will materially aid exhibitors in solving one of the present-day problems, arising from change of policy of many of the companies. The statement follows:

"Now that many of the big comedy producers are devoting more of their attention to the production of comedies four reels or more in length, we may expect, on the present plans of these producers, from two to four comedies each month, each of which will be four reels or more in length.

"What is the exhibitor going to do for the necessary weight and punch for his 'show'?

"The experience has been universal that when an exhibitor has a five or six-reel drama, he must have a certain amount of comedy and of diversified subjects to balance his 'show' or the audience leaves with a bad taste in their mouths. The reverse is just as true. When he gives them four or five reels of comedy they must have also two or three-reels of something heavy, something meaty, or they are going home feeling that they have been cheated.

"This is one of the conditions that has lead to the decision of the Special Pictures Corporation to produce a series of two-reel dramas. Another consideration has been the fact that having proven that they can boil a two-reel comedy down to 1,400 feet as is demonstrated by 'Comedyart,' they are confident also of their ability to boil a five-reel story down to a two-reel drama, giving it greater punch, fast-er action and uninterrupted tensity.

"Preliminary arrangements have already been made for these productions and according to announced plans these two reel dramas will be as expensively built as the dramas of greater length being ordinarily released. The cast must be as good, the setting as elaborate, the story as broad and as strong. The supervising director, Ward Lascelle, is carrying these facts in mind as he aims at the ultimate goal of the release of the two-reel dramas, which must be exceptionally tense, exceptionally strong on account of the exceedingly great amount of comedy with which it will be mixed and which it is to leaven.

"The first release will be on the screen about the middle of May and thereafter at regular intervals.

"Entirely aside from the use of these dramas with the multiple reel comedy a broad field is opened up to this class of production by the very profitable method that it opens up for exhibitors to build at least one show each week out of short reel subjects giving them a greater variety and still of a class that any patron might enjoy."

Jos. Barry With Democracy Laboratories

Joseph K Barry, formerly of the Thanhouser Laboratories, Inc., is now acting as the representative for the Democracy Laboratories, located at 2826 Decatur Avenue, Bronx, New York.



A scene from the Hallmark super-serial starring Benny Leonard, "The Evil Eye"

Simplex Notes

Harry K Lucas, sole southern distributor for the Simplex Projector with headquarters at the Lucas Theatre Supply Co., Marietta Street, Atlanta, Ga., made his quarterly annual visit to the metropolis last week. On this occasion he was accompanied by Mr Lucas who took occasion to make as much of her visit as social as possible while her progressive husband squeezed all the business he could into his week's stay here

Mr. Lucas, whose Simplex franchise includes the entire South and covers more territory than any other single distributor, was highly optimistic as regards conditions in his territory He is particularly pleased with the volume of business he has done through his Dallas, Texas, office which is being operated under the direction of Mr. E. J. Callahan

Mr. Lucas reports that the state of Texas, which up until a couple of years ago was particularly destitute of Simplex machines is being Simplexized at a rapid rate and the only complaint from his territory seems to lie in the fact that he cannot supply machines fast enough.

Mr Lucas while here held several important conferences with the Simplex officials and plans were laid for a most intensive sales campaign which will be backed up by factory production at an early date Mr Lucas reports that owing to his large mail order business he has found it necessary to install a large printing establishment fully equipped with a twelve by nineteen press together with folding, cutting, addressing and ruling machines

The Lucas Company are preparing to print their three hundred page catalog on their own press as well as the "Cusiki" that snappy little Lucas house organ which is so well known to the trade

Mr and Mrs Lucas spent some time with E. M. Porter and W. C. Francke of the Simplex organization and one of the bright spots of the visit was an Italian dinner and theatre party with a trip through Greenwich Village At the time of going to press Mr Lucas was confined to his room at the Hotel Astor with an acute attack of pleurisy, but it is hoped by his numerous friends in the industry that he will have fully recovered by the time this story reaches the readers and that both Mr and Mrs Lucas will enjoy to the fullest extent the beautiful new and handsomely furnished bungalow which they have recently purchased in an exclusive section of Atlanta

At five minutes to one on Easter Sunday morning just as the proverbial Easter rabbits were scampering around in thousands of houses preparing to color the various Easter eggs, a loud flapping of wings was heard in the domicile of Rudolph C Kneuer, 479 Observant avenue, Ridgewood, Brooklyn, and to everybody's surprise a large boisterous stork flapped his way into the midst of the Kneuer Family and quickly departed after leaving a chubby, black-haired blue-eyed nine pound boy

Contents of Current News Reels

Fox News No 51.—How the blue bonnets of the Salvation Army lassie are made, independent of regulations from Paris, the hands of the Metropolitan Tower clock twirl off an hour in "no time" to get into step with the new Daylight Saving Law, experiments at the Yale University by the Federal Bureau of Mines to ascertain precisely the effects of motor exhaust gas on the human system; latest in fashions for the "kidlets" as demonstrated by the "kiddies" themselves in San Francisco, new motor boat, called the "Curtiss scooter," on a trial spin at Biscayne Bay, Miami, Fla., skims the water at 60 miles an hour.

Gaumont News No 7 —Large sailing fleet leaves Alameda, Cal., for Alaskan trip for a cargo of salmon, many turn out for New York's Easter parade despite rainy weather, final auto races of season held at Beverley Hills track, near Los Angeles, Cal., women with Irish placards picket Capitol and British embassy at Washington; many homes destroyed by spring thaw at Chatham, Ontario, Shiloh anniversary is observed in St. Louis, Mo.; kite tournament is held with the arrival of spring at San Mateo, Cal.; Yale crews defeat "Penn" in two races on the Schuylkill River, Pennsylvania, as dense crowds line the banks

International News No. 14:—Second episode of the sinking of Allied ships by the German sea raider Moewe; scenes of great damage done by Illinois cyclone; officers at Camp Benning, Georgia, practicing setting-up exercises; the steeplechase at Cheltenham, England; General Pershing witnesses much wine poured to waste at Philadelphia; King George meets college athletes at Richmond, England; five Socialist assemblymen are expelled from the New York Assembly.

Pathe News No. 27:—President Deschanel, of France, greets the football teams of the French and British armies at Parc des Princes; five Socialist assemblymen are expelled from the New York Legislature; views of President Wilson's new summer home at Woods Hole, Mass.; street kitchens combat profiteering in Berlin, Germany, by selling food at greatly reduced prices; scenes showing the coal shortage in Germany and the army of unemployed; one hundred and sixty dead and 25 million dollars damage done by tornado at Melrose Park, Ill.; turf season opens at Baltimore, Md.; church dignitaries bless the waters of the Dvina River at Archangel, Russia; scenes of the California Rockies and the Yosemite Gorge taken from an airplane.

Story Cheerfully Chosen

Efenel Film Selects "The Secret Formula" From Many Submitted

THE story upon which "The Secret Formula," the Efenel Film Corporation production, was founded was carefully selected from a vast number of manuscripts submitted by leading authors, according to an announcement of the producers Because of its unusual magnetism, "The Secret Formula" was selected, first because it furnished film enthusiasts with a story that is realistic and free from improbability and at the same time tell interestingly of the trials of a misunderstood couple—one a lovable, fearless girl, and the other an ambitious physician who is too much in love with his work to give thought to woman

Another feature said to be deserving of mention is the capable work done by the all-star cast. To sift out each individual player and point out his good qualities would be on the verge of discrimination in that the entire cast, as a whole, does meritorious work throughout. Each individual character is well taken care of.

The story involved will appeal to all classes, it is said. Its theme is not that of the every-day stereotyped photoplay. This picture is replete with thrills, love, pathos, adventure and suspense. And yet it tells a story of love and adventure, bringing both into action and through them mending the hearts of the young lovable people. Interwoven in this tale is an interestingly thrilling seach for a stolen formula by a foreign agent



A scene from the Paramount-Artcraft feature starring Violet Hemming, "The Cost," from the story by David Graham Phillips



A. Lincoln Miller, prominent humorist and author who is producing "The Weakly Indigestion" for Radin Pictures' release

Goerz Optical Holding Are Transfered

The German ownership of the C. P. Goerz American Optical Company consisting of 549 shares of its common stock out of a total of 600 shares, together with all its photographic patents, trade names and other valuable concessions, was sold by the Alien Property Custodian on March 5, 1920 to a syndicate of Boston financiers, composed mainly of members of two important banking houses, it is reported.

The office and factory of the company will continue to be maintained as previously at 317 East 34th Street, New York City, and the company proposes to continue the manufacture of photographic lenses of the highest quality, as an American enterprise entirely.

Comedy Producer Takes Vacation in East

Producing Hank Mann comedies, which are distributed through the Arrow Film Corporation, W. E. Shallenberger, president, is almost as strenuous as acting in them, according to Morris Schlank, who is the supervising genius in this series of laughmakers. Mr. Schlank is in New York after several months of concentration upon the Hank Mann subjects in Los Angeles.

Mr. Schlank announced that the latest first run houses in the larger cities which were now booking this series are Clune's Broadway, Los Angeles; The Tivoli, San Francisco; Fox's Bedford and Ridgewood, Brooklyn, and a number of others in various territories.

"Humoresque" Is Given June Release Date

"Humoresque," which Frank Borzage directed with Alma Rubens as the featured player, for Cosmopolitan Productions, is completed and will be released by Famous Players-Lasky Corporation on June 6th.

Breezy Items from Many Cities

GET THE HOME NEWS

CINCINNATI

D W. Helbing has joined the road force of the Wilson Film Company

Wm F Bugie, former representative of the American Film Company of Atlanta, Ga., is now connected with the local Republic office as serial salesman, covering Indiana

Harry Gribell, Masterpiece manager, has resigned, to become connected with the United Theatre Supply Company, of this city. He is succeeded by Wm L. Condell.

S Barret McCormick, manager of the Circle theatre, Indianapolis, has booked the "Edgar" comedy series from Oscar F. Bower, Goldwyn manager. This series is expected to prove especially popular in Indianapolis and the rest of the Cincinnati territory owing to the fact that Booth Tarkington, the author of the comedies, is a resident of Indianapolis.

The Wilson Film Company expects to announce shortly the release date for "Luke McLuke's Filmosofy," a reel containing the humorous sayings of the Cincinnati Enquirer philosopher, who is known throughout the country.

R. E. Flagler, Republic manager, now has three serial salesmen at work in this territory in the interests of the First Republic serial, "The Whirlwind."

George P. Jacobs, general manager of the Masterpiece Attractions, was a visitor at the Cincinnati office this week.

Lou Baum, Universal manager, has placed "Billy" Bein, assistant manager, in charge of the entire sales force of nine men on "The Virgin of Stamboul" campaign in this territory. Bein is planning a big publicity campaign on the feature, and has arranged for an elaborate showing at the Hotel Sinton in the near future. A fifty piece orchestra will be engaged for the occasion. Ted Brown, director of the publicity, and Joe Mayer, Universal publicity manager, were in Cincinnati this week conferring with Lou Baum in regard to "The Virgin of Stamboul."

MINNEAPOLIS

Jack McClure, formerly manager of the Pantages theatre at Minneapolis, and Arthur C. Janisch are additions to the Ruben and Finkelstein press staff. Frank Eisenberg has been tran-ferred to the St. Paul office to assist Fred Hines and B. C. Ferris, of that office.

Billy B. Watson, one of the best known exhibitors in this territory, has taken up a new line of exploitation work. He is publicity director for the Robertson-Cole corporation. Mr. Watson formerly managed the New Garden theatre in Minneapolis, and later became assistant manager of the New Grand and New Aster theatres here.

The New Rialto theatre, St Paul, was destroyed by fire last week with a loss reported at nearly $100,000. Many surrounding business buildings and hotels were menaced by the flames. The theatre was one of the few independent first-run houses in the Twin Cities. John Goldman, owner, has long been an exhibitor in this territory.

CLEVELAND

Frank H. Marshall, who burst into Cleveland recently as local manager for the Special Pictures Productions, has taken office space on the fourth floor of the Sloan building, temporarily.

The Princess theatre, Euclid avenue just east of the Public Square, was badly damaged by fire, last Friday afternoon, caused by defective wiring in the basement. There was sufficient warning to empty the house, but the entire lobby floor was completely demolished. It will be several weeks before the house can be put into repair. The Princess has gained considerable reputation as the All-Night Movie House

Manager Bert Betzum of the Strand theatre, Canton, is the first exhibitor in the northern Ohio territory to sign up for the "Bringing Up Father" pictures Betzum saw the first one and took 'em all, each for a full week run.

The Essenel Productions DeLuxe Company of Cleveland has secured for distribution in Ohio "The Rich Slave" starring Mabel Lalaberte

United Picture Theatres local exchange, and Hallmark's exchange are both receiving mail addressed to 1693 East Ninth street these days Along with others of their ilk, they were notified that their absence would be most appreciated than their presence in the Sloan building, where they have been for some time. Select Pictures, also Sloan building occupants, have moved over to the Belmont building

Maurice Lebensberger, manager of the Standard Film Services Cleveland exchange, was in Chicago this week attending a meeting of independent exchange managers.

M. A. Levey, local manager for Robertson Cole got back from New York and the Robertson-Cole convention, and was out on the territory this week spreading the glad tidings of the R-C spring policies.

The New York Masterpiece Distributors, Inc., who opened a Cleveland office recently to distribute a series of Brady-made pictures, has changed its name to the B & B Distributors, Inc., to avoid complications arising from similarity of names.

Dan Stearns has severed his connections with the local Pathe office to handle serials in the city for the Republic Distributing Corporation. Stearns starts in with his campaign on "The Whirlwind," the first Republic serial next Monday

Harry Mintz, former special representative for the Capital Film Company, is now associated with the Cclevanld Fox branch exchange.

"The Lost City" keeps on setting the pace for serials It's latest achievement is to be booked at the Colonial theatre, Akron, a Feiber Shea house, for the entire summer season, beginning May 16th.

The New York Masterpiece Distributing Corporation, Inc., which recently opened an office in Cleveland, has changed its name to the B. B. Distributing Corporation, in order to avoid complications arising from the fact that another independent film exchange was similarly named R. C. Buttolph is manager.

BUFFALO

J. E. Kimberly, who recently resigned as manager of the Buffalo Republic office, has been succeeded by Thomas W Brady, formerly manager of the Fox exchange, and later of the National Picture office Homer Howard, upstate representative for National, takes Mr. Brady's place at the Select office. O. E. Fiorne, former Pathe salesman, will be Mr Brady's assistant.

Too fervent kissing and hugging scenes on the screen were criticized by Mrs Thomas F Tynes during her report as a member of the motion picture committee of the Buffalo Federation of Women's Clubs at the annual convention in the Hutchinson Central High School Mrs Tynes said that there have been too many such films shown in Buffalo recently and that the advertising of the films has been offensive and misleading

Oscar Weill, manager of the Strand theatre, Syracuse, was a Buffalo visitor for several days during the week of March 22 During his stay here he visited the exchanges and many exhibitor friends and had several conferences with Walter Hayes of the Mark Strand interests.

Assemblyman George D Brady has refused to introduce a bill, suggested by J H Michael, manager of the Victoria and Regent theatres, to permit motion picture theatres to employ matrons to chaperon children under 16 who attend picture exhibitions

Henry E Williamson, manager of the Buffalo Realart office, visited Syracuse the week of March 22 and returned with a pocket filled with contracts for Realart features, especially the new Wanda Hawley feature, "Miss Hobbs."

J. L. Fitzpatrick, manager of the Regent theatre, Geneva, N. Y., was a Buffalo visitor last week. He visited several of the big exhibitors and most of the exchanges while in town closing contracts for spring presentations.

P. H. Smith, First National manager, screened D. W. Griffith's "The Idol Dancer," in Shea's Hippodrome Thursday evening, March 25 The showing was attended by a host of exchange managers and newspapermen.

The Andrews theatre, Salamanca, N. Y., operated by Max Andrews, has been sold to the Potter company, which runs the Columbia theatre in Erie, Pa

F C Coode, formerly with Famous Players-Lasky in New York, has joined the Buffalo sales taff of Robertson-Cole and will cover Western New York and Pennsylvania

Harry Dixon has resigned as a member of the Pioneer sales staff He will manage the new theatre being built in Broadway near the municipal market

Harold B Franklin, managing director of Shea's Hippodrome, visited Albany on Wednesday, March 31, to confer with local representative in the legislature on bills now up affecting motion pictures

C. H Quigley has been added to the local Pathe sales forces, according to an announcement by C A Taylor, branch manager. Mr Quigley has been with Pathe in New York, Newark and Cleveland He will take care of the local trade

Taylor Holmes was the guest of Henry W Kahn, manager of the Metro office, on Sunday, March 28 Together they visited several of the big houses.

The General Theatres Corporation has purchased the Marlowe theatre, Virginia and Tenth streets Art Ames, who is the present manager, will continue in this capacity.

A new theatre is being built in Niagara, N Y, by C C Saxton It will open April 15 and will be named the New Academy Mr Saxton was in Buffalo the week of March 22, arranging bookings for the theatre

The Kensington theatre, 515 Gruler street, has been purchased by I Cardina, who will operate the house with high class photoplay programs Al Becker has installed two new Simplex machines

Two more Buffalo churches have surrendered to the motion picture The Ascension Church in North Tonawanda and the First M E Church, Potsdam and Barnes, have both installed projection machines

The new Capitol theatre in South Buffalo will be opened by George Hall and George Haines on Easter Sunday, on which day the newly decorated Masque on Seneca street will also be the scene of a "spring opening." The Masque recently invested a lot in improvements and enlarged to take care of the

Dewitt I Martin of the Moving Pictures Machine Operators' Protective Union, has warned small house exhibitors, churches and schools where moving picture machines are operated by boys, that the state law provides that such an operator must be of age and should have an operator's license The proprietor of a small picture house was recently convicted in violation of this law, both the exhibitor and operator being fined in city court

Three first runs in one week and two the next is the record made by Eddie Hayes, Robertson Cole pilot in Buffalo. F G Shutt, district supervisor, inspected the local office the week of March 1

The Masque theatre in Seneca street is being remodeled and redecorated and will have a gala opening Easter week, when it is expected the new Capitol, being built by George Hall and George Haines, will also be ready for the entertainment of patrons.

Samuel Carver, manager of the Family, held a beauty contest, in connection with the showing of "Mother, I Need You" Photos of pretty girls were thrown on the screen. A trailer was made of the winning beauty, who also was given a handsome photograph of herself

William A. Morgan has purchased property at 740-742 Filmore avenue, which adjoins the W A Morgan & Babcock, Inc., property at Broadway and Filmore. The deal includes the Variety theatre owned by Vincenty Bielandel.

CANADA

"The End of the Road," a feature dealing with so-called social diseases, was given a special presentation in Massey Hall, the Large auditorium of Toronto, Ontario, for the five days starting March 29 The picture was presented under the official endorsement of the Canadian National Council for Combating Venereal Diseases Council erable propaganda matter dealing with the subject of the picture appeared in the local newspapers during the run

The theatre business in the Province of Alberta, Canada, made considerable progress during the past year, according to official information that was presented to the Alberta Legislature a few days ago at its session in Edmonton During 1919, the number of theatre patron in the Province totalled 7,174,495, the figure being given by W. M Davidson, the Provincial official with jurisdiction over theatres. The revenue from the theatre admission tax in 1919 was $143,926, as compared with $90,275 in 1918, an increase of over $53,000

The Lonsdale theatre, North Vancouver, B. C., has been re opened as a moving picture house under the management of Wiley Pettis, formerly of the Empire theatre The Lonsdale had been closed for a considerable time but was remodelled for the re-opening and possesses several new features. Two new Simplex projectors have been installed. The house seats 800 people.

Mr J B McKay of Montreal managing director of the Argyle Canada Picture Plays, Limited, is leaving for a business trip to the Canadian West to prepare for the introduction of British films when this company comes to Canada Mr McKay recently returned from England where he completed arrangements for the Canadian representation of fourteen or more British productions. On his last journey to the Canadian West, Mr McKay accompanied Mr E L Gaspard Montreal, president and general manager of the Specialty Film Import, Limited, which is acting as the distributor for the Argyle Canadian releases. The Specialty Film Import, Limited, also handles Pathe releases in the Dominion

Burglars who broke into the box office of the Rex theatre, Ottawa, Ontario, on March 19, were disappointed when they found only a few cents in money Apparently peeved, they proceeded to wreck the office and did damage to the extent of $100 Also broke a ticket selling machine about $3 , smashed a cuspidor and a radiator and wrecked the phonograph Mr P I Nolan, proprietor of the theatre, offered a reward of $50 for information leading to the arrest and conviction of the vandals

Mr E A Brown, formerly Western Canadian manager of the Exhibitor's Distributing Corporation, Toronto, Ontario, has moved from Calgary, Alberta, to Toronto to become general representative of the company for all Canada A W Wootton, formerly of Winnipeg, has been appointed manager of the Calgary office Brown is making a special drive with the Brenon special "12 to 1"

Col D I Pigeon, auditor of the Militia Department, Ottawa, Ontario, has been appointed general manager of the Allanic Producing Company, Limited, 4 Hospital Street, Montreal, Que bec, according to an announcement by Charles Benson, manager of distribution Mr Benson points out that the company is extending its organization with a view to undertaking still larger work in the producing field The best picture made "The Great Shadow," starring Ivonne Power is being generously booked by large Canadian theatres, it is reported, and the rights for the province outside of Canada have been sold to Lewis J Selznick for distribution under the Republic trademark

Mr Benson declare that there is no intention of selling a bolt to operations after the completing of the first production

Sydney Lamb of Toronto, Ontario, a prominent figure in the Canadian moving picture field has entered a new line of business, having become the proprietor of a shoe enterprise in Toronto Mr Lamb has been in charge of exchange offices in Toronto Montreal, Vancouver St John and other cities and has held important executive positions with one Canadian distributing concern He has become one of the veterans of the film business in the Dominion

Famous Players' Film Service, Limited Toronto and five other Canadian cities has obtained the selling rights for Canada of the Louis Reinsone re issues Mr Meyer Pasher is the sales manager at Toronto for the Famous Players' Film Service, which is a subsidiary organization of Messrs Jule and J. J. Allen.

An exchange office for the Special Pictures Corp of New York, is to be opened shortly in Toronto The announcement that the company would make the Canadian territory was obtained and a visit of Toronto of Mr P Unger as of head of the company

The Drummond Hill Presbyterian Church at Niagara Falls, Ontario, has adopted moving pictures for its Sunday School A projection machine has been installed and other additions to prese ented are a Sunday attraction

The Bowdoin Strand theatre is moving its box office from the main floor to the top gallery, thereby increasing the seating capacity on the lower floor

James Munter, of Munter United exchange has leased Orchestra hall for a week to show Vivian Martin in "Husbands and Wives" The run at Orchestra hall follows the showing at the Miles theatre, downtown

Fred J Cassan, of Port Huron, has been appointed office manager in Detroit for Equity Pictures

James L. Finch, sales representative of Regal Films, Limited, at Toronto, has been appointed sales manager of the Sterling Films, Limited, Toronto and Montreal Finch is one of the veterans of the film exchange business in Canada, having first start with the Mutual Film four years he was with the Canadian Universal being manager of the Vancouver branch, for two years Later he was with George Kleine at Chicago but he became associated with the Exhibitors Distributing Corporation

Ben Sonin who as long been actively associated with Sterling Films at Toronto has moved to Winnipeg Manitoba, where he is opening an independent exchange office for the handling of releases of the Regal and Sterling and other productions.

Officers and members of the Exhibitors Protective Association of Ontario gathered at the Majestic theatre on March 14 to witness the private presentation of a number of releases controlled by the Canadian Exhibitors' Exchange, which is a subsidiary organization of the association The large gathering saw the first three episodes of "The Woman in Grey," starring Anna Pretty and Henry G. Sell, two Monkey comedies, featuring "Napoleon and Sally," two single reels "Bells Wedding Bells" and "The Splendid Coward," a recent British production the rights for which have been secured by the Canadian Exhibitors Exchange

Mary Pickford's "Pollyanna," released through United Artists, is to have a special presentation in both Montreal and Ottawa In the former city, the feature is to have a ten days' run at the Imperial theatre, starting March 28 At Ottawa, "Pollyanna" will be the attraction at the Russell theatre where it will play as a road show during the week of April 5.

Phil Kaufman of Toronto, managing director of the Select Pictures Corporation of Canada, Limited, has been spending a vacation at Canadarium at Bath Creek, Mich , in order to secure a needed rest

Charles A. Garner, formerly of Cleveland Ohio, has been appointed manager of the St John, N B , branch of the Famous Players Film Service Garner was with Mutual in Toronto after leaving Cleveland where he was in charge of the Paramount Artcraft office

PORTLAND, O.

Mischa Gutterson, managing director of the Rivoli theatre and director of its symphony orchestra, was the only professional musician asked to play at a huge benefit given recently in the Portland auditorium It was for the old people's homes of Portland and was under the auspices of Portland society folk It was held in the city auditorium which has a seating capacity of over 5,000 and which was completely filled during the evening of the benefit.

The Portland post of the American Legion is using motion pictures as a regular feature of its entertainment nights At the meeting of March 14, two extra good films of the regular meeting were shown, and two reel comedy during the evening was voted a great success

Lee Wells, theatre magnate took into the Orpheum Circuit its owner, but he was to watch its destinies not act Paid to C M Hill branch manager, that the Portland theatre is to be Pantages exclusive Interests Business in the film exchange was given as the reason for Mr Hill's retirement.

The Sunset theatre Portland's oldest motion picture house and its largest and most centrally located even run theatre, will close its doors at midnight, March 31 for the last time April 1 will see the Metropolitan company take over the building which is to be immediately torn down the location to be used for a modern office building J. J. Jennings is the owner of the Sunset Ralph Wilmer its manager, will remain in Portland according to current rumors which testify that he is already under contract with Jensen and Von Herberg, operators of five first run houses in the city

SPRINGFIELD,

Manager Fred P Dean of the Broadway theatre has been appointed official camera man for Western Massachusetts by the American Red Cross. In this work he will be called upon from time to time to take motion and stationary pictures of any pictures the Red Cross may be interested in.

Charged with violation of the state statutes, in that he permitted a girl under 16 years of age to appear on the stage in an "amateur night" program, Manager Frederick W. Homan of the Plaza theatre was arraigned in local police court yesterday. The case was continued until next week for a hearing

The South Congregational Church, one of the leading and most aristocratic churches of the city, has entered the local motion picture field, the second of Springfield churches to do so A complete motion picture outfit has been installed in the Olivet community house and a program will be given Saturday afternoons, Saturday evenings and Wednesday evenings. Two performances will be given each afternoon and evening Films to be shown are provided by the Community Motion Picture Bureau Besides feature films these programs will include film scenes from the life of wild animals and pictures of the great industries in America Trinity Methodist Church, another leading parish of the city, has also entered the local field, providing motion picture program for not only members of its parish but for the public generally.

Holyoke, Mass., April 3 -With capital stock set at $9,000, incorporation of the Majestic motion picture theatre, Main street, corner of Appleton, and one of the finest built in Holyoke, was perfected last week Incorporators of the new concern are Frank A Roberts, proprietor of the Three Star theatre; Charles W. Rachfall, proprietor of the Suffolk theatre, and George C Hammond, manager of the Suffolk theatre, all local playhouses

While Treasurer Frank Linehan of the Broadway theatre and his prospective bride, Miss Esther Tremble thought they were to be guests this week at a surprise party for the latter's brother, they found later that the party was for them. It was given in recognition of their marriage, scheduled for next week at the Church of the Assumption. A set of dishes was presented. Local and Rachfall talent playing this city furnished the entertainment during the evening

INDIANAPOLIS

Lieut. Robert M. Eichelsdoerfer, former Indianapolis newspaperman, has resigned his commission in the regular army to take charge of advertising and publicity for the F. J. Rembusch Motion Picture Enterprises. His home is in Shelbyville, Ind., where one of the chain of theatres of the Rembusch interests is located.

The board of public safety has ordered Jacob H Hilkene, director of fire prevention of the fire department and Chief Larry Kinney of the police department to see that Indiana's theatres comply more strictly with the law requiring that aisles and exits be kept open This came after a member of the city council complained that several downtown theatres were not observing the law very faithfully.

The Eby Grand theatre in Elwood was damaged to the extent of several hundred dollars March 27 when a film exploded in the projection room The operator saved himself from injury by jumping from his booth The crowd left in an orderly manner Two films and two projection machines were destroyed. The theatre is owned by the same persons who held the Grand theatre, which burned with a loss of $75,000 last September.

Joseph Schilling, whose theatre in Connersville, Ind., was robbed of $1,500 two weeks ago, found part of the tools used by the crackmen behind a radiator in the box office this week

Edwin Clifford, John P. Barrett and Nellie Wyckoff are incorporators of the Gary Amusement Company which will operate a movie house in Gary. Their capital is given as $5,000.

Preliminary certificates of dissolution have been filed with the secretary of state by the Meridian Amusement Company and the Richmond Amusement Company, both of Ft Wayne

DETROIT

The Strand theatre, one of the Kunckly chain of houses, is being completely redecorated. Another house in process of being made like new is the Family John P. Harris, of Pittsburgh, visited Detroit last week and gave Manager Ed Kirchner full authority

Harry White, of the Beechwood theatre, has returned from a four months' vacation in Florida.

The First National exchange will show all its first run in Grand Rapids at the Isis theatre, new booking arrangements having just been completed there.

During the engagement of "Huckleberry Finn" at the Broadway Strand, the Detroit News newsboys were the guests at two morning shows and some 500 orphans were entertained at one of the matinees.

Owing to excessive building costs it is reported that plans for building at least a half dozen of the houses projected for Detroit, are being held up.

A new sign now decorates the front of the Broadway Strand theatre and the entire exterior of the house also has been painted. The picture booth has been moved from the main floor to the second balcony and other changes are contemplated to increase the seating capacity.

SPOKANE

While J. Frederick Stone sang Albert von Tilzer's "Say It With Flowers," a barrage of Spokane-grown carnations of varied hue and boutonniers of sweet peas were showered by the girl ushers of the Liberty theatre at a recent performance, when florists of the city and their families had a special night at the theatre. Alice Brady in "The World to Live In," was the screen attraction.

Stephen Bainbridge, northwestern representative of the Fox company, with headquarters in Seattle, and his cameramen have been in Spokane to make a series of moving pictures of a scenic, industrial and educational nature in and around Spokane for the Fox News.

Clemmer and Lambach, owners of the Clemmer theatre, have negotiated successfully for the Washington franchise in Associated Exhibitors, Inc, one of the biggest deals in local film history.

"The Right of Way," starring Bert Lytell in the immutable Charley Steele, elicited unusual comment from those who saw it here. "An exact reproduction of Sir Gilbert Parker's great novel," said all who saw it at the Clemmer theatre.

Ray Grombacher, manager of the Liberty theatre, used a novel scheme for exploiting Bryant Washburn's picture, "It Pays to Advertise" The lobby of the theatre was lined from floor to ceiling with novel advertising cards, calling attention to Spokane-made commodities and prepared foods.

¶ Live News From All Sections in This Department Each Week.

The Forum for Directors, Players and Writers

In the Studios

Pages 3517-3522



Pretty, demure Alice Lake, Metro star, whose latest vehicle is the Screen Classics adaptation of James A. Herne's great stage play "Shore Acres"

News Notes from the West Coast

By J. C. JESSEN

METRO

THE Metro companies are getting to work on their new series, and present plans provide that this plant will have seven units at work during the next week on new films, the greatest number to be at work at one time since the plant was opened.

"Head and Shoulders," has been purchased by Metro, and will serve as the next vehicle for Viola Dana, in which that actress will appear in the role of a shimmy dancer. The story is laid around a theatrical enterprise of the Follly type. A Yet General Manager Joseph Engle has not selected a director for this company.

Wm. C. Dowlan has been named to direct Alice Lake in "The Outsider," which is an original screen play by John Hearn and "Held In Trust" will be the next vehicle for May Allison. The latter is by Gibbs Turner, and the screen continuity was written by Sarah Mason. John Ince will in all probability direct Miss Allison.

Edward Cecil and Landers Stevens have been added to the cast of the Bert Lytell unit filming, "The Temple of Dawn," being directed by Ed Fitzgerald. Exterior scenes are now being made by this company in which Seena Owen and Cleo Madison are the principal women.

Buda Booker and Irving Cummings have been engaged to play leading roles in the Winchell Smith production, "The New Henrietta," which co-stars Wm. H. Crane and Buster Keaton under the direction of Herbert Blache.

The Nazimova Company is at work at Santa Monica where a beautiful residence overlooking the sea has been leased for the making of scenes for "Billions," being directed by Ray Smallwood.

C. E. Shurtleff is in San Francisco this week to secure boats for the filming of the next Jack London story, "The Mutiny of the Elsinore." Continuity for this is being written by A. S. LeVino, and the company will make practically all of the exterior scenes in San Francisco, where much of the story is laid. The Shurtleff Company is now making the final scenes for "Burning Daylight," featuring Mitchell Lewis, who is to be starred in the other London stories to be made.

UNIVERSAL

THE most apparent sign of spring in Los Angeles is the renewed production activities at Universal City, where four new subjects are being started under the general management of President Carl Laemmle, who is in charge of the plant pending the appointment of a general manager.

Eddie Lyons and Lee Moran have purchased the screen rights for the Fred Jackson musical comedy, "La La Lucile," and will use this as their vehicle for the second comedy drama of five reels. Lyons and Moran have completed their first film with the exception of a slight bit of editing, and are now working on the continuity for the new production and the selection of a cast.

Rolin Sturgeon is to direct the making of "The Girl in the Rain," an adaptation from the novel, "The Girl by the Roadside," by Varick Vanardy, and in this Ann Cornwall becomes a Universal star. Miss Cornwall was brought west by Lyons and Moran to play a featured lead in their first production, "Everything But the Truth."

Lynn Reynolds is to direct the making of "The Red Lane," an adaptation from a story of the Northwest by Holman Day. The only member selected for this cast so far is Frank Mayo.

Another story ready for direction is "Hitchin' Posts," adapted for the screen from the story of that name by H. H. Shumate. This picture is to have an all star cast, and will be directed by Jack Ford.

Other feature subjects in production are "Dodd -His Diary," being made by Harry Franklin with a cast made up of Edith Roberts, Walter Richardson, Ruth King, Harry Van Meter, Voda Johnson and others, and "Crossed Claims," starring Harry Carey with Mary Charleson as leading woman. Reeves Eason is the director. An important role is taken by Fontaine LaRue. The Universal has purchased "Sundown Slim" by Henry Herbert Knibbs, author of "Overland Red," and this will be made later with Carey as star. Another story purchased for this star is "Fighting Job," an original story by H. H. Van Loan.

President Carl Laemmle, Sam Van Ronkel, a business associate, and W. C. Hermann, manager New York Universal exchange, previewed the Von Stroheim production, "The Devil's Passkey," this week before it was forwarded east.

It is evident that the Universal-Smithsonian party in Africa intend to go through to the east coast, as a letter received this week from Orrin Denny, cameraman of the party, states they have reached Tabora, and are enjoying the African summer. This town is on the boundary of the Congo country and German East Africa, from which point they will go to Dar-es-Sallam, and from there it is but 350 miles to the east coast. The expedition is meeting with great success so far as securing scenic film, and all speak enthusiastically of the trip.

GOLDWYN

FOUR of the Eminent Authors are holding a reunion at the Goldwyn west coast studios. Rupert Hughes is here to see his first written for the screen play on the silver sheet. The title of this is "Scratch My Back". Gouverneur Morris, Maurice Maeterlinck and Basil King, are the other three in the west at the present time.



Jesse L. Lasky renews acquaintance with old vaudeville friends at Hollywood. From left to right: Messrs. Mort Sanger, Martin Beck, Jesse L. Lasky, Morris Mayerfield and F. B. Henderson.

Molly Malone has been engaged to play the lead opposite Cullen Landis in the Mary Roberts Rinehart play, "Empire Builders", which was put in production this week by E. Mason Hopper. Other principals in this cast are Otto Hoffman, Howard Ralston and Tom Pearse.

But a portion of the cast has been selected for "Officer 666". Those now in rehearsal besides Tom Moore, the star, are Jerome Patrick, Harry Dunkinson, Kate Lester and George Kuwa.

Will Rogers is having his first opportunity in western stunts this week at Victorville, where the company, under the direction of Clarence Badger is filming "Alec Lloyd, Cowpuncher," exteriors. This film gives Rogers much desired opportunity, and he will work with a number of cowboys. Others in this cast are Helene Chadwick, Andrew Robson, Lloyd Whitlock, Roy Laidlaw, Cordelia Callahan and others.

T. Hayes Hunter is making the final scenes for "Earthbound"; and Alfred Green has completed the Jack Pickford film, "The Double Dyed Deceiver."

Mason Litson has taken all scenes of the fourth of the Edgar series which will be titled, "Edgar Takes the Cake"; and Wallace Worsley is doing the final editing on "The Penalty."

HAMPTON

THE last scenes are this week being made for the Jesse D. Hampton subject starring William Desmond, "The Man From Make-Believe", which is directed by Joseph Franz. This is a Eugene B. Lewis adaptation of the Byron Morgan story. Betty Francisco is playing opposite Desmond, and J. P. Lockney, Thomas Del Mar, Clark Comstock and Evelyn Selby make up the cast.

The F. Hopkinson Smith story, "Felix O'Day," is serving as a vehicle for H. B. Warner, under the direction of Robert Thornby, and the cast besides Margaret Snow, includes L. M. Wells, Ray Ripley, Lillian Rich and Carl Formes.

Frank Elliott is playing the lead opposite Blanche Sweet in "Lenora Goes a Hunting", which is from the Edwina Levin story of the same name, which Henry King is directing. This picture has an exceptionally large cast, the players being Jean Acker, John Morse, Mayme Kelso, Frank Leigh, Harry Lorraine, Thomas Jefferson and John Gough.

Dean Fifield, formerly with the American Film Company as director of publicity, and since serving in the Marines, and has been in the same capacity with Sid Chaplin, has been placed in charge of the Jesse D. Hampton publicity department.

FOX

A REINCARNATION story with the early part of it laid in Rome, in the early days, is the vehicle selected for the next Gladys Brockwell picture which will be

titled, "A Sister of Salome." Julius Furthman wrote the story and scenario, and production work will be in charge of Ed LeSaint. William Scott, Edwin Booth Tilton and Ben Deeley make up the principals of the cast.

Frank Beall, formerly a director for Fox now under contract to Marshall Neilan, has been loaned to the Fox organization to direct the next Vivian Rich subject, "A World of Folly," a modern society drama, an original for the screen by Jeane Roth. Work of filming this subject will be started the end of this week.

One of the big thrillers for the coming Fox western starring Tom Mix titled "No Limit Carson", will be the riding of a bucking bronco in an old time honkey tonk set where there are 300 people, together with gambling tables, paraphernalia, chairs, etc. The scenes were made this week by Director Jacques Jaccard, and fortunately no one was injured.

Director Scott Dunlap is making the last of the Buck Jones picture; and Director Howard M. Mitchell is finishing "His Harvest", which stars Shirley Mason.

William Russell, under the direction of Emmett Flynn, will shortly finish "Big Jim O'Kane."

The cast selected for the William Farnum picture, "The Joyous Trouble-Maker", besides Louise Lovely, who plays opposite Farnum, will include: Henry Hebert, Harry DeVere, Raymond Nye, Clarence Morgan, George Nichols, Sidley Brown, John Underhill, and Harry Archer.

Hampton DelRuth continues on the five or six reel comedy production starring all the Fox Sunshine funny people, and will not have it ready for the final editing for at least a month more. A number of new sequences have been put into the film which have slightly delayed production.

F. P. LASKY

SEVERAL new plays have been selected by Famous Players-Lasky, and will be put in production in the very near future.

William D. Taylor is starting work on "The Boy," which was written for the screen by Julia Crawford Ivers. Louis Sargeant, who played in "Huckleberry Finn," and Lila Lee, will have the leads in this first William D. Taylor Production. Jane Keckley has been cast for a part in this play, as has also Horace Wade, the eleven-year-old novelist, whose book, "In the Shadow of a Great Peril," has reached the $600,000 mark in sales.

"A Full House," by Fred Jackson, is to be the next vehicle for Bryant Washburn, and work is to be started next week on the filming of this story.

"The Charm School" is to be the next vehicle for Wallace Reid, who is now on a two months' vacation. This story is by Alice Duer Miller.

HOPE LORING
Manager
Serial and Western Department
UNIVERSAL CITY
Originals and Continuity



The principals in the all-star cast of the Sidney A. Franklin production of "Athalie," from the novel by Robert W. Chambers, to be presented by Mayflower, while on location in the high Sierras of California. Left to right: Conrad Nagel, Sylvia Breamer, Rosemary Theby, Sam deGrasse, Robert Cain and Director Sidney A. Franklin.

VITAGRAPH

Further expansion of the Vitagraph plant immediately is the plan adopted by President Albert E. Smith following several weeks on the coast. Furthermore, it is the intention of Mr. Smith to remain in the west and personally give his attention to production work, and the preparation of stories for serials.

Cleveland Moffitt, the novelist, has been engaged by Vitagraph and is expected to arrive in Los Angeles shortly where he and President Smith will collaborate in the preparation of serial stories. New office building with quarters for Messrs. Smith and Moffitt is now being built at the plant.

The Vitagraph Company has leased a big plot of land adjoining their twenty-acre site, and will use this for exterior location scenes. It is in the foothill country, and the first setting to be built there is a mammoth bridge which will be destroyed by explosion for scenes for "The Silent Avenger."

The first of the Tom Terris productions to be made by Vitagraph is now underway, it being an adaptation from the Gouverneur Morris story, "On Trumpet Island," which is to be titled "The Girl From the Sky." Director Terris' company includes Marguerite De La Motte, Wallace MacDonald, Hallum Cooley, Joseph Swickard, Arthur Hoyt and Bert Apling. Some of the desert island scenes are being made at Palm Springs.

"The Courage of Marge O'Doon," filmed by David Smith from the James Oliver Curwood story, has been completed, and Niles Welch has been engaged to play in the next Curwood story to be started shortly.

Earle Williams and company, working under the direction of Chester Bennett, is home from Santa Barbara where exteriors were made for the adaptation from the Fredrick Van Rensselaer Dey story, "The Three Keys," and are now working on interiors at the studio. Vola Vale is playing opposite Williams, and the principals are H. O. Barrows, Ethel Shannon, John Elliott and Lee Hill.

Joe Rock has completed work in the first of the series of comedies in which he is to be featured. This has been given the tentative title of "Sweet Papa," and is said to be a beach comedy in which all bathing suits are monstered. Grover Jones directed this, and besides the leading woman, Patsey DeForest, Max Asher, Phyllis Allen, Billy Faye and Larry Bowes play important parts.

The first of the Earle Montgomery new series of comedies is now known as "Parcel Post Husband," and is being directed by "Chuck" Reisner. Dixie LaMonte is playing opposite Montgomery, and Larry Richardson and Ford West have leading parts.

Director Jesse Robbins is at work on a burlesque western comedy featuring Jimmy Aubrey.

It was definitely decided this week that the next Tony Moreno serial will be titled, "The Veiled Woman." The company, under the direction of Webster Cullison, is now working on the first episode. Pauline Curley will continue as Moreno's leading woman.

Another definite title selected this week is that for the Joe Ryan-Jean Page serial, which is to follow the William Duncan serial, "The Silent Avenger." The Ryan story has been named "Hidden Dangers," and the company is this week working at Lancaster on the fourth and fifth episode.

William Duncan, Edith Johnson and company are now at work on the eleventh and twelfth episode of "The Silent Avenger."

Lieutenant Kellogg M. Patterson, in charge of recruiting publicity for the Army, was in Los Angeles this week and was the guest of Bradley J. Smollen, director of Vitagraph publicity department at the western studios. Patterson and Smollen served in the same company during the late war.

HERE AND THERE

WORK on the next United Artists Fairbanks picture has been delayed because of the accident to Mr. Fairbanks while in the mountains. The star's finger, which was broken, will be completely knitted in two or three weeks more, and then work will be resumed on "Mollycoddle." It is estimated that but two weeks of filming will be necessary at the studio.

Charles Ray has been at work several weeks on his first First National Exhibitors picture, "Forty-Five Minutes from Broadway," and the completed cast is now announced, which includes Anna May, playing opposite Ray; Harry Meyers, Lincoln Friedman, Lydia Knott and Walter Perkins. Jerome Storm is in charge of the direction.

Several of the Edgar Rice Burroughs stories are to be filmed by the Numa Pictures Corporation, and Al Santell has been engaged to serve as director and supervise the making of these subjects. With this in view, he has resigned from Universal, and his contract has been cancelled. In the past several weeks Santell has been directing Hall Room Comedies, the most recent being the one titled "4th Baby." The date for beginning work on the Edgar Rice Burroughs productions has not been fixed.

Advice from Wm. E. Keefe, who recently accepted the position of manager of production at the American Lifeograph Company, of Portland, Oregon, is to the effect that the company is starting the production of a series of two reel comedies to be satires of society life. The players selected for the initial release are Eugenie Gilbert, a beautiful classical dancer, and J. Parke Jones, formerly of the Lasky force. Clara Morris will share the feminine honors, and the direction will be by Bob Gray. Eva Stuntevant, formerly with several Los Angeles studios, will serve as scenario editor.

Paul Hurst, formerly director for Kalem, Astra, and who made the National serial, "Lightning Bryce," is to produce a series of subjects featuring Hedda Nova, which are to be known as Hurst-Nova Pictures. Director Hurst is now selecting locations, and will begin filming the first of the series shortly.

THE Pathe Dempsey serial has been completed, and Jack Dempsey and staff have left for San Francisco.

R. B. Kidd, of the Brunton scenario department, has been placed in charge of the titling of the first Mae March, Robertson-Cole production "Mary Carey."

The Annette Kellerman Company is back from San Francisco after several weeks' work on the forth coming production.

Announcement is made that Benjamin B. Hampton has secured the film right on stories by Vicente Blasco Ibanez. The Hampton organization has completed the filming of "The Dwelling Place of Light," and is shortly to take up the making of Upton Sinclair's "The Money Changers."

Work on the Hampton production, "The U. P. Trail," has been

SAM POLO
The Heavy in Joe Ryan's Current Serial
"MOODS OF EVIL"
for Vitagraph

delayed because of stormy weather conditions in the high Sierra Mountains. Roy Stewart and Marguerite De La Motte are the leads in the picture.

Alan Dwan is leaving shortly for a mountain retreat, where he will write the continuity for a Mayflower production which he will begin work on about the first of May.

JOTTINGS

LOS Angeles Film Row on Olive Street is to be materially changed within the next few weeks. Practically all film exchanges located on Olive Street between Seventh and Ninth Street a number of years ago, but in the past two years there has been a general movement of the big stores to the city to Seventh street and the ban made the section one of the most popular retail districts of the city. For this reason, traffic in the business of the exchanges is extremely congested, and with the expiration of leases landlords are increasing the rental prices. For these reasons there is to be a general movement of exchanges southward, and ultimately it is expected most of the branches will be between Ninth and Tenth street on Olive.

The first exchange to locate in this block is that of the Goldwyn when the Goldwyn branch was opened. Pathe and Realart are moving to a new building especially erected for the exchanges needs on the adjoining property to the Goldwyn, and during the past week least was made by Famous Players-Lasky which provides for the erection of a building immediately.

The new building for Famous Players-Lasky will, according to statement of Branch Manager H. O. Ballance, give this exchange twice the space it has in its present quarters, two blocks off Film Row. When the Famous Players-Lasky organization moves to Olive street, all exchanges of the city will be located within the three blocks of each other on the same street. It will be a great convenience to exhibitors, and also in the handling of express packages.

Pathe Branch Manager Field Carmichael expects to have an opening of the new Pathe exchange by April 5th, and Branch Manager Orrin Woody of Realart exchange hopes to be located in the new home by about the same time.

F. C. Ahern, formerly with Pathe at the Atlanta Exchange, has come to Los Angeles and expects to make this his permanent home, having resigned his position in the east.

J. C. Wrightsman has sold a half interest of the Liberty theatre, one of the leading houses at Long Beach, to Mr. Johnson, formerly of Cherokee Falls, Texas.

G. T. Hayes, who has been connected with the Denver branch of Universal, has been transferred to Los Angeles where he will serve as salesman for Branch Manager C. J. Thurkauf.

Personal and Otherwise

DIRECTORS are slowly but surely coming into their own. Now we learn that Tom Terriss, who has been making such big productions for Vitagraph as "The Third Degree," "The Lion and the Mouse," "The Climbers," "Vengeance of Durand," and "The Fortune Hunter," has concluded an arrangement whereby he is to make a series of productions with no star. These will be featured as Tom Terriss' Productions, and it is promised that they will be the greatest superfeature ever produced under the Vitagraph banner, both from an artistic and financial standpoint. Mr. Terriss' first story will be an adaptation of Gouverneur Morris' "Trumpet Island," entitled "The Girl from the Sky," and will be followed by that well known play "The Great Divide," which will be filmed in the Grand Canyon. We are eagerly awaiting Mr. Terriss' pictures.

Word comes from another director, Oliver D. Bailey, who was responsible for "The Whirl of Life," "The Melting Pot" and Gerald Bacon's "Blind Love," that he was the first man to take a company of players north of '53—beyond the Arctic Circle, playing all the camps along the Yukon, from Juneau to Dawson. Mr. Bailey writes that since Alaska has grown so popular, it recalls vividly to his mind a period fifteen years ago, when he started on his tour of the mining camps with six dollars in his pocket and returned with $18,000.

Maurine Powers, the possessor of a spiritual face surrounded by a halo of golden curls, plays the part of Mary, the personification of the spirit of light in "Democracy—The Vision Restored," the timely screen epic written by Lee Francis Lybarger and directed by William Nigh. Little Miss Powers' motion picture career began about two years ago when she played a small part in a Metro picture starring May Allison. She first attracted the attention of directors by her graphic portrayal of an emotional bit in the special photodrama "To Hell With the Kaiser." Following this picture, Mr. Nigh engaged Maurine for the role of Frederick the Great's sweetheart in "Beware." She next supported Johnny Dooley in two of his fun-films, and when Director Nigh prepared the scenario for this latest production, he decided that nobody but Maurine Powers should create the wonderfully sympathetic role of Mary, the blind girl.

Rod La Rocque is going again! Rod has just finished the leading role in Vitagraph's "The Garter Girl," and he is now with Burton King playing opposite Grace Darling in "The Hidden Path."

Vincent Coleman, who left the stage about a year ago to play in pictures, has returned to the spoken drama in "Martinique," a new play by Lawrence Ayre. Vincent plays the leading male role in this play, which is expected on Broadway shortly.

Beulah Livingston tells us that it has long been a custom among the students of Princeton University to select each year, by vote, their favorite actor, actress, poet and scientist. For many seasons Maude Adams held chief place in the boys' hearts as their favorite woman player, but it is interesting to note that with the growing influence of the cinema, there are new idols among the old, and the 1920 Princeton choice has been announced as Norma Talmadge, John Barrymore was chosen as favorite actor and Rudyard Kipling as favorite poet.

George B. Seitz, already known for his versatility by having proved himself an author, producer, director and star of screen serial plays, added another enterprise to his list of activities by presenting "The Hole in the Wall," a drama by Fred

(Continued on page 3521)

WEBSTER CULLISON
Producer of
The Lost City (Selig)
Now Producing
"*Veiled Woman*" with
Antonio Moreno
Vitagraph

Hollywood Hokum

Our Motto: All the News, If it's News, When it's News

A little cloudy.

Lake Wilk was in town.

Rup Hughes is back in town.

Fontaine LaRue was home only an artist's model.

Will Rogers is lengthening up his rope this week.

Mable Normand has turned comedy to do the drama.

Can you imagine Edna and Leo in "The Eyes of Youth."

Mrs. Sidney Drew is still giving out from the O. O.

Leo Wheeler reports he may make some pictures out here.

If H. Ave. Lee took the rattler for New York this week.

Lt. Gordon Cooper is the most recent youngest director reported.

Mr. and Mrs. Lee Morrow are reported on their second honeymoon.

Eddie O'Brien was seen in the Alexandria Lobby eating peanut brittle.

May Allison and Wm. H. Crane made their screen debut in "David Harum."

Beatrice Joy is going to use all editors who spell her name with a "B."

Winchell Smith now has a chair with his name on it at the Metro Studios.

Al Christie has gone to the beach to make a comedy—another sign of Spring.

Harry Winnewisser is the horticulturist in charge of the Goldwyn studio gardens.

Benny Leonard is glad he's in the movies because they sent him out west in a special car.

Now that warm weather is almost upon us Lynn Reynolds is going to make a Canadian Northwest picture.

Stuart Holmes has three hobbies, correct apparel, painting and sculpturing. Now what do you think of that?

Peter Hill has a club named "Followers of Kathleen," and they go to see each picture in which Kathleen Kirkham appears.

The most recent alibi to come to our attention is that of Wallace Worsley who says he is being held up by the cutter.

Several straw hats were seen in the City metropolis this week a number of misfortunes having since put pajamas to the cleaners.

Ida Lehr is on hand for a tension, chest scene. Had in the bottom of the ocean for Morosco's "The Best Of Luck."

Floated and so Manager Dave H. Thompson plucked the wooden gold brick with the lead.

Eddie Dillon, Jean Paliette and Charley West, who composed together on the Reliance lot four years ago, had a reunion at the Metro this week when they all began work on "Parlor, Bedroom and Bath."

The court decided John Ince would not have to pay the entertainer at Vernon $1,000 for singing at his table. John wrote him a check for that amount one night and the next day changed his mind, and then the entertainer sued him.

We just learned that one of our own P. A's has been down to New York, and had the cavern critics all on edge every minute he was there, all of which we don't understand. In the same paragraph we learn that Sig Schlaeger never sleeps.

The attendant at Wonderful Horse restaurant refused to sell Al Ray a package of cigarettes for Bert Lytell, because the attendant was told Al was under age. Mr. Navarra Bert could not get out because he was wearing stripes and so he went with Ince.

Pat Dowling tells this one. Fred Sullivan was reading the subtitles to the players while directing a scene for a Christie Comedy.

"You did!"

"I didn't!"

"You did!"

"I didn't!"

"I'm through. That's all!"

He looked around and Bert Wright had stopped grinding the film. He was peacefully rolling a cigarette.

"You darn fool. Wh'd you stop turning for?"

"You said, 'That's all' and I quit. What's wrong with that?"

"You darn fool !!!!!!"

NUPTIAL KNOTS.

Everybody was talking about it, and some were honest enough to say they were surprised. The local press and all of film-land was agog, and it was. The papers carried pictures of the bride and groom, and reproduced the marriage certificate which is a new way of telling it. It was to be a secret, but somebody tipped it off, and then the papers heard about it, and sent swarms of reporters out, and they wrote columns; but suffice to say Mary Pickford and Douglas Fairbanks were married by Dr. Whitcomb Brougher Sunday evening. HOKUM extends congratulations, but returned from sending a telegram, because we were afraid receiving such a message would be a shock, as many people think of telegrams as bringing only unpleasant news.

Another couple sprung a surprise, too. They were married in January at Reno, after eloping with the bride's mother. Priscilla Dean is now, and has been since the fatal January 16. Mrs. Wheeler Oakman.



Harold West, whose performance in "Jack O' Lantern" with Fred Stone, and also his work in vaudeville, has brought several flattering offers to enter screen work. Since he came out in vaudeville, Mr. West has been under the direction of Billie Burke of the Putnam Building, New York

Personal Notes

(*Continued from page* 3520)

Jackson, at the Punch & Judy theatre recently. At the studio of George B. Seitz, Inc., in New York, Mr. Seitz is at present directing a serial film, "Velvet Fingers," which Pathe will present with the director as star.

Charles Ray is said to be receiving numbers of letters from Maine, Vermont and New Hampshire, the writers of nearly all of which wish to tell him that they know some one exactly like him, and that they recognized his type instantly. One woman wrote to ask him if he "copied" his picture after one Hiram John Snibby, who lived in the next farm but one. "You looked and acted exactly like him," she wrote, "only Hiram is more religious."

Grace Davison is back in New York after a six weeks' vacation on the coast. Charles T. Horan is preparing the scenario for her next film, and production will be started within a week.

Arline Pretty, who has been playing the leading role in the special Selznick production, "The Timber Wolf," being made under the direction of Burton George, from an original story by Willard Mack, has been experiencing some unusual contrasts in temperature. After four weeks on location in northern New Hampshire, Miss Pretty arrived in New York during one of those rare days when summer really seems to have some idea of being with us this year. As the little star had been enduring scenes that necessitated the exposure of her bare feet and legs for more than four hours in ice and snow, she was delighted with the change in temperature. That is, until she struck the glass covered Selznick studio at Fort Lee, where interiors had to be taken, with her wearing all the clothes in which she had hoped to

(*Continued on page* 3522)

George Hackathorn
In Lois Weber's
Paramount-Artcraft Special
"What Do Men Want?"
LOUIS WEBER STUDIOS L. A.

To Form Aid Association

Help for Needy Studio Workers to Be Object; Big Ball Planned

FOR a long time J.N. Naulty, general manager of the eastern studios of the Famous Players-Lasky Corporation, has been considering the possibilities of establishing an association to aid the studio employees when in need. As a means to raise the necessary funds an association was formed to give a ball, the proceeds of which will be devoted to the formation of this beneficial association. The organization in charge of the ball, which is known as the Eastern Studios Ball Association, is headed by J. N. Naulty as president, Gardner Hunting as vice-president, M. Healy, Association, is headed by J. Mcfarland, secretary.

The Commodore Hotel ballroom has been engaged for Wednesday, April 28, and committees to handle the arrangements have been formed.

The plans now under consideration are for vaudeville to occupy the evening between the time the doors open at 8:30 until 10 o'clock at which time dancing will begin and last until twelve. The grand march will be at twelve, and after the grand march more dancing. Plans for some form of entertainment between these periods are being made. A buffet supper will be served.

The souvenir of the evening will be a program, the front cover of which will be done in colors by one of the members of the art and decoration department. Photographs of the stars done in sepia, with a perforated edge, so that they may be removed for decorative purposes, will be part of the program.

The attendance of everyone prominent in the motion picture business, including as many stars as will be in town at that time, is expected. Two bands of twenty pieces each have been engaged to supply music for the entertainment and dancing.

"You Get What You Give"

So Says Henry Kolker in Speaking of Director's Handling of Actors

HENRY KOLKER, who as author-director produced "The Third Generation" with an all-star cast for Brentwood and who is now directing ZaSu Pitts at the same studio with marked success in the second of a special series of Kolker-Pitts pictures, is a very firm believer in the biblical maxim "as ye sow so shall ye reap."

In the course of a chat with the western representative of Robertson-Cole Company, Mr. Kolker said, "I do not think a director can get the best results out of his players by assuming an attitude of omniscient aloofness and requiring each player rigidly to adjust his conception of the character he is to portray to that of the director. Real artists of the stage or screen are such because of the brains, soul and experience they have. They must be given all reasonable latitude of expression. Otherwise their performance will be stilted, stiff and wooden.

"I feel that in proportion as the director encourages the co-operation of his players so he frees within their minds that interest or sympathy which alone marks the difference between a rigidly exact and a heart appealing performance. Spontaneity and originality can only be expected from the player whose mind and body are relaxed and 'invited into the spirit of the play' by the genuine sympathy and hearty co-operation of the director.

"In short, I feel that a director gets just what he gives, either a performance which gets across by the very humanness of its appeal or a stilted though perhaps technically correct portrayal, according to the degree in which his own attitude either invites or repels the sympathy and sincere co-operation of his players."



These two charming youngsters are the son and daughter of Maxwell Karger, Frederick Maxwell and Mary Ann, respectively, Metro's director general



Eddie Lyons and Lee Moran, Universal comedy stars whose hilarious antics have incited laughter which encircles the globe.

America Far in Leap Admits Englishman

Sidney Coates, one of the best known writers on motion picture matters in England, discussing pictorial drama on the eve of his departure for England a few days ago, remarked that the American producer had put a wide gap between himself and his nearest competitor in the turning out of film drama for world consumption.

"The preeminence of the American film is easily explained," said Mr. Coates. "While the British producers were still floundering along with makeshift methods the Americans were in a position to turn out the finest technical work in the world. They are still doing it. Of course the English producer is going ahead now that his eyes are open, but it is still difficult there to get backing for native product in films."

New Inventions Shown In Screen Magazine

In the Universal New Screen Magazine *No. 62* may be seen Elmer A. Sperry's latest invention the most powerful searchlight in the world. Another feature shown in this reel is the beam that helped win the war. From this beam, oil was produced for Liberty motors. The different mannerisms of the Japanese also are shown, and the animated drawings by Leslie Elton entitled, "The Adventure of Cinema Lake," and Laughographs complete the reel.

Madge Kennedy Vehicle Has Change of Title

The title of Octavus Roy Cohen's first story written for Goldwyn Pictures Corporation has been changed from "Two Cents Worth of Happiness" to "Dollars and Sense." Madge Kennedy is starred in this picture which was directed by Harry Beaumont. Included in the cast supporting Miss Kennedy are Richard Tucker, Willard Louis and Florence Deshon

William H. Thornley.
Photographing, "The Hope Diamond," under the direction of Stuart Paton for the Kosmik Film Co., Incorporated, of New York at Universal City, Cal.

Personal Notes

(Continued from page 3521)

be fairly comfortable in the zero weather of New Hampshire. Then after surviving several days under the studio lights and steam heat in heavy furs, she was called for a few outdoor night scenes in the shortest of evening gowns. She thinks that if "The Timber Wolf" doesn't prove the best picture she has ever done, it won't be her fault she hasn't been truly cold—anyway.

Bessie Love, who has won popularity during the past two years as an ingenue, is now going to have a chance to make the most of her talents in a variety of roles. The Andrew J. Callaghan Productions, Inc., are planning to present her in some big picture that will allow her genius scope for versatility that they believe she undoubtedly possesses. Miss Love is to have two directors, Joseph de Grasse and Ida May Park, in order to introduce both the feminine, subtle and keenly humorous temperament that is attributed to Miss Park, and the dramatic and emotional color that Mr. de Grasse can inject into serious scenes. Callaghan Productions are expecting great results from this idea.

Annette Kellerman is busy with the feature she is making for Sol Lesser, the title of which has been chosen, but is to be kept a dark secret until the film is cut, edited and ready for release. Wheeler Oakman heads the supporting cast, and the company is reported to have been on location all over California. According to Mr. Lesser, the picture will be a different sort of production from anything Miss Kellerman has yet done. It will show her not only as a maritime genius but as a normal, healthy American girl with all round athletic ability. It is a comedy drama of today with a strong melodramatic climax.

William D. Taylor, the Paramount director, sees great significance in the statement made by a New York theatrical reviewer that John Barrymore has shown in his stage work beneficial effects from his screen experience. Barrymore is now playing Shakespeare's tragedy, "Richard III," in New York with sensational success.

The critic referred to declared that the actor shows a sureness, ease in method and a repose that never characterized his work until recently. "These virtues," said Mr. Taylor, "are sure to come from experience before the camera. I know not only from observation but as a former actor of the stage who now realizes the handicaps under which the player of the footlights labors. The big thing about the screen, from the actor's standpoint, is the privilege it gives him of scrutinizing his own work."

THE BUFFUM PROCESS
Of Art Title Making
J. H. Buffum, Director
of Art Title production
at Universal City



Mary Alden and Margaret Landis in a "heart interest" scene from "Parted Curtains," a National Film Corp. production, featuring Henry B. Walthall

Exhibitor Aided in Studio

Made Suggestions on Stills for Katherine MacDonald's Production

With the completion of the finishing touches which represent cutting and assembling, Katherine MacDonald's latest attraction, "Passion's Playground," will be forwarded to First National Exhibitors' Circuit for distribution as provided by her contract with that organization.

The large number of California exhibitors who are said to have taken a personal interest in the various steps leading up to the production of this picture is definite evidence, according to Miss MacDonald and her studio associates, that "Passion's Playground," in addition to relating a story that maintains remarkable human interest, at the same time affords them unique chances for promotion. Scores of exhibitors are reported to have made personal visits to the MacDonald studios during the filming of the picture, and their suggestions as to stills which may be made into attractive lobby novelties, newspaper ads and even into twenty-four-sheets guided the studio manager and director in the shooting of stills.

The release of "Passion's Playground" marks the fourth production of Miss MacDonald following her rise to individual stardom upon the formation of her own company and the distributing negotiations entered into with First National. In the "Thunderbolt" and "The Beauty Market" she scored great successes and was given the sobriquet of "The American Beauty." In "The Turning Point," her own beauty amidst the choice settings and romance of Robert W. Chambers' story won her added admirers. But in "Passion's Playground" she is declared to have attained a perfection rarely found when natural beauty and charm, emotional ability, masterful direction and loyal work on the part of a supporting cast are required, says First National.

Miss MacDonald claims that a large amount of credit for the success of her latest is due to Norman Kerry, Nell Craig, Edwin Stevens, Virginia Ainworth, Rudolphe Valentine, Alice Wilson, Howard Gaye, and Walt Whitman.

Time Must Be Given Continuity Writer

Philip Lonergan, who is doing the continuity of "The Girl With the Jazz Heart," which Goldwyn will soon produce with Madge Kennedy in the title role, believes in plenty of time for proper preparation of scripts.

"What would people think of a builder," Mr. Lonergan asks, "who spent insufficient time upon the steel framework of a skyscraper, trusting to the brick and stonework to keep the building from crashing down upon the passing throngs? And yet that is exactly what producers do who make a continuity writer rush a story through in a few days and then expect the director and star to get the production over. It isn't fair to the star, the director, the writer, or—the public."

Metro Obtains Control of Dallas Exchange

Metro Pictures Corporation has come into full ownership of the Dallas, Texas, exchange formerly controlled by the E. H. Hulsey interests. This exchange reaches virtually the entire southwestern motion picture territory.

Absorption of the Dallas exchange, following Metro's purchase of its New Jersey exchange from Herman Jans about a fortnight ago, leaves only two offices among those handling Metro pictures in the United States, still under independent management. These are in Boston and Philadelphia.

Metro's southern district manager is L. L. Dent.

To
New York
Producers
Are you coming to California?
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Have your Continuities prepared by Experts
who know California conditions
Besides Expert Continuities we give the following
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continuity with continuous service
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6372 Hollywood Blvd.
Hollywood, Cal.
EXPERT WORK BY EXPERT PEOPLE
W. Pigott Kari R. Coolidge Dorothy Rochfort

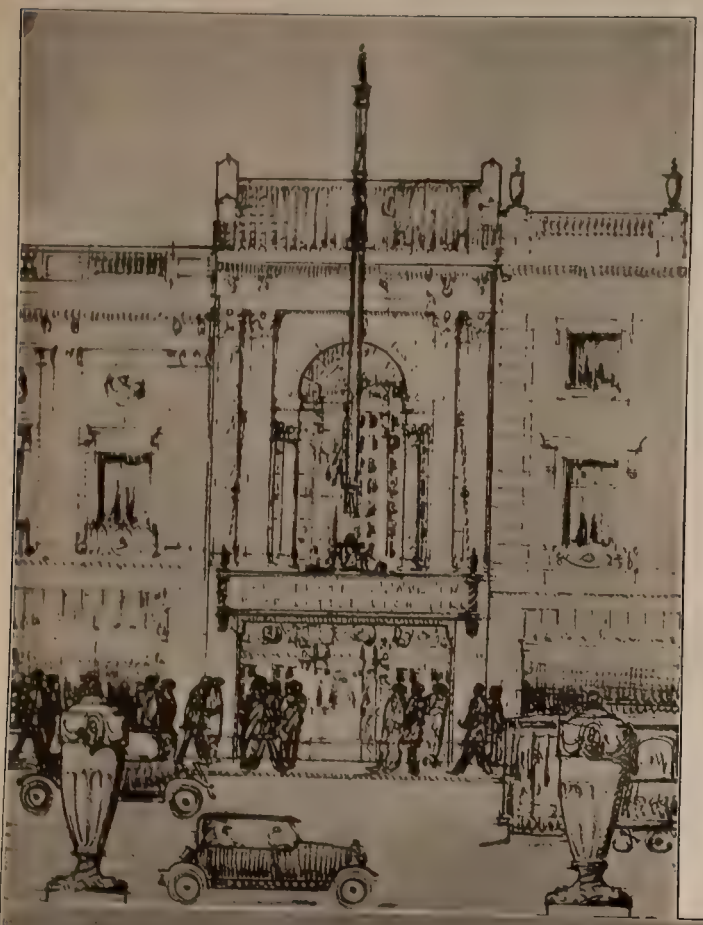
Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 3523-3550



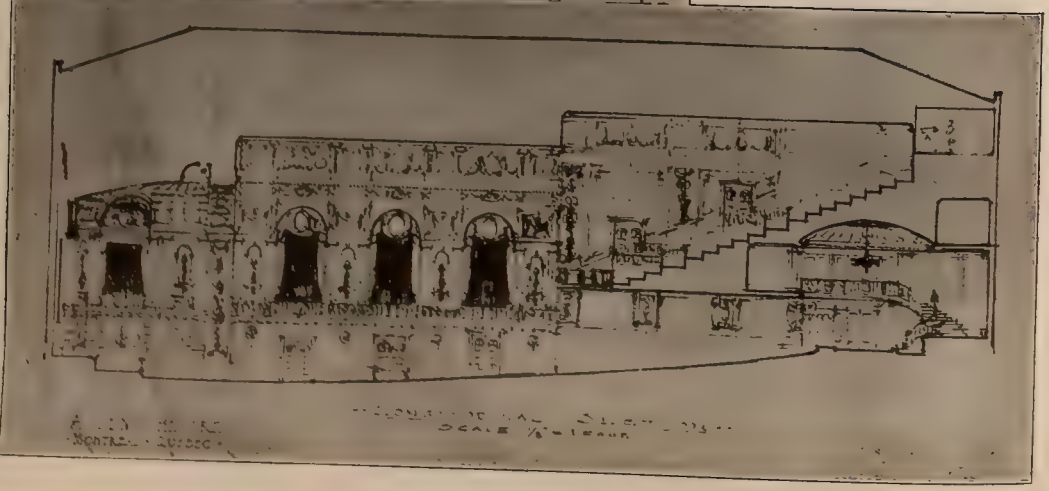
The locations of loges and projection room in the Queen theatre, Dallas, Texas, are worthy of attention



Facade and cross-sectional view of proposed Palace theatre to be built by the Allen interests in Montreal. The theatre was designed by C. Howard Crane of Detroit

It is intended to incorporate in this house many improvments found desirable from the performance of the many other theatres in the Allen chain

Seven other Allen theatres will be opened within the next six months



C. Howard Crane Has Finished Plans for Latest Allen Theatre in Canada

The Palace Will Be Located in Montreal

ANNOUNCEMENT was recently made of the plans for the big motion picture theatre, which is being erected in Montreal on St. Catharine street, opposite Victoria street and extending back to Cathcart street. The builders, Messrs. Juel and J. J. Allen, have issued a statement promising that this will be the finest cinema establishments in all Canada.

Allen's Palace Theatre, as it will be called, will cost a half million dollars for the house and decorations. It will be entirely fireproof and equipped with every convenience and accommodation that is known in modern houses.

The entrance on St. Catharine street will be twenty-five feet wide and this will run back to the main auditorium, which will occupy a plot ninety feet by one hundred and seventy-five. The seating capacity will be approximately three thousand, including two thousand seats on the ground floor, eight hundred in the balcony and two hundred loge seats. The front of the building will be constructed of glazed terra cotta and will be very ornate. There will be an ornamental iron marquee extending to the curb, the full length of the house. Special arrangements have been made for the protection of the patrons so that there will be ample lobby space and ticket selling booths, which will protect from the weather. The floors and walls of the lobby will be of white and green marble. There will be unusual decorations followed in the frieze and the ceilings.

When one enters the theatre there will be a striking scene presented with the foyer luxuries. Here there will be provided comfortable seats for parties desiring to meet, and leading from this there will be dressing rooms for the ladies and smoking rooms for the men, equipped with every possible comfort.

Directly over the foyer, and between the ground floor and the balcony there will be a mezzanine lounge which promises something distinctive in Montreal theatre construction. This will be treated in the form of an eliptical well opening, giving the patrons a sight of the foyer. This will be constructed largely as a lounge room.

Italian Renaissance will be followed as the interior architectural designs. Ivory, old rose and gold will be used for the colors. There will be impressive draperies designed to match the color scheme and the remainder of the house. The walls will be alternated in color effect, with tapestry panels that will afford a relief to the eye, but at the same time a glimpse effect that appeals to harmony.

The lighting system will be what is known as the concealed type. Those lights, by gradation, will be dimmed and brought out as a number being presented calls for. There will be no direct change from darkness to full light, but one will be unconscious of the raising or lowering of them. There will be four different colors of lights used, so that the house may be bathed in blue and then swathed in pink.

It is the policy of all Allen theatres to give the closest attention to the comfort of their patrons and therefore an amount larger than is usually spent in the construction of most theatres will be devoted to the system of heating and ventilation. This system will be so arranged as to provide every patron with thirty cubic feet of fresh air per minute. In the summer time this air will be cooled, reducing the temperature some twenty degrees below the street; and in the winter will be distributed over the heated pipes assuring the same temperature in all parts of the house. The oil burning system of heating will be used, so that Montreal folk need never be worried about their comfort in Allen's Palace Theatre, by any shortage of coal.

The very greatest attention will be given to music. There will be installed the largest pipe organ ever built for a Canadian theatre. There will be an orchestra of about twenty-five pieces under the direction of an eminent musician, and this orchestra will accompany the pictures and special musical scores, and will afford the local and visiting artists who appear at the Allen's Palace appropriate settings.

Messrs. Jule and J. J. Allen are building their Palace theatre with the idea of affording Montreal people the acme in entertainment of the silent drama and music. They have given direction to the architect, Mr. C. Howard Crane, who is one of the leading theatre architects of the entire world, to put into the house his best ideas. The Allens recently opened their new theatre in Winnipeg, which has been hailed by theatre owners everywhere as the perfection in cinema construction. Mr. Crane is responsible for the statement that the Allen theatre in Montreal will even surpass the Winnipeg house in luxury and comfort. (Ed. note: The Winnipeg House was described in the March 6 issue.)

It will be possibly late summer or fall before the house is opened, because the contractors have been told that the essence of excellence is necessary.

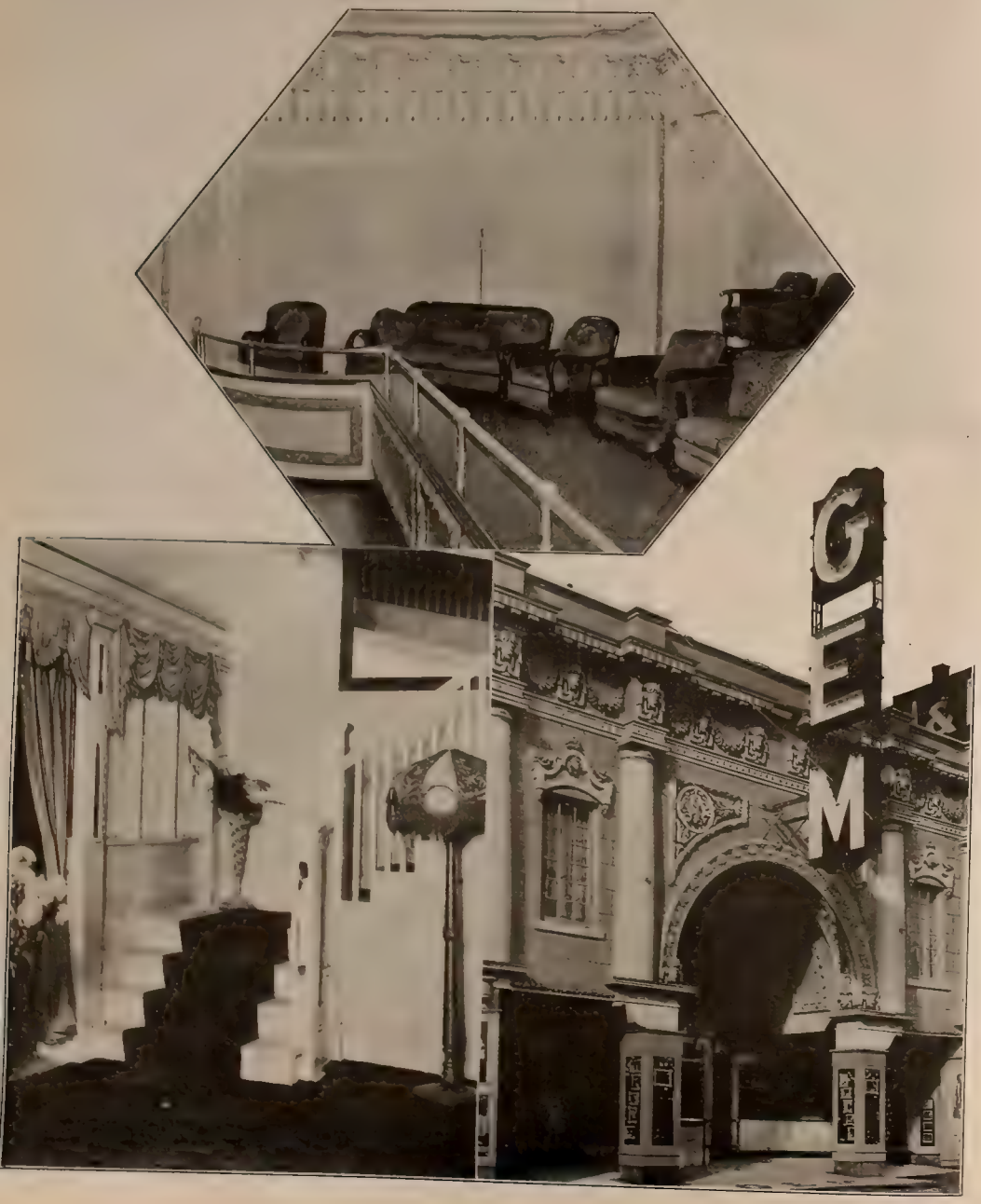
It was only thirteen years ago that Mr. B. Allen with his two sons, Jule and Jay J. started their first motion picture theatre in Brantford. Pictures were then being exhibited regularly only in Montreal and Toronto, also the larger cities of the Dominion. It was at a time that most people looked upon the motion picture as a passing fad and the far greater portion of those who went into the business of showing them did so with the idea of getting the quick profits, before the fad died out. They had no idea of conducting their theatres on the lines of other sound business undertakings. But one of the chief elements in the success of the Allens has been their vision. They saw ahead that the motion picture had come to stay and so at the very start of their career they laid down two rules that have remained a part of their business creed, that none but the cleanest pictures obtainable should be shown in their theatres, and that the patron must be pleased no matter what trouble or expense.

Such policies were so successful that there came a second and a third theatre in Brantford and then these were extended into a chain of theatres through smaller cities in Western Ontario. However, at that time the distribution of motion picture film was entirely unorganized. They were compelled often to go in person to Buffalo or Detroit to get the film to show, often to make long trips through the snow at great personal discomfort. They were impressed with the idea of going into the business of motion picture film and they did this so successfully that they were attracted by the virgin field offered by the Prairie Provinces. So they sold out their Ontario theatres and moved to Calgary where they established the headquarters of their film service. This was an immediate success from the start, and rapidly broadened.

It was only during the summer that the announcement was made of their "invasion" of the States. The character of their theatres and the quality of their presentations had spread all over the country south of the border and invitations were sent them to bring their quality of amusements to the principal cities. They have already started work in theatres in Cleveland and Detroit that represent the investment of several millions of dollars, and have plans for the erection of houses in a number of other principal cities. But they have by no means dropped their plans for Canada, which call for a theatre at every point of importance in the Do-

(Continued on page 3527)

Some Beautiful Spots to be Found in the Salt Lake City Gem



The Gem Theatre Has Unique Loges

THE Gem Theatre in Salt Lake City is a strictly family theatre. That was the idea the owners and builders had in mind when it was built and that is the result as turned over to them by the contractor and decorators. Nothing can show this so well as the illustrations in this issue. The staircase for example has been designed and decorated similar to those ordinarily found in the average home. There is nothing theatre-y about it. It differs greatly from the grand staircase of the usual motion picture house.

One other illustration shows the Divan Floor from which the patron can see the picture while.

One other illustration shows the Divan Floor with its sumptuous easy chairs and davenports. Imagine if you can view a good picture from such a viewpoint as this and while reclining in comfortable chairs of this type. Could anything be added to make the patron more comfortable?

The woodwork in this theatre is finished in old ivory with some rose tints to give a pleasing contrast. One of the most pleasing effects is the "long distance phonograph," by means of which a single phonograph transmits its music through hidden tubes about the house. Six sound stations are located in the walls, each capable of being isolated, and the music is carried swinging across the auditorium without break or tone change. Special provision has been made for theatre parties and rocking chairs have been placed on the mezzanine floor supplanting the regulation theatre chairs.

Randolph Theatre Well Equipped with Lobby Frames

The new State Street Lobby of Jones, Linick & Schaefer's Randolph Theatre in Chicago is a work of art, its exquisite plainness being what makes it most attractive. The floor is a fine example of tilers' work and the walls are Italian marble extending fourteen feet in height, surmounted by panelled tapestry. Gorgeously hand-carved marble urns, settees and benches are found on either side of the lobby and in the center is a carved electric fountain of artistic design.

One of the most attractive features in the lobby is the solid mahogany Bilt-Rite easels, the product of the Consolidated Portrait & Frame Company of Chicago. Each easel contains exquisite art works and oil paintings of the current and coming productions and makes a beautiful appearance with the marble walls of the lobby as a background and adds the finishing touch to the artistic elegance of the Randolph's new entrance.

Incidentally, the Randolph is the only motion picture playhouse in Chicago and the middle west having two separate entrances, one being on Randolph Street and the other on State.

New Palace will be Canada's Finest

(Continued from page 3825)

minion These are being announced as rapidly as sites can be secured and the plans prepared.

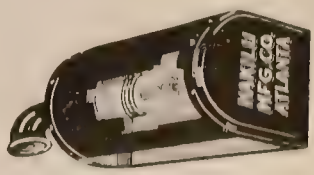
The Allens now have in actual operation the Allen, Beach, Beaver Bloor, Danforth, Royal, St Clair and Christie in Toronto; the Allen and New Grand in Montreal; Auditorium and Allen in Quebec; Regent and Russell in Ottawa; the Temple in Hamilton; the Majestic in London; Allen in Cobourg; Allen in Peterboro; Allen in Brantford; Imperial and Allen in Kitchener; Lyric in Cobalt; Windsor in Windsor; Allen, Province Dominion, Gaiety, Bijou and Rex in Winnipeg; Allen and Bijou in Calgary; Allen, Rex and Rose in Regina; Allen, Monarch and Imperial in Edmonton; Allen in Moosejaw; Allen in Brandon; Lyric in Swift Current; Royal Victoria in Victoria; Rex and Globe in Vancouver; Liberty in Trail; Stazland in Nelson; Allen in Stratford; Allen in Yorkton and Allen in Paris.

In addition there are under construction and to be opened within a period varying from one to six months, the Parkdale and College in Toronto; Allen in Halifax; the Allen in London, Allen in Windsor, Allen in St. Catharines; Allen in Vancouver and a number of others for which the locations have not been definitely announced. It may be safely stated that the building operations of the Allens for the current year run into ten millions of dollars.

Mr. B. Allen, president of the Allen Theatre Enterprises, has largely retired from active work and has left the management of the now vast business in the hands on his sons, Jule and Jay J., two remarkable young men whose work is known today wherever motion pictures exist Their personal enterprise and the sound judgment which they have used has been fully recognized and the motion picture world knows them today as commanding figures in the entire field of exhibition.

To Make Aisles Safe for Patrons

From the workshop of the Lucas Theatre Supply Company comes a new light fixture for use on the sides of aisles. The illustration gives a good idea of the appearance of the device. It is arranged to



The New Saftelite

be bolted on the under side of the chair arm at intervals of about 12 feet. The fixtures are 5¼ long and 2⅛ square The entire device is enameled black with a baked finish but special finishes can be supplied on order. A 10 watt lamp supplies sufficient illumination for the ordinary installation. The trade name for the article is the Saftelite.



Attractive and well-arranged lobby of Randolph theatre

T. F. Uhlemann Is One of the Pioneers of the Industry

He Was Turning Out Projection Machines Back in 1897

T. F. UHLEMANN, works manager of the Nicholas Power Co., lives with his wife and his boys at Richmond Hill, L. I. He is proud of his family but running a close second in his affections is the Power's Projector. While making no claim that he is the father, or even the godfather, of motion picture machines Mr. Uhlemann has a right to call himself an uncle or some sort of relative. In the prehistoric period of the motion picture industry Mr. Uhlemann was making projectors in Europe, turning out one at a time, built to order. This was about 1897, and the machine was usually made according to specifications for some professor who, even at that early date, saw the possibilities of motion pictures in connection with lectures. The work, of course, was actually done in an experimental shop and nearly all by hand. In spite of this they were practical and from these Mr. Uhlemann acquired much information which was of real assistance to him later on. In 1903 he joined the Power's forces and has been with them ever since.

In 1903 Power's 3 and 4 were being made and the whole plant was about as large as Mr. Uhlemann's present office. The first Power's plant was in Nassau Street, New York City, but was soon moved to Jacob Street, where it is still retained as one of the smaller factories of the Nicholas Power Co. Within six months after Mr. Uhlemann secured his first position with Power's he was made foreman and has been in full charge of the manufacturing end of the business since 1915.

Mr. Uhlemann is responsible for many of the improvements that have been made in Power's Projectors and the method of manufacturing them. At one very early period the Power's and Edison mechanism was attached to a wooden table board and anyone at all acquainted with Motion picture machines will know that wood in connection with projectors is now absolutely out of the question. In fact all parts are not merely of metal but all metals are carefully selected for the purpose for which they are intended. The mills supplying metals furnish a scientifically developed product which must be adapted to the particular part in which it is to be used. Nearly ten years ago Mr. Uhlemann saw the advantages of manganese bronze and tungsten chromium steel for the wearing and strain bearing parts of the Power's Projector and these have since been used in all machines.

He has also insisted upon the use of special and automatic machinery whenever these could be used efficiently. The plant of the Nicholas Power Co. is well



T. F. Uhlemann

equipped with the latest machinery for turning out the delicate and complicated mechanism used in projectors, and all this has been installed while Mr. Uhlemann has been connected with the Power's company. The inspection department of Power's was organized and developed by him and it has always been one of his hobbies. Every part of every machine is carefully inspected at every stage of manufacture and the liquid gauge which registers within one-tenthousandth of an inch is used almost exclusively for inspection. The pin cross, which requires twenty operations in the manufacture, also receives twenty inspections. Every stage of manufacture of every part is inspected in just this way. This system is extremely characteristic of Mr. Uhlemann's methods and explains why he has held his present important position so many years.

Some of the incidents related by Mr. Uhlemann referred to the early days of the film industry when almost every vacant store in the United States was being turned into a movie house. It was not unusual at that time to have unfilled orders on hand for a thousand machines, and exhibitors were pleading for them. C. B. Kleine, brother of Geo. Kleine, came down one day with two boys and carted a machine away on their backs. Projectors were lighter then than they are now, but this was some job for one man and two boys. The machine was urgently needed and this was the only way apparently it could be got in a hurry. We are reminded of an incident which came under our notice some years ago during the boom days of Goldfield, when fortunes were being made on mining leases and machinery was none too plentiful. One mining company with a very short lease on a very valuable claim had a complete equipment for mining sent by express from Chicago. But it was worth the expense. Every industry has its boom days and there was just such a period when the movies looked like a sure road to wealth for the exhibitor with small capital. Many of these pioneers have passed on to other fields but some of them are still with us.

Mr. Uhlemann is still a young man and has many years of usefulness before him. He has been a pioneer and important pathfinder in a great industry. The part he has played in developing the Power's Projector should not be overlooked, for the present splendid reputation, nationally and internationally, of this machine is in no small degree due to his great experience, energy, ability and enterprise. We think T. F. Uhlemann may be saluted as one of the real pioneers of the motion picture industry.

Chamberlain Amusement Enterprises Buy Opera House

L. J. Chamberlain, president of the Chamberlain Amusement Enterprises, announces the purchase of the Shamokin, (Pa.) Opera House for the sum of $100,000. With the addition of this theatre the number of houses under the control of the corporation is increased to 9, with options on a number of others.

Ventilation of Theatres Discussed

Another paper having to do with the construction and equipment of new motion picture theatres has been announced for the forthcoming meeting of the Society of Motion Picture Engineers. This paper will be by Mr. O. K. Dyer, on the subject of "Heating and Ventilation of Theatres."

The author will cover the importance of an ample fresh air supply and the physical effects of humidity and temperatures. He will take up the various methods of introducing the air supply, the apparatus necessary and the cost of installating an apparatus.

There will also be some space given to the benefits to be derived from mechanical ventilation and also to the cooling effect obtainable without refrigeration.

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Presently Every Seat Will Be Taken

This is known as a *comfortable*, airy, and attractive theatre. It succeeds because it pleases.

Its air is ever pure; yet no draft, no sudden variation, no noise ever occurs to make the individual wish he had gone somewhere else.

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Positive Ventilation for Motion-Picture Theatres

withdraws all used and impure air, at the same time gently circulates fresh, *purified* air in every part of the theatre—the auditorium, corridors, offices, retiring rooms, and lobbies.

Its flow of air is *positive* because there is an active, induced in-flow *and* out-flow. Positive circulation means efficiency in double proportion. Nothing is left to chance or roundabout circulation theories.

Sturtevant Positive Ventilation Systems are proved by those who make them and approved by those who use them.

Send for Special Bulletin No. 270

B. F. STURTEVANT COMPANY
HYDE PARK, BOSTON, MASSACHUSETTS
AND ALL PRINCIPAL CITIES

Our Weekly List of New Theatres Shows an Increase in Construction

Nineteen States Are Represented in the Report

ALABAMA

Eufaula—The Lee Amusement Company has purchased the Berringer building on the corner of Broad and Eufaula Streets, which will be fitted up for an up to date moving picture house.

CALIFORNIA

Napa, (Napa Co.)—Knox, Blumenfeld & Gordon, proprietors of the Empire Theatre, announce the proposed theatre, the Orpheus, to be built at the corner of First and Randolph Street. The building will cost approximately $150,000.

CONNECTICUT

Middletown—Extensive alterations and repairs are being made on the Princess Theatre. Salvatore Adorno and Charles V. Anderson, Managers.

New Haven—Plans are being prepared for a modern moving picture theatre at Washington Avenue and Lines Street. Edward Bassett is the local contractor and plans are being prepared by Della Valle & Veee, contractors. The theatre will seat 1500 people and will cost about $50,000.

Norwich—Plans are under way for the construction of a moving picture theatre on lower Broadway. This theatre will cost about $250,000, and will have a seating capacity of about 1500 persons. Mr. Zuckerman and Mr. Goldtaden, the present management of the Breed Theatre, will have charge of this work.

ILLINOIS

Edwardsville—Mr. W. A. Edwards assured Edwardsville of a new moving picture theatre. The plan is to build a theatre seating about 1,500 persons. Mr. Edwards has been manager of the Wildey Theatre for the past several years.

Elgin—Mr. Cohen has recently acquired property on Grove Avenue on which he intends to construct a motion picture theatre. The property is 66x185 feet, and it is planned to build a theatre with a seating capacity of between 1000 and 1800 persons.

INDIANA

Columbus—F. J. Rembusch announces that he will build a new moving picture theatre in that city. The cost to be about $75,000.

Evansville—The Standard Realty Company will erect a theatre at Main and Sixth Streets. Henry Dreier is local representative for the company.

Greenfield—A new theatre is under construction on East Street and will open about March 1st.

IOWA

Sioux City—Miss Cecile Zelinka has recently opened a new amusement house, The Riverside. This theatre is situated at North Riverside and has a seating capacity of 250 persons. Miss Zelinka will be the active manager.

KENTUCKY

Owensboro—The buildings on Frederica Street, formerly occupied as a whiskey house, are being converted into a moving picture and vaudeville theatre under the management of George A. Bleich.

Princeton—R. J. Wells of the Savoy Theatre is enlarging his seating capacity by the addition of a large balcony.

KANSAS

Wichita—Arthur Ford, Manager and owner of the Maple Theatre, has obtained an option on the site at the Southwest corner of Emporia and William Streets, on which it is his intention to construct a theatre. This theatre is to have a seating capacity of 2200 persons, and will be designed by Lamb and Lamb, New York architects. The entire project on this site will involve an expenditure of a half million dollars.

MAINE

Cornish—A community theatre is planned for Cornish by officers of the Cornish Board of Trade. Austin W. Pease has been employed as architect. The seating capacity to be about 500 persons.

MASSACHUSETTS

Boston—Plans for a million dollar development of the property on Washington Street, opposite the Old South Meeting House, were made known recently by George U. Crocker. These plans include a project for a large moving picture house to be erected by the Olympia Theatre interests.

Chicopee—Plans are being prepared for a new motion picture house at 232 Exchange Street by George P. Dion, architect. The house will have a seating capacity of 1000 persons and will cost about $25,000. The owner is Zigmund Szatrowski of Exchange Street.

Gloucester—The new Strand Theatre on Main Street opened Wednesday, March 3rd.

MICHIGAN

Muskegon—The Paul J. Schlossman Amusement Company announced the proposed construction of two big theatres. One at Muskegon Heights at an estimated cost of $100,000, and the other at Clay Avenue and Second street, and will cost around $200,000. The theatre at Muskegon Heights is for motion pictures only and is to be erected at McKinney Avenue and Maffet Street. This theatre will be 125 feet by 100 feet, and will accommodate 1000 persons.

MISSOURI

Jefferson City—Plans have been completed for the construction of a new theatre on High Street. The building is to be constructed by the company which is headed by Howard Cook and Rube Armstrong.

MONTANA

Butte—Plans have been received for a new theatre in Mitchell Block for the erection of a $100,000 moving picture theatre. The building will be 75x100 feet, and will have a seating capacity of 900 persons. Jens Hansen, Manager of the Orpheum Theatre, is pushing this project and Arnold & Van House of Butte are the architects.

NORTH CAROLINA

Statesville—The Morrison Building on Broad Street is being remodeled for a modern motion picture theatre. The building has been leased by A. D. Van-Derburgh of Baltimore and Atlanta. It is expected that the new theatre will be open about April 1st.

OHIO

Akron—Incorporation papers were issued to the Akron Enterprises Company with a capital stock of $275,000. This company intends to erect a six-story building on Main Street to be used for theatre and office building. It is intended to arrange a theatre auditorium to seat 1600 persons. C. A. Barbian is President of the company.

OREGON

Portland—Julius Sax has leased the new Grand Theatre property in Sixth Street, and after renovation and improvements, will conduct a moving picture theatre.

SOUTH DAKOTA

Emery—A new theatre is being constructed here to have a seating capacity of about 400 persons.

WISCONSIN

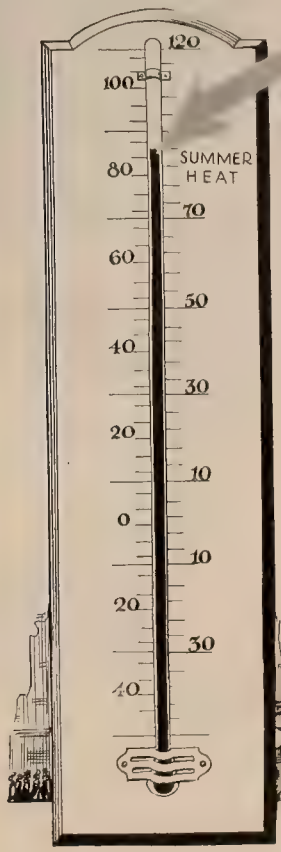
Fennimore—John W. Bledding is having plans prepared for a new theatre which will have a seating capacity of about 650 persons.

WASHINGTON

Stanwood—Alterations have been completed on the Folly Theatre and the house was open to the public on February 15th, 1920.

Stanwood—Construction work on a new theatre building, The Ideal, for Oscar Ruth, is well under way.

TYPHOON COOLING SYSTEM



Are You Going to Get the Crowds *when the Mercury Hits This?*

This Important Question

can easily be answered by the theatre owner who has already equipped his house with the

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This is a real live hornets' nest fully occupied only a short time before the picture was taken the man with the rod is in dead earnest and the machine, as shown in the illustration, is a real Sturtevant Vacuum Cleaner of that type



These vacuum cleaners work as well on bees as on theatre dust and dirt

which motion picture theatres have found very useful in keeping their floors and carpets clean. In this case the hornet family had taken up its quarters a little too close to the school window for comfort. There were a number of methods of handling the situation but none seemed to be perfect—there was always a chance that some of the fiery inmates might escape, which would offer a stinging rebuke to the procedure.

The always efficient Sturtevant however solved the problem. It was called into service and quickly drew all the winged visitors into the dust receptacle.

Notables in the Camera World

Mr. William C. Foster started in pictures with Selig Co., 13 Park street, Chicago, in 1901, as an operator, was with the same firm in all departments of photography until May, 1911. Since that date he has been with Universal Film Company, Equitable Film Company, Lone Star "Chaplin" and Fox Film Corporation. Among his productions are the following:

Production	*Producer*
Vampire	Selig
Back to the Primitive	Selig
Lost in the Jungles	Selig
Witch of the Everglades	Selig
Damon and Pythias	Universal
Floor Walker	Chaplin Lone Star
Fireman	Chaplin Lone Star
Count	Chaplin Lone Star
1 A. M.	Chaplin Lone Star
Vagabond	Chaplin Lone Star
The Sins of the Parent	Fox
Tale of Two Cities	Fox
Les Miserables	Fox
Riders of the Purple Sage	Fox
Silver Horde	Goldwyn
A Woman of Pleasure, Star	Blanche Sweet
	J. D. Hampton



Wm. C. Foster

The Man Who Turned White, Star— H. B. Warner ..... Astra
The Pagan God, Star— H. B. Warner.. Astra
The Corsican Brothers, Dal Clawson also on the camera ..... Astra
and many other pictures too numerous to mention.

Mr. Foster is also an experienced laboratory man, he had charge of the laboratories at Universal Film Co., Universal City, Cal., about two and a half years



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F A B R I K O I D

Decorations of Picker's New Rio Theatre Have Caused Considerable Comment

But Skill Was Required to Carry Out the Scheme Without Overdoing the Effects Strived For

THERE is a constant attempt on the part of motion picture theatre owners to strive to create most elaborate and expensive interiors. Since there is always grave danger of overdoing these effects, an artist of rare ability must always be selected. In the case of the interior decorations of the new Rio theatre on upper Broadway, New York, Mr. William Fekari, father of theatre decorations in this country, was in charge of the work.

The decorations at the Rio theatre consist of brilliant gold and metal effects, interminglings a small series of black ornaments, surrounded by blue, green and golden glazes. In creating this color scheme the artist strove to put the audience in a mystified atmosphere and still, leaning towards a restful feeling.

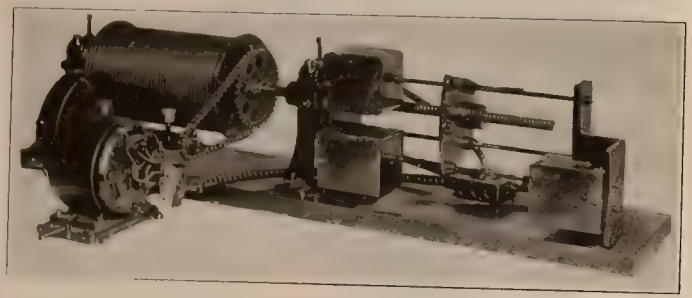
As one enters the auditorium of this theatre, one is amazed at the richness of the interior. The feet hit soft, velvety, blue carpets; the eyes strike the color spectrum on walls and ceiling everywhere, and still all is refined and cozy.

Curtain Control Perfected

Following a four years' trial of an electric automatic curtain machine, the E. J. Vallen Electrical Co., of Akron, Ohio, has been organized to manufacture and market it.

The machine was invented about five years ago by E. J. Vallen. The first model was installed in The Strand, Akron's first photoplay theatre, Sept. 2, 1915. This model was in continuous service until two months ago, when it was replaced by a later model, of the type to be manufactured. Altho several machines of this nature have made their appearance in the country, the Vallen invention is reported to be the first to stand the test of long service. J. P. Dunlevy, manager of The Strand, where the machine has been operated, vouches for its practical use and says its efficiency and economy of operation has been demonstrated beyond doubt.

The Vallen machine is electrically operated and can be controlled from two points, either in the operator's booth or from the stage. Only one button is used in switching the electric current on and off. The machine not only automatically controls the current which serves as a protection for the screen or for dividing photoplay offerings into various periods, but can be used to control such lights as are necessary during intermissions. The fact that the machine can be controlled from the projection booth means the saving of labor time and adds efficiency to the showing of pictures as the curtain, screen and lights can thereby be controlled at the will of the operator. The advantages of such co-ordination can readily be seen. The machine can be manufactured for about $300 and the installation cost is said to range from $25 to $50. The Company manufacturing the machine is prepared to back the offering with a guarantee of service. It occupies a space three feet long, one foot wide and one foot high when installed.



Vallen Automatic Curtain Control

A Theatre Organ "Wonder" in Completement

Some idea of the amount of material and the work involved in installing and erecting a modern motion picture theatre organ can be gained from a report received from the new Colonial recently opened in Tacoma, Wash.

More than 50,000 feet of wiring was necessary to connect up the various pieces of apparatus on the Wurlitzer Hope-Jones Organ at this theatre. Everything is worked by electricity which accounts for this tremendous length of cable.

There are 3200 pipes arranged in several swell boxes ranging from 16 x 19 to 16 x 11 feet. There is also a Tibra, which is a special set of pipes developed by the Wurlitzer Co., especially for motion picture theatres. Included in the array of instruments at the beck and call of the organist are drums, cymbals, bird whistles, cathedral chimes, oboe, violin, xylophone, glockenspiel, vox humana, flute and piano.

Next week—a history of the Mazda Lamp for projection purposes



AWAY

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631 Walnut St., Cincinnati, Ohio.
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We sell the Butter-Kist Pop Corn and Peanut Machine on easy payments. A small amount down puts the machine in your store. You can pay the balance a little at a time out of your profits. Write us today for all information and prices. No obligation. Mail the coupon —NOW!

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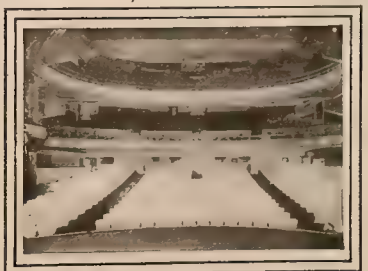
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Equipment Operating Projection Questions Answered

Practical Electricity—VI
Study Lessons for the Projectionist

AN electric circuit is the path in which the current flows and is distinguished according to a series circuit, a parallel or multiple circuit, or a complex circuit which is a combination of series and parallel connections.

When several pieces of apparatus are connected so that the current has a single path then they are said to be connected in series and the circuit is known as a series circuit. In a series circuit the current flowing in any part of the circuit flows through each piece of apparatus connected in succession so that an ammeter connected in any part of the circuit would register the same.

A typical series circuit is shown by Fig. 10 in which three resistances are connected together around the terminals of a battery. When resistances are connected in series the total resistance of the circuit is equal to the sum of the separate resistances.

As illustrated in Figure 10 the potential of the series of batteries is 6 volts and the values of the resistances are 1, 2, and 3 ohms and we wish to find the current which will flow in the circuit.

If we neglect the internal resistance of the batteries and the resistance of the conductor, the combined resistance is 1 + 2 + 3 or 6 ohms.

Then from Ohm Law I equals $\frac{E}{R}$, the current

which will flow in the circuit is $\frac{6}{6}$ or 1 ampere.

Now since we know the current flowing in the circuit to be 1 ampere we can find the drop around the separate parts of the circuit. From Ohm's Law E equals I times R. Then the difference in potential or drop around R_1 is the current times the resistance of that section or 1 ampere times 1 ohm which gives 1 volt. Similarly the drop around R_2 is 1 ampere times 2 ohms or 2 volts and around R_3 is 1 ampere times 3 ohms or 3 volts.

Also in a series circuit the sum of the drops in potential around the separate parts of the circuit is equal to the applied voltage to the whole circuit of 1 volt + 2 volts + 3 volts equals 6 volts or the applied voltage exerted by the series of batteries.

An arc circuit shown by Fig. 11 for a projection lamp is a series circuit. Thus if we have a 110 volt D. C. supply voltage and wish to obtain 40 amperes at a 50 volt drop across the arc then we would find the required series resistance necessary for the circuit as follows: The drop in voltage necessary in the rheostat in order to keep to drop across the arc at 50 volts is 110 − 50 or 60 volts. Then the value of the resistance should be from Ohm's Law

R equals $\frac{E}{I}$ or $\frac{60}{40}$ equals 1.5 ohms which is the necessary grid resistance for the circuit. In order to change this resistance depending on the variation of the carbons and the setting or length of arc the resistance is usually connected with several leads so that the amount of resistance used in the circuit can be varied and thus

Correct answers to questions of March 20 issue:

1. 0.0559 gr. silver
2. 6 amperes
3. 0.5 ampere
4. 120 volts
5. 55 volts
6. 55 ohms
7. 24 ohms
8. 100 coulombs

vary the drop across the arc and therefore the current flowing through it.

Another reason for a rheostat in circuit is to cut down the flow of current when arc is struck or in other words when a short circuit is placed across the line. Thus when arc is struck 110/1.5 or 73.4 amperes would flow and unless this resistance was connected in the circuit a complete short circuit would be placed on the line and an excessive current would flow and blow all the fuses protecting the line. This increased amount of current flows only for a short interval when the arc is being struck for as soon as the carbons are separated the resistance of the arc is added to the circuit, and the current flow is cut down to normal.

Resistances are very wasteful having only about 50 per cent efficiency, but they are the easiest method available when direct current is used and the initial expense of a motor generator is too great to be considered. Yet much expense would be saved in the long run by the installation of a motor generator set which would have an efficiency of about 70 per cent and would do away with the objectionable heat developed by rheostats, also the motor generator set gives a much better control of the arc.

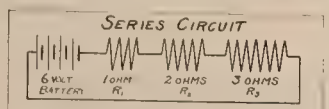


FIG. 10.

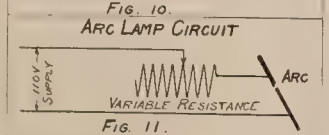


FIG. 11.

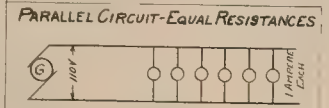


FIG. 12.

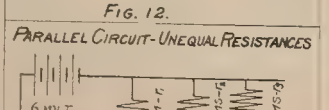


FIG. 13.

Care should be taken in placing carbons in a lamp to see that the clamps are clean and securely fastened in order that a good contact may be obtained with the carbon.

The greater percentage of light used in projecting a picture comes from the crater of the positive carbon. The positive carbon should be the upper one and may be distinguished as the one which remains red the longer when the current is cut off. Should the lower carbon remain red the longer time the arc is then said to be "burning upside down" and the connecting leads should be changed.

The positive carbon burns about twice as fast as the negative and therefore is usually made twice the length, also a positive carbon is about ⅛ inch larger in diameter than the negative.

A parallel circuit is one in which several paths are provided for the flow of current. If these paths are all of equal resistance as would be the case where a number of similar lamps as shown by Fig. 12 were connected across the line then the total current flowing in the circuit would be the product of the number of lamps times the current flow of each lamp. Or if 110 volts causes a current of 1 ampere to flow in each lamp the total current supplied would be 6 times 1 or 6 amperes.

When several paths of unequal resistance are connected across the line the amount of the current in each section is inversely proportioned to the values of the resistances. The total amount of current to be supplied is the sum of the current flowing in the different branches.

A circuit made up of unequal resistances in parallel is shown by Fig. 13.

Thus if we have resistance of 1 ohm, 2 ohms, and 3 ohms respectively connected across a 6 volt potential, since the drop across all the risistances is the same the current flowing in the 1 ohm branch will be $\frac{6}{1}$ or 6 amperes, the current in the 2 ohms branch $\frac{6}{2}$ or 3 amperes, and the current in the 3 ohms branch $\frac{6}{3}$ or 2 amperes. The total current flowing from the source of supply would be 6+ 3 + 2 or 11 amperes.

In order to find the equivalent single resistance which when connected across the supply voltage would allow the same current to flow we would use the formula

$$\frac{1}{R} = \frac{1}{r_1} + \frac{1}{r_2} + \frac{1}{r_3} \text{ etc.}$$

where R is the single equivalent resistance and r_1, r_2, r_3 are the given values of the resistances.

Using the values of Fig 13

$$\frac{1}{R} = \frac{1}{1} + \frac{1}{2} + \frac{1}{3}$$

reducing the right hand side of the equation to a common denominator, we have

$$\frac{1}{R} = \frac{6}{6} + \frac{3}{6} + \frac{2}{6} \text{ or } R \text{ equals } \frac{6}{6}$$

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OFFICE OF THE VICE-PRESIDENT

February 14
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Nicholas Power Co., Inc.,
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Gentlemen:

Replying to your inquiry of recent date, please be advised that our entire battery of 14 projecting machines is comprised of Power's Cameragraphs, both #6A and #6B models

After rather exhaustive tests, we have concluded that the Power Cameragraph is the most satisfactory machine for the projection of unwaxed film and best suited to all-around studio requirements including laboratory inspection.

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or 545 ohms the single equivalent resistance To test this resistance with the former connected circuit the current which will flow is

$$I = \frac{6}{R} \quad \text{or } 11 \text{ amperes}$$

$$R = 545$$

the same as in the circuit made up of the composite parts 1, 2, and 3 ohms

Questions Referring to the Text To Be Answered and Returned

14. **The line voltage to which an arc is connected is 220. If the arc is to draw 35 amperes, what is the proper reducing and steadying resistance to be inserted in the circuit? The arc drop for the above condition should be 50 volts.**
15. **Could a short circuit occur in a rheostat? Explain.**
16. **If two resistances of 50 and 60 ohms, respectively, are connected in series, find the total resistance of the circuit.**
17. **If the above circuit is connected to a 220-volt supply, find the current which will flow through the circuit.**
18. **Three resistances of 6, 3, and 2 ohms, respectively, are connected across a 110-volt supply. Find the equivalent resistance of the above and the current which will flow through the circuit.**
19. **Find the current flowing and the resistance of the circuit if half the lamps of Fig. 12 were turned out or cut out of the circuit.**

(To be continued)

100 per cent. Correct Answers Received

Rudolph Koller, Roseburg, Oregon, writes Following find answers to eight questions in March 20 issue of the News

1 0559 gr. of silver will be deposited by a current of 5 amp flowing for 10 seconds through a standard solution of nitrate of silver

2 The value of the current is 6 amps

3 0.5 amps. will flow through the lamp

4. The voltage applied to the terminals of the circuit is 120 volts

5 55 volts

6 The resistance of the field winding is 55 ohms

7 The resistance of the circuit must be 24 ohms

8 The quantity of electricity that will flow in 10 seconds is 100

Note The above list of answers sent in reply to questions appearing in the March 20 issue is the first to be 100% correct The fact that these answers were received in such concise form may be used to illustrate what can be accomplished by careful thought on the part of the projectionist

Answers to Study Lessons

A B., Lodi, Calif., writes

I take pleasure in answering your question "What is a Dynamo?"

The principal parts of a dynamo are: the bearings, shaft, armature, armature windings, commutator, brushes, field magnets, field windings, leads and terminal block

The current is generated as follows: When the Generator is not running the field magnet still retains a very little of its magnetism, and is sending a very small amount of magnetic lines of force through the armature When the armature starts revolving, the armature windings cut through these lines of force and a very weak current is generated but weak as it is, it is strong enough to travel around the field windings and as it travels around the field it makes the field a little stronger and the field magnet sends more and more magnetic lines of force through the armature as the magnetic field is thus increased so is the current generated in the armature, increased. This makes the field still stronger and this action keeps up until the capacity of the field rheostat is reached whereupon the voltage stops rising.

If there were no field rheostat in series with the field then this rise would continue until the field became saturated with magnetism and could hold no more; then the rise would stop.

Reply: Your answer is correct in so far as it goes, altho you have limited your description to one type of generator, namely a self-excited shunt type. This type is, however, the one which is most generally used.

The fundamental meaning of the term dynamo is a machine for converting mechanical energy into electrical energy by means of electromagnetic induction. No electricity is created by a dynamo but an induced electromotive force is generated or produced which causes a current to flow in the circuit connected to the dynamo.

The principal of operation of the dynamo depends on the fact that if a conductor is placed in a magnetic field and a change in position or a change in the magnetic field strength be made so that the conductor is made to cut lines of force then an E.M.F. is set up which is proportional to the rate of cutting.

The operation of a dynamo depends upon the following factors: a magnetic field, produced by electromagnets, and a number of loops or turns of wire wound on an iron core, forming the armature, which is so arranged that the lines of force set up by the field magnets may be cut by the armature conductors, and an E.M.F. generated.

The operation of a shunt generator depends on the residual magnetism retained by the field magnets so that when the armature is revolved the conductors cut a very weak field and an E.M.F will be set up at the brushes. This E.M.F. will cause a current to flow in the field windings and tend to increase the magnetic field, and consequently the generated E.M.F This action continues until the iron of the magnetic field becomes saturated with the maximum number of magnetic lines of force depending on the design of the special machine. The dynamo will then produce a constant voltage which is slightly reduced by the cross-magnetizing effect of the armature when the load is applied.

The field rheostat has the effect of added field resistance so that a smaller current will pass thru the fields and the effective ampere turns and resulting flux will therefore be reduced. By this means the field strength can be varied so that any desired value of brush or terminal voltage may be obtained

Thinks He Has Ideal Projection Room

E. Buras, Tudor theatre, New Orleans, La., writes in as follows:

Reading in practically every issue of Motion Pictures News about some model or ideal projection room, in some larger cities of the North I want to say as a projectionist from the South (as it appears to be this time) that I have an up-to-date equipment placed in a booth (not sweat box) which measures 20 ft. wide, 8 ft. 6 in. deep and 7 ft. 6 inches high Two Simplex Projectors Lujes S Equipped, with arc controller, two rheostats in multiple, a set for each lamp, drawing 68 amperes at arc, using a ⅝ cored carbon top and 5-16 silverty bottom. Have a 120-foot throw, on which I use two wing shutters of my own design and eliminate all flicker at any speed. Have always an extra head and lamp on hand for emergency. An 18-inch exhaust fan with a one horse power motor ventilates the room.

The above equipment is in Pearce's Tudor theatre, New Orleans, La., where Brothers E M. Buras and P. W. Kelly, member of Local 293, I. A. T. S. E. are projectionists.

Stero Kinks

J J. Keough, Williamsport, Pa.

Reading over some more of the News which I found laying in the office it got a grip on me. I think it very interesting especially for projectionists, therefore I would be delighted to write some letters for the section.

I promised to give out some good dope on the Simplex Machine in a short time, but I thought some projectionist might need this little stunt so I will let you have it for your news section if you think it worth printing.

For the spot light I needed some gelatine for different colors but I could not get them so I bought three pieces of common glass ¼" thick and used some globe coloring. Its the cheapest way of running a spot light and you can make any fancy colors or shapes you need with no danger of breaking for I have run it at high amperage.

You can always clean this off and make anything new you want. Just use a flat pan and hold glass edgewise, then pour the color on one side. It is best to get a soft cloth and keep a piece for each color.

Next an idea for a stereo lens in place of having the lens attached to machine. Get a piece of conduit pipe and fix it to wall in front of booth. People used to say they could not read the slides because they shake so much, but this stopped it.

A Discussion of the Speer Directo Carbon

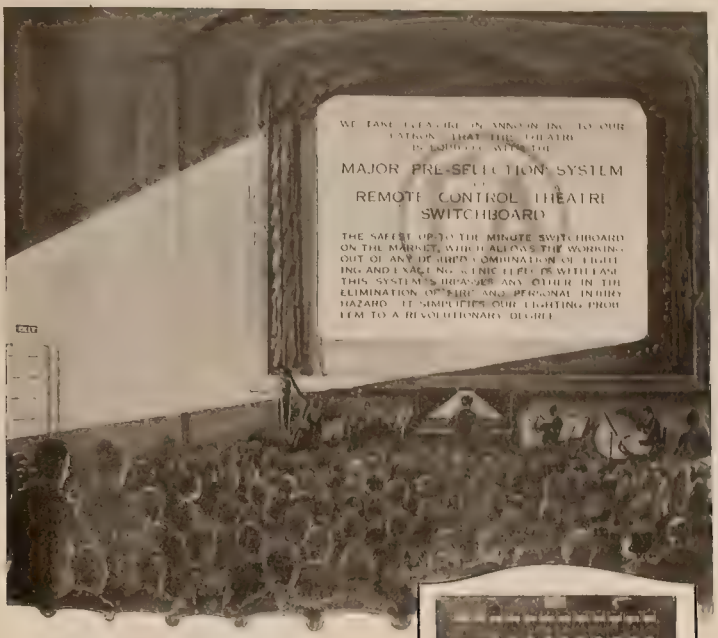
By Eugene H. Kaufman

During the earliest days of motion pictures, projection was very largely effected by the combination of a cored upper carbon together with a solid lower. In the past two years wonderful strides have been made in the improvement of the lower carbon the metal coating and hard core now being universally demanded by the projectionists.

The Speer Hold-Ark Negative Carbons relegated to the scrap heap, the antiquated solid lowers; and the Speer Directo Positives will have even greater effect on the so-called "cored uppers."

In the Speer Directo Carbons, let us first draw attention to the construction—a carbon with a compound core. The core is composed of a hard, specially constructed electrically conduction material, surrounded by the proper proportions of a heat insulating compound, imbedded within a star center, all of which are of the utmost importance in light producing qualities and in securing stability of the arc.

The core enables the arc to be centered almost the instant the current is applied and the old system of burning the carbons for five or ten minutes in order to get the proper crater, exists only as a recollection of former days.

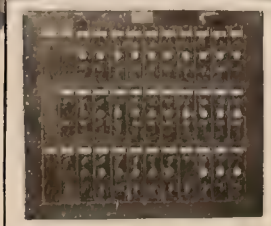


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For the large theatre, auditorium or small picture house, there is a Major Switchboard that will do the work more efficiently and with more saving of electrical current than any switchboard on the market.

With the Major Switchboard any individual switch unit or combination of units or even the entire board may be controlled from any part of the theatre—it is the only switchboard allowing the setting up of lighting changes ahead without interference with the lighting effects in operation at the time.

Ask for Bulletin Number 6S



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Investigations into the merits of the MAJOR Switchboard by leading architects and engineers specializing in theatre construction has proved so unanimously in its favor that the following new representative theatres are MAJOR equipped or have MAJOR Equipment specified:

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Missouri Theatre, St. Louis
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Tivoli Theatre, Chattanooga
Durant Theatre, Detroit.
Cincinnati Theatre, Cincinnati
Gregory Theatre, Hammond.
Tivoli Theatre, Chicago.
Chicago Municipal Auditorium, Chicago.
Colonial Theatre, St. Paul.
New Majestic Theatre, Dallas.
West Englewood Theatre, Chicago
Lincoln Dixie Theatre, Chicago Heights.
Blackstone Theatre, South Bend.
B. F. Keith's Theatre, Cleveland.
Pinkleistein & Ruben Theatre, Minneapolis.
Fort Armstrong Theatre, Rock Island.
Palace Theatre, Cincinnati.
Hull Theatre, Peoria.
Hanna Theatre, Cleveland
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Evolution and progress go hand in hand, but we doubt if our statement would have been accepted even a short time ago had we revealed the fact that Speer Directo Carbon not only embodies a maximum current carrying capacity thus increasing the illumination per unit of crater area, but also that the arc is positive and firm and can be maintained with very few adjustments, and that both a long and short arc gap can be employed.

The Speer Directo Carbon will run more reels per inch of length than any other carbon on the market and a perfect crater is maintained at all times regardless of the light distribution or other imperfection voltage.

There is no pitting or sputtering, as the core prevent any material from flaking off. This means that the light beam is not clouded at any time and that the condensers only require an occasional cleaning.

Naturally a negative must be used in connection with the Speer Directo Carbon and in order to secure the results described, a Speer Hold Ark lower should always be employed. The arc centers on the solid core of the Hold-Ark, and if any other lower is used to complete the combination, perfect projection cannot be guaranteed.

As the Speer Hold Ark Carbon is constructed with a metal coating, the combination of a 12-inch Directo with a 6-inch Hold Ark affords practically an equal carbon consumption; i. e. one inch of upper to one half inch of lower.

The proper Speer Directo Hold Ark combinations are as follows:

40-60 Amperes
- 5/8 x 12" Speer Directo (upper)
- 3/8 x 6" Speer Hold Ark (lower)

55-75 Amperes
- 1/2 x 12" Speer Directo (upper)
- 7/16 x 6" Speer Hold-Ark (lower)

70-90 Amperes
- 5/8 x 12" Speer Directo (upper)
- 7/16 x 6" Speer Hold Ark (lower)

85-110 Amperes
- 1 x 12" Speer Directo (upper)
- 1/2 x 6" Speer Hold Ark (lower)

In the recommendations made above it will be noted that on certain amperages two different combinations are shown. In this way we had hoped to accommodate all conditions, and where projectionists insist, this allows the continued use of the same combination that had been employed in the past. We, however, urge and direct projectionists to use (but not exceed) the highest amperage specified for each combination, thereby assuring the greatest efficiency possible, both in carrying capacity of the carbons and in intensity of illumination.

Wherever the Speer Directo Hold-Ark combination is used the carbons should always be placed on the angle setting. This, however, is the usual setting for direct current and one quite familiar to all projectionists.

As a word of caution, we again reiterate that carbons should be kept in a dry place where they will not absorb moisture, as any moisture that might be absorbed will be detrimental to intense illumination and may cause sputtering.

Traveling Motion Picture Outfits

A. M., Friday Harbor, Wash.:

I am trying to figure out a traveling picture show outfit and I wish to know something about these portable machines, that they have on the market. Take the Peerless, Pathescope and the Graphoscope, Jr., and several others, are these suited to run the ordinary film and make a 9 by 12 picture at 60 ft., and make it bright enough for an audience to look at without eye strain? I understand they get their light from about a 100 to a 400 watt bulb. I had in mind a Fair-bank-Morse outfit, of about 750 watts capacity. What do they usually use for light where electricity is not available? I mean from a central station. Would a gas outfit serve me just as well or better than what I have mentioned for light? I would like to hear from you and tell me all about a portable or traveling outfit.

Reply:

Peerless, Acme and the Graphoscope will take the standard film and will produce approximately a 9x12 picture with a 60 foot throw; light outfits in each case is an incandescent lamp which may be connected direct to the lighting circuit.

Gas and calcium lights have not proved satisfactory for motion picture work. Where electricity is not available from a central station, small isolated gasoline motor generating sets have been found most serviceable.

The following manufacturers put out such sets: Imsco Independent Movie Supply Co., 729 7th Avenue, New York City; Delco Light Co., Dayton, Ohio; Universal Motor Co., Oshkosh, Wis.; Fairbanks Morse, 30 Church Street, New York City.

His Manager Supplies Best Equipment

A letter recently received from Mr. Musser says:

This is the first time I have butted in since I joined the N A M L which has been several years ago. After seeing so much about the better card and button I came to the conclusion that I would drop you a few lines pertaining to this matter.

My N A M L. is 183 and I certainly am proud of it the same as my other brothers in the business. I am in favor of the better card and button question and sincerely hope that the head of this organization settles it quickly in favor of the affirmative side. I think that all the rest is also in favor of it, so why should'nt we have it.

I think the card should be the size of an identification card and button something like the I A T S E. Then we can identify other brothers on sight.

Am operating in this town of 1,200 population but the Mgr. is giving them the best that can be bought. Cannot say enough for Paramount and Arteraft. Some organization.

Correct Rewinding Speed

R. N., Massachusetts. To settle a wager we would like to have you answer these questions for us. A short time ago several of us were discussing the effect of high-speed rewinding on the film. We tried to figure out the speed of the film when wound on a 5" hub at the rate of a thousand feet in 4 minutes but we decided that we didn't know our mathematics well enough. Can this problem be solved in ordinary figures or does it require something more difficult? What is the speed of the film at the start and what at the finish. What speed do laboratories and exchanges use when rewinding films.

Reply. If too high a rewind speed is used it is impossible to detect any film imperfections, such as torn sprocket holes or stripped emulsion, also there is danger of the edge of the film catching on the reel and being bent over, thus ruining that section of the film.

To determine exactly the speed of the film at all times in the above instance would require the use of higher mathematics, but since the rate of rewind of 1000 feet in 4 minutes is more or less approximate we may use a simplified solution as follows:

1,000 feet in 4 minutes is 250 feet or 3,000 inches per minute. A reel with a 5 inch hub has an over all diameter of film of bout 10 inches when 1,000 feet of film has been wound on the reel. An average diameter between the first and last turn would be 7½ inches or the length of an average turn would be 7½ times or 23.6 inches. Figuring from this average length of turn to rewind 3,000 inches per minute would require a speed of 3000/23.6 or 127 revolutions per minute.

If this speed is taken as the revolutions of reel on rewind then the speed of the film at the beginning would be $5 \times \pi \times 127 \div 12$ or 166 feet per minute, and at the finish $10 \times \pi \times 127 \div 12$ or 332 feet per minute.

In ordinary practice laboratories and exchanges rewind film at a rate of from 5 to 8 minutes per thousand feet.

Power Rates Raised on Him

L. W. Mc., Tenn.:

The City Fathers (?) here have just advised me of an increase in my power rates to 15 cents per K. W., refusing to allow me a power rate of 9 cents as heretofore, and am writing you for some information relative to putting in my own power.

I use two machines, one a Power's carbon arc and the other a Simplex Mazda, prefer the Simplex as have only a short throw 71' and a picture 9 x 12.

I have quotations from the Cushman power plant and also Delco, and would like your confidential opinion as to the merits of both; the Cushman is a good deal cheaper than the other one, but didn't know about fuel cost and up-keep.

If I should put in my own plant, would it be better to put the Mazda equipment on my Power's using D C instead of the A C Compensarc (I now have on the Simplex), or will either plant have sufficient power to carry the carbon arc?

I am in a small town and only run four and five nights a week, and my operating room has already cost me around $1,000, but don't mind the expense if I can get results, and that's all I am selling.

Reply:

We believe you would get much better results by installing a complete gas engine driven plant of sufficient capacity to handle both projectors when the latter are using a Mazda lamp source.

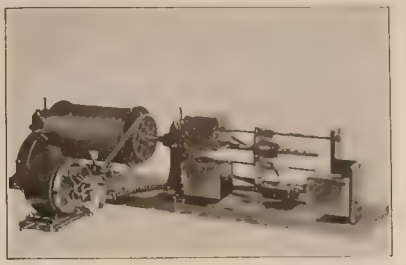
As to the respective merits of the two makes of generators mentioned in your letter we do not wish to commit ourselves. There is however another set which you will find advertised in the News, and which is designed especially for motion picture work. The latter is obtainable in any capacity up to 10 kw.

If you put in your own plant we would advise you to convert your Simplex equipment so as to use Mazda lamps, as the wattage consumed would be considerably less than in the case of carbon arc machines.

New Imsco Booklet Out

The 1920 edition of the Independent Movie Supply Company was issued this last week, and is ready for distribution? It consists of over 50 pages of descriptive matter listing the numerous devices handled by the firm. It is evident that the Imsco line is constantly growing and being well received throughout the country. Any theatre owner who may ever be in the market for equipment should have a copy of the 1920 Imsco book for reference purposes.

Vallen Automatic Curtain Machine



Operates Curtain, Protects Screen, Controls Lights

This machine is not an experiment. The first model invented by Earl J. Vallen was installed in The Strand, Akron's first photoplay theatre, Sept. 2, 1915. A later model was installed two months ago. The machine can be controlled from two points, either by the operator or from the stage. Its success is proved by satisfactory trial of four years at The Strand.

Price $300 and Up

Installation Cost $25 to $50

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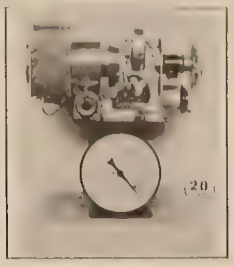
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White Light for Motion Picture Photography

By Wm. Roy Mott, Research Laboratory, National Carbon Company

(*Continued*)

3-D Amount of Light in Relation to Current.

The flame arc shows a rapid increase in actinic light with increased current. In fact the flame arc with doubling of the current at the same arc voltage increases its photographic effect not twice but three or four times. This makes it profitable to use the flame arcs at high amperages of 15 25 to 35 amperes. In some cases much higher amperages have been used. The effect of amperage on amount of actinic light is shown in Fig. 6 which also shows the advantage in effect that the flame arc has over the enclosed ordinary arc. These sets of curves in Fig 6 were obtained with single arcs on 110 volt circuit, but with the new type of flame arc having two arcs in series on 100 volts the efficiency of the flame lamps is often increased from 40 to 60 per cent. over that of a converted lamp with a single flame arc on 110 volts. The enclosed arc lamp soon reaches a limit of current because of the dangers to globe melting down, or if a very large globe is used then the amount of air at the start decreases the initial efficiency, which is very important in motion picture work because the actual scenes are short and usually last from ten seconds to a minute or two. On a 220 volt circuit, it is now customary to use 2 or 4 flame arcs in series, and this compares favorably with the 220 volts enclosed arc lamps under average conditions.

From a series of tests of a direct current flame arc lamp, I have deduced the following approximate equation for photographic efficiency as regards effect on solio paper for a single direct current flame arc. C is current and V is arc voltage within moderate limits (40 to 80).

Photographic efficiency $= KC^{.4} (V-23)$

On alternating current efficiency increases as $C^{1.6}$

The flame arc also increases in candlepower more rapidly than the current, but this phase of the matter does not need to be enlarged upon here. The color of light increases toward the short wave lengths faster than the long wave lengths with increase in current. With increase in current the blue light increases more than the

*From S. M. P. E. Trans.

3-E—Amount of Light in Relation to Arc Voltage.

We will very briefly consider the relation of photographic effect on solio paper to arc voltage (see Fig. 4), keeping the current constant. The following results were obtained by using a 330-volt direct current circuit with the trim of a 10 mm. x 305 mm. lower flame positive and a 12½ x 305 mm. upper (½ x 12') cored enclosed arc standard negative upper. The data shows the great advantage of using two flame arcs in series on 110 volts. The working equations of the data can be reduced to the following approximate, empirical formulas:

1st from 0 to 60 arc volts at 25 amperes.

Photographic power $= 5.1\ V - 78 - .044\ V^2$.

From 60 to 150 arc volts at 25A.

Photographic power $= 1.47\ V - .0045V^2$.

TABLE 1

Volts Col. A.	Photographic effect on Solio Paper Col. B.	Energy efficiency.	{ B Photographic effect A Arc voltage
20	5	.2	
30	35	1.2	
40	55	1.4	
50	65	1.3	
60	70	1.2	
70	80	1.1	
80	90	1.1	
90	100S	1.1	
100	105	1.05	
110	105	.95	
120	110	.9	
130	115	.85	
140	115	.85	
150	120	.80	

S means standard of reference.

Analysis of the above table shows that the use of two flame arc in series is very efficient. This also has other advantages, namely, that the power factor can be raised on A. C. from about .90 with a single arc to even .95 for the twin arcs. Also the volt ampere characteristic is ma-

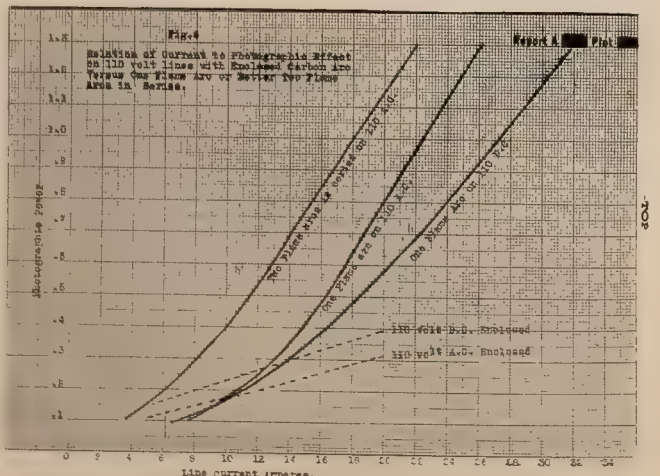
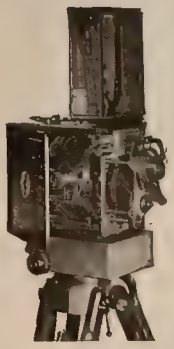


Fig. 6—Relation of current to photographic effect on 110 volt lines with enclosed carbon arc versus single and twin flame arcs

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EAGLE ROCK FILM

"The Quality Raw Stock"

Right photographically. Will not go to pieces in the projector.



Made by

THE EAGLE ROCK MANUFACTURING CO.
VERONA, NEW JERSEY

terially improved so that as much as nearly 90 per cent of the line power taken can be thrown into the flame arcs even to multiple circuits of 110 volts with satisfactory steadiness.

Relation to Number and Position of Arc.

With two flame arcs in series on 110 volts, steady operation can be secured with 45 volts at each arc or with 90 volts of the 110 line volts in the light producing arcs. With a single flame arc on 110 volts about 60 volts are used in the arc, so that the twin arcs have about 50 per cent. better power utilization over the single arc. Also the power factor and arc stability are improved by operating two or three flame arcs in series on 110 volts.

(To be continued)

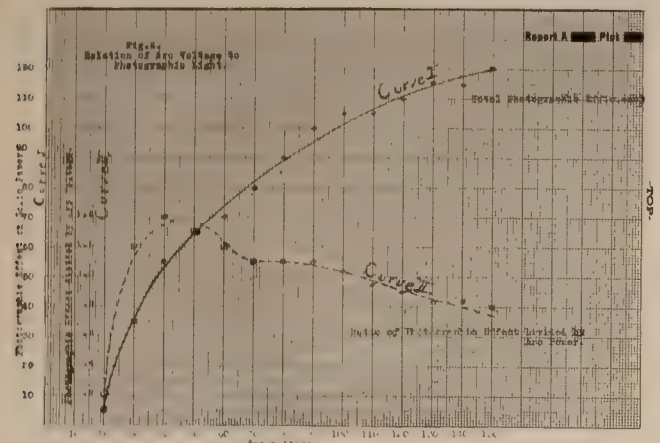


Fig 4. Relation of Arc Voltage to Photographic Light

Here's a New Angle on the Government Tax

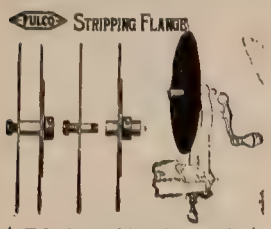
"Strange, as it may seem," says Mr. E. S. Bowman of the Automaticket System, 1780 Broadway, New York, "there is something in connection with the Government tax, which appears to have been entirely overlooked by everyone connected with the Amusement business."

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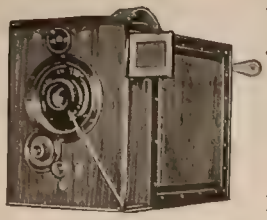
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What the Society of Motion Picture Engineers Is and What It Has Done

A. F. Victor, Secretary, Outlines the Aims and Work of the Society and Gives Summary of All Papers

STANDARDIZATION is the keystone of every large industry—the factor which causes the arch to cohere and stand splendidly balanced. In July, 1916, a group of earnest pioneers and creative workers in the motion picture industry, met in Washington and formed the Society of Motion Picture Engineers. These men were close to the heart of the Industry and they realized the many separate factions which were struggling to work successfuly together intelligent standardization was the magic key needed to perfect co-operation, and these men, accustomed as they were to give the best of themselves for the development of their industry, set modestly to work on their self-appointed task. Twice each year they have foregathered in some appointed city, giving generously of their time and money to the general advancement of the working conditions of the motion picture industry.

This group of men is made up of specialists in various branches of the industry and at each meeting some problem has been presented by the man whose knowledge of its requirements was expert.

An instance of the Society's work in standardization will serve to illustrate.

At the meeting in Chicago, July 16, 1917, a standard camera frame line was adopted. Prior to this there were as many varying frame lines as there were types of cameras. The confusion caused by variance was considerable. In productions where the work was done by several cameras, projected scenes shifted up and down in the most disturbing manner. Today every person actively connected with the industry knows that the standardization frame line lies midway between two perforations.

At each meeting of the Society a number of papers have been read on various problems and unusual achievements in the industry. These papers represent an incalculable wealth of detailed technical information of vital import to everyone connected with the motion picture field. Each paper represents the crystalized experience and research work of a master in his line. The Society has had printed duplicate copies in quantity of each of these papers and has already supplied hundreds of copies to interested inquirers.

Undoubtedly there are hundreds more interested persons in the industry, who would eagerly avail themselves of this splendid information if they knew of its existence. For their benefit the following list of subject material is submitted;

Transactions Number One
July 24, 1916, Washington, D. C.

CONTENTS

Certificate of Incorporation Society of Motion Picture Engineers

Standardization
An address by Henry D. Hubbard, Secretary U. S. National Bureau of Standards.

Transactions Number Two
October 2-3, 1916, Hotel Astor, New York

CONTENTS

Chairman's Address
Precision, The Dominant Factor in Motion Picture Machines, by W. B. Wescott, Boston, Mass.
Motion Picture Film Perforation, by Donald J. Bell, Chicago, Ill.
Condensers, Their Contour, Size, Location and Support, by C. Francis Jenkins, Washington, D. C.

Transactions Number Three
April 6-7, 1917, Atlantic City, N. J.

CONTENTS

President's Address.
Motion Picture Cameras, by Carl Louis Gregory.
Report of Committee on Electrical Devises.
Motion Picture Nomenclature.

Transactions Number Four
July 16-17, 1917, Chicago, Ill.

CONTENTS

President's Address.
Report by the Committee on Optics to the Society of Motion Picture Engineers.
Motion Picture Standards.
Motion Picture Nomenclature.

Transactions Number Five
October 8-9, 1917, New York City

CONTENTS

President's Address.
Motion Picture Standards.
Motion Picture Nomenclature.
Offset Projection, by Will C. Smith.
The Motion Picture Booth, by C. Francis Jenkins.
Report of Committee on Electrical Devices.
The Projection of Motion Pictures by Means of Incandescent Lamps, by A. R. Dennington.
Light Intensities for Motion Picture Projection, by J. T. Cardwell, for R. P. Burrows.

Transactions Numbers Six
April 8-9, 1918, Rochester, N. Y.

CONTENTS

President's Address.
Standardization of Exposure, by John W. Allison.
Optical Requirements of Motion Picture Projection Objectives, by Alfred S. Cosy.
Artificial Light in the Motion Picture Studio, by Max Mayer.
Condensers, by C. Francis Jenkins.
The Portable Projector; Its Present Status and Needs, by Alexander F. Victor.
Theoretical vs. Practical as Applied to Standardization and Some of the Things to be Considered as Proper Subjects for Standardization, by F. H. Richardson.
Incandescent Lamps for Motion Picture Service, by A. R. Dennington.
Some Consideration in the Application of Tungsten Filament Lamps to Motion Picture Projectors, by L. C. Porter and W. M. States.

Transactions Number Seven
November 18-20, 1918, Cleveland, Ohio

CONTENTS

President's Address.
Standardization of the Motion Picture Industry, and the Ideal Studio, by John W. Allison.
Motion Picture Film in Making, by George A. Blair.
Carbon Arc for Motion Picture Projection, by W. C. Kunzmann.
The Projection Room and its Requirements, by F. H. Richardson.
Natural Color Cinematography, by William V. D. Kelley.
The Function of the Condenser in the Projection Apparatus, by Herman Kellner.
Sprocket Teeth and Film Perforations and Their Relationship to Better Projection, by A. C. Roebuck.
Fundamentals of Illumination in Motion Picture Projection, by R. P. Burrows.
Advantages in the New Standard Narrow Width, Slow Burning Film for Portable Projectors, by W. B. Cook.

Transactions Number Eight
April 14-15-16, 1919, Philadelphia

CONTENTS

President's Address.
White Light for Motion Picture Photography, by Wm. Roy Mott.
Some Phases of the Optical System of the Projector, by F. H. Richardson.
Condenser Design and Screen Illumination, by H. P. Gage.
Adding Color to Motion, by William V. D. Kelley.
Attachments to Professional Cinematographic Cameras, by Carl L. Gregory and G. J. Badgley.

New Motiograph Booklet Out

The Enterprise Optical Company has recently sent us one of the first copies of its new folder on the Motiograph De Luxe. The booklet is somewhat out of the ordinary in that the selling arguments are given in the form of letters from satisfied users throughout the country. A cover design of high quality makes the pamphlet especially attractive.



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The Organ in Motion Picture Theatres

THERE is no necessity to dwell upon the fact that the organ has attained a position of such importance in the motion picture theatre that it can justly be considered the nearest competitor in replacing orchestra organizations.

The above statement can be applied only to the instrument itself. Through legitimate competition organ manufacturers have been able to complete an instrument which can fully cover all the requirements necessary for appropriate musical accompaniment to pictures. It is useless to say that an organ player is necessary to utilize this wonderful instrument, the organ. We have in the past few years repeatedly said that playing the organ and playing for the movies are two entirely different things. By this, we mean that the best church organ players can prove failures in handling the best instrument when playing for pictures. The editors of this column recently received some literature on this subject, prepared and edited by Mr. Lacey Baker, Mus. B., which we consider the most perfect definition explaining the difference between church organ work and theatre work. For the benefit of all organ players, and in the interest of "Better Music For The Film," we herewith take the liberty of reproducing a few paragraphs from Mr. Baker's booklet which was issued in connection with a collection of music, published by the H. W. Gray Co., New York. Following is an extract from the above pamphlet:

"The accompaniment of a Film should be a musically sustaining undercurrent, always subsidiary. It should provide atmosphere and emotional color, but, under no circumstances, dominate. Cinema playing is not an organ recital, neither is it an occasion for the display of digital dexterity and pedal pyrotechnics. Opportunities for this occur in the unemotional Scenic Pictures, but, even then, the modest player will not egotistically shut off the view.

Just how much organ may be artistically used, must be left to the good taste of the executant, who, if he has a rational outlook, will realize that the Play's the thing, not the organ. A midway course must be steered between the Scylla of too much organ, which is an impertinence on the part of the player, and (which is worse) an annoyance to the audience, and the Charybdis of too little, which is apt to be dull and depressing. As music is the handmaid of the Picture, and not the mistress, the thoughtful player will be very conservative in his use of the power of the instrument, relying on a liberal use of its tonal varieties to avoid drabness. By frequent changes of touch, he will hold the interest of his audience, and not be guilty of the *betise* of commandeering their attention by force of arms.

If it be thought that I am too insistent in suggesting a conservative accompaniment, I ask such of my colleagues who disagree with me, to visit a neighboring Playhouse and get the audience's viewpoint. After registering on themselves the effect of an aggressively booming organ and mentally noting its irritation, I think they will agree with me that my note of warning is neither superfluous nor ill-timed.

It must not be forgotten that broad effects are called for in the theatre, and much latitude is allowed the performer. Melodies should stand out, frequently doubled (orchestra fashion) and the Pedal treated generally as is the Double Bass, and not glued to the heel of the player. Also it must be remembered that the ecclesiastical, ultra legato school of playing is uneffective for Motion Pictures.

Practically the "theatre touch" is as far removed from the churchly style as is the rectangle from the arabesque. The reasons for this are obvious, but the attainment of the requisite lightness and vivacity (a composite touch, between the legato of the organ and the staccato of the piano) has proved a stumbling block to many excellent organists, who have been unable to free themselves from the conventional shackles of their ingrained ecclesiastical upbringing.

The inherited traditions, and the "touch of linked sweetness, long drawn out," are not valuable assets, but, on the contrary, handicaps which must be ruthlessly eliminated if the church organist expects to make good in the elastic conditions necessarily prevailing in the theatre."

The above reveals facts which if taken into consideration by organ players will undoubtedly further and advance the art of organ playing in the motion picture theatre, and will convert many organists into indispensable factors. The editors respectfully suggest that readers write to the H. W. Gray Co. of New York City, requesting a copy of the complete Bulletin, edited by Mr. Lacey Baker, Mus. B. We are of the opinion that this booklet should be in the hands of every organ player who is striving to not only appropriately accompany pictures, but also establish a reputation for himself which is bound to result in a better financial remuneration.

THE EDITOR

Review of Musical Compositions

1—"Wigwam," an Indian novelty fox trot, by Jos. Samuels and Harold Sanford. (Belwin, Inc.)

2—"Marriage Blues," by Jos. Samuels and the Berkin Bros., a "blue" fox trot. (Belwin, Inc.)

3—"Dancing Honeymoon," a song fox trot, by Werner Janssen. (Boston Music Co.)

4—"Abadele, an Egyptian jazz fox trot (J. W. Stern).

5—"Karavan," by Wiedoeft and Olamn, fast becoming the sensational fox trot. (Forster Music Pub., Inc.)

6—"Beautiful Nights," supposedly a waltz hit of beautiful charm and ryhthm. (Chas. K. Harris.)

7—"La eVeda," a Castillian fox trot, fast reaching the goal. (Richmond Pub. Co.)

Review of Musical Compositions..

"MIDNIGHT GAMBOLS"

(Released by Pioneer Film Co.)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.).

Theme: "Sinister Theme" (for Scenes of Impending Danger), Vely

1—"Poem Symphonique" (And. quasi adagio), by Borch (3 minutes and 50 seconds), until—S: At Screening.

2—"Dramatic Suspense," by Winkler (2 minutes), until—T: "Like a stricken creature."

3—Theme (1 minute and 55 seconds), until—T: "A few days and then."

4—"Lovelette" (Allegretto Grazioso), by Levy (3 minutes and 50 seconds), until—T: "Through years of tender."

5—"Comedy Allegro," by Berg (1 minute and 15 seconds), until—T: "When the spirit of mischief."

6—Theme (2 minutes and 20 seconds), until—T: "Fulfilling the doctor's."

7—"Galop," (characteristic), by Minot (3 minutes and 50 seconds), until—S: Girl rings bell.

NOTE: With effect of ringing church bell.

8—Theme (2 minutes), until—T: "Awakening with no memory."

9—Continue to action (1 minute and 30 seconds), until—T: "After graduation."

10—"Birds and Butterflies" (Intermezzo), by Vely (3 minutes and 55 seconds), until—T: "The dearest girl in all."

11—"Serenade Grotesque" (characteristic), by Borch (1 minute and 10 seconds), until—T: "Summer of Romance."

12—Continue to action (1 minute and 50 seconds), until—T: "In London, Peggy Alston."

13—Continue pp (25 seconds), until—T: "With Tom's arrival."

14—"Hunkatin" (half tone jazz), by Levy (3 minutes and 50 seconds), until—T: "Where pleasure rules at."

15—"Marriage Blues" (a "blue" fox trot), by Samuels & Berkin (2 minutes and 10 seconds), until—T: "Please take me home at."

NOTE: ff during cabaret scene only.

16—Theme (1 minute and 40 seconds), until—T: "Where Tom Harvey's."

17—Continue to action (55 seconds), until—T: "Summoned by the spirit."

18—"Wigwam" (Indian fox trot), by Samuels & Sanford (3 minutes and 5 seconds), until—S: Close up to Jazz band.

NOTE: To be played ff.

19—"Misterioso Dramatico" (depicting mystery and agitation), by Borch (1 minute and 5 seconds), until—T: "Vague memories."

20—"Aces High," by Roberts (2 minutes and 5 seconds), until—T: "The following afternoon."

NOTE: To action pp or ff.

21—Continue pp (1 minute and 30 seconds), until—T: "Among the society is the."

22—"Rose Leaves" (Moderato Serenade), by Ashleigh (3 minutes and 10 seconds), until—T: "Still angered by."

23—"The Vampire" (Dramatic Theme), by Levy (3 minutes and 5 seconds), until—T: "Dreaming—scheming."

24—Theme (1 minute and 15 seconds), until—T: "And to this self."

25—"Why?" (ballad fox trot), by Levy (3 minutes and 5 seconds), until—S: Close up of dancing couples.

26—"Mandarin Dance" (Chinese Characteristic), by Kempinski (1 minute and 50 seconds), until—T: "I'm sorry I forgot our."

27—"Dramatic Recitative" (for intensive and heavy dramatic scenes), by Levy (3 minutes and 15 seconds), until—T: "It's the same girl."

28—"Dramatic Agitato" (for general use), by Hough (3 minutes and 50 seconds), until—S: "Carl finds door locked.

NOTE: To action pp or ff.

29—Theme (1 minute and 20 seconds), until—T: "This place, how did I get."

30—"Spring Blossoms" (Melodious Intermezzo), by Castillo (1 minute and 20 seconds), until—T: "After days of anxiety."

THE END

"THE MAN WHO LOST HIMSELF"

(Released by Select)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.).

Theme: "Reverie" (Dramatic), Drumm

1—"Reflets De Lune" (3/4 Allegretto), by Baron (2 minutes and 25 seconds), until—S: At Screening.
2—"Mamselle Caprice" (Allegretto Grazioso), by Baron (3 minutes and 40 seconds), until—T: "The fashionable hour in."
3—Theme (2 minutes and 30 seconds), until—S: "Duke of Rochester sees his double."
4—"Serenade Grotesque" (Characteristic), by Borch (2 minutes), until—T: "Has Rochester ever shown?"
5—"Humorous Drinking Theme," by Roberts (2 minutes and 35 seconds), until—T: "My people, none, my."
6—"Comedy Allegro" (35 seconds), until—T: "A drop too much, my lady."
7—"Humoresque" (Allegretto), by Tschaikowsky (2 minutes and 50 seconds), until—S: "Interior of bedroom."
8—Continue to action (2 minutes), until—T: "For the first time in his."
9—Theme (1 minute and 10 seconds), until—S: "Close-up of newspaper clipping."
10—"La Colombe" (Allegretto Intermezzo), by Gounod (4 minutes and 15 seconds), until—T: "Put yourself in his place."
11—Continue to action (1 minute and 25 seconds), until—T: "Well, Rochy, old top."
12—"Reve D'Amour" (Dramatic Allegretto), by Zamecnik (2 minutes and 35 seconds), until—T: "He had a conscience."
13—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (2 minutes and 35 seconds), until—T: "This person tried to."
14—"Dramatic Conflict," by Levy (2 minutes and 50 seconds), until—T: "A family conference."
15—Theme (2 minutes and 40 seconds), until—T: "When will you stop being?"
16—"Dramatic Allegro," by Luscomb (2 minutes and 30 seconds), until—T: "Which you split with your."
17—"Dramatic Suspense," by Winkler (2 minutes), until—T: "Papa Mulhausen."
18—"Hurry," by Levy (1 minute and 10 seconds), until—T: "Help, murder, police!"
19—"Rose Leaves" (Moderato), by Ashleigh (2 minutes and 30 seconds), until—S: "Scene in garden."
20—Theme (2 minutes and 45 seconds), until—T: "But don't tell him I've."
21—Continue to action (1 minute), until—T: "Well, I had, but I want."
22—"Devotion" (Moderato), by Deppen (4 minutes and 15 seconds), until—T: "After dinner confidences."
23—"Ladisonjera" (Char. Caprice), by Charminade (2 minutes and 50 seconds), until—T: "Well, Rochy, you don't act."
24—"Andante Dramatico" (For dramatic emotion), by Borch (3 minutes and 45 seconds), until—T: "Her humiliation could be."
25—"Visions" (Int. characteristic for neutral scenes), by Buse (3 minutes and 35 seconds), until—T: "Now, Mr. Jones, tell us all."
26—"Hurry" (For general use), by Minot (40 seconds), until—S: "The fight."
27—"Frolics in a Mad House" (A farcical characteristic), by Recker (3 minutes and 50 seconds), until—T: "A quiet retreat in the."
28—"Galop" (Characteristic), by Minot (2 minutes and 20 seconds), until—T: "The prince told me to say."

NOTE: To action pp or ff.

29—"Dramatic Agitato" (For subdued dramatic emotion), by Minot (2 minutes and 50 seconds), until—T: "The showdown."
30—"Lost Spring" (Dramatic pathetic), by Grieg (3 minutes and 15 seconds), until—T: "I suppose you fear me as."
31—Theme (50 seconds), until—T: "You don't hate me."

THE END.

"TOWER OF IVORY"

(Released by Goldwyn)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.).

Theme: "Poeme Symphonique" (Dramatic), Borch

1—"Romance from Aida," by Verdi (50 seconds), until—S: At Screening.

NOTE: To be produced as vocal solo with p.a. accompaniment.

2—Theme (2 minutes), until—T: "You've learned all I can."
3—"Reverie" (Dramatic), by Drumm (1 minute and 15 seconds), until—T: "Out of work and down to."
4—"Marriage Blues" (A fox trot), by Berkin Bros. & Samuels (1 minute and 5 seconds), until—T: "I understand, dearie."
5—"Mother Machree" (Song) (50 seconds), until—T: "Come on, kid, give us a."

NOTE: To be produced as vocal solo.

6—"Dancing in the Barn" (Barn dance) (1 minute and 40 seconds), until—S: "Girl stops singing."

NOTE: To action pp or ff.

7—"Dramatic Agitato" (For general use), by Hough (1 minute and 15 seconds), until—T: "But a beautiful voice is."

NOTE: To begin pp then to action.

8—"Because You Say Good-Bye," by Levy (1 minute and 20 seconds), until—S: "Flashback to girl telling story."
9—"Serenade" (Moderato), by Drdla (1 minute and 25 seconds), until—T: "After Levering's conviction."
10—"Furioso" (Depicting mystery and agitation), by Shepherd (1 minute and 40 seconds), until—T: "With night there broke."
11—"Abide With Me" (Song) (30 seconds), until—T: "And then above the rear."

NOTE: To be produced as vocal solo.

12—Repeat: "Furioso," by Shepherd (50 seconds), until—S: "Smoke coming up the stairs."
13—"Berceuse" (4/4 Andante), by Friml (2 minutes and 45 seconds), until—T: "Five years later Lord."
14—Theme (2 minutes and 30 seconds), until—T: "With the Bridgeminster."
15—Continue pp (40 seconds), until—T: "In a Western prison over."
16—"Valse Moderne," by Rosey (1 minute), until—T: "Lady Bridgeminster entertains."
17—"Aida March," by Verdi (1 minute and 5 seconds), until—S: "Scene in street."
18—"Celeste Aida," by Verdi (50 seconds), until—S: "Singer appears on stage."
19—Theme (2 minutes), until—T: "The next day."
20—"Sinister Theme" (For scenes of impending danger), by Vely (3 minutes and 10 seconds), until—T: "After five years of misery."
21—"Half Reel Furioso," by Levy (2 minutes and 30 seconds), until—S: "Prisoners escaping."
22—Theme (4 minutes), until—T: "Before long society."
23—"Canzoneta" (4/4 Andante), by Friml (3 minutes and 30 seconds), until—T: "John must realize his."
24—"Serenade Grotesque" (Characteristic), by Borch (1 minute and 25 seconds), until—T: "I am going to take your."
25—"Lovelette" (Allegretto Grazioso), by Levy (50 seconds), until—T: "Not realizing how he."
26—"Dramatic Conflict," by Levy (2 minutes and 10 seconds), until—T: "The spectre from the past."
27—Theme ff (1 minute and 15 seconds), until—T: "I always feared some day."
28—"Cavatine" (Dramatic), by Bohm (2 minutes and 20 seconds), until T: "The hour of her decision."
29—"Dramatic Tension" (Depicting dramatic, but not pathetic situations), by Andino (2 minutes), until—T: "I've sent for him."
30—"Misterioso" (Descriptive), by Smith (3 minutes and 30 seconds), until—T: "The police! I lied."
31—Theme ff (1 minute and 15 seconds), until—T: "The next morning."

THE END.

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J. A. Kent

The new manager of the New York branch has had many years of experience in various branches of the industry. After spending a number of years with New York concerns Mr. Kent left to accept a managerial position with the Exhibitor Mutual in the Middle West. He remained there for three years until his recent appointment by Mr. Leo Dwyer.

Mr. Kent has made an excellent reputation over the country in the distribution and state-right branches of the industry, and it is only reasonable to expect that his success in his new position will be even greater.



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The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"Uneasy Feet"
(Special Pictures Corporation—1400 Feet)

A GENUINE novelty in short subjects is released by Special Pictures Corporation under the Comedyart brand. Bearing the title of "Uneasy Feet" it comes to the screen sans titles, sans any part of the players anatomies except their nether limbs. And being such a novelty it behooves every exhibitor to book it if for no other reason than it brings something brand new in comedy lines. The piece is such a little surprise party that it takes the observer some time to react to the comedy points. But once he does wake up—he becomes genuinely amused. The feet of the principals have "movements all their own" and so easily told is the merry plot that truly not a caption is needed. One doesn't realize how emotional a leg can be until one sees "Uneasy Feet." It shows it has other purposes than to fill a sock or stocking (Don't forget the well filled stocking).

Whoever is propelling her tootsies down the street sees a chance to start a flirtation. We would call her a teaser because she walks to make him catch up with her then speeds it up when she is in danger of being overtaken. A street car causes him to lose her temporarily and the play of his feet here is surely laughable. The wily flapper waits for him on the opposite side and when they are together a park bench is sought. And here is occasion for more fun. All kinds of people sit down between them judging from their feet. Then. . . . comes the emotional work. Closer and closer they draw (well they can't get any closer).

Judging from what is seen, the girl belongs to the "chicken" variety. What she displays would restore the sight of a blind man. Shimmering hose, a pretty pose and the beaux would be shouting "Ahs and Ohs!" The simplicity of the thing makes one wonder why it has never been thought of before. But because it is a clever novelty it should not be attempted too often. Here is something entirely different and by reason of this fact it will probably be copied to death. Charlie Chaplin doesn't need the idea because his feet attract the gaze anyway. Hats off to the Special people in supplying a brand new kind of slapstick comedy. Carrying no captions it presents direct action with a vengeance. The picture brings out a point not generally realized—that feet are really funny when viewed by themselves.

—*LAURENCE REID.*

"A Lightweight Lover"
(Sunshine Comedy—Two Reels—Fox)

OF all the slapstick comedies which have come from the Sunshine lots the past few months, "A Lightweight Lover" takes the cake for presenting a volume of screamingly funny business. Hampton Del Ruth has used his imagination and several unique property effects, the result of which makes a slapstick de luxe Consider a train of sleeping cars (studio cars) and filled with grotesque characters and the girls (don't forget the girls) and tricks being played by the principal comedians. The big bully of a roughneck is locked in the men's retiring room and the actor who carries the brunt of the comedy turns on the hose. The former nearly drowns before he chases the curious freak off the train. And he picks up the grip belonging to the champion lightweight. A delegation of fight fans are waiting for him and there is no other course to follow but to keep up the identity.

Ridiculously funny scenes attend his training activities, but even these are eclipsed in comical values when the big fight is staged. Toughs, freaks, in fact all types of human beings are present. A monkey is even present in the capacity of bell-ringer and sponge-thrower. The gong sounds and the battle begins. And it is some burlesque with the laughs evenly distributed to the contestants and the onlookers. New tricks are revealed at every turn some of which are even funnier than what appear in Chaplin's fight in "The Champion." Unadulterated tomfoolery we would call it. This comedy shows careful rehearsal because the action develops spontaneously. This being the case the laughter is easily aroused.

—*LAURENCE REID.*

"Jiggs in Society"
(Bringing Up Father Series—Christie—Pathe)

THE first of the "Bringing Up Father" series of cartoons as visualized from George McManus' famous cartoons is presented in "Jiggs in Society" starring Johnny Ray. Judging it from the reception given it by the Strand audience in New York, on a Sunday afternoon, the piece is neither a knockout nor a failure. It may be that the spectators are so familiar with Mr. McManus' work that it occasioned no surprise for them—and surprise is half the success of a comedy because it brings the unexpected. It is the children who cry for the funny pages on a Sunday morning (a fact which is brought out in this very picture) and the audience consisting mostly of grown-ups was unable to show juvenile joy.

Perhaps greater enthusiasm might have been shown had the comedy started off on a strictly slapstick basis instead of presenting it with a prologue and epilogue showing some kiddies asking their father for the funny sheet and turning to the McManus cartoon. This treatment naturally discounted the intermediate high jinks to some extent. The comedy proper is slapstick of the knockabout class, the kind that is seen in "bur-ley-q-u-e." Jiggs will smoke his clay pipe and blow the fumes all over the place.

The Strand remained in an attitude of watchful waiting until he started to show who is boss While his family holds a reception in the drawing room, father is up stairs playing cards with his old cronies. The police stage a raid and the roughhouse starts. One sees fistic battles, fights with clubs, trousers pulled off, ceilings coming down and a slap-bang everywhere. Most of which misses fire because the action is labored and the antics uninspired. Johnny Ray certainly looks like Father and is a capable low comedian, but his incidents should come to him—he shouldn't go after them. Such results don't make for spontaneity.—*LAURENCE REID*

"Hula Hula Town"
(Mutt and Jeff Comedy—One Reel—Fox)

OUR two young friends are met in darkest Africa in this latest comedy, which is not as humorous as many of their previous adventures. A black African king desires two white men to marry his two daughters and as Mutt and Jeff are touring in the neighboring vicinity, they are elected to be the victims. They finally escape the osculations of the dusky maidens as well as the cannabalistic cooking stove, through the valor of little Mutt, who disguises himself and punishes the entire tribe.

A great part of the reel is taken up with an exaggerated shimmy dance, perpetrated by a great many black figures to celebrate the goulash a la Jeff, which they are soon to enjoy. This continues too long and ceases to amuse after the first minute. Also the love making inflicted on Mutt has little comedy in it. It is not suggestive—it is merely vulgar, and there won't be a ripple of laughter when it is shown. The best thing in it is the dice rolling contortions of the blacks. This will get some real, genuine laughs.

—*MATTHEW TAYLOR.*

"Squeaks and Squawks"
(Vitagraph—Slap Stick Comedy)

THIS looks to be much like a rewrite of "The Grocery Clerk" and "The Garage" with much business from both these comedies changed just enough to say it is different and with little that is new in evidence.

We saw it at the Rivoli and didn't notice any great amount of hilarity during it's projection. It rates as an average production of it's kind and will go over where slap stick is popular.—*J. S. DICKERSON*

Index to Complete Plan Book and EXHIBITORS BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to December 6, 1919.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

A. B. C. OF LOVE, THE (ACME-PERRET-PATHE) MAE MURRAY (DEC. 7) ..... DEC. 13
"Delicate story brutalized by the scissors."—M. P. News.
Exhibitor Comment—"An average picture to average business three days."

ADVENTURE IN HEARTS, AN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (DEC. 7) ..... JAN. 17
"Great production of popular play and novel."—M. P. News.
Exhibitor Comment—"A poor picture to average business one day."

ADVENTURER, THE (FOX) WILLIAM FARNUM ..... MAR. 6
"Plenty of color in this costume play."—M. P. News.

ALARM CLOCK ANDY (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY ..... MAR. 27
"Charles Ray scores again as bashful youth."—M. P. News.
Exhibitor Comment—"A splendid picture, well directed with a good cast and excellent photography. Ray at his best. This combination always insures a big box office result. Played it one week to big business." "A good picture to extra big business." "An excellent picture with big drawing power." "Played this picture two days to big business."
Consensus—"Good picture, good puller."

APRIL FOLLY (PARAMOUNT-ARTCRAFT) MARION DAVIES ..... MAR. 13
"Wild absurdities and pretty poses featured here?"—M. P. News.

BEAUTY MARKET, THE (FIRST NATIONAL) KATHERINE McDONALD (DEC. 1) ..... JAN. 31
"Plot ancient but intelligently treated."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "This picture pleased, to average business one day." "Critics knocked this picture and they were wrong. We say so and our patrons say so. Average business one day."
Consensus—"Average picture, average puller."

BECKONING ROADS (ROBERTSON-COLE) BESSIE BARRISCALE (DEC. 14) ..... JAN. 3
"Barriscale's latest has interesting moments."—M. P. News.
Exhibitor Comment—"An average picture. Have seen better with this star. Average business two days."

BEHIND THE DOOR (INCE-PARAMOUNT-ARTCRAFT) HOBART BOSWORTH (DEC. 14) ..... JAN. 17
"A wonderfully realistic story of revenge."—M. P. News.
Exhibitor Comment—"Great, thrilling, intense suspense. Good, clean love theme. Excellent cast which acted well together with splendid photography. It was well received by my patrons and is a good box office attraction." "A good picture, to big business for one week." "A very good picture to average business two days." "Played this production one week to big business."

BELOVED CHEATER, THE (ROBERTSON-COLE) LEW CODY (DEC. 6) ..... DEC. 6
"Excellently developed story of original theme."—M. P. News.
Exhibitor Comment—"An average picture to average business three days."

BLACK GATE, THE (VITAGRAPH) EARLE WILLIAMS ..... DEC. 10
"Characterization robs story of truth."—M. P. News.
Exhibitor Comment—"Fair picture to average business."

BLACK IS WHITE (FAMOUS PLAYERS-LASKY) DOROTHY DALTON ..... MAR. 20
"Unusual picture dramatically, but has ticklish sequence."—M. P. News.
Exhibitor Comment—"A picture that seems improbable but my patrons liked it very much. Average business three days."

BLACK SHADOWS (FOX) PEGGY HYLAND ..... APR. 3
"Story of self sacrifice has interesting moments."—M. P. News.

BLIND LOVE (GERALD BACON-AYTON) LUCY COTTON (FEB. 1) ..... JAN. 31
"A well constructed drama."—M. P. News.

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1) ..... JAN. 17
"This love story has pictorial appeal."—M. P. News.

BLOOD BARRIER, THE (BLACKTON-PATHE) BREAMER-GORDON (NOV. 23) ..... APR. 10
"Action and suspense will hold."—M. P. News.

BLOOMING ANGEL, THE (GOLDWYN) MADGE KENNEDY ..... FEB. 21
"Miss Kennedy saves poorly developed idea."—M. P. News.
Exhibitor Comment—"A good picture to big business one day." "A fair picture to average business two days."
Consensus—"Pleasing picture, average puller."

BLUE BANDANA, THE (ROBERTSON-COLE) WM. DESMOND (NOV. 23) ..... DEC. 6
"Breezy role for Desmond in Western."—M. P. News.
Exhibitor Comment—"Played this one to the biggest Saturday business in almost a year."

BRAND OF LOPEZ, THE (HAWORTH-ROBERTSON-COLE) SESUE HAYAKAWA ..... APR. 10
"Role hardly fits the Japanese star."—M. P. News.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

BROKEN MELODY, THE (SELZNICK) EUGENE O'BRIEN (DEC. 14) ..... JAN. 3
"Will afford good average entertainment."—M. P. News.
Exhibitor Comment—"A good picture which did good business for me." "A very good picture to extra big business for four days." "A good feature but rather slow. Played it two days to average business."
Consensus—"Good picture, good puller."

BROTHERS DIVIDED (PATHE) FRANK KEENAN (DEC. 7) ..... DEC. 13
"Should highly entertain Keenan followers."—M. P. News.
Exhibitor Comment—"The critics seem to like this one but to my mind it is a poor picture which did average business for one day."

BURNT WINGS (UNIVERSAL) FRANK MAYO ..... FEB. 28
"A good average picture which will interest."—M. P. News.
Exhibitor Comment—"Fair picture to average business."

CAPITOL, THE (ARTCO-HOPKINSON) LEAH BAIRD ..... JAN. 3
"Intrigue and politics burden this picture."—M. P. News.

CHAINS OF EVIDENCE (HALLMARK) EDMUND BREESE ..... MAR. 6
"Mystery melodrama has few moments of interest."—M. P. News.
"Finein economic questions treated in domestic story."—M. P. News.

CHILD FOR SALE, A (IVAN ABRAMSON) GLADYS LESLIE ..... APR. 3
"Timely economic questions treated in dramatic story."—M. P. News.

CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14) ..... JAN. 31
"Conventional story lifted through sumptuous production."—M. P. News.
Exhibitor Comment—"A good picture to average business for two days." "Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair."
Consensus—"Good picture, average puller."

COPPERHEAD, THE (PARAMOUNT-ARTCRAFT LIONEL BARRYMORE ..... FEB. 21
"An American classic and great personal triumph for star."—M. P. News.
Exhibitor Comment—"A good feature to big business for three days." "This feature played my house for three days to big business." A good feature which played my house one week to big business every day and pleased my patrons." "A big feature in every way. Played it one week to big business."
Consensus—"Good picture, good puller."

CORSICAN BROTHERS, THE (UNITED PICTURES THEATRES) DUSTIN FARNUM (DEC. 21) ..... JAN. 3
"Famous story and play makes a success."—M. P. News.
Exhibitor Comment—"A good picture which drew big patronage to my house."

COUNTRY COUSIN, THE (SELZNICK-SELECT) ELAINE HAMMERSTEIN (NOV. 2) ..... NOV. 29
"This may satisfy the majority."—M. P. News.
Exhibitor Comment—"Fair picture. Average business two days, big business one." "This is one of the most pleasing pictures I have shown in some time. Average business two days." "A good picture, but star is not known well enough here. Played it two days to average business." "Average picture to average business three days."
Consensus—"Pleasing picture, average puller."

CYCLONE, THE (FOX) TOM MIX (JAN. 24) ..... JAN. 31
"Familiar formula makes fair picture for Mix."—M. P. News.
Exhibitor Comment—"Not up to Mix standard. Average business one day." "Good action, but story was left unfinished. Average business three days." "A great Mix feature which went over big to good business." "A fair production which I played three days to average business."
Consensus—"Average picture, average puller."

DANGEROUS TALENT, THE (AMERICAN-PATHE) MARGARITA FISHER ..... MAR. 20
"A crook play with a good story and love interest."—M. P. News.

DAREDEVIL, THE (FOX) TOM MIX ..... MAR. 20
"Mix breaks his own record as stunt artist."—M. P. News.

DAUGHTER OF TWO WORLDS, A (FIRST NATIONAL) NORMA TALMADGE (JAN. 5) ..... JAN. 17
"Norma Talmadge has story of shadows and sunshine."—M. P. News.
Exhibitor Comment—"Played it three days to big business. Poor weather held it down." "Played this picture one week to extra big business three days and big business three days." "Splendid picture but not her best. Played it with a comedy to big business for one day."
Consensus—"Splendid picture, big puller."
Played it with a comedy to big business for one day." "One of the best bits of work Norma has ever done. Very good as an investment."

DAWN (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON (NOV. 23) ..... DEC. 6
"Readers of story will appreciate picture."—M. P. News.

Box Office Reports continued on page 3554

"THE WOMAN IN ROOM 13"
(Goldwyn)

Pauline Frederick Has Worthy Subject in Mystery Melodrama

IT is unfortunate that such a finished actress as Pauline Frederick has been allowed to bury her talents so long in mediocre material, most of which has carried little dramatic and entertainment value. It has taken one of those "straight-from-the-shoulder" mystery melodramas to reveal the star at her best, and so inspired is her performance that Goldwyn should continue to place her in subjects of the calibre of "The Woman in Room 13." Here is one case where a successful play makes a successful picture, because it is dependent upon physical action instead of dialogue. But it carries other elements that are adaptable for the screen.

Unfolding a murder mystery, it presents a deal of suspensive interest which accumulates from the opening flash and culminates in a climax of undeniable dramatic strength. While much of the action is arbitrary and certain coincidences of a theatrical nature occur, nevertheless one can put it down as a story which moves swiftly amid a panorama of highly-colored and well-composed scenes and provides all the thrills that are expected in a work of this kind. The picture is based upon the eternal triangle and the fact that it uncovers some new twists will overcome its obviousness.

The action in the courtroom scene is rather faulty, since a genuine jury would realize that the evidence doesn't hold water. They could ask for the dictagraph and discover that the woman's voice isn't that of the heroine's. Overlooking the logic here the fact remains that the picture is thoroughly absorbing. Mr. Barker's direction is entirely praiseworthy, allowing for two "slip-ups"—the theatrical courtroom scene and the heroic pose of the husband. John Bowers doesn't exact much sympathy in this part because it is overdrawn. Charles Clary gives his usual finished performance as the detective, while Robert McKim as the false friend again reveals why he is called the best villain on the screen.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Laura Bruce	Pauline Frederick
Paul Ramsey	John Bowers
John Bruce	Charles Cary
Dick Turner	Robert McKim
Andy Lewis	Sydney Ainsworth
Carrigan	Charles Arling
Edna Crane	Marguerite Snow
Harriet Marsh	Emily Chichester
Lottie Hansen	Kate Lester
The Girl	Golda Madden
Joe	Richard Tucker

By Samuel Shipman and Max Marcin.
Directed by Frank Lloyd.
Photographed by T. D. Jennings.

PRESS NOTICE—STORY

A pictorial version of the successful melodrama, "The Woman in Room 13," by Max Marcin and Samuel Shipman, is Pauline Frederick's latest Goldwyn photoplay. The offering will come to the ———— theatre the week of ————. Described by the critics of the New York press as a baffling murder mystery, there is no question that it offers excellent screen material. It is the first time that the star has ever appeared in a work of this character and she takes the opportunity to present her emotional talents at their fullest development.

In "The Woman in Room 13" Miss Frederick portrays a disillusioned woman—a woman whose honor means everything and whose husband means more than her honor. She is confronted with powerful dramatic situations and only an actress of Miss Frederick's ability could cope with them. The question which concerns every patron who sees the picture is, Who was the woman in room 13? The dragnet is thrown out by the police. And the action grips as it builds to an electrifying climax. Miss Frederick is supported by a cast of exceptional talent—a cast that includes the leading villain of the screen, Robert McKim, Charles Clary and Marguerite Snow. Frank Lloyd has directed the picture with painstaking care, bringing out the incident in a manner which is thoroughly absorbing.

PROGRAM READER

A muffled shot rang out from Dick Turner's apartment! The report was heard by men at the dictaphone on the floor below. A rush was made to the rooms above where Paul Ramsey was found, smoking gun in hand. There lay the body of Turner, but where was the woman? The husband thought he knew and had taken his revenge. The former husband thought he knew—and uttered his suspicion. All were wrong. The question is who was the woman in room 13 when Turner was shot? This you must find out for yourself when you visit the ———— theatre next ———— and see Pauline Frederick in one of the most baffling mystery plays ever shown on the screen, "The Woman in Room 13." It offers the star a wide range for the display of her emotional talents. It teems with incident and you watch the action with anticipation and suspense

SUGGESTIONS

Treat this picture as a baffling murder mystery—one which simply defies solution Bill it as an adaptation of the successful stage play which kept New York completely fascinated. Bring out that it is the work of Max Marcin and Samuel Shipman, two of the most skilful playwrights of the day. Bring out that the star is presented for the first time in a stirring melodrama and that she rises to the occasion with all of her emotional skill Treat your copy so that the element of mystery is emphasized. You can work up quite a few novel stunts to get this picture across. Treasers and catch lines can be treated in a mystifying manner and play upon the title in all your copy. Play up the fact that a dictagraph is used to help solve the crime. Play up the big moments in the picture

CATCH LINES

See "The Woman in Room 13," the most baffling, thrilling mystery drama that ever reached the screen. See Pauline Frederick in one of her greatest roles

"THE HEART OF A CHILD"
(Nazimova-Metro)

Nazimova's Art Will Carry This Picture By

NAZIMOVA'S art is of such an exceptionally high standard that she deserves and should have the best material available. This was given her in "Revelation," "Out of the Fog," and "The Red Lantern." Probably, because her managers are desirous of showing how versatile she is—how many moods she is capable of expressing, they have lately cast her in plays which are insufficient for her rare pantomime. "The Heart of a Child" is satisfactory from the standpoint of presenting her in a role entirely different. She takes care of herself alright. She could take care of herself in the weakest photoplay ever written and make it score through her histrionic gifts.

But that is not the question. Her following (an immense one, by the way) expects to see this wonderful actress in a wonderful photoplay something which is as vital and vivid as herself. "The Heart of a Child" gives her fine opportunities, but aside from the acting it is obvious and old-fashioned of theme and episodic and brittle in construction. In fact it presents a story which has grown considerably frayed around the edges so often has it been done on the screen. What is it? Nothing else but the innocent girl of the slums (London this time), who rises above her environment and who by her innate goodness maintains her honor, overcomes the obstacles in her path, and marries the wealthy nobleman. In the working out of this story the action is made quite choppy because of incidental by-play. And such treatment doesn't help to make it ring true There is humor enough in the subject without the director resorting to a slapstick scene concerning a freak character and an antiquated auto mobile. A little editing here and there would improve the continuity The atmosphere is well suggested and the other players are good selections, with the exception of Victor Potel, who doesn't fit as a cockney. Length, 5 reels. *Laurence Reid.*

THE CAST

Sally Snape	Nazimova
Lord Kidderminster	Charles Bryant
Johnny Doone	Ray Thompson
Mary Murray	Nell Newman
Charley Peantone	Victor Potel
Alf Stevens	Eugene Klum
Lady Dorothea	Claire Du Brey
Lord Fortive	Joseph Kilgour
Lady Fortive	Jane Sterling
Joe Monmantein	John Steppling
Perry	William J. Irving
Miss Baine	Myrtle Rishell

By Frank Danby.
Scenario by Charles Bryant.
Directed by Ray C. Smallwood.
Photographed by Rudolph J. Bergquist

PRESS NOTICE—STORY

Nazimova, who is considered by many the screen's greatest actress, comes to the ———— theatre beginning ———— in her latest triumph entitled "The Heart of a Child," which is an adaptation of Frank Danby's celebrated novel of the same name. If this picture showed no other purpose than to prove how versatile Nazimova is then its production has not been in vain. But, acting aside, the offering contains a theme and character drawing that are highly interesting The romance is a prominent factor and other elements which figure are pathos, sympathy and heart appeal.

The star appears as a cockney girl of the London slums who is forced to face the world with no other means of protection than her innate goodness, and her child's heart. Her life goes far from the tenement district—into the theatre, into the world of fashionable shops and smart houses—but her heart runs true to its original and irresistible simplicity. Love comes to her of course and because she has faith in herself and in mankind—it comes with all its blessing. Nazimova is utterly different again in this role, but at the same time she gives a highly artistic performance. Her support includes Charles Bryant, Claire Du Brey and Joseph Kilgour. Ray Smallwood's direction is entirely praiseworthy.

PROGRAM READER

Once more Nazimova justifies her right to be acclaimed the world's greatest actress by her remarkable performance in her latest picture, "The Heart of a Child." We have no fear that she will be able to carry the audience of the ———— fairly out of itself by the sheer power of her emotional depths and the finish of her portrayal. "The Heart of a Child," a screen version of Frank Danby's novel of the same name, will come to the ———— next ———— and our patrons will not only see some wonderful acting, but will be interested in the abundant moving moments of the story itself—a story which portrays a young girl's struggle to lift herself above her environment. Nazimova is assisted by players of recognized ability. The picture has been given an appropriate production.

SUGGESTIONS

The very name of Nazimova as the star of a picture is sufficient to draw patronage. But in this case the exhibitor must make known the fact that the star appears in an entirely different role. Build up your copy along this line—that Nazimova always does something different from her previous pictures. Bill the feature as a heart-interest story about a girl of the London slums. Use stills of the scenes and run teasers of the star. Exploit the offering as Nazimova' latest triumph, and mention the leading players of her support. Door-knob hangers carrying the brief announcement that Nazimova is coming will be sufficient to attract patronage Use a letter campaign. Use cards for store windows calling attention to the fact that "one way to reach the heart of a child is to go down the street to the ———— theatre and see Nazimova."

CATCH LINES

The story of a girl who triumphed above her environment. See the greatest star, Nazimova, in her finest play, "The Heart of a Child"

A stirring picture, with many a smile and a few tears thrown in for good measure See Nazimova in "The Heart of a Child." You will go away amazed at this actress' versatility.

Exhibitors' Own Box Office Reports

(Continued from page 3552)

DAY SHE PAID, THE (UNIVERSAL) FRANCELIA BILLINGTON (DEC. 21) DEC.20
"Will entertain average audience."—M. P. News.
Exhibitor Comment—" A good picture to extra big business one day." " New star pleasing. Big business one day." " Played this one three days to average business. It is an average feature."
Consensus—" Good picture, good puller."

DEADLIER SEX, THE (HAMPTON-PATHE) BLANCHE SWEET.. MAR. 27
Illogical story lacking in many points."—M. P. News.

DEADLINE AT ELEVEN (VITAGRAPH) CORINNE GRIFFITH. MAR. 20
"Story of a girl reporter is fairly interesting."—M. P. News.

DEVIL'S RIDDLE, THE (FOX) GLADYS BROCKWELL..... MAR. 13
"Gladys Brockwell picture offers mild entertainment."—M. P. News.

DOUBLE SPEED (PARAMOUNT-ARTCRAFT) WALLACE REID...FEB. 14
"Under use of comedience, but still highly entertaining."—M. P. News.
Exhibitor Comment—" One of the best productions of the season. Enthusiastically received by our patrons. Held in his best role."

DR. JEKYLL AND MR. HYDE (PARAMOUNT-ARTCRAFT) JOHN BARRYMORE ..... APR. 10
" Screen acting in its highest form presented here."—M. P. News.

DREAM CHEATER, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... MAR. 27
Bizzare story, starring Kerrigan, makes clean, entertaining picture."—M. P. News.

DUDS (GOLDWYN) TOM MOORE. ..... MAR. 27
" Mystery tale has interesting elements which should excite."—M. P. News.

EASTWARD HO (FOX) WILLIAM RUSSELL (NOV. 23) ..... NOV. 29
" Plentiful action in this melodrama."—M. P. News.
Exhibitor Comment—" Plenty of action, pleased. Big business." " Russell coming fine. This picture and a Sunshine Comedy, ' Footlights,' got the money in spite of observed hours on account of coal famine. Extra big business one day to big business two days." " A good picture which pleased my patrons although business was only average to poor for two days."
Consensus—" Good picture, good puller."

EASY TO GET (PARAMOUNT-ARTCRAFT) MARGUERITE CLARK. MAR. 6
" Highly entertaining comedy on a domestic theme."—M. P. News.

EVE IN EXILE (AMERICAN-PATHE) CHARLOTTE WALKER (DEC. 20) ..... DEC. 20
" Hamilton story offers entertainment."—M. P. News.
Exhibitor Comment—" Played this one with the Paramount-Artcraft feature, The Woman in the Suitcase,' starring Charlotte Walker, to extra big business the first day and poor business the second." " Charlotte Walker not suited for part. Poor business one day." " This is an average feature which played my house one week to average business."
Consensus—" Average picture, average puller."

EVERYWOMAN (PARAMOUNT-ARTCRAFT) SPECIAL CAST (DEC. 28) ..... DEC. 27
" Spectacular appeal in this rich production."—M. P. News.
Exhibitor Comment—" This picture did good business the first week, but bad business the second." " This is a splendid feature which played my house one week to big business."
Consensus—" Good picture, good puller."

EXCUSE MY DUST (FAMOUS PLAYERS-LASKY) WALLACE REID ..... APR. 3
" None better when it comes to entertaining."—M. P. News.

FEAR MARKET, THE (REALART) ALICE BRADY. ..... FEB. 7
" Better than average plot, well produced and acted "—M. P. News.
Exhibitor Comment—" A fair show but poor photography. Played it three days to average business." " Picture did average business for three days."

FEUD, THE (FOX) TOM MIX (DEC. 7) ..... DEC. 20
" Mix puts on the actor's mantle here."—M. P. News.
Exhibitor Comment—" Gives Mix opportunity for acting as well as action. Pleasing story and good cast. Average business." " Played this one with a Harold Lloyd comedy to extra big business two days and big business two days. This is a splendid program feature and my patrons liked it very much and went away satisfied. A great program combination." " My audience did not care for this one. Mix tries to be an actor, but we like him better when he performs on his horse and does stunts. Average business two days to big business one." " Unpleasant story and too sad. Big business." " Mix good, but picture not of his kind. Did not send them away boosting. Average business two days." " A splendid picture that is absolutely correct in costuming and settings for the 1860 period. Did not draw as well as his previous pictures due, no doubt, to its being a costume picture. Big business two days." " A good picture but not much of a drawing card."
Consensus—" Good picture, good puller."

FIGHTING COLLEEN, A (VITAGRAPH) BESSIE LOVE..... NOV. 22
" An entertaining comedy drama."—M. P. News.

FIGHTING CRESSY (J. D. HAMPTON-PATHE) BLANCHE SWEET (JAN. 11) ..... DEC. 6
" Blanche Sweet scores in Harte story."—M. P. News.
Exhibitor Comment—" Fairly good. Big business." " An average picture to average business three days." " Just an average picture to average business one day."
Consensus—" Average picture, average puller."

FIGHTING SHEPHERDESS, THE (FIRST NATIONAL)..... APR. 10
" Colorful melodrama with star as Western heroine."—M. P. News.

FLAME OF HELL GATE, THE (ROBERTSON-COLE) BEATRIZ MICHELENA ..... MAR. 20
" Plenty of action in old-time picture of gun-play and bandits."—M. P. News

FLAMES OF THE FLESH (FOX) GLADYS BROCKWELL..... JAN. 3
" Gladys Brockwell takes up vampire's burden."—M. P. News.
Exhibitor Comment—" Brockwell pictures don't draw here. This one appears to be just the kind my patrons don't want. Poor business one day."
" The usual Brockwell picture. It did average business for two days."
Consensus—" Average picture, average puller."

FLAMING CLUE, THE (VITAGRAPH) HARRY MOREY..... MAR. 27
" Harry Morey has a vigorous melodrama here."—M. P. News.

FOOTLIGHTS AND SHADOWS (SELZNICK) OLIVE THOMAS....FEB. 21
" A pleasing picture with many strong points."—M. P. News.

FORBIDDEN WOMAN, THE (EQUITY PICTURES CORP.) CLARA KIMBALL YOUNG ..... MAR. 6
" Artistic production of poorly developed plot."—M. P. News.
Exhibitor Comment—" Story only fair but locations great. Photography wonderful and picture was well cast. Miss Young's work excellent. Picture proved splendid entertainment, hence good box-office returns. Played it one week to big business every day." " Great—broke all records on opening day."
Consensus—" Good picture—good puller."

FORGED BRIDE, THE (UNIVERSAL) MARY MACLAREN..... FEB. 7
" Mary MacLaren has a maid offering here."—M. P. News.

FORTUNE HUNTER, THE (VITAGRAPH) ..... MAR. 6
" Famous stage success made into entertaining picture."—M. P. News.
Exhibitor Comment—" A good feature which pleased my patrons for one week. It did extra big business one day, big business three days and average business three days."

FUGITIVE FROM MATRIMONY, A (ROBERTSON-COLE) H. B. WARNER (NOV. 29) ..... DEC. 13
" Warner scores in humorous characterization."—M. P. News.

GAY LORD QUEX, THE (GOLDWYN) TOM MOORE (NOV. 30)....DEC. 27
" This picture is just pleasantly entertaining."—M. P. News.
Exhibitor Comment—" Tom Moore is certainly a big favorite in this city. My patrons liked this one and it did extra big business for two days" " Not up to Moore standard. Average business three days."

GIRL FROM OUTSIDE (GOLDWYN) SPECIAL CAST (NOV. 16)..NOV. 22
" Pleasing picture with many comedy touches."—M. P. News.
Exhibitor Comment—" Picture good but weather bad. Average business two days." " Did not go strong first day at advance prices. The best Rex Beach picture since ' The Spoilers.' " " A good picture which played my house for two days to good business."
Consensus—" Good picture, good puller."

GIRL IN NUMBER 29, THE (UNIVERSAL) FRANK MAYO.....APR. 3
" Surprising ending. Picture provides average entertainment."—M. P. News.

GOLDEN SHOWER, THE (VITAGRAPH) GLADYS LESLIE (NOV. 30) ..... DEC. 27
" Better than average entertainment."—M. P. News.
Exhibitor Comment—" Just a fair picture. Average business."

GREAT AIR ROBBERY, THE (UNIVERSAL) LIEUT. O. L. LOCKLEAR (JAN. 28) ..... JAN. 17
" Sensational picture of aerobatic feats."—M. P. News.
Exhibitor Comment—" House has been sold outright to the Aero club of Minneapolis. Pinching seats at advance prices, have practically sold out one week in advance. The reason for the Aero club putting on this show is to help promote the aero mail service." " Pleased men greatly but not the women. Stunts great, but story poor. Average business two days."
Consensus—" Good picture, good puller."

GREATER THAN FAME (SELZNICK) ELAINE HAMMERSTEIN (JAN. 18) ..... JAN. 24
" Mediocre picture made from pot-boiler story."—M. P. News.
Exhibitor Comment—" Fair picture that pleased." " Well received though of light structure. Miss Hammerstein seems to be developing very nicely. If given good stories she ought to develop fast. Big business for one week." " Average business two days." " A fine pleasing picture in which star does her best work. Good business three days." " A good program picture. Played it two days. Big to average business."
Consensus—" Good picture, good puller."

GREATEST QUESTION, THE (FIRST NATIONAL) SPECIAL CAST (DEC. 29) ..... JAN. 10
" Photoplay of sadness, artistically produced."—M. P. News.
Exhibitor Comment—" This is an above the average picture and a good box-office attraction." " A typical Griffith picture well acted and produced in the Griffith way. Played it three days to big business." " A fair picture to average business."
Consensus—" Good picture, good puller."

GUN FIGHTIN' GENTLEMAN, A (UNIVERSAL) HARRY CAREY (DEC. 15) ..... DEC. 8
" Not enough action for Carey picture."—M. P. News.

HAUNTING SHADOWS (ROBERTSON-COLE) H. B. WARNER....JAN. 24
" H. B. Warner has a winner here." —M. P. News.

LASCA (UNIVERSAL) FRANK MAYO (DEC. 8) ..... NOV. 29
" Famous poem makes fairly pleasing picture."—M. P. News.
Exhibitor Comment—" A fine picture to average business."

HARVEST MOON (GIBRALTAR-BRUNTON) DORIS KENYON..APR. 10
" Star makes play entertaining."—M. P. News.

HAWTHORNE OF THE U. S. A. (PARAMOUNT-ARTCRAFT) WALLACE REID (NOV. 30) ..... NOV. 29
" Elaborately presented, affording enjoyment."—M. P. News.
Exhibitor Comment—" A dandy picture, which was liked by all my patrons. Extra big busines one day to big busines two days."

HEART O' THE HILLS (FIRST NATIONAL) MARY PICKFORD (DEC. 6) ..... DEC. 13
" Mary Pickford has dramatic role here."—M. P. News.
Exhibitor Comment—" A good Pickford picture, but personally do not think it as good as some of her others. Patrons came to see Mary Pickford, saw her and went away satisfied. Average business two days." " A great picture and you will love Mary again in this one. Average business two days." " One of her best. Extra big business three days."
Consensus—" Good picture, average puller."

HEART OF A GYPSY, THE (HALLMARK) SPECIAL CAST (DEC. 6) ..... DEC. 13
" Obvious story of a Romany romance."—M. P. News.
Exhibitor Comment—" A very fair picture to average business two days."

HEART STRINGS (FOX) WILLIAM FARNUM (JAN. 18) ..... JAN. 17
" Hodge podge of sentiment and melodrama here."—M. P. News.
Exhibitor Comment—" One Farnum business, which is usually good, fell down badly on this one. Poor business one day." " Average picture to average business three days." " Not the type suited to Farnum." " Did not draw as well as some of his other pictures. Average business two days." " Poorest Farnum feature I ever run. Average business to poor business two days." " An average picture which played my house three days to average business."
Consensus—" Average picture, average puller."

Box Office Reports continued on page 3556

"THE WOMAN AND THE PUPPET"
(Goldwyn)

Single Track Idea Overwhelmed with Romance

HERE is a single-track story which doesn't hit the bull's eye, because it is dominated by one line of action expressed by one outstanding character. The subject brings to mind the idea that it was selected for only one purpose—to serve as a vehicle for the star's personality. Miss Farrar's tempestuous methods are entirely suitable here because she is cast as one of those fiery cigarette girls of Spain. The weak action revolves around her efforts to ensnare the male of the species by teasing him.

Senor, the Capitan, is a conceited fellow, made so by the adulation of less desirous senoritas, and when he finds one who leads him a chase he becomes enraptured. So she toys with him—vamps him to speak plain English, but it takes her five reels to rouse the cave-man in him. When he gives her three healthy slaps on the face (one can almost hear them, they carry so much force) then she stops her teasing game and gives up her unkissed lips. Reginald Barker has eliminated the plot shortcomings to some extent by supplying exceptionally good details and atmosphere and has attempted to keep it moving. His efforts are fruitless here because they add a deal of unimportant action.

The "Puppet" of the title might just as well be plural because heroine keeps quite a number dangling at the end of her string. The main conflict, however, is between the aristocratic sweetheart and the cigarette girl and it is presented with considerable conversation. It isn't a healthy sight to see women fight for a man's affection. Lou Tellegen, as the masculine prize, is considerably heroic. A romantic actor, he seemed to think that a uniform must cover up his charm and naturalness. And why does he make love with his best friend continually dogging his footsteps? It's a lavish production and artistic in every way. The star and the atmosphere will doubtless carry it by.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Concha Perez ..... Geraldine Farrar
Don Mateo ..... Lou Tellegen
Bianca ..... Dorothy Cummings
Phillippe ..... Bertram Grassby
El Morenito ..... Macey Harlam
Pepa (Morenito's sister) ..... Cristina Pereda
Mercedes (Morenito's sister) ..... Amparito Guillot
Miguel ..... Milton Ross
Concha's Mother ..... Mme. Rose Dione

By Pierre Louys and Pierre Frondaie.
Scenario by J. G. Hawkes.
Directed by Reginald Barker.
Photographed by Percy Hilburn.

PRESS NOTICE—STORY

"The Woman and the Puppet," adapted from the stage success by the celebrated French authors, Piere Louys and Pierre Frandaie, is Geraldine Farrar's latest Goldwyn picture. The offering will be shown at the ———— theatre beginning ———. Miss Farrar has a type of story here similar to "Carmen" since it portrays Spanish life. She plays the part of Concha, a beautiful cigarette girl. A rich man bribes her mother to use the girl as a toy for his whims, but she uses her own initiative and leaves her home to dance in a wharf cafe. When the wealthy suitor discovers her it is to find her dancing for some Englishmen. Consequently Don Mateo can no longer believe her to be a virtuous maiden who repulsed his advances.

She convinces him that his suspicion is wrong and unwarranted. Jealousies, quarrels and certain whimsicalities carry the lovers through a series of clashes until a real undertanding is reached. The picture presents a deal of absorbing incident which is colored to fit the locale and the characterization. The action moves with a power and swiftness and builds to dramatic climaxes. This picture was written by J. G. Hawks, an author of considerable experience in the picture world. Reginald Barker directed the picture in his customary skilful manner. Miss Farrar's vital and vibrant personality fits the story to a dot and she is supported by Lou Tellegen, Bertram Grassby, Marcey Harlam and others.

PROGRAM READER

No star is quite the equal of Geraldine Farrar in Spanish roles. Since she possesses a dynamic personality it is a delight to witness her in such a characterization. All of those who have had the pleasure of seeing her in the opera "Carmen," and the picture version of this colorful work will testify to the fact that Miss Farrar is supreme when it comes to enacting the passionate heroines of Spain. The star will appear at the ———— in the near future in "The Woman and the Puppet," a story similar to "Carmen." It is an absorbing picture—one full of color and life and offers Miss Farrar the opportunity to again display her vital personality. Her husband, Lou Tellegen, plays opposite and gives a finished performance. The fact that Reginald Barker is the director is sufficient proof of its excellence.

SUGGESTIONS

Since this picture is similar to "Carmen" it would be advisable to concentrate upon that angle. Be sure to tell your patrons that the star is in a class by herself in the delineation of Spanish roles. Announce that she is the best Carmen who ever appeared in this famous opera. Tell that the picture is a Reginald Barker production. The fact that he is one of the leading directors is well known to your patrons. So mention that "The Woman and the Puppet" is a Barker production. Dress your lobby with plenty of atmosphere and stage a prologue in typical Spanish style. Try to get some good singer who can sing in Spanish. Arrange your music to fit the story. Use a letter campaign here. Miss Farrar is a prime favorite everywhere and she has a following quite apart from picture audiences. So get in touch with patrons who are not among your regular picturegoers. Play up the fact that Pierre Louys, one of the authors, is responsible for the big stage production, "Aphrodite."

(Continued in next column)

"THE MOTHER OF HIS CHILDREN"
(Fox)

Triangle Drama Well Produced and Well Acted

EVERYBODY in "The Mother of His Children" moves in the very highest society. It is a society drama of Paris and the star, Gladys Brockwell, is no less than the Princess Yve, an Oriental living in Paris.

The story is of the triangle variety. Richard Arnold is an American sculptor who finds himself in love with the princess, although he worships his wife in America, who has inspired his statue, "The Mother of His Children." Princess Yve reciprocates and we are looking for some rather unusual clearing up of the problem, when the wife dies on shipboard en route to Paris, possibly of seasickness. That is all there is to the story except that the hero is falsely accused of a murder and finally cleared.

The five reels are full of good exteriors, and a fight in the moonlight, when we see only silhouettes, is very well done. The change in the character of the princess, from that of a languid and selfish beauty, to an ideal inspired, womanly woman is logically worked out. Burning incense, long cigarettes and Turkish attendants help Gladys Brockwell to be languid and Oriental.

No fault need be found with any of the cast, and the star herself, given a part that seems to suit her better than her last picture, does some creditable work, and is not over emotional despite the temptation. The production details and the consistent good acting will make this conventional story a good average picture. It will shock no one and if your patrons like high society pictures, they will go away pleased. Length, 5 reels. *Matthew A. Taylor.*

THE CAST

Princes Yve ..... Gladys Brockwell
Richard Arnold ..... William Scott
Count Joachim Tolstoff ..... Frank Lehgh
Hadji ..... Nigel de Brulher
Beatrice Arnold ..... Golda Madden
Helen ..... Nancy Caswell
Bobbie ..... Jean Eaton

Story by Barbara Le Marr Decly. Scenario by Charles Wilson. Directed by Edward J. Le Saint.

PRESS NOTICE—STORY

On ————, at the ———— theatre, William Fox will present "The Mother of His Children," a five part drama of society life in Paris. Gladys Brockwell, well remembered from her latest pictures, "The Flames of the Flesh," and "The Devil's Riddle," is the star of this thrilling production.

The story is laid in Paris, and Miss Brockwell plays the part of Princess Yve, an Oriental princess visiting Paris. Richard Arnold, played by William Scott, is an American sculptor, whose statue "The Mother of His Children" is awarded the first prize at the exhibition. Arnold meets the beautiful princess and becomes infatuated. Instinctively he seeks to protect himself against her wiles by sending for his wife in America. But his beautiful wife dies on shipboard, and the two motherless children are brought to Arnold's apartment in Paris by an agent of the steamship line. But Arnold is not home—he has been falsely imprisoned, charged with murder, and the princess takes charge of the little ones.

The gradual change of the character of the princess is well depicted by the star. She becomes at last a woman with ideals, unselfish, and womanly. Her languid, ambitionless, pleasure loving self disappears and when Arnold is released, he finds a different woman waiting for him.

The picture will remain at the ———— for ———— days.

PROGRAM READER

"The Mother of His Children," a five part drama, laid in Paris, that romantic city full of globe trotters from every corner of the earth, is the attraction at this theatre on ———. Two of the globe trotters meet. One is an Oriental princess, played by Gladys Brockwell, and the other is an American sculptor, in search of fame in the art center of the world. Their romance will interest you, and the truthful picturization of Parisian life, will more than thrill you. The princess loses some of her Oriental traits of selfishness, pleasure-loving, and impersonuess, and becomes an ideal-inspired, womanly woman. It is a production of careful character analysis, clothed in a romance of thrills and beauty.

SUGGESTIONS

Emphasize most of all the setting of this picture and the star. Paint a vivid picture of Parisian life in your copy to attract the attention of your patrons. Stills showing the Oriental costume of the star and decorations of the room are of more value than a mere close up. If you want a teaser campaign use the slogan—"Should he be true to the woman he loved, or the woman he worshiped?" Mention Gladys Brockwell's latest pictures, "Flames of the Flesh" and "The Devil's Riddle," and state that in this production she essays an entirely different role. Dress an attendant in the manner of the slave in the picture and have him march in front of your theatre. Use many catch lines.

CATCH LINES

A woman of the East met a man of the West in the city of all nations—Paris.
"The Mother of His Children"—a story of Paris, and the beautiful Oriental princess who lived there

"THE WOMAN AND THE PUPPET"

CATCH LINES

A picture of the warm-blooded people of sunny Spain—a picture of the hot passions of a people who express life to the fullest. That is "The Woman and the Puppet," starring Geraldine Farrar.

See Geraldine Farrar, the magnetic star, in "The Woman and the Puppet," a romance of Spain. It is the star's best picture since "Carmen."

The Index to The Complete Plan Book

(Continued from page 3554)

HELL SHIP, THE (FOX) MADLAINE TRAVERSE.....FEB. 28
"Interesting moments in this colorful sea story."—M. P. News.

HER ELEPHANT MAN (FOX) SHIRLEY MASON.....FEB. 7
"New star in interesting vehicle."—M.P. News.
Exhibitor Comment—"A good picture to big business."

HER FIVE FOOT HIGHNESS (UNIVERSAL) EDITH ROBERTS..APR. 16
"Will not by except us to togue." M. P. News.

HIGH SPEED (HALLMARK) EARLE-HULETTE (JAN. 17).....JAN. 24
"Contains many thrills and exciting moments."—M. P. News.

HIS HOUSE IN ORDER (FAMOUS PLAYERS-LASKY) ELSIE FERGUSON.....MAR. 20
"Famous stage play made into fair picture."—M. P. News.
Exhibitor Comment—"A very good picture with beautiful sets and a good story. Big business."

HIS WIFE'S FRIEND (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (DEC. 21).....FEB. 21
"Has many good points which should satisfy."—M. P. News.
Exhibitor Comment—"An average picture to average business. Played it one week." "A poor picture to average business three days." "A poor picture to poor business one day."
Consensus—"Average picture, average puller."

HIS WIFE'S MONEY (SELZNICK).....MAR. 6
"Star, cast and direction make very pleasing picture."—M. P. News.
Exhibitor Comment—"Only a fair picture."

HUCKLEBERRY FINN (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....MAR. 6
"Mark Twain's immortal story lives on the screen."—M. P. News.
Exhibitor Comment—"A very good picture which played my house one week to big business."

IDOL DANCER, THE (FIRST NATIONAL) SPECIAL CAST.....APR. 3
"Feature entertains, but will not impress."—M. P. News.

IN OLD KENTUCKY (FIRST NATIONAL) ANITA STEWART (DEC. 15).....JAN. 3
"Picture adapted from stage success."—M. P. News.
Exhibitor Comment—"One hundred per cent. investment. So big a success the first week that I played it for a second week."

IN SEARCH OF A SINNER (FIRST NATIONAL) CONSTANCE TALMADGE.....MAR. 20
"Constance Talmadge stars in highly entertaining comedy."—M. P. News.
Exhibitor Comment—"A very good feature to big business." "This feature gave moment satisfaction and played to big business."
"Consensus—"Good picture, good puller."

IN WALKED MARY (CAPELLANI-PATHE) JUNE CAPRICE.....MAR. 6
"Fair picture offers mild entertainment."—M. P. News.

INNER VOICE, THE (AMERICAN-PATHE) E. K. LINCOLN.....APR. 3
"Should satisfy any audience anywhere."—M. P. News.

JACK STRAW (PARAMOUNT-ARTCRAFT) ROBERT WALSH.....APR. 10
"Obvious light comedy has amusing moments."—M. P. News.

JOYOUS LIAR, A (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....DEC. 27
"Kerrigan picture has interesting moments."—M. P. News.
Exhibitor Comment—"A peach of a picture but Kerrigan is not up to standard. Average business three days." "Pleased them and drew fine in the rain. Average business one day."
Consensus—"Pleasing picture, average puller."

JUBILO (GOLDWYN) WILL ROGERS (DEC. 7).....DEC. 20
"Will Rogers scores in charming picture."—M. P. News.
Exhibitor Comment—"This is simply great, one of the best the Goldwyn organization has turned out in the new series." "Delightful; splendidly received, well cast, good direction and good photography. Predict good future for Rogers. Big business seven days." "Best Rogers has done since 'Laughing Bill Hyde.' Average business one day." "An average picture to average business three days." "Far out of the ordinary. With proper exploitation this picture should do big business."
Consensus—"Excellent picture, big puller."

JUDY OF ROGUE'S HARBOR (REALART) MARY MILES MINTER..FEB. 14
"Heroic melodrama fails to hit bill's eye of truth."—M. P. News.
Exhibitor Comment—"Best Minter picture to date. Patrons well pleased. Big business two days." "A good feature which my patrons said they liked."
"Consensus—"Good picture, good puller."

KING SPRUCE (DIAL-HODKINSON) MITCHELL LEWIS.....MAR. 27
"Lumber story pleases despite complicated plot."—M. P. News.

L'APACHE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (NOV. 2).....DEC. 20
"Dalton finds expression in dual role."—M. P. News.
Exhibitor Comment—"A good picture. Extra big to poor business two days." "A splendid production to extra big business one day and big business three."

LAST OF HIS PEOPLE, THE (SELECT) MITCHELL LEWIS (DEC. 20).....DEC. 27
"Lewis has characteristic role here."—M. P. News.

LAST STRAW, THE (FOX) BUCK JONES.....FEB. 14
"Buck Jones makes debut in interesting western."—M. P. News.

LIFTING SHADOWS (PENET-PATHE) EMMY WEHLEN.....APR. 3
"Propagandists run riot in this one."—M. P. News.

LINCOLN HIGHWAYMAN, THE (FOX) WILLIAM RUSSELL (DEC. 28).....JAN. 10
"Russell has entertaining mystery melodrama."—M. P. News.
Exhibitor Comment—"Star hasn't drawn here yet, but the picture pleased fairly well. It is a very fair one. A dog seems to be the feature player. Average business one day." "Played this picture with the Anita Stewart feature, 'Human Desire,' to big business for two days. This program made a good impression."
Consensus—Average picture, average puller."

LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN)...FEB. 28
"Civil War period popular novel given fine production."—M. P. News.
Exhibitor Comment—"An average picture to average business."

LIVE SPARKS (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....FEB. 7
"J. Warren Kerrigan in variety picture."—M. P. News.

LONE HAND, THE (ALEXANDER) SPECIAL CAST.....MAR. 20
"A good Western with many thrilling and gripping moments."—M. P. News.

LONE WOLF'S DAUGHTER, THE (J. PARKER REED, JR.-HODKINSON) LOUISE GLAUM (DEC. 14).....DEC. 20
"A stirring melodrama that will register."—M. P. News.
Exhibitor Comment—"This feature knocked them off their seats and went over with a BANG! It's some picture. Extra big business three days." business for one day."

LORD LOVES THE IRISH, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....DEC. 27
"Melodrama and humor in this Kerrigan film."—M. P. News.
Exhibitor Comment—"A good feature to average business two days." "A good feature to big business one day."
Consensus—"Pleasing picture. Average puller."

LOVE WITHOUT QUESTION (B. A. ROLFE-JANS) OLIVE TELL..APR. 10
"Crook melodrama, rich in mystery and suspense."—M. P. News.

LOVES OF LETTY, THE (GOLDWYN) PAULINE FREDERICK...FEB. 21
"Artificial picture of a woman's ambition."—M. P. News.
Exhibitor Comment—"A very satisfactory picture. Box office value good."

LUCK OF GERALDINE LAIRD (ROBERTSON-COLE) BESSIE BARRISCALE.....FEB. 14
"Has some good points which should interest."—M. P. News.
Exhibitor Comment—"Played this feature one week to average business."

LUCK OF THE IRISH, THE (MAYFLOWER-REALART) SPECIAL CAST.....FEB. 7
"Up to Dwan's usual standard."—M. P. News.

MALE AND FEMALE (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 16).....DEC. 6
"Lavish and spectacular production."—M. P. News.
Exhibitor Comment—"Name against it; otherwise big. Big business for a week." "This is a big picture, one that every patron boosted. However, weather was against it as it rained all the three days we played it. We are satisfied that business could not have been better considering conditions. Average business three days."
Consensus—"Good picture, good puller."

MAN THERE WAS, A (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM.....MAR. 13
"Powerful theme and rich background make fine picture."—M. P. News.

MANHATTAN KNIGHT, A (FOX) GEORGE WALSH.....MAR. 27
"Crook melodrama makes lively picture."—M. P. News.

MARKED MEN (UNIVERSAL) HARRY CAREY (DEC. 21).....DEC. 27
"This is a mighty good picture."—M. P. News.
Exhibitor Comment—"Very good. Average business one day."

MARY'S ANKLE (FAMOUS PLAYERS-LASKY) MACLEAN-MAY..MAR. 13
"Amusing farce from Mary Tully's stage play." —M. P. News.
Exhibitor Comment—"This is a whirlwind of a good picture. Played a comedy on the program with it and it made the comedy look tame for fun. Patrons should get more wholesome enjoyment out of this feature than out of a dozen so called comedy dramas. Extra big business one day to average two days." "A very good picture which pleased my patrons so much that we extended its run from three days to one week. It did big business all week."
Consensus—"Good picture, good puller."

MARY ELLEN COMES TO TOWN (PARAMOUNT-ARTCRAFT) DOROTHY GISH.....APR. 3
"Dorothy Gish scores in a homespun role."—M. P. News.

MIND THE PAINT GIRL (FIRST NATIONAL) ANITA STEWART (NOV. 10).....DEC. 6
"Star's admirers should enthuse over this."—M. P. News.
Exhibitor Comment—"Average picture to average business three days." "Big business one day to average three." "Anita Stewart has a very weak character in this production. Poor to average business two days." "This is an average feature. However, it played my house one week to big business."
Consensus—"Fair picture, average puller."

MIRACLE OF LOVE, THE (PARAMOUNT-ARTCRAFT) COTTONSTANDING (NOV. 23).....JAN. 3
"Strong flavor of romance in picture."—M. P. News.
Exhibitor Comment—"This feature was a disappointment to my patrons. Many adverse comment. Poor business for one week." "My patrons did not like this picture. It did average business for me for one day." "A fair picture. Receipts below the average."
Consensus—"Average picture, average puller."

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.

MOLLY AND I (FOX) SHIRLEY MASON.....APR. 10
"Shirley Mason pleases in entertaining light comedy."—M. P. News.

MORE DEADLY THAN THE MALE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON (DEC. 7).....DEC. 21
"Ethel Clayton scores as polite vampire."—M. P. News.
Exhibitor Comment—"Played this one with the Universal feature 'The Pointing Finger,' starring Mary MacLaren. It was a very good program and did extra big business for one day." "It's different: a mystery play that remains a system to the finish. Our patrons liked it very much. Big business two days."
Consensus—"Good picture, good puller."

MOTHERS OF MEN (FILM SPECIALS-REPUBLIC) CLAIRE WHITNEY.....MAR. 13
"Has many interesting moments which should satisfy."—M. P. News.

MY HUSBAND'S OTHER WIFE (BLACKTON-PATHE) BREAMER-GORDON (JAN. 4).....DEC. 27
"Satisfying offering on a marital theme."—M. P. News.
Exhibitor Comment—"An average feature which played my house three days to average business." "Played this feature one week to average business. An average picture."

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"THE DEVIL'S PASS KEY"
(Universal)

Stroheim Has Another Big Photoplay Here

ERICH VON STROHEIM had a reputation to uphold after his fine achievement, "Blind Husbands," and he has certainly maintained it with "The Devil's Pass Key." This picture which he adapted and directed from a story in which he collaborated with Baroness de Meyer, soars to the same big dimensions and shows that his art is no mere flash in the pan. One might say that it is "Blind Husbands" transferred to a Parisian setting because it carries the same idea, although worked out differently. While it doesn't present the same simplicity, the lofty spiritual note, still this version of the eternal triangle has a quality —a truthfulness which establish it as one of the finest contributions to the screen.

The picture is complicated because of its array of characters and the situations in which they move, yet the fundamental idea is clearly established. Once the introductory details are over, the play sweeps ahead with a spontaneity and power that will not be denied. The climax is a revelation in dramatic strength and is presented in a scene of intense action, Mr. Stroheim believes in novelty and he has given several surprising twists to the theme. But his direction is also a novelty because it is so painstaking from every angle. He believes that no story can be properly presented unless it is given the correct atmosphere. And this ingredient is also a revelation.

The most insignificant detail is brought out in a realistic manner. Nothing is forgotten. And he has seen to it that the story is perfectly interpreted by players who are adaptable to their roles. Even the extras are genuine types and they are guided in natural movements. Outstanding performances are presented by Maude George, Clyde Fillmore, who reflects Stroheim's coaching so identical are his mannerisms, Sam De Grasse and Una Trevelyn. The picture is sumptiously mounted and not one bit overdone. If shortened a reel it would make for a more compact continuity.—Length, 8 reels.—*Laurence Reid.*

THE CAST

Warren Goodwright.....Sam De Grasse
Grace, his wife.....Una Trevelyn
Captain Rex Strong.....Clyde Filmore
Renee Malot.....Maude George
Amadeus, her husband.....Leo White
La Belle Odera.....Mae Bush
Count Trouvers.....Jack Mathois
Yvonne, his wife.....Ruth King
Director of Theatre Francaise.....Ed Reinach
Alphonse Marior, reporter.....Al. Edmondson

By Baroness de Meyer and Erich von Stroheim.
Scenario by Erich von Stroheim.
Directed by Erich von Stroheim.

PRESS NOTICE—STORY

Erich von Stroheim, who will be remembered for his fine achievement, "Blind Husbands," is responsible for a work of similar calibre in "The Devil's Pass Key," which comes to the ———— theatre beginning ————. There is no question that Mr. Stroheim is an artist. He paints on a big canvas with a brush that dips into life. As "Blind Husbands" was a tale of the eternal triangle enacted against an Alpine setting so "The Devil's Pass Key" is an identical story laid against a Parisian background. And it is every bit as dramatic, vital, vivid and truthful. The picture is peopled with characters which are genuine. The entangling threads of conflict bring them together in scenes which are intense with action and suspense. Mr. Stroheim, in collaboration with Baroness de Meyer has conceived a story which builds surely and vividly to its tremendous climax. The scenario and direction he has attended to himself. His art is displayed in his ability to arrange his scenes compactly, and his atmosphere entitles him to rank as one of the leading directors of motion pictures. A faithfulness to detail is apparent in every scene. The players are ideal selections for their various roles and all give outstanding performances.

PROGRAM READER

Erich von Stroheim's wonderful picture, "The Devil's Pass Key," will appear at the ———— theatre in the near future—a picture which the management considers one of the finest achievements of the screen. All those who saw "Blind Husbands" will remember its tremendous drama. "The Devil's Pass Key" is a photoplay that carries the same sweep and intensity. The story presents the eternal triangle with several new and surprising twists. One is truly transported so tense are the situations, so moving the play of incident. A cast has been chosen to interpret the drama that is ideal in every particular. Each player is a perfect type and each gives a finished performance. "The Devil's Pass Key" is the big dramatic treat of the season. Watch for further announcements

SUGGESTIONS

A Stroheim picture should be exploited with full value placed upon this director's name. You can bill this feature as another "Blind Husbands" and which is conceived on the same lavish scale. Feature the title. It is a winner and teasers and throwaways with proper catch lines incorporated will arouse interest. But play up Stroheim for all you are worth. You can't go wrong. His "Blind Husbands" is remembered. Tell that "The Devil's Pass Key" is written and directed by the man responsible for the other. Feature it as a powerful drama based upon the eternal triangle. Mention the players and use stills of them and the big scenes of the play. The picture is entitled to big exploitation in every way.

CATCH LINES

See Erich von Stroheim's wonder drama, "The Devil's Pass Key," a picture comparable to "Blind Husbands."

"ALIAS JIMMY VALENTINE"
(Metro)

Old Time Crook Play as Thrilling as Ever

METRO has lost little of the gripping suspense or thrilling action of this dean of crook plays. The picture is carefully produced and good in detail. While Bert Lytell is the star, it is not a one-man production. His supports are well cast, and keep the acting up to the standard set by the star, who does good work throughout, but especially as the convict in the opening reels.

It was the original and tense climatic situation that helped to give this play a year's run on Broadway some years ago. A little girl is locked in a safe. There is no combination, and to open it with his sand-papered fingers, Lee Randall must reveal his identity as the long sought for criminal, Jimmy Valentine. While this scene in the picture is strong enough to make any audience lean forward in their seats, it seems as if the producer could have made even more of this high spot. The sudden change of character of the man-hounding detective, which is about the only thing in the story which doesn't quite satisfy, is skipped over very quickly in the picture.

The feature opens with some splendid examples of photography. Details of production are so perfect that they force themselves upon our attention. But in the prison scenes of eight or ten years ago, in the days of striped-clothes convicts and brutal wardens, the ladies wear rather modern fashions. But for the ladies' sake we forgive this little anachronism.

The picture has been produced and acted in such an excellent fashion, that you can be proud to bring back "Jimmy" once more to your patrons It ought to bring a better-than-average return anywhere. -Length 6 reels —*Matthew A. Taylor.*

THE CAST

Lee Randall, alias Jimmy Valentine.....Bert Lytell
Rose Lane.....Vola Vale
"Red" Jocelyn.....Eugene Pallette
Detective Doyle.....Wilton Taylor
Bill Avery.....Marc Robbins
Lieutenant-governor Fay.....Robert Dunbar
William Lane.....Winter Hall
Cotton.....James Farley

Maxwell Karger, director general. Scenario by Finis Fox. From the play by Paul Armstrong.

PRESS NOTICE—STORY

One of the best known and most gripping "crook" plays, "Alias Jimmy Valentine," has been picturized by Maxwell Karger and will be seen at the ———— theatre on ————. Bert Lytell is the star of this well remembered stage play, which scored a great hit on Broadway when first produced.

Jimmy Valentine is a prisoner at Sing Sing, convicted of safebreaking. Although guilty he persists in claiming his innocence, and when his pardon is obtained, he actually does "go straight," influenced by the beautiful girl who has helped him obtain his freedom. He obtains a position in a bank, and for three years works diligently and is promoted. Then, when he is engaged to be married, Doyle, the detective, follows him, having obtained evidence that will convict Valentine. But Jimmy has changed his name, and has managed to establish a complete alibi Doyle is about to leave, almost convinced that he is wrong, when word comes that a little girl has been locked in the bank safe. No one knows the combination Then, although Doyle is standing near, and Jimmy knows that he is convicting himself, he sandpapers his fingers, and with his old time skill that made him the master safe cracksman of America, he opens the vault.

It ends happily, of course, but only after the same thrilling climax that made the stage play long remembered by all who saw it.

PROGRAM READER

One great effect of the movies is the picturization of good plays. With the screen a thrilling drama can never die. There are occasional stage revivals. "Alias Jimmy Valentine," the original "Crook" play, has found its way to the silver sheet as a Metro production, and will be presented at this theatre on ————. Bert Lytell is the star and plays the title role of Jimmy Valentine, a name which was on everyone's tongue when the play was running on Broadway. This picture has a climax that will make the most hardened thrill-proof spectator wonder when he has ever seen anything to equal it. It will have a run on ———— days at this theatre.

SUGGESTIONS

A play like this is a better thing to boost than the star, even one as popular as Bert Lytell. Don't neglect him of course, and together with stills from the high spots in the play, show a photograph of the star in your lobby. Mention also that Paul Armstrong built up this play from a short story of O. Henry. Tells of its year's run on Broadway. See what you can do to re-create the interest in the popular song "Alias Jimmy Valentine." A spotlight and a darkened stage, with a soloist dressed as a burglar, singing this song before you run the picture, would be very effective. If you are in a city where there is a safe manufacturing company, you can arrange a tie up. They might offer a prize for anyone who can open their safes. Try to awaken interest in the old question, "does birth or environment make criminals?" Try to get some prominent citizen to write to the local paper on past or prospective prison reform. In your copy boost the story as the first and best "crook" play ever written.

Plan Book Reviews Written by men who KNOW Pictures, with the needs of the exhibitor always uppermost in mind.

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PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

MY LADY'S GARTER (PARAMOUNT-ARTCRAFT) SPECIAL CAST.MAR. 27
"Mystery melodrama which should get by."—M. P. News.

NOTHING BUT THE TRUTH (HOLMES-METRO) TAYLOR HOLMES (DEC. 27).....JAN. 24
"Nothing wonderful, but will entertain."—M. P. News.
Exhibitor Comment—"Played this one three days to average business."

NURSE MARJORIE (REALART) MARY MILES MINTER.....APR. 3
"Old English atmosphere pleases."—M. P. News

OLD LADY 31 (METRO) EMMA DUNN.....APR. 10
"Tears and laughter in excellently produced comedy drama."—M. P. News

ON WITH THE DANCE (PARAMOUNT-ARTCRAFT) MAE MURRAY.....FEB. 28
"Mae Murray has a fascinating picture here."—M. P. News.
Exhibitor Comment—"Great show. Chapter from life. Big business." "Wonderful, more business second week than the first." "This feature played my house three weeks. A wonderful production." "A very excellent picture. General theme appealing. Box office value very good." "A good picture to big business." "Wonderful. This played my house four weeks to big business."
Consensus—"Excellent picture, big puller."

OTHER MEN'S SHOES (EDGAR LEWIS-PATHE) CRAUFORD KENT (FEB. 9).....JAN. 24
"Crauford Kent seen in dual role."—M. P. News.
Exhibitor Comment—"A good feature to average business." "This is only an average picture. Played it three days to average business."
Consensus—"Good picture, average puller."

OUT YONDER (SELZNICK) OLIVE THOMAS (DEC. 21).....JAN. 3
"Excellent entertainment for majority."—M. P. News.
Exhibitor Comment—"Did not come up to expectations; in fact it did not appear to be up to standard. Average business two days." "An average picture which did big business for three days." "A good picture and good box office attraction." "Played it three days to average business."
Consensus—"Good picture, good puller."

OVERLAND RED (UNIVERSAL) HARRY CAREY.....FEB. 21
"Vivid and vivid Western in Harry Carey's latest."—M. P. News.
Exhibitor Comment—"A great production which broke all previous records by a big margin."

PALISER CASE, THE (GOLDWYN) PAULINE FREDERICK.....FEB. 7
"High class melodrama which holds interest."—M. P. News.
Exhibitor Comment—"A good picture to average business one day." "A good feature to average business one day." "A good feature which played my house three days to average business."
Consensus—"Good picture, average puller."

PARTNERS OF THE NIGHT (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....MAR. 13
"Detective story carries an adequate punch."—M. P. News.

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PEGGEN (VITAGRAPH) BESSIE LOVE (JAN. 18).....JAN. 24
"Saccharine story on a Pollyanna theme."—M. P. News.

PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY (JAN. 26).....JAN. 31
"Fantastic story of love and vengeance."—M. P. News.

PICADILLY JIM (SELZNICK) OWEN MOORE.....FEB. 21
"Entertaining light comedy from popular story."—M. P. News.

PINTO (GOLDWYN) MABEL NORMAND.....FEB. 7
"Mabel Normand is amusing as a two-gun girl."—M. P. News.
Exhibitor Comment—"Normand is favorite here. Picture suits her and she acts with pep. Extra big business two days." "Average picture house four days to big business one day and big business three to average business three days." "A splendid picture which played my days. The best since Mickey." "A good feature which pleased all my patrons. Big business one day."
Consensus—"Good picture, good puller."

POINTING FINGER, THE (UNIVERSAL) MARY MACLAREN (DEC. 1).....DEC. 13
"May please the MacLaren admirers."—M. P. News.
Exhibitor Comment—"A good picture to average business one day."

POLLYANNA (PICKFORD-UNITED ARTISTS) MARY PICKFORD (JAN. 18).....JAN. 24
"The supreme effort of the artiste."—M. P. News.
Exhibitor Comment—"This feature played my house all week to extra big business every day. Expect second week to equal first week's business. Daily papers are voluntarily boosting this production as the greatest Miss Pickford has ever done and say it is the best in artistry ever produced." "Second week of this feature. Played it all week to big business every day." "An excellent picture which did excellent business for me for two weeks." "An exceedingly poor box office vehicle." "A great disappointment. It was too light and didn't go with our patrons." "Played this feature one week to big business." "The best picture Pickford ever made. Played it one week to capacity business." "One of the best pictures ever seen at my house. Ran it one week to extra big business."
Consensus—"Excellent picture, big puller."

PRINCE AND BETTY, THE (JESSE HAMPTON-PATHE) WILLIAM DESMOND (DEC. 21).....DEC. 20
"Desmond appears in comic opera plot."—M. P. News.
Exhibitor Comment—"An average picture to average business two days."

PRINCE OF AVENUE A (UNIVERSAL) JAMES CORBETT (FEB. 23).....JAN. 17
"James J. Corbett stars in political story."—M. P. News.

RED HOT DOLLARS (PARAMOUNT-ARTCRAFT) CHARLES RAY (DEC. 28).....JAN. 10
"Wholesome, entertaining comedy drama."—M. P. News
Exhibitor Comment—"Played this feature to an exceptionally big week, due to the holidays and drawing power of the star. The picture was very good and Ray had fine support. Direction, photography, sets and titles were all excellent. The story fell a little below the level of Ray pictures, but as a whole was fine entertainment. Extra big business all week." "Fair only, for Ray. Big business one day." "A wholesome, entertaining story that holds interest throughout. Will aid greatly in increasing the star's popularity. Our patrons liked it immensely. Box-office value excellent." "Average picture to average business three days." "A good picture to better than average business two days." "A very good picture to average business two days." "One of Ray's best. Everyone enjoyed it. Big business one day."
Consensus—"Good picture, good puller."

REGULAR GIRL, A (SELZNICK-SELECT) ELSIE JANIS (NOV. 9).NOV. 29
"Suitable for the Janis following."—M. P. News.
Exhibitor Comment—"This is not a very good picture. Average to poor business two days." "Played this feature for one week to average business." "One of those pictures that really entertain. Played it two days to average business."
Consensus—"Average picture, average puller."

RESPECTABLE BY PROXY (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON.....FEB. 14
"Artistic production and good interpretation lift story."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "Average picture to average business three days."
Consensus—"Average picture, average puller."

RIGHT OF WAY, THE (METRO) BERT LYTELL.....FEB. 14
"Rich photoplay made from this famous story."—M. P. News.
Exhibitor Comment—"A great feature which did big business." "A pleasing feature which did big business the first half and average the last half of the week."

RIGHT TO LIE, THE (PATHE) DOLORES CASSINELLI (NOV. 16).....NOV. 29
"A conventional s,b sister story."—M. P. News.
Exhibitor Comment—"Good picture, but too long and draggy. Big business two days."

RIVER'S END, THE (NEILAN-FIRST NATIONAL) SPECIAL CAST.....FEB. 28
"Rich production given vivid Northwest story."—M. P. News.
Exhibitor Comment—"A good picture to good business." "Played this picture one week to extra big business." "A big picture in every sense of the word. Acting of entire cast is noteworthy, and Neilan's direction is masterful. Big business three days."
Consensus—"Splendid picture, good puller."

ROAD TO DIVORCE, THE (UNIVERSAL) MARY MACLAREN....MAR. 13
"An interesting picture which should give satisfaction."—M. P. News.

ROUGE AND RICHES (UNIVERSAL) MARY MACLAREN (JAN. 19).....JAN. 10
"Often told tale makes obvious picture."—M. P. News.
Exhibitor Comment—"A good picture to extra big business two days."

SAGE BRUSHER, THE (HAMPTON-HODKINSON) SPECIAL CAST.....JAN. 10
"Reviewer pronounces this a wonderful picture."—M. P. News.
Exhibitor Comment—"A fair picture to average business two days."

SEEING IT THROUGH (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....FEB. 28
"Heart interest story carries bewildering detail."—M. P. News.

SEX (J. PARKER READ-HODKINSON) LOUISE GLAUM).....APR. 10
"Powerful theme, clever acting and rich production."—M. P. News.

SHARK, THE (FOX) GEORGE WALSH (JAN. 18).....JAN. 24
"Sea story furnishes Walsh a dramatic role."—M. P. News.
Exhibitor Comment—"They liked Walsh in this one. Played it three days to big business first two days and extra big business third day."

SHE LOVES AND LIES (SELECT) NORMA TALMADGE.....JAN. 17
"Enjoyable comedy drama with Norma Talmadge."—M. P. News.
"Here's one star that improves. They all like her and she has a big following. This picture pleased very much. Extra big business two days." "An exceptionally good feature which played my house three days to extra big business." "A good picture which played my house three days to average business."
Consensus—"Good picture, good puller."

SHOD WITH FIRE (FOX) WILLIAM RUSSELL.....FEB. 28
"William Russell has fairly interesting offering."—M. P. News.
Exhibitor Comment—"Same old Western stuff. I didn't hear 'em rave over it. Average business three days."

SHORE ACRES (METRO-SCREEN CLASSICS) ALICE LAKE.....APR. 3
"Famous New England drama, well adapted."—M. P. News.

SHOULD A WOMAN TELL? (METRO-SCREEN CLASSIC) ALICE LAKE (DEC. 20).....JAN. 3
"Star and director put picture over."—M. P. News.
Exhibitor Comment—"Story just average but the cast and direction puts this picture over. Big business two days, average one."

SILK HUSBANDS AND CALICO WIVES (HARRY GARSON-EQUITY) HOUSE PETERS.....MAR. 13
"Good production of familiar stage and screen story."—M. P. News.

SINNERS (REALART) ALICE BRADY.....MAR. 27
"Director missed chance to make big picture."—M. P. News.

SIX BEST CELLARS, THE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....MAR. 20
"Bryant Washburn has a knockout here."—M. P. News.
Exhibitor Comment—"A splendid picture to extra big business for one day." "An average feature which did big business for three days."
Consensus—"Good picture, good puller."

SKY EYE (STATE RIGHTS—SOL LESSER) SPECIAL CAST (JAN. 4).....JAN. 17
"Thrilling melodrama in mid-air."—M. P. News.

SLAVES OF PRIDE (VITAGRAPH) ALICE JOYCE.....JAN. 24
"Alice Joyce has familiar story of marital conflict."—M. P. News.
Exhibitor Comment—"A good picture. Alice Joyce is going strong here. Big business three days." "The star pleased, but the balance of the cast seemed rather weak and needs some comedy introduced to relieve it. Average business one day."
Consensus—"Pleasing picture, good puller."

SMOULDERING EMBERS (KEENAN-PATHE) FRANK KEENAN (FEB. 29).....FEB. 21
"Character study is colored by Keenan's art and personality."—M. P. News.
Exhibitor Comment—"A good feature to average business for three days."

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Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

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The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.
Lightning Bryce (Ann Little-Jack Hoxie); 15-Episode Western.

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Blazed Trail (Lowell-Crossman-Lawrence).....2
The Northwoods Dramas (Edgar Jones-Evelyn Brent).....2

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Arrow (Eddie Boulden-Lillian Vera).....1
Hank Mann (Hank Mann).....1
Sunbeam (Fatty Filbert-Bert Tracey).....2
Hank Mann (Hank Mann-Madge Kirby).....2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....6
Days of Daring (Tom Mix).....5
Persuasive Peggy (Peggy Hyland).....6
Eternal Penalty (Henry Kolker).....5
Roses and Thorns (Lenore Ulrich).....5
She Pays (Julia Dean-Louise Huff).....5
Justice (Cyril Scott).....5
The Guilty Woman (Marie Empress).....5
Adventures of Helen (Helen Holmes Serial) 20 two-Reel Episodes.

CHESTER-OUTING PICTURES

64—Fire.....1
63—In and Out of Kongo San.....1
62—Take in Boarders.....1
61—Editorial Horseplay.....1
60—Adam and Eve in the Andes.....1
59—Pigs and Kava.....1
58—Wanted an Elevator.....1

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Feb. 7—The Great American Yawn and Getting His Angoran.....1
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CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

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Marie, Queen of Rumania.....1
Archangel, City of Snow.....1
The Tiny Kingdom of Montenegro.....1

BRUCE SCENICS

The Chilkat Cubs.....1
Wanderlust.....1

SPECIALS

The Why of a Volcano.....1
The Second Chance.....1
War Spruce.....1

EQUITY PICTURES CORP.

The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6
Eyes of Youth (Clara Kimball Young).....7

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Terror Island (Houdini).....5813
The False Road (Enid Bennett).....
The Cost (Violet Heming).....5547
Thou Art the Man (Robert Warwick).....5003
Treasure Island (Tourneur).....5134
Mar.—Easy to Get (Marguerite Clark).....4110
Mar.—My Lady's Garter (Tourneur Prod.).....4823
Mar.—April Folly (Cosmopolitan).....4983
Mar.—Excuse My Dust (Wallace Reid).....4330
Mar.—Mary Ellen Comes to Town (Dorothy Gish).....4704
Mar.—Jack Straw (Robert Warwick).....4707
Mar.—His House in Order (Elsie Ferguson)....4942
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Feb.—Dangerous Hours (Ince).....5771
Feb.—Young Mrs. Winthrop (Ethel Clayton)...4707
Feb.—Huckleberry Finn (Special).....7186
Feb —The Amateur Wife (Irene Castle).....5358
Feb.—Black is White (Dorothy Dalton).....5562
Feb.—Mary's Ankle (MacLean-May).....4660
Feb.—On With the Dance (Special).....6483
Feb.—The Six Best Cellars (Bryant Washburn)..4822
Feb.—All of a Sudden Peggy (Marguerite Clark).4448
Feb.—Double Speed (Wallace Reid).....4144
Jan.—The Copperhead (Lionel Barrymore)....6531
Jan.—What's Your Husband Doing? (MacLean-May).....4692
Jan.—The Tree of Knowledge (Robert Warwick).....4940
Jan.—The Thirteenth Commandment (Ethel Clayton).....4721
Jan.—Too Much Johnson (Bryant Washburn)..4431
Jan.—The Woman in the Suit Case (Enid Bennett).....5410
Dec.—Everywoman (Special Cast).....6854
Dec.—Red Hot Dollars (Charles Ray).....4847

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage.....2
Nov. 16—The Hayseed.....2
Sept. 7—Back Stage.....2

PARAMOUNT-SENNETT COMEDIES

Apr. 18—The Gingham Girl.....2
Apr. 4—Gee Whiz.....2
Feb. 15—Ten Dollars or Ten days.....2
Jan. 18—The Star Boarder.....2
Dec. 21—Love, Honor and Behave.....2
Dec. 7—A Lady's Tailor.....2
Nov. 23—Down on the Farm.....2
Nov. 9—His Last False Step.....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....1
Dec. 21—Those Distant Cousins.....1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

Mar. 14—Teasing the Soil.....2
Feb. 22—Hoodooed.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

Apr. 25—In Lovely Lorraine.....1
Apr. 18—Up Country in Siam.....1
Apr. 11—The Franco-British Rhine.....1
Apr. 4—Mantyed Cities.....1
Mar. 28—The Boys' Big Club.....1
Mar. 21—Strassburg Redeemed.....1
Mar. 14—The Kingdom of the Yellow Robe.....1
Mar. 7—Busting Brussels.....1
Feb. 29—The Yankee Watch on the Rhine.....1
Feb. 22—Oriental College Boys and Co-Eds.....1
Feb. 15—Parisian Faces and Figures.....1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz.....1
Dec. 14—Down the Strand in London.....1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle.....1
Dec. 7—Memory Lane.....1
Nov. 23—Sunshine and Shadows.....1
Nov. 9—A Night in June.....1

PARAMOUNT MAGAZINE

Apr. 25—The Nurse of the Tenements.....1
Apr. 18—Mental Acrobatics.....1
Apr. 11—Tailoring in Metal.....1
Apr. 4—The Zero Hour in Art.....1
Mar. 28—The Song Factory.....1
Mar. 21—Game Trails of the Southland.....1
Mar. 14—Reclaiming the Everglades.....1
Mar. 7—Popping the Question.....1
Feb. 29—The Growth of the North American.....1
Feb. 22—On the Job With Grandma.....1
Feb. 15—The Lure of Fashion.....1
Feb. 8—Museum Mysteries.....1
Feb. 1—Famous Women in World's Work.....1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoy.....2
Mar. 28—Cleaning Up (Al. St. John).....2
Dec. 28—To Good to be True (Ernest Truex).....2
Dec. 14—Speed (Al. St. John).....2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....7
The City of Purple Dreams.....6
Who Shall Take My Life?.....7
Zongar, the Dare Devil of Romance.....5
The Natural Law.....6
The Grain of Dust.....6
The Lust of the Ages.....6
Has a Man the Right to Kill?.....5
Beware of Strangers.....5
Persuasive Peggy.....6
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Feb. 23—Girls Will be Girls (Leo Whilte).....1
Feb. 16—Pardon Me (Gertrude Selby).....2
Feb. 9—Hubby's Mistake (Gertrude Selby).....1
Feb. 2—The Close Shave (Ben Turpin).....2
Jan. 26—Breaking Into Society (Billy Armstrong)..1
Jan. 19—Neptune's Step-Daughter (Gertrude Selby).2
Jan. 12—Artless Artie (Harry Fox).....2
Jan. 5—The Nutcrackers (Ben Turpin).....2

FIRST NATIONAL EXCHANGES

The River's End (Neilan).....6584
The Turning Point (Katherine MacDonald).....5778
The Daughter of Two Worlds (Norma Talmadge) 6078
Even as Eve (Grace Darling).....6237
Two Weeks (Constance Talmadge).....5998
The Greatest Question (Griffith).....6244
A Day's Pleasure (Chaplin).....1714
The Beauty Market (Katherine MacDonald)....6018
Heart O' the Hills (Mary Pickford).....6329
Mind the Paint Girl (Anita Stewart).....5661
The Thunderbolt (Katherine MacDonald).....4840
In Old Kentucky (Anita Stewart).....7649
Virtuous Vamp (Constance Talmadge).....5411
Back to God's Country (Nell Shipman).....6229

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(Continued from page 3558)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

SOLDIERS OF FORTUNE (REALART) SPECIAL CAST (NOV. 9)..NOV. 22
"Sure fire at box office end as entertainment."—M. P. News.
Exhibitor Comment—"Ran this production a week with raised prices and it did extra well." "I was somewhat disappointed in the business of this feature, as I looked for a wonderful week. The feature did only average business for me."
Consensus—"Good picture, good puller."

SOONER OR LATER (SELZNICK) OWEN MOORE.....MAR. 27
"Farcical idea is frail but fairly amusing."—M. P. News.

SPORTING DUCHESS, THE (VITAGRAPH) ALICE JOYCE.....MAR. 13
"Entertaining picture made from Drury Lane melodrama."—M. P. News.

STEEL KING, THE (WORLD) JUNE ELVIDGE-MONTAGU LOVE (NOV. 24).....DEC. 6
"Will satisfactorily entertain generally."—M. P. News.
"Pleased; star has fair drawing power. Average business one day."

STOLEN KISS, THE (REALART) CONSTANCE BINNEY.....MAR. 20
"Picture of sticky sentiment and obvious coincidences."—M. P. News.
Exhibitor Comment—"A fair picture to average business." "My patrons did not like this one. They seemed to think there was nothing to it but high class photography and posing. Played it three days to poor business."
Consensus—"Average picture, average puller."

STREET CALLED STRAIGHT, THE (EMINENT AUTHORS- GOLDWYN) SPECIAL CAST.....MAR. 20
"Popular novel loses its substance on screen."—M. P. News.

STRONGER THAN DEATH (SCREEN CLASSIC-METRO) NAZIMOVA (JAN. 18).....JAN. 24
"Nazimova's rare art capitalizes again."—M. P. News.
Exhibitor Comment—"A remarkable picture with a good star. Story really does not fit her in many ways, although the name of the star was enough to draw the business. Action dragged in many places. Nazimova should have a better background for her talent. Average business two days." "Played this one for one week to extra big business every day. It is a good picture."

STRONGEST, THE (FOX) SPECIAL CAST.....FEB. 21
"Clemenceau's name may carry this picture by."—M. P. News.

TARNISHED REPUTATIONS (PARRET-PATHE) DOLORES CASSINELLI.....MAR. 13
"Dolores Cassinelli burdened with shop-worn story."—M. P. News.

TATTLERS, THE (FOX) MADLAINE TRAVERSE.....APR. 10
"Society melodrama too heavy for general entertainment." M. P. News.

TEETH OF THE TIGER (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 2).....DEC. 20
"A high class mystery story with thrills."—M. P. News.
Exhibitor Comment—"A very good picture to average business." "One of the best detective stories ever shown on the screen. Photography and settings extra good, and too much cannot be said in favor of direction. Business not up to standard due to name of production, although business increased throughout week." "This is a very good production. My patrons were pleased and it did big business for four days."
Consensus—"Good picture, good puller."

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 26).....JAN. 31
"Fairly interesting picture on a domestic theme."—M. P. News.

THIRD WOMAN, THE (ROBERTSON-COLE) SPECIAL CAST.....MAR. 27
"Might be classed as fair entertainment."—M. P. News.

$30,000 (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....FEB. 21
"Kerrigan in typical melodramatic romance."—M. P. News.

TIN PAN ALLEY (FOX) ALBERT RAY-ELINOR FAIR (DEC. 28)..JAN. 10
"Lacuae taken with truth in this sentimental tale."—M. P. News.
Exhibitor Comment—"May appeal to those familiar with music row. Poor business one day."

TOBY'S BOW (GOLDWYN) TOM MOORE (DEC. 20).....DEC. 27
"A very entertaining photoplay."—M. P. News.
Exhibitor Comment—"Just an ordinary feature. The story appeared to be rather weak. Average business." "A good picture to average business one day." "A very pleasing story. Star is a big favorite. Extra big business two days." "This picture pleased all my patrons. Average business one day."
Consensus—"Average picture, average puller."

TONG MAN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA (DEC. 14).....DEC. 20
"Hayakawa in different role that scores."—M. P. News.
Exhibitor Comment—"The best feature this star has appeared in. Patrons well pleased and played it to big business for seven days." "My patrons do not like this star. Average business four days."
Consensus—"Good picture, good puller."

TOO MUCH JOHNSON (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....MAR. 6
"Hackneyed story is broadly burlesqued."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "A fair picture to average business one day." "A good picture to extra big business two days."
Consensus—"Average picture, average puller."

TREE OF KNOWLEDGE, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (JAN. 11).....JAN. 24
"Kathryn Williams runs away with the show."—M. P. News.
Exhibitor Comment—"Played this picture for one week to better than average business. The cast, including Kathlyn Williams and Wonda Hawley, are strong factors in getting the picture over, even though Warwick's acting is above his usual picture standard. The story, while not unusual is carried along by the stars and satisfied my patrons. Photography, direction and settings are all that can be desired." "An average feature to average business three days."
Consensus—"Average picture, average puller."

TRIFLERS, THE (UNIVERSAL) EDITH ROBERTS (JAN. 12).....JAN. 17
"Will afford very pleasing entertainment."—M. P. News.
Exhibitor Comment—"Average business one day." "Played this one on the program with the Paramount-Artcraft feature, 'It Pays to Advertise,' to extra big business first day and poor business second day." "An average picture to average business three days."
Consensus—"Average picture, average puller."

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

TWELVE-TEN (REPUBLIC) MARIE DORO (DEC. 14).....JAN. 3
"Heavy drama with a mystery element."—M. P. News.
Exhibitor Comment—"This feature was a failure as we looked for big things and did not find anything. A poor picture to poor business three days." "My patrons were disappointed in this one. Played it three days to poor business."
Consensus—"Ordinary picture, poor puller."

VALLEY OF TOMORROW, THE (AMERICAN-PATHE) WILLIAM RUSSELL (JAN. 11).....JAN. 17
"William Russell in story of vengeance and love."—M. P. News.

VEILED MARRIAGE, THE (HALLMARK) ANN LEHR-RALPH KELLARD.....MAR. 20
"Not much realism in this complicated melodrama."—M. P. News.

VERY IDEA, THE (METRO) TAYLOR HOLMES.....MAR. 6
An amusing comedy which should interest."—M. P. News.

VICTORY (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30)..DEC. 6
An absorbing heavy calibre drama."—M. P. News.
Exhibitor Comment—"It was rather grewsome for the ladies but many of them enjoyed it. It has a wonderful story, well cast, good photography and splendidly directed. Big business every day for one week." "This is a good feature with an excellent cast which held my audience throughout. It did big business for me every day for one week." "Very disappointing. Big business." "A grewsome picture which seems rather unfit for cultivated minds. Average business one day."
Consensus—"Good picture, good puller."

VIRGIN OF STAMBOUL, THE (UNIVERSAL) PRISCILLA DEAN.MAR. 27
"Star and Director create excellent Turkish picture."—M. P. News.

VIRTUOUS VAMP, A (FIRST NATIONAL) CONSTANCE TALMADGE (NOV. 16).....NOV. 29
"Best Constance Talmadge picture to date."—M. P. News.
Exhibitor Comment—"Extra big business for a week. A splendid picture." "Some picture. It was enjoyed by all my patrons. Average business two days."
Consensus—"Good picture, good puller."

WALK-OFFS, THE (METRO-SCREEN CLASSICS) MAY ALLISON (JAN. 25).....FEB. 7
"Praiseworthy effort to make something of poor ideas."—M. P. News.
Exhibitor Comment—"An average picture which did poor business at my house for three days."

WANTED, A HUSBANND (PARAMOUNT-ARTCRAFT) BILLIE BURKE (DEC. 28).....DEC. 27
"Registers as highly amusing comedy."—M .P. News.

WATER, WATER, EVERYWHERE (GOLDWYN).....FEB. 14
"Will Rogers makes this picture worth while."—M. P. News.

WEB OF CHANCE, THE (FOX) PEGGY HYLAND (DEC. 21).....DEC. 27
"Nothing here to cause you worry."—M. P. News.
Exhibitor Commeit—"Not up to her usual standard. Attempted comedy in subtitles not amusing. Poor business one day."

WEB OF DECEIT, THE (CAREW-PATHE) DOLORES CASSINELLI (JAN. 18).....JAN. 10
"The dual role seen again."—M. P. News.

WHEN THE CLOUDS ROLL BY (UNITED ARTISTS) DOUGLAS FAIRBANKS (DEC. 20).....JAN. 10
"Sure fire winner with any audience."—M. P. News.
Exhibitor Comment—"Personal opinion is that this is one of the best Fairbanks pictures released in a long time, although star is not as popular here as he should be. Picture has unsatisfactory ending and makes the whole thing seem more or less improbable. Of course anything can happen in a Fairbanks picture." "A great picture. Stood them out in spite of rainy weather. Extra big business three days."
Consensus—"Splendid picture, good puller."

WILLOW TREE, THE (SCREEN CLASSIC—METRO) VIOLA DANA (JAN. 11).....JAN. 17
"An original and fantastic tale of Japan."—M. P. News.

WINGS OF THE MORNING (FOX) WILLIAM FARNUM (NOV. 24).....DEC. 6
"Farnum followers will like this one."—M. P. News.
Exhibitor Comment—"The star is always good but one picture is far below the Fox standard, although it pleased. Big to average business two days." "It is my opinion that the man who passes this one up will miss the opportunity to do good business. Big business first two days to extra big business last two. We turned them awny the last day." "A good picture to big business."
Consensus—"Good picture, good puller."

WOMAN GAME, THE (SELZNICK) ELAINE HAMMERSTEIN....MAR. 20
"Many interesting elements make entertaining picture."—M. P. News.

WOMAN IN THE SUITCASE, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT (JAN. 18).....JAN. 24
"An unusual picture from every angle."—M. P. News.
Exhibitor Comment—"Good entertainment, photography and direction. The story impossible, but acceptable from entertainment point of view. Played it one week to average business." "A good picture to average business one day." "Played this one with the American feature, 'Bye in Exile,' starring Charlotte Walker. It was a good program and extra big to poor business for two days." "An average picture to average business three days."
Consensus—"Pleasing picture, average puller."

WOMAN WHO UNDERSTOOD, THE (ROBERTSON-COLE) BESSIE BARRISCALE.....APR. 3
"Domestic story is obvious but entertaining."—M. P. News.

WOMEN MEN FORGET (AMERICAN CINEMA-UNITED) MOLLIE KING.....MAR. 20
"Mollie King in 'Perpetual Triangle' story."—M. P. News.

YOU NEVER KNOW YOUR LUCK (WORLD) HOUSE PETERS (NOV. 16).....NOV. 29
"Entertaining production, should satisfy."—M. P. News.

YOUNG MRS. WINTHROP (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....APR. 3
"Moth-eaten story furnishes artificial picture."—M. P. News.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

ALEXANDER FILM CORP.

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INDIAN SUBJECTS

Mar. 29—Defying the Chief.....1
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Mar. 15—The War Bonnet.....1
Mar. 8—The Fight on the Deadwood Trail.....1

KATTEJOHN COMEDIES

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AMERICAN FILM CO., INC.

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Slam Bang Jim (William Russell).....5
The Honey Bee (Marguerita Sylva).....6
The Dangerous Talent (Margarita Fisher).....6
The Valley of Tomorrow (William Russell).....6
Eve in Exile (Charlotte Walker).....5
The Hellion (Margarita Fisher).....5
Six Feet Four (William Russell).....6

ARROW FILM CORPORATION

The Desert Scorpion (Cobb-Johnson).....5
Wolves of the Street (Cobb-Johnson).....6
Viligantes (Special Cast).....7
Fool's Gold (Mitchell Lewis).....6
The Law of Nature (Coleman-NeMoyer-Lee).....7

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America's Watch on the Rhine.....1
Belgium, the Broken Kingdom.....1
Marie, Queen of Rumania.....1
Archangel, City of Snow.....1
The Tiny Kingdom of Montenegro.....1

BRUCE SCENICS

The Chilkat Cubs.....1
Wanderlust.....1

SPECIALS

The Why of a Volcano.....1
The Second Chance.....1
War Spruce.....1

EQUITY PICTURES CORP.

The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

The Toll Gate (W. S. Hart).....5590
Terror Island (Houdini).....5813
The False Road (Enid Bennett).....
The Cost (Violet Heming).....5547
Thou Art the Man (Robert Warwick).....5003
Treasure Island (Jack Turner).....5134
Mar.—Easy to Get (Marguerite Clark).....4110
Mar.—My Lady's Garter (Tourneur Prod.).....4823
Mar.—April Folly (Cosmopolitan).....4983
Mar.—Excuse Me (Wallace Reid).....4330
Mar.—Mary Ellen Comes to Town (Dorothy Gish).....4704
Mar.—Jack Straw (Robert Warwick).....4707
Mar.—His House in Order (Elsie Ferguson).....4942
Mar.—Alarm Clock Andy (Charles Ray).....4938
Mar.—Dangerous Hours (Ince).....5271
Feb.—Dangerous Hours (Special).....4707
Feb.—Young Mrs. Winthrop (Ethel Clayton).....7186
Feb.—Huckleberry Finn (Special).....5358
Feb.—The Amateur Wife (Irene Castle).....5562
Feb.—Black is White (Dorothy Dalton).....4660
Feb.—Mary's Ankle (MacLean-May).....6483
Feb.—On With the Dance (Special).....4822
Feb.—Blue Six Best Seller (Bryant Washburn)..4448
Feb.—All of a Sudden Peggy (Marguerite Clark) 4144
Feb.—Double Speed (Wallace Reid).....6351
Jan.—The Copperhead (Lionel Barrymore).....
Jan.—What's Your Husband Doing? (MacLean-May).....4692
Jan.—The Tree of Knowledge (Robert Warwick).....4940
Jan.—The Thirteenth Commandment (Ethel Clayton).....4721
Jan.—Too Much Johnson (Bryant Washburn)..4431
Jan.—The Woman in the Suit Case (Enid Bennett).....5410
Dec.—Everywoman (Special Cast).....6854
Dec.—Red Hot Dollars (Charles Ray).....4847

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage.....2
Nov 16—The Hayseed.....2
Sept. 7—Back Stage.....2

PARAMOUNT-SENNETT COMEDIES

Apr. 18—The Gingham Girl.....2
Apr. 4—Gee Whiz.....2
Feb 15—Ten Dollars or Ten days.....2
Jan. 18—The Star Boarder.....2
Dec. 21—Love, Honor and Behave.....2
Dec. 7—A Lady's Tailor.....2
Nov. 23—Down on the Farm.....2
Nov. 9—His Last False Step.....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....1
Dec. 21—Those Distant Cousins.....1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

Mar. 14—Teasing the Soft.....2
Feb. 22—Hoodooed.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

Apr. 25—In Lovely Lorraine.....1
Apr. 18—Up Country in Siam.....1
Apr. 11—The Franco-British Rhine.....1
Apr. 4—Martyred Cities.....1
Mar. 28—The Boys' Big Club.....1
Mar. 21—Strassburg Redeemed.....1
Mar. 14—The Kingdom of the Yellow Robe.....1
Mar. 7—Hustling Brussels.....1
Feb. 29—The Yankee Watch on the Rhine.....1
Feb. 22—Oriental College Boys and Co-Eds.....1
Feb. 15—Parisian Faces and Figures.....1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz.....1
Dec. 14—Down the Strand in London.....

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Picatorial Angle.....1
Dec. 7—Memory Lane.....1
Nov. 23—Sunshine and Shadows.....1
Nov. 9—A Night in June.....1

PARAMOUNT MAGAZINE

Apr. 25—The Nurse of the Tenements.....1
Apr. 18—Mental Acrobatics.....1
Apr. 11—Tailoring in Metal.....1
Apr. 4—The Zero Hour in Art.....1
Mar. 28—The Song Factory.....1
Mar. 21—Game Trails of the Southland.....1
Mar. 14—Reclaiming the Everglades.....1
Mar. 7—Popping the Question.....1
Feb. 29—The Growth of the North American.....1
Feb. 22—On the Job With Grandma.....1
Feb. 15—The Lure of Fashion.....1
Feb. 8—Museum Mysteries.....1
Feb. 1—Famous Women in World's Work.....1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoy.....2
Mar. 28—Cleaning Up (Al. St. John).....2
Dec. 28—To Good to be True (Ernest Truex).....2
Dec. 14—Speed (Al. St. John).....2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....7
The City of Purple Dreams.....6
Who Shall Take My Life?.....7
Zongar, the Dare Devil of Romance.....5
The Natural Law.....6
The Grain of Dust.....6
The Lust of the Ages.....6
Has a Man the Right to Kill?.....
Beware of Strangers.....
Persuasive Peggy.....6
The Spoilers.....9
The Ne'er Do Well.....8
The Garden of Allah.....8

FILM SPECIALS

JOLLY COMEDIES

Feb. 23—Girls Will be Girls (Leo Whilte).....1
Feb. 16—Pardon Me (Gertrude Selby).....2
Feb. 9—Hubby's Mistake (Gertrude Selby).....1
Feb. 2—The Close Shave (Ben Turpin).....2
Jan. 26—Breaking Into Society (Billy Armstrong)..1
Jan. 19—Neptune's Step-Daughter (Gertrude Selby).2
Jan. 12—Artless Artie (Harry Fox).....2
Jan. 5—The Nutcrackers (Ben Turpin).....2

FIRST NATIONAL EXCHANGES

The River's End (Neilan).....6584
The Turning Point (Katherine MacDonald).....5778
The Daughter of Two Worlds (Norma Talmadge) 6078
Even as Eve (Grace Darling).....6237
Two Weeks (Constance Talmadge).....5998
The Greatest Question (Griffith).....6244
A Day's Pleasure (Chaplin).....1714
The Beauty Market (Katherine MacDonald)....6018
Heart O' the Hills (Mary Pickford).....6329
Mind the Paint Girl (Anita Stewart).....5681
The Thunderbolt (Katherine MacDonald).....4840
In Old Kentucky (Anita Stewart).....7649
Virtuous Vamp (Constance Talmadge).....5411
Back to God's Country (Nell Shipman).....6230

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Advance Information on All Film Releases

(Continued from page 3561)

FLORIDA FILM CORPORATION
(At State Right Exchanges)

A Dumbwaiter Scandal.....2
A Pool of Peaches.....2
Fabulous Fortune Fumblers.....2
His Conscience His Guide.....2
Fred's Fictitious Foundling.....2
Work and Win 'Em.....2

FOX FILM EXCHANGES
BIG PRODUCTIONS

While New York Sleeps (Special Cast).....5
The Strongest (Special Cast).....6
Should a Husband Forgive? (Special Cast).....7
Evangeline (Special Cast).....7
Kathleen Mavourneer (Theda Bara).....6
Checkers (Special Cast).....7

WILLIAM FARNUM SERIES

The Orphan.....6
The Adventurer.....6087
Heart Strings.....6
Wings of the Morning.....6
The Last of the Duanes.....7

THEDA BARA SERIES

Lure of Ambition.....5
La Belle Russe.....6

TOM MIX SERIES

The Terror.....5
Desert Love.....5
Three Gold Coins.....5
The Daredevil.....5
The Cyclone.....5
The Feud.....5

FOX ENTERTAINMENTS

The Spirit of Good (Madlaine Traverse).....5
Forbidden Trails (Buck Jones).....5
Love's Harvest (Shirley Mason).....5
The Dead Line (George Walsh).....5
The Mother of His Children (Gladys Brockwell)....5
The Tattlers (Madlaine Traverse).....4200
Would You Forgive (Vivian Rich).....5
Leave It To Me (Wm. Russell).....5
Black Shadows (Peggy Hyland).....4100
Molly and I (Shirley Mason).....5
A Manhattan Knight (George Walsh).....4800
The Hell Ship (Madlaine Traverse).....5
Her Elephant Man (Shirley Mason).....5

SUNSHINE COMEDIES

Mary's Little Lobster.....2
Girls and Gunpowder.....2
Monkey Business.....2
Mongrels.....2
Should Dummies Work?.....2
The High Diver's Last Kiss.....2
Dangerous Eyes.....2
A Waiter's Wasted Life.....2

MUTT AND JEFF CARTOONS

The Paper Hangers.....½
The Wrestlers.....½
The Private Detectives.....½
Nothing But Girls.....½
The Bowling Alley.....½
The Bicycle Race.....½
The Beautiful Model.....½
Hula Hula Town.....½

FROHMAN AMUSEMENT CORP.
(At State Right Exchanges)

TEXAS GUINAN SERIES

Just Bill.....2
The Boss of the Rancho.....2
The Spirit of Cabin Mine.....2
The Heart of Texas.....2

MACK SWAIN SERIES

Nimrod Ambrose.....2
Ambrose and the Bathing Girls.....2
Ambrose in Bad.....2
Ambrose's Winning Ways.....2

GARDINER SYNDICATE
(At State Right Exchanges, Albany and Buffalo)

Apr.—Tillie's Punctured Romance.....6
Mar.—The Superman.....6
Mar.—The Forbidden Woman.....7
Feb.—Virtuous Men.....6
Jan.—Eyes of Youth.....7
Dec.—The Lost Battalion.....6
Dec.—Everybody's Business.....6
Nov.—Birth of a Race.....8
Oct.—Yankee Doodle in Berlin.....6
Sept.—Mickey.....7
The Bandit and Preacher (Wm. S. Hart).....5
The Hell Hound of Alaska (Wm. S. Hart).....5
Satan's Pawn (Bessie Barriscale).....5
The Straight Road (Chas. Ray and Bessie Barriscale) 5
One Day.....5
How Molly Made Good.....6
The Birth of Man.....5
Heart of New York.....5
The Salamander.....5
The Birth of Democracy.....6
Custer's Last Fight.....3
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (10 episode serial, Gaumont).2
The Demon's Shadow (Serial in 10 episodes).....2
Series of 42 Fatty Arbuckle Comedies.....3
Series of 29 Chaplin Comedies.....3
Series of 28 Sennett Keystone Comedies.....2
Series of 28 Keystone Liberty Comedies.....1
Series of 16 Shorty Hamilton two reel Westerns.....3

GARSON-NEILAN PRODUCTIONS
(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet).....9
The Hushed Hour (Blanche Sweet).....

GAUMONT COMPANY
(At State Right Exchanges)

Husbands and Wives (Vivian Martin).....6
Tuesdays—Gaumont News.....1
Fridays—Gaumont Graphic.....1
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (Serial, ten two-reel episodes).....

GOLDWYN EXCHANGES
STAR SERIES
SPECIALS

The Slim Princess (Mabel Normand).....
Roads of Destiny (Pauline Frederick).....
Jes' Call Me Jim (Will Rogers).....
The Great Accident (Tom Moore).....
Two Cents Worth of Humaneness (Madge Kennedy)
The Woman and the Puppet (Geraldine Farrar)....7
Trimmed With Red (Madge Kennedy).....7
The Strange Boarder (Will Rogers).....5
The Woman in Room 13 (Pauline Frederick).....5
Duds (Tom Moore).....5
The Little Shepherd of Kingdom Come (Jack Pickford).....6
The Blooming Angle (Madge Kennedy).....5
The Paliser Case (Pauline Frederick).....5
Water, Water, Everywhere (Will Rogers).....5
Fanny (Mabel Normand).....5

GREAT AUTHORS PRODUCTIONS

Going Some (Rex Beach).....
The Tower of Ivory (Gertrude Atherton).....
Dangerous Days (Mary Roberts Rinehart's).....7
Partners of the Night (Leroy Scott).....5

BOOTH TARKINGTON'S EDGAR SERIES

Edgar's Hamlet.....2
Edgar and Peaches Pet.....2

CAPITOL COMEDIES

Apr. 18—A Fly in the Ointment (Neal Burns).....2
Apr. 4—Rarebits (De Haven).....2
Mar. 21—Matrimoniacs (Neal Burns).....2
Mar. 7—Forget Me Not (De Havens).....2
Feb. 22—One Dollar Down (Neal Burns).....2
Feb. 8—Excess Baggage.....2

FORD EDUCATIONAL WEEKLY

Mar. 21—The Alligator Hunt.....1
Mar. 14—With Every Meal.....1
Mar. 7—Broken Silence.....1
Feb. 29—Tick Tock.....1
Feb. 22—Silverware.....1
Feb. 15—In Higher Spheres.....1
Feb. 8—De-Light.....1

GOLDWYN-BRAY PICTOGRAPHS

433—People You'd Like to Know (Mary Roberts Rinehart).....1
432—Famous Robberies.....1
431—Guardians of Our Gateways.....1
430—Professor B. Flat.....1
429—Pheasants, Aristocrats of Birdland.....1

GRAPHIC FILM CORPORATION

Moral Suicide (Mason-Baird).....7
Ashes of Love (Hackett-Shannon).....6
When Men Betray (Gail Kane-Stuart Holmes).....6
Echo of Youth (Richman-Baird-Shepard).....6
Someone Must Pay (Gail Kane-Edmund Breese).....6
A Child for Sale (Leslie Hale Connelly).....6

GREIVER'S EDUCATIONALS (CHICAGO)

Serpent's Tooth.....1
Speeding Through Dixie.....1
Royal Ease.....1
Colossus of Roads.....1
The Spirit of the Birch.....1
Suds.....1
Precisely as Polly.....1

HALL ROOM BOYS PHO. PLAYS

Dec. 29—The Lovable Scamps.....2
Dec. 15—Taming the West.....2
Dec. 1—The Chicken Hunters.....2
Nov. 17—Pretty Soft.....2
Nov. 3—A Howling Success.....2
Oct. 20—Nothing But Nerve.....2
Oct. 6—Almost Heroes.....2
Sept. 22—They do it on $8 per.....2

HALLMARK PICTURES CORP.
FAMOUS DIRECTORS SERIES

A Veiled Marriage (Lehr-Kellerd).....5
Carmen of the North (Anna Bos).....5
Chains of Evidence (Breese-Shotwell).....5
High Speed (Edward Earle-Gladys Hulette).....5
The Heart of a Gypsy (Florence Billings).....5
The Phantom Honeymoon (Marguerite Marsh).....5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy) 5
A Dangerous Affair (Billings Rawlinson).....5

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt.2
A House Divided (Sylvia Breamer).....6
The Littlest Scout (Violet Blackton).....6
Wanted for Murder (Elaine Hammerstein).....6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy).....6

SERIALS

The Screaming Shadow (Ben Wilson-Neva Gerber).....15 Episodes
The Trail of the Octopus (Ben Wilson, Neva Gerber).....15 Episodes

THE EVIL EYE

(Fifteen two-reel episodes starring Benny Leonard.)
Mar. 15—First, Below the Deadline.....2

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Emerson Hough's).....7
The Westerners (Stewart Edward White's).....7

ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Eltinge F. Warner)

The Desert of Wheat (Zane Grey's).....6
Desert Gold (Zane Grey's).....7

J. PARKER READ, JR., PRODUCTIONS

Sex (Louise Glaum).....7
The Lone Wolf's Daughter (Louise Glaum).....7
Sahara (Louise Glaum).....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon).....6
The Bandbox (Doris Kenyon).....6

ARTCO PRODUCTIONS

The Capitol (Leah Baird).....6
Cynthia of the Minute (Leah Baird).....6

ROBERT BRUNTON PRODS.

$30,000 (J. Warren Kerrigan).....
Live Sparks (J. Warren Kerrigan).....5
The Lord Loves the Irish (J. Warren Kerrigan)...5

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes).....6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast).....6

DIAL FILM CO. PRODUCTIONS

King Spruce (Mitchell Lewis).....7

IVAN FEATURE PRODUCTIONS
(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

JANS PICTURES CORP.

A Woman's Business.....6
Love Without Question (Olive Tell).....7

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner).....5
Efficiency Edgar's Courtship (Taylor Holmes).....5
The Misleading Lady (Henry B. Walthall).....5
Open Places (Jack Gardner).....5
The Little Shepherd of Bargain Row (R. Traverse)..5
The Range Boss (Jack Gardner).....5
The Alster Case (Bryant Washburn).....5
The Man Trail (Richard Traverse).....5
Men of the Desert (Jack Gardner).....5
Little Shoes (Henry B. Walthall).....5
Broncho Billy Dramas.....5
Snakeville Comedies.....1
Fables in Slang (George Ade).....1
Stripped for a Million (Crane Wilbur).....5
Strife (George Le Guere).....3

CHAPLIN REISSUES

A Burlesque on Carmen.....4
Feb. 1—The Champion.....2
Mar. 1—Jitney Elopement.....2
Apr. 1—Work.....2
May 1—By the Sea.....1

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Advance Information on All Film Releases

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MASTER FILMS, INC.

Torchy Comedies (Johnny Hines).. 2

MERIT FILM CORP.

Fools' Gold (Mitchell Lewis)..... 6
She Wolf (Texas Guinan)..... 5
Heart of Texas (Tom Mix)..... 5
Window Opposite (Leah Baird)..... 7
Once to Every Man (Jack Sherrill)..... 6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

May —A Daughter of the Snows (Mitchell Lewis)..6
May —The Temple of Dawn (Bert Lytell).....6
May —The Marriages of Mayfair (Special Cast)....6
May —Four Horsemen (Special Cast).....6
Apr. —Burning Daylight (Mitchell Lewis).....6
Apr. —The Skylark (Bert Lytell).....6
Apr. —Fine Feathers (May Allison).....6
Apr. —Parlor, Bedroom and Bath (Viola Dana)....6
Mar. —The Hope (Special Cast).....6
Mar. —Alias Jimmy Valentine (Bert Lytell).....6
Feb. —Juda (May Allison).....6
Feb. —Eliza Comes to Stay (Viola Dana).....6
Feb. —Shore Acres (Alice Lake).....6
Feb. —Old Lady 31 (Emma Dunn).....6
Jan. —The Walk-Offs (May Allison).....6

NAZIMOVA PRODUCTIONS

Mar.—The Heart of a Child (Nazimova).. 7
Jan. —Stronger Than Death (Nazimova).....7
The Brat (Nazimova).....7
The Red Lantern (Nazimova).....7
Out of the Fog (Nazimova).....7
Eye for Eye (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS

May —Nothing But Lies (Taylor Holmes)..... 6
Mar.—The Very Idea (Taylor Holmes).....6
Dec.—Nothing But the Truth (Taylor Holmes) .. 6

MISCELLANEOUS

(State Right Features)

Why Women Sin (Anne Luther) Wistaria Prods
A Dream of Fair Women (Murray W. Garson)..... 2
Democracy (Special Cast) Democracy Photoplay Co. 10
Democracy (Special Cast) Lester Park-Edward Whiteside) 6
Why Women Sin (Ann Luther)) Westeria Prods..
Deliverance (Helen Keller) Geo. Kleine..... 6
The Return of Tarzan (Numa Pictures Corp.).....
Empty Arms (Gail Kane-Thurston Hall) Photoplay Libraries, Inc. .....
Vera Mack (Two Reel Western Dramas) Doubleday Prod. Co. .....
The Blindness of Youth (Foundation Film Corp.).....
The Confession (Henry Walthall) National Film Corp.
The Mystery Mind-Serial (J. Robert Pauline) Supreme Pictures, Inc. .....
The Penny Philanthropist (Peggy O'Neil-Ralph Morgan) Arthur S. Hyman Attractions.....
The Whirlwind-Serial (Chas. Hutchinson) Allgood Pictures Corp. .....
Before the White Man Came(Northwestern Film Corp.)
A Woman in Grey-Serial (Arline Pretty-Henry G. Cell) Serico Prod. Co. .....
The Sacred Flame (Emily Stevens) Schomer-Ross Prods. Co. .....
Emmett Dalton (Two Reel Western Dramas) Wilk and Wilk .....
Sky Eye (Sol Lesser).....
The Price Woman Pays (Beatriz Michelena) J. Frank Hatch Enterprises .....

COMEDIES

Comedy Art Prods. (Special Pictures, Los Angeles) 2
6 Turpin Comedies (Cameo Film, Chicago)....1 & 2
Doubleday Comedies (One Reel a Week) Doubleday Prod. Co. 2
Jolly Comedies (Film Specials).....2
Bobby Burns Comedies (Jaxon Film Corp.).....2
Jester Comedies (Territorial Sales Corp.).....1
Ham and Bud (Jans Prods., Inc.).....1

MONOPOL PICTURES

Crimson Shoals (Francis Ford).....6
Alma Where Do You Live (MacTammany-Larkin)..6

PATHE EXCHANGES

May 9—The Miracle of Money (Seddon-Morrison). 5
May 2—Dollar for Dollar (Frank Keenan).....5
Apr. 25—Rio Grande (Theby-Sears).....
Apr. 4—Lifting Shadows (Emmy Wehlen).....6
Mar. 28—The Deadlier Sex (Blanche Sweet).....
Mar 14—Tarnished Reputations (Dolores Cassinelli) 5
Mar. 7—In Walked Mary (June Caprice).....5
Feb. 29—Smoldering Embers (Frank Keenan).....
Feb. 1—Other Men's Shoes (Crauford Kent).....7
Jan. 18—The Web of Deceit (Dolores Cassinelli)...6

THE BLACK SECRET (Serial)

(Fifteen two-reel episodes starring Pearl White and Walter McGrail)

Feb. 15—Fifteenth, The Secret Host.. .....
Feb. 8—Fourteenth, The Hidden Way .. ..

TRAILED BY THREE

May 9—Sixth, Wanted for Burglary
May 2—Fifth, Buried Alive.. .. ..
Apr. 25—Fourth, The Lure of Ship.. .. ..
Apr. 16—Third, The Tyrant of the South Seas
Apr. 11—Second, Trapped in Chinatown..
Apr. 4—First, The Mystery Pearls.....

THE ADVENTURES OF RUTH

(Fifteen two-reel episodes starring Ruth Roland William Human and Herbert Heyes)

Apr. 4—Fifteenth, The Key of Victory.. ..
Mar. 28—Fourteenth, The Fighting Chance.. ..
Mar. 21—Thirteenth, Within Hollow Walls ..
Mar. 14—Twelfth, The Vault of Terror.... ..
Mar. 7—Eleventh, The Trap.....
Feb. 29—Tenth, The Forged Check.....
Feb. 22—Ninth, The Cellar Gangsters

DAREDEVIL JACK

May 9—Thirteenth, Baiting the Trap
May 2—Twelfth, the Unseen Menace..
Apr. 23—Eleventh, Flames of Wrath.. .. ..
Apr. 16—Tenth, Path of Destruction.... ..
Apr. 11—Ninth, Phantoms of Treachery.....
Apr. 4—Eigth, Blending Hate.....
Mar. 28—Seventh, A Blow in the Dark.....
Mar. 21—Sixth, A Skirmish of Wits.....
Mar. 14—Fifth, A Race for Glory.....

BRINGING UP FATHER

Apr. 4—First, Jiggs in Society.. ..

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs Sydney Drew and John Cumberland)

Apr. 16—Second, The Stimulating Mrs. Barton.....
Feb. 22—The Charming Mrs. Chase.. .. ..

ROLIN COMEDIES

Apr. 18—Shoot on Sight (Snub Pollard)
Apr. 11—Speed to Spare (Snub Pollard).....
Apr. 4—Cracked Wedding Bells (Snub Pollard)....
Mar. 28—The Dinner Hour (Snub Pollard).....
Mar. 21—Cut the Cards (Snub-Pollard).....
Mar. 7—Fresh Paint (Snub-Pollard).....
Feb. 29—Find the Girl (Snub Pollard).....
Feb. 22—Raise the Rent (Snub-Pollard).....
Feb. 15—Waltz Me Around (Snub-Pollard) .....

ROLIN TWO REELERS

May 2—An Eastern Westerner (Harold Lloyd)....
Feb. 8—His Royal Shyness (Harold Lloyd Mildred Davis) .....
Dec. 28—From Hand to Mouth (Harold Lloyd Mildred Davis).....

TWO-REEL SPECIALS

Nov. 23—Miss Gingersnap (Baby Marie Osborne)...
Oct. 12— Daddy Number Two (Baby Marie Osborne).

BLACKTON PRODUCTIONS

Apr. 11—The Blood Barrier (Breamer-Gordon)... .6
Feb. 15—Respectable by Proxy (Breamer-Gordon)...6
Jan. 4—My Husband's Other Wife (Breamer-Gordon) .....
Nov. 30—Dawn (Sylvia Breamer-Robt. Gordon) 6

NEWS REELS

Sundays—Topics of the Day .. ..
Wednesdays—Pathe News.....
Saturdays—Pathe News.....

PHILIPP (ADOLF) CORP.

The Midnight Girl (Adolf Philipp-Marie Tagano)... 2
My Girl Suzanne (Adolf Philipp-Patsy De Forest)....2
Oh, Louise (Adolf Philipp-Marie Tagano).....

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall).....
Virtuous Sinners (Wanda Hawley).....
Sins of the Children (Alma Hanlon).....
Wives of Men (Florence Reed).....

RADIOSANT FILMS, INC.

A Man There Was (Victor Seastrom).....

REALART PICTURES CORP.

SPECIAL FEATURES

The Luck of the Irish (Dwan's).....
Soldiers of Fortune (Allan Dwan's).....
The Mystery of the Yellow Room (Chautard's)....

STAR PRODUCTIONS

Sinners (Alice Brady).....
The Stolen Kiss (Constance Binney).....
Judy of Rogue's Harbor (Mary Miles Minter).....
The Fear Market (Alice Brady).....
Anne of Green Gables (Mary Miles Minter).....
Erstwhile Susan (Constance Binney).....

REPUBLIC DIST. CORP.

(See Selznick Enterprises)

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

The Brand of Lopez (Sessue Hayakawa)
A Woman Who Understood (Bessie Barriscale)
The Third Woman (Special Cast) .. ..
The Flame of Hellgate (Beatriz Michelena)
Seeing it Through (SaSu Pitts) .. ..
The Luck of Geraldine Laird (Bessie Barriscale)
The Beggar Prince (Sessue Hayakawa)
The Third Generation (Brentwood).....
Haunting Shadows (H. B. Warner).....
Beckoning Roads (Bessie Barriscale).....
The Tong Man (Sessue Hayakawa).....

SPECIALS

The White Dove (H. B. Warner).. ..
Who's Your Servant (Special Cast) .. ..

SUPREME COMEDIES

Oh, You Kid.....
Take Doctor'a Advice .. ..
Come into the Kitchen .. ..
In Room 202.....
Artistic Temperament .. ..
Her Novel Idea.....
Mollie's Mumps.....

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....
The City of Broken Old Men.....
Recruiting in the Solomons.....
Lonely South Pacific Missions.....
Domesticating Wild Men.....
Cruising in the Solomons.....
Saving Savages in the South Seas
The Home of the Hula Hula.
ADVENTURE SCENICS

Ghosts of Romance.....
Sons of Salooskin.....
Sheep O' Leavenworth.....
Flaming Ice .. ..
The Last Resort.....
The Forbidden River.....
I and the Mountain.....

SELZNICK ENTERPRISES (LEWIS J.)

SELZNICK PICTURES

(Distributed through Select Exchanges)

Youthful Folly (Olive Thomas).....
The Woman Game (Elaine Hammerstein).....
A Fool and His Money (Eugene O'Brien).....
The Desperate Hero (Owen Moore).....
The Shadow of Rosalie Byrnes (Elaine Hammerstein)
Out of the Snows (Special).....
The Woman God Sent (Special).....
His Wife's Money (Eugene O'Brien).....
Footlights and Shadows (Olive Thomas).....
The Imp (Elsie Janis).....
Sooner or Later (Owen Moore).....

SELECT PICTURES

(Distributed through Select Exchanges)

She Loves and Lies (Norma Talmadge).....
The Last of His People (Mitchell Lewis).....
The Undercurrent (Guy Empey).....
A Scream in the Night (Special Cast).....
Faith of the Strong (Mitchell Lewis).....
The Isle of Conquest (Norma Talmadge).....

PRIZMA

Every Saturday.

NATIONAL PICTURES

(Distributed through Select Exchanges)

Blind Youth (Special Cast).....
Just a Wife (Special Cast).....
The Invisible Divorce .. ..

REPUBLIC PICTURES

(Distributed through Republic Exchanges)

Children Not Wanted (Edith Day).....
Trilby (Reissue) Tournour Production with Clara Kimball Young .. ..
Girl of the Sea (Williamson Submarine Prod.).....
The Amazing Woman (Ruth Clifford).....
The Black Pearl (Edith Hallor).....
12:10 (Herbert Brenon Prod.) Marie Doro.....
Wm. J. Flynn Series (Herbert Rawlinson).....
Judge Brown Series.....
Twelve Chaplin Reissues.....
Dad's Girl (Jackie Saunders).....
The Gift Supreme (Special Cast).....
The One Way Trail (Edithe Sterling).....
Mothers of Men (Special Cast).....
The Great Shadow (Tyrone Power).....
The Adventuress (Julian Eltinge).....

KINOGRAMS

Every Tuesday and Saturday

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover.....
Public Defender .. ..
Carmen of the Klondike.....
The Grain of Dust.....
Hearts of the World.....
The Crucible of Life.....
Nine-tenths of the Law.....

Release Information continued on page 3564

Advance Information on All Film Releases

(Continued from page 3563)

DOO LEE FILM CO., INC. (N. Y. STATE)
SPECIAL PRODUCTIONS
Are You Legally Married? (Lew Cody—Rosemary Theby)
Reclaimed (Niles Welch—Juvenile Scott)
Window Opposite (Leah Baird—James Morrison)
Once to Every Man (Jack Sherrill)
SELECTED PRODUCTIONS
Stripped for a Million (Crane Wilbur)
The Profiteer (Jack Sherrill—Alma Hanlon)
When the Desert Smiled (Neal Hart)
Miss Arizona (Gertrude Bondhill)
His Daughter Pays (Gertrude McCoy)
Denny from Ireland (Shorty Hamilton)....5
Pen Vulture (Shorty Hamilton)....5
The Snail (Shorty Hamilton)....5
The Ranger (Shorty Hamilton)....5
When Arizona Won (Shorty Hamilton)....5
Gale Henry Comedies (2 reels—one every two weeks)
Bull's Eye Comedies (2 reels—one every two weeks)
Original Billy West Comedies (2 reels—one every two weeks)
Neal Hart (2 reel dramas—one every two weeks)..
Al Jennings (2 reel dramas—one every two weeks)..
Napoleon and Sally (one reel comedies)
Tom Mix (one reel dramas, re-issues)
Ann Little (2 reel Western dramas, re-issues)
Lightening Bryce (Fifteen Episode Serial)
Dragon's Den
The Neuse
Perilous Trails

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Gareth Hughes)....5
It Happened in Paris (Mme. Yorska)....5
Human Passions (Lottie Tilford)....5
Man and Woman (Betty Mason)....5
The Red Viper (Gareth Hughes)....5
Your Wife and Mine (Eve Dorington)....5
And the Children Pay (Gareth Hughes)....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month)....2

UNITED ARTISTS CORPORATION

Sept. 1—His Majesty, the American, (Douglas Fairbanks)....8
Oct. 20—Broken Blossoms (D. W. Griffith)....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)....6
Jan. 18—Pollyanna (Mary Pickford)....6
Apr. 15—Down on the Farm (Mack Sennett)....5

UNITED PICTURE THEATRES

Apr. 18—The Eternal Mother (Florence Reed)....5
Mar. 28—The Pinch Hitter (Charles Ray) Recreated Triangle....5
Mar. 21—Women Men Forget (Mollie King)....5
Apr. 11—The Green Swamp (Bessie Barriscale) Triangle....5
Mar. 14—The Vampire (Dorothy Dalton) Recreated Triangle....5
Feb. 29—The Hick (Chas. Ray) Recreated Triangle....5
Feb. 22—The Corsican Brothers (Dustin Farnum)....6
Feb. 15—Tiger Girl (Lillian Gish) Recreated Triangle....5
Jan. 25—A Gamble in Souls (Dorothy Dalton)....5
Jan. 4—The Clodhopper (Charles Ray)....5
Dec. 14—Betty of Greystone (Dorothy Gish-Owen Moore)....5
Nov. 23—The Flame of the Yukon (Dorothy Dalton)....5

CUCKOO COMEDIES

Feb. 29—Ball Bearing, but Hard Running (Burns-Ralston)....2

KEYSTONE COMEDIES

The Lone Comet....2
Apr. 4—First Aid (Special Cast)....2
Mar. 28—Better Late Than Ever (Wm. Collier)....2
Mar. 21—Courts and Cabarets (Peggy Pearce)....2
Mar. 14—The Two O'Clock Train (Special Cast)....2
Mar. 7—The Worst of Enemies (Weber-Fields)....2
Feb. 22—Bombs and Brides (Murray Thurman)....2
Feb. 8—The Dancing Master (Alice Lake)....2
Jan. 25—She Loved a Nut (Mary Thurman-Ray Griffith)....5
Jan. 18—Mabel's Speed Cop (Mabel Normand-Roscoe Arbuckle)....1
Jan. 11—Only a Farmer's Daughter (Louise Fazenda-Charles Murray)....1

TRIANGLE COMEDIES

Feb. 22—The Love Riot....2
Feb. 1—His Baby Doll....1

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Locked Lips (Tsuru Aoki)....5
Her Five Foot Highness (Edith Roberts)....
The Road to Divorce (Mary MacLaren)....5
Burnt Wings (Mayo-Hill)....5
Overland Red (Harry Carey)....5
The Forged Bride (Mary MacLaren)....5
The Peddler of Lies (Myrtle Carew)....5
The Prince of Avenue A (James Corbett)....5
Rouge and Riches (Mary MacLaren)....5
Marked Men (Harry Carey)....5

JEWEL PRODUCTIONS, INC.

Mar. 29—The Virgin of Stamboul (Priscilla Dean)..7
Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear)....6
Nov. 17—Blind Husbands (Eric Von Stroheim)....6

JEWEL COMEDIES

Feb. 9—Over the Transom (Mrs. Joe Martin-Adams)....1

CENTURY COMEDIES

Apr. 26—Lion Paws and Lady Fingers (Century Lions)....2
Apr. 14—Dog Gone Clever (Century Dog)....2
Mar. 22—A Lion's Alliance (Century-Lions)....2
Mar. 10—My Dog Pal (Century Dog)....2
Feb. 23—Tiger Rose and Dandy Lions (Century Lions)....2

STAR COMEDIES

Apr. 26—Pick Out Your Husband....1
Apr. 19—Somebody Lied (Lyons-Moran)....1
Apr. 12—Stop That Wedding (Lyons-Moran)....1
Apr. 5—Downing and Uprising (Lyons-Moran)....1
Mar. 29—Hunting in on Baby (Lyons-Moran)....1
Mar. 22—Oiling Uncle (Lyons-Moran)....1
Mar. 15—Stop That Shimmie (Lyons-Moran)....1
Mar. 8—Wives and Old Sweethearts (Lyons-Moran).1
Mar. 1—Officer Call a Cop (Lyons-Moran)....1

OKEH KOMEDIES

Jan. 12—Bill's Wife (Ben Wilson)....1
Dec. 29—Seeing Things (Neal Burns)....1
Dec. 15—His Lucky Blunder (George Ovey)....1
Dec. 1—Tailor Maid (Neve Gerber)....1

RAINBOW COMEDIES

Apr. 21—A Jazzy Janitor (Monberg-Warwick)....2
Apr. 5—A Champion Loser....2
Mar. 29—Light Hearts and Leaking Pipes (Monberg-Warwick)....2
Mar. 15—Roaring Love Affair (Monberg-Sweet)....2
Mar. 3—The Red Finish (Warwick-Harmon)....2

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 15—The Mad Woman (O'Neil-Power)....2
Mar. 1—His Woman (Julia Arthur)....2
Feb. 16—The Madonna of the Slums (Blinn Eagles).2
Feb. 2—Tom's Little Star (Constance Binney-Otis Skinner)....2
Jan. 19—Romeo's Dad (Thos. Wise-Gail Kane)....2
Jan. 12—A Baby Doll (Bandit Mrs. Joe Martin-Jammy Adams)....2

WESTERN AND RAILROAD DRAMAS

Apr. 26—The Gun Game (Reeves-Hill)....2
Apr. 24—One He Man (Perrin-Hill)....2
Apr. 17—Nose in the Book....2
Apr. 9—When the Cougar Called (Lane-Burns)....2
Mar. 29—(Reeves Reeves)....2
Mar. 22—The Rattler's Hiss (Gibson-Moore)....2
Mar. 20—Held Up for the Makin's (Gibson-Moore).2
Mar. 13—Runnin' Straight (Gibson-Faire)....2
Mar. 6—Hair Trigger Stuff (Gibson-Moore)....2
Feb. 28—The Sheriff's Oath (Gibson-Hill)....2
Feb. 21—A Sagebrush Gentleman (Burns-Merriam).2

MAJOR ALLEN'S ANIMAL HUNTS

Apr. 5—The Story of the Wolf....1
Mar. 1—The Story of the Jaguar....1

THE MOON RIDERS

(Featuring Art Accord)

Apr. 26—First, Over the Precipice....2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 26—Eighteenth, In the Nick of Time....2
Apr 19—Seventeenth, In Grim Clutches....2
Apr. 12—Sixteenth, The Relentless Renegades....2
Apr. 5—Fifteenth, The Furnace of Fury....2
Mar. 29—Fourteenth, Desperate Deeds....2
Mar. 22—Thirteenth, When Hell Broke Loose....2
Mar. 15—Twelfth, The Jaws of Destruction....2
Mar. 8—Eleventh, At the Mercy of the Monsters..2
Mar. 1—Tenth, A Perilous Plunge....2
Feb. 23—Ninth, Sold Into Slavery....2
Feb. 16—Eighth, The Dungeon of Despair....2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

Apr. 26—Twelfth, Crashing Through....2
Apr 19—Eleventh, The Temple of the Dragon....2
Apr. 12—Tenth, The Fatal Bullet....2
Apr. 5—Ninth, The Assassin's Knife....2
Mar. 29—Eighth, The Fatal Crossing....2
Mar. 22—Seventh, The House of Mystery....2
Mar. 15—Sixth, The Battle Under the Sea....2
Mar. 8—Fifth, The Smuggler's Cave....2
Mar. 1—Fourth, The Flames of Death....2
Feb 23—Third, The Life Line....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)....1
Wednesdays—International News....1
Fridays —Current Events (International)....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

The Sea Rider (Harry T. Morey)....5
The Garter Girl (Corinne Griffith)....5
The More Excellent Way (Anita Stewart)....5
The Flaming Clue (Harry T. Morey)....5
Deadline at Eleven (Corinne Griffith)....5
The Juggernaut (Anita Stewart)....5
The Birth of a Soul (Harry T. Morey)....6

VITAGRAPH SPECIALS

Captain Swift (Earle Williams)....5
The Sporting Duchess (Alice Joyce)....7
The Fortune Hunter (Earle Williams)....7
Slaves of Pride (Alice Joyce)....6

BIG V SPECIAL COMEDIES

Fists and Fodders (Jimmy Aubrey)....2
Squeaks and Squawks (Jimmy Aubrey)....2
Sauce and Senoritas (Montgomery-Rock)....2
Loafers and Lovers (Montgomery-Rock)....2

LARRY SEMON COMEDIES

The Fly Cop....2
The Grocery Clerk....2
The Head Waiter....2
Dew Drop Inn....2

O. HENRY (TWO REELERS)

The Ransom of Mack (Special Cast)....2
The Passing of Black Eagle (Joe Ryan)....2
A Philistine in Bohemia (Edna Murphy)....2
The Call Loan (Jay Morley)....2
The Dream (Alice Calhoun)....2
Telemachus, Friend (Kate Price)....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman)....2
The Trials of Texas Thompson (Nell Shipman)....2

THE INVISIBLE HAND

(Fifteen Two-Reel Episodes Starring Antonio Moreno)

Fifteenth, The Closing Net....2
Fourteenth, The Modern Mazeppa....2
Thirteenth, The Plunging Peril....2
Twelfth, The Dungeon of Despair....2

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Duncan
Fourth, Tearing Through....2
Fifth, Blotted Out....2
Sixth, The Hidden Blow....2

W. H. PRODUCTIONS

The Lost Battalion (Special. Cast)....7
Everybody's Business (Richmond-Calhoun)....6
Mickey (Mabel Normand)....7
Satan's Pawn (Bessie Barriscale)....5
The Straight Road (Bessie Barriscale)....5
The Hell Hound of Alaska (Wm. S. Hart)....5
Staking His Life (Wm. S. Hart)....5
The Superman (Sansonia)....5
Custer's Last Fight (J. Barney Sherry)....3
The Return (Wm. S. Hart)....6
Tillie's Punctured Romance (Dresslser)....6
The Mystery of 13 (Ford-Theby) 15 Episode Serial..
The Hawk's Trail (King Baggot) 15 Episode Serial

ONE AND TWO REELERS

W. S. Hart Dramas....2
Shorty Hamilton Comedy Dramas....2
Keystone Comedies (Liberty Brand)....1
Kay Bee Dramas (Union Brand)....2
Kay Bee Dramas (Columbia Brand)....2
Arbuckle Comedies....1
Chaplin Comedies....1 & 2
Sennett Keystone Comedies....2
Some Nerve (Charlie Chaplin)....1
Lord Helpus (Charlie Chaplin)....1
Keystone and Arbuckle Comedies....1 & 2
Keystone Kid Comedies....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

ALICE BRADY FEATURES

Maternity....5
The Trap....5
A Woman Alone....5
Darkest Russia....5
The Dancer's Peril....5
A Gilded Cage....5
La Boheme....5
The Rack....5
The Divorce Game....5
Spurs of Sybil....5
Miss Petticoats....5
Self-Made Widow....5
The Hungry Heart....5

ROBERT WARWICK FEATURES

Man of the Hour....5
Stolen Voice....5
Friday the 13th....5
Human Driftwood....5
The Man Who Forgot....5
Family Honor....5
Face in the Moonlight....5
All Man....5
A Girl's Folly....5
Sudden Riches....5
False Friends....5

Fiction Works Suited To The Screen

Special Reviews Weekly

The Pagan
By Gordon Arthur Smith

Character of Story: Romance.
Theme: Liberty.
Characters: Maxime Taillandy; Marthe, his daughter; Frederick, his son; Peter Mason, his attorney and later his partner; Maitre Baresse, personal attorney of Taillandy, senor; Mademoiselle Germaine D'Arcy; an unnamed girl, the fiancee of Frederick.
The Plot: Maxime Taillandy has built up a big business in silks and has his heart and soul in this business. The only other interest of his life has been the career of his son, Frederick, who did not care for business and became a noted poet. This son, falling in love with a girl whose parents thought his family not of sufficient social standing, was disappointed in love. The girl, as is the custom in France, yielding to the desires of her parents and marrying a man whose family tree showed more branches, though Taillandy could show the larger bank account. With the end of this affair the son has disappeared and on his death bed the father sends for Peter Mason. Peter is the attorney for the firm and a suitor for the hand of Marthe, Taillandy's daughter. The old man tells Peter the story of his son's disappointment and disappearance and charges him to find him. He has made a will leaving ten million francs to the son and a competence to the daughter. He desires Peter to take charge of the business and if the son is not found within a year, then Peter is to inherit the money on condition that he marry Marthe. If the son is not found and Peter does not marry Marthe, then all of the money is to go to the daughter. Peter promises to undertake the search for the son. Peter is distressed with the terms of the will, for he feels that if he fails to find the son he cannot honorably marry the daughter, since everyone will assume that he is marrying her for her money. She points out to him that under the terms of the will she cannot refuse to marry him without incurring the suspicion that she does this in order that she may inherit the entire fortune herself. Peter sets out on his search for Frederick and many months pass without any sort of success. He finds many people who knew Frederick, but none who have any idea of his present whereabouts. Advertisements are inserted in the papers and detectives are employed. A number of persons claiming to be Frederick Taillandy appear but all of them are promptly proven frauds. At last the anniversary of the year in which the search is to be made is at hand. Peter, Marthe and Marthe's aunt are at Monte Carlo. Here Peter has come on the advice of Mademoiselle D'Arcy, a Parisian actress who occasionally has letters from Frederick on his wanderings afoot. In the garden Peter makes the acquaintance of an old young man who bears a striking resemblance to the descriptions of Frederick and whose conversation and philosophy — Pagan throughout—confirms him in the idea that this is the lost heir. When the man's name and the man admits that he is the missing Frederick but disclaims all knowledge of the search that has been made for him, and states that he prefers his freedom to the possession of a fortune, but consents to appear at the hotel that evening. Peter advances him one thousand francs to buy suitable clothing. That evening they wait in vain for the young man and Marthe tells Peter that this is only another fraud. Peter agrees reluctantly and also agrees that they may as well marry immediately. That night as the strange young man —who is really Taillandy—is leaving the city afoot, he meets Marthe's aunt lamenting her losses at the roulette table and gives her the thousand francs he had from Peter. And so he disappears once more in search of his freedom among the fields, forests and mountains.
Locale: Paris and Monte Carlo.
Picture High Lights: There is a strong poetic strain in this story and some subtle comedy.

* * *

Witness of the Sun
By Henry Smith Williams

Character of Story: Mystery.
Theme: Intrigue.
Characters: John Theobold, a lawyer; Jack Henley; Cynthia Collins; Frank Crosby, secretary to Theobold; Dr. Harris, an inventor; Captain De Lage; Emanuel Cortez; Niel McFalcon; David Webster; Robert Warren; Alexander Weaver; Lopez; Lenora Cortez; Mrs. Theobold; Sylvia Lawson; Officer Finnegan; Major Cambon; Captain Gardini; District Attorney, etc.
The Plot: John Theobold has financed an invention by Dr. Harris, his law client, and has made arrangements for the sale of this invention -an automatic range finder and silencer—to the French government, which is represented in the deal by Captain De Lage. The three men meet in Theobold's offices and sign the contracts, which are then placed in Theobold's safe. Theobold, white waiting for the men to arrive, calls to the attention of the office boy the fact that the office clock is fifteen minutes slow—a point which proves of considerable importance later in establishing an alibi for Cortez, who is accused of the murder of Theobold. Theobold is found dead immediately after the entire office force has gone out to watch an aviatrix, Sylvia Lawson, who is flying over New York in an exhibition flight. It is at first thought that Theobold may have met his death through some missile dropped from the air-ship, probably a hat pin, as one is seen lying on the roof of an adjoining building, but this theory is almost immediately proven wrong when it is established that Theobold was shot. Nobody has heard shots and the next assumption, naturally, is that the shooting was done with the silencer, probably by Cortez. The rest of the story deals entirely with the theories advanced as to how the murder was accomplished and the production of evidence in support of, or refutation of, these theories. Crosby, the secretary, and Cortez are placed under arrest but evidence cannot be produced to convict them. Later Dr. Harris is charged with the crime and a number of photographs, taken by Jack Henley, the office boy, are introduced in evidence in support of the case. Harris admits the crime and commits suicide before he can be put under restraint. Cortez and Crosby are acquitted of the charge and Crosby immediately leaves the country. After all of the various theories have been advanced and exploded and the acquittal of the arrested parties has been secured, one of the attorneys for the defense confides in the other one that Crosby was the real murderer and that the reason why Harris committed suicide when charged with the crime was because he was a foreign spy and knew that if he were to be investigated by the police he would be convicted as a spy even though he succeeded in proving himself innocent of the murder charge. The plot is too involved to be given in detail in a brief synopsis. The chief interest lies in the element of mystery which is well sustained and in the various theories advanced to account for the crime, each one of these apparently fitting in with the known and admitted facts of the case, but each one collapsing under thorough investigation of the details. The most effective manner of presenting this on the screen would be to put into the action the stories told by the various witnesses, thus giving the audience the same effect that the story has upon scientific works to his credit. The the reader The author of this story is an eminent scientist who has many book will be published by a New York publishing house in the near future It is released for newspaper syndication the first week in April.
Locale: New York.
Picture High Lights: The picture situations are the same as those in most mystery stories with the exception of the introduction of an airship and a machine gun.

* * *

This Side of a Paradise
By F. Scott Fitzgerald

Character of Story:
Theme: Ideals.
Characters: Armory Blaine; Kerry Holiday; Rosalind Connage; Alec Connage; Dawson Rider; Tom D'Invilliers; Monsignor Darcy, etc.
The Plot: This story deals with the career of a young Princeton man from the time he enters preparatory school until he has been some years out of college. It deals with contemporary life in almost every aspect and is particularly up-to-date, even touching upon the effects of prohibition. Young Blaine is the son of a comparatively rich man and has a good allowance when in college. He develops into the typical young college man with a fair amount of reading and education and a tendency toward scholarship, but also with a fairly keen interest in the opposite sex—not the type of young man who seeks the bright lights, but rather wealthy ladies in college parlance as "a fusser." One of his earlier love affairs is described in some detail, but no event in his career which could be considered in any way vital in this line occurs until after his return from the war when he becomes acquainted with the sister of his great friend, Alec Connage. This sister, Rosalind, has been an accomplished flirt and their affair starts with no very serious intentions upon the part of either one of them. Armory, by this time, finds his income very materially reduced, much of it being derived from railway stocks and other securities not paying very well. He takes a position with an advertising agency at a small salary but does not like the work His affair with Rosalind develops into something very serious and he is soon eager to marry her. She declares that she is deeply in love with him but it is soon apparent that she does not fancy the idea of struggling along on a small salary even for a year or two, and eventually she throws him over, telling him frankly that she still has the same regard for him and that she is marrying another man whom she does not love but who can provide her with the comforts and luxuries to which she has been accustomed. Armory is very much upset by this and proceeds to resign his position in the advertising agency and to go on a wonderful spree which terminates with the coming of prohibition. He does not, even then, recover from the shock and is wandering about disconsolately in Atlantic City when he encounters Alec with a rather gay party. Alec gets into trouble with the hotel management. Armory conceives the idea that it would be a splendid thing to sacrifice himself for the sake of the brother of the girl who jilted him, so he assumes responsibility for an obvious young woman friend of Alec's and while escaping any legal difficulties in the matter, is treated to some very undesirable publicity in the matter—the story of his disgrace appearing in the same issue which tells of the marriage of Rosalind to the rich young man, Dawson Rider. Armory B'laine drifts from this point to the end of the book working out a sort of socialistic philosophy of his own and finally determining to devote his life and his talents to doing something for the betterment of mankind, rather than to the accumulation of money. And so we leave him
Locale: New York
Picture High Lights: There is a little dramatic action in this story and it might be possible to compile it sufficiently to get a picture theme out of it. More than one Broadway play has been hung on a more slender thread than the single incident of Armory's sacrifice

* * *

The Secret of the Snow
By Mildred Van Inwegen

Character of Story: Mystery.
Theme: Detection of crime.
Characters: Mrs. Hampton; Madge Hampton; Camdon Carroll; Henry, a servant; Nora, a maid; Bob Tanner; Kate Kingsley, a guest; Charley Blunt, sheriff; Ezra Sperry, coroner.
The Plot: Kate Kingsley is invited to visit her friend, Madge Hampton. Madge is resting in the country with her mother, a widow, who has secured a position as housekeeper and general manager of a fashionable country club. This club provides her with a residence on the same premises and a retinue of servants. At the time of the visit, however, there are only three servants on the premises. A frequent visitor at the home is Camdon Carroll, a rich young man who has a country residence nearby. Carroll finally comes as a week-end guest at the same time that Bob Tanner arrives from New York. Tanner is a young man who has paid some attention to Kate Kingsley and she is deeply interested in him. She fears, however, that he is not in love with Madge. Carroll is openly a suitor for Madge's hand and his suit is favored by the mother, who sees a happy future for herself and Carroll as such a match. The guests have hardly settled in the house when one of the maids shrieks and faints and discloses that she has seen a ghost. Then Kate sees a stranger's face in the looking glass. Next she puts her hand into a dark closet in search of a wrap and her fingers become entangled in human hair, which so excites her that she faints. A felt slipper is found in the closet and Mrs Hampton claims it as her own one which she wore at a time when she had sprained her ankle. Kate finds a hidden closet in which it is apparent that someone has been living, but there is no one there at the time of her discovery of this knowledge secret. One night she sees Madge come in very late and throw herself upon her bed sobbing. Being nervous, Kate goes downstairs and there she sees a man in the garden. She recognizes him as Bob Tanner by his coat and cap, though she does not see his face. The next morning Carroll does not appear at breakfast and Tanner and Kate visit his country house and find one of the windows open. They enter and find the body of Carroll lying on the floor He has been shot and in his hand is clasped a part of an amber necklace which he had presented to Madge in the presence of both Tanner and Kate. They naturally assume that Madge has committed the crime and Tanner agrees to help Kate shield her friend They remove the necklace, but fail to get all of the beads out of the dead man's hand and the sheriff discovers these He also discovers a revolver in Tanner's coat pocket two of the chambers having been emptied. He places Tanner under arrest and Madge is under suspicion. Kate stumbles on another slipper in the snow, one which is the mate to the one found in the closet. Then she discovers that the snow near the country house of Carroll the body of a strange woman and recognizes her as the person she saw in the looking glass For fher investigation proves that she was formerly a servant at the country club and that she was dismissed because of a scandal which grew out of her relations with Carroll. She had been sent to the poor farm and had lost her mental balance Escaping from the farm, she had been sheltered by Mrs Hampton and cared for by Henry, the servant, who was in love with her. Henry disappears and a letter comes from him stating that he shot Carroll in revenge for the manner in which he had treated the dead woman. Thus Tanner and Madge are cleared of suspicion. Tanner then tells Kate that he loves her and all ends happily.
Locale: New York suburb.
Picture High Lights: Good material for a detective melodrama on the order of Vicky Van.

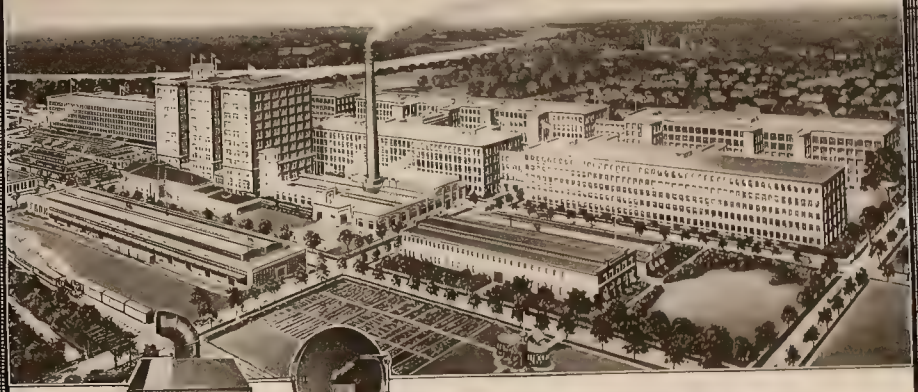
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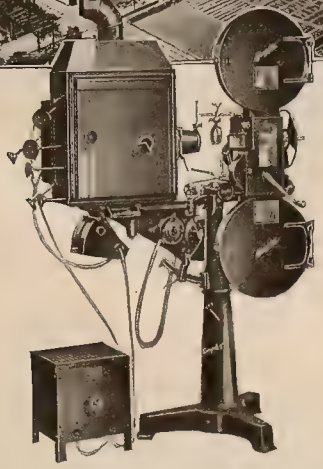
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The News Covers The Field

VOL. XXI No. 18

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JOHN BARRYMORE

in

"Dr. Jekyll and Mr. Hyde"



BY ROBERT LOUIS STEVENSON
Directed by John S. Robertson
Scenario by Clara S. Beranger.

A Paramount Artcraft Picture

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THE success of John Barrymore in "Dr. Jekyll and Mr. Hyde," at the Rivoli Theatre, New York, during Holy Week, the worst theatrical week in the year, proves that this is the *biggest box-office attraction ever made!*

60,496 paid admissions were taken in. The largest previous record — made in Holiday Week — was 57,430.

And then, when the picture was transferred to the Rialto, it broke all records for both houses on its first day, drawing 10,513 paid admissions despite rain all day. On Monday it broke its own record with 8,273.

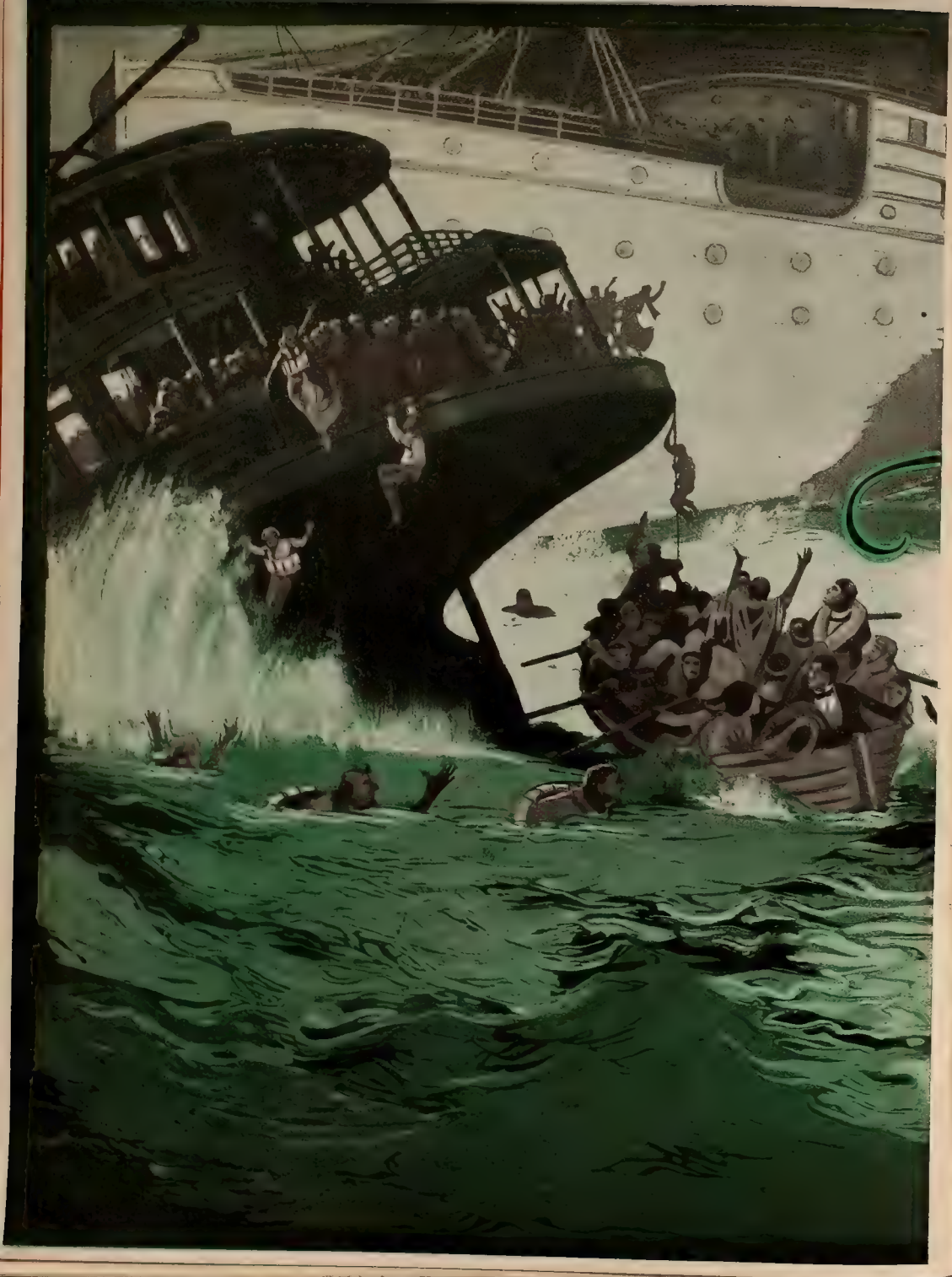


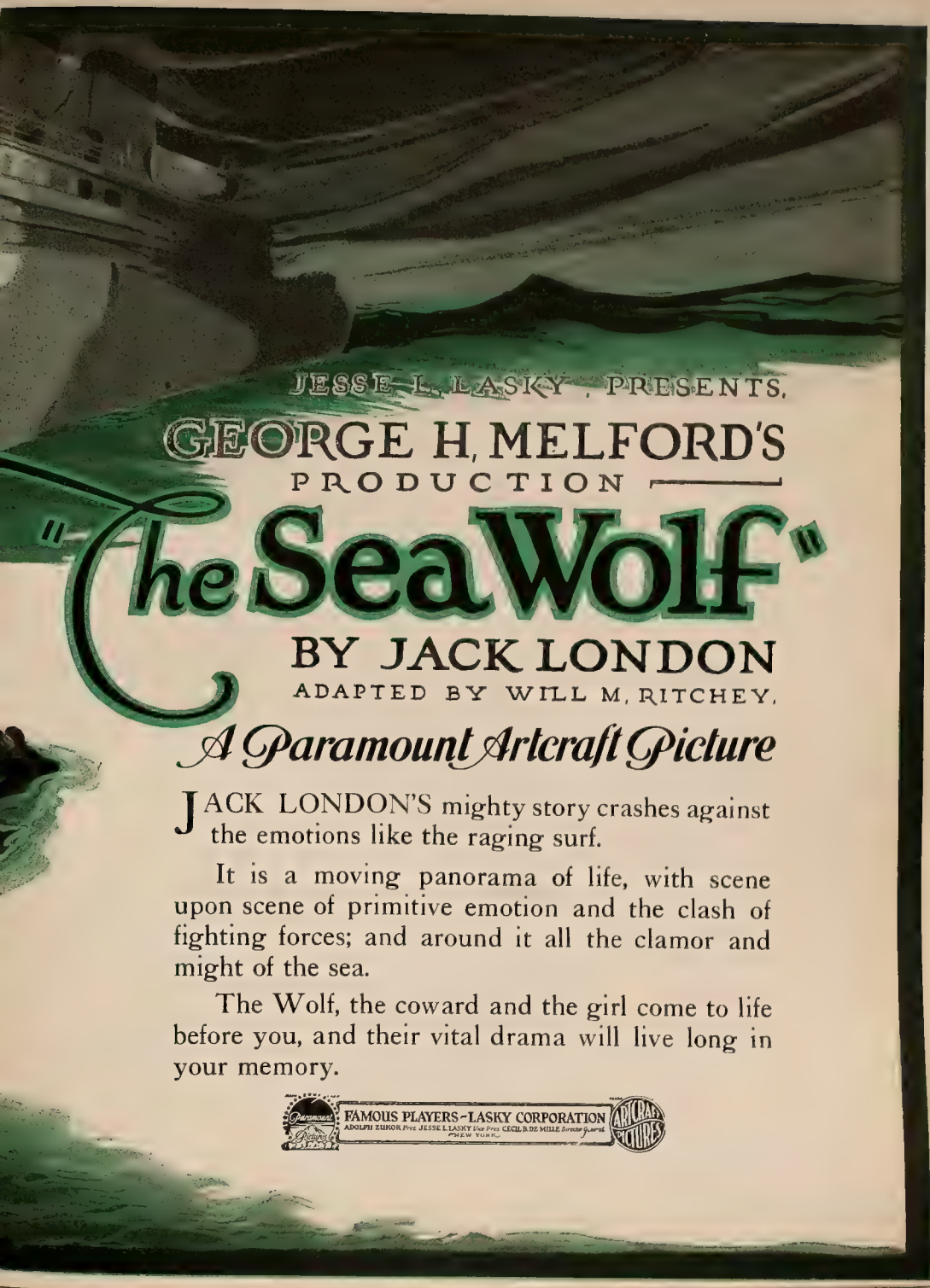
HERE ARE THE FIGURES

Palm Sunday	9842	Holy Thursday	[illegible]
Monday	7977	Good Friday	7905
Tuesday	8255	Holy Saturday	9072
Wednesday	8365	Easter Sunday	10,513
	Monday	8273	

And More Big Days to Come!

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ADAPTED BY WILL M. RITCHEY
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JACK LONDON'S mighty story crashes against the emotions like the raging surf.
It is a moving panorama of life, with scene upon scene of primitive emotion and the clash of fighting forces; and around it all the clamor and might of the sea.
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WALLACE REID

in "The Dancin' Fool"

BY HENRY PAYSON DOWST
DIRECTED BY SAM WOOD
SCENARIO BY
CLARA GENEVIEVE KENNEDY

A
Paramount Artcraft Picture



They thought his brains were in his feet!

But he showed them his head was just as speedy.

It's a knockout comedy with Wallie in a new kind of role.

A great supporting cast, including

Bebe Daniels

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It is a picture of a thousand thrills. The underwater scenes are positively the most thrilling episodes ever filmed.
There's a sensation a minute. "Terror Island" is the most exciting and amazing melodrama ever made.
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WILLIAM S. HART in "The Toll Gate"

BY WILLIAM S. HART
and LAMBERT HILLYER
Directed by LAMBERT HILLYER
Photographed by JOE AUGUST A.S.C.
A WILLIAM S. HART PRODUCTION

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Doris Keane

in

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"Romance"

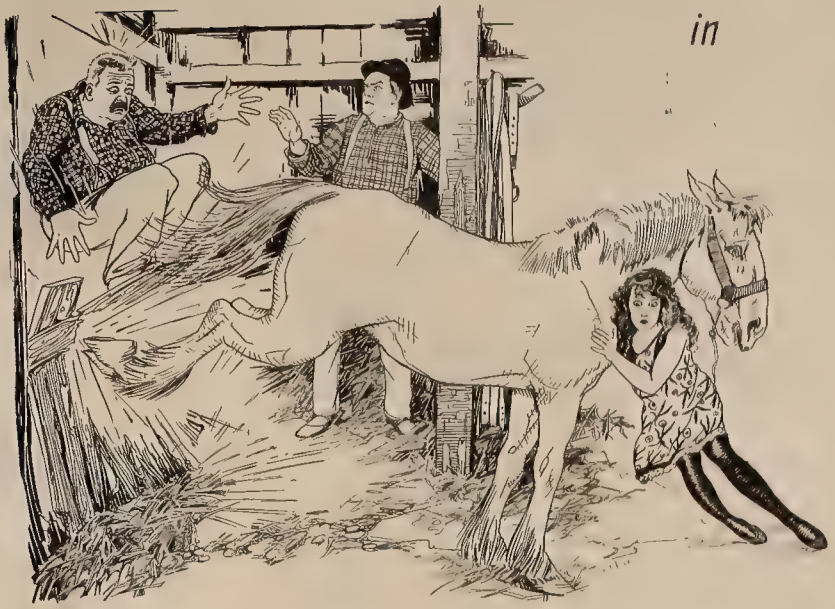
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Don't guess or theorize about it any longer;—let actual box-office results be your guide



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Mr. Exhibitor:

You should book "The Luck of the Irish" because——

An eminent producer directed it.

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It is a story of trip-hammer action with a three-ply punch——travel, adventure, love.

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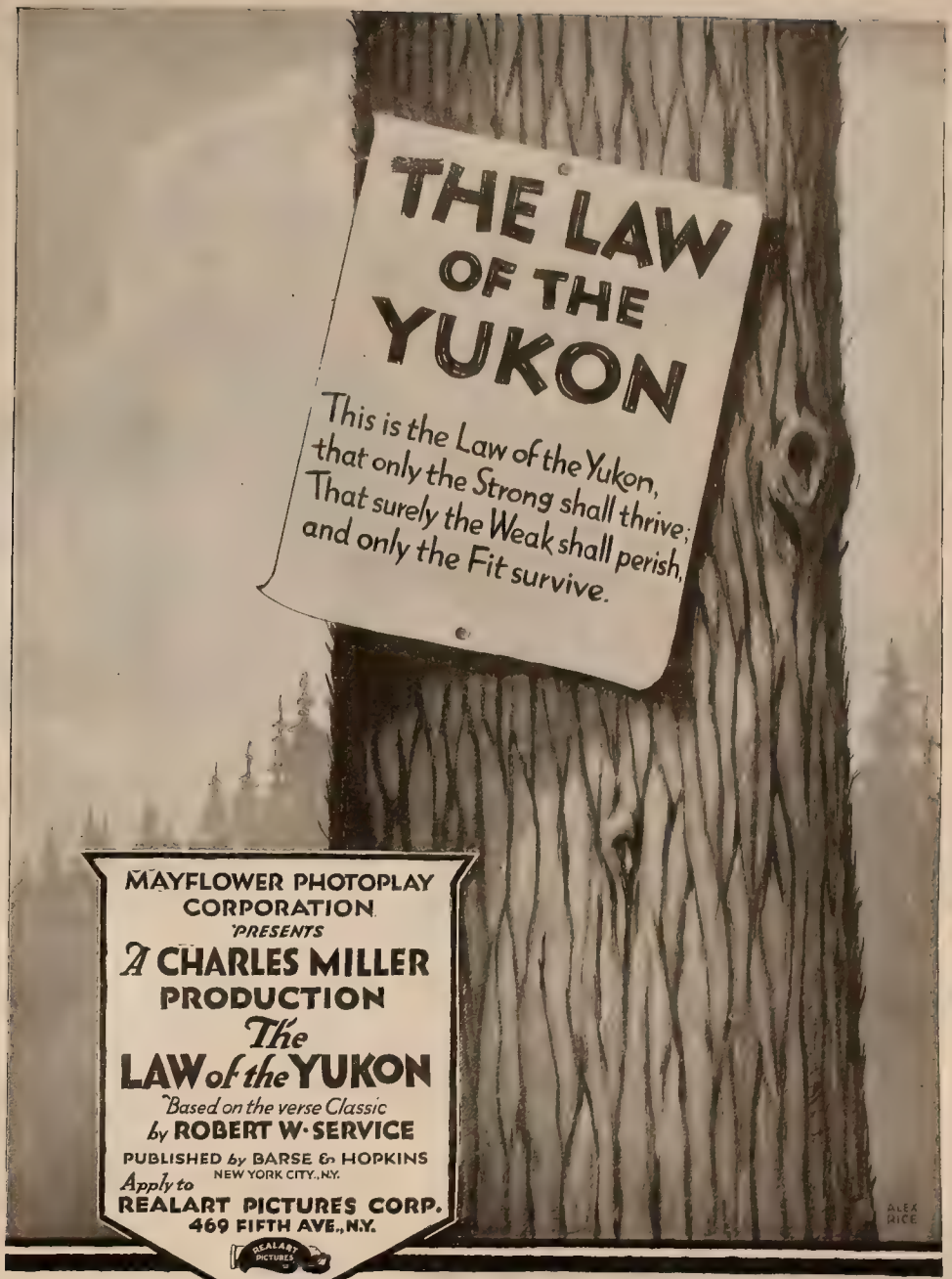
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BY E. S. MANHEIMER

YOUR CALL TO BATTLE

A National Mass Meeting of Independent Exhibitors, Hotel Congress, Chicago, April 26

AS an Independent Exhibitor you have got to add your voice to the demand we will make from the floor of our national mass meeting of Independent Theatre Owners to learn the truth about the practices, intentions and tactics behind the competition we are getting from the producers who are buying, building or leasing theatres next door or across the street from our houses.

My desk is covered with telegrams from Independent Exhibitors who will be in Chicago on Monday, April 26, to mix in this straight-hitting, all-cards-on-the-table show-down with the Producer-Exhibitors. We're going there for action, and we're going to get it.

Producers are stampeding their way into the theatre field by *organized* activity. Their agents stick together and work together. And you're the victim.

Now—we'll fight fire with fire. We're going to take *organized* Independent Exhibitor action and find out just how hard they are going to bite the hands that are feeding them with advance deposits and rental money.

An organization of fifty or one hundred Independent Exhibitors doesn't mean anything to them. We've got to be there by the thousands.

Don't depend on us to do your fighting for you. Be there yourself, bare-knuckled and ready to do your part. Come to Chicago! You're an almighty important part in this show-down.

You've Got To Be There--Hotel Congress, Chicago, Early Monday Morning, Apr. 26

WIRE ME "I'LL BE THERE"

WILLARD C. PATTERSON
Manager,
CRITERION THEATRE, ATLANTA, GA.
PRESIDENT—SOUTHEASTERN THEATRE MANAGERS' ASS'N.

ROBERTSON-COLE
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SESSUE HAYAKAWA in THE Devil's Claim

Produced by HAWORTH

LEW CODY
The Most Versatile Actor of the Screen



THOUGHTFUL SLUMBER



PROMOTING GOOD TIMES



REMORSE



AT EASE



DETERMINATION



AT REST

CRITICS from coast to coast declare Lew Cody the most versatile actor of modern times. His striking personality and unusual ability to characterize the most difficult of roles have given him an uncontested position at the top of the ladder of stardom in the eyes of fans and exhibitors alike.

Notable Cast Supports LEW CODY in The Butterfly Man

EMINENT screen artists, known to lovers of the silent drama everywhere as a result of their excellent work in some of the biggest productions of the past two years, support Lew Cody in the greatest triumph of his career, "The Butterfly Man."



Lew Cody



Louise Lovely





Rosemary Theby



Alberta Lee



Lila Leslie

Andrew Robson



Alec B. Francis



Mary Land & Martha Mattox

THIS supreme dramatic achievement, presented by Gasnier, will set a standard for superlative production which will be imitated by producers for years to come.

The superb portrayal of George Barr McCutcheon's famous story gives it a place by itself as a production of the highest standard.

ROBERTSON-COLE

ROBERTSON-COLE



BESSIE BARRISCALE

IN

The NOTORIOUS MRS SANDS

·B. B. FEATURE·

Directed By

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MESSMORE KENDALL

March 24th, 1920.

Vitagraph Company,
1600 Broadway,
New York City.

Gentlemen:

We are running the latest Larry Semon comedy "The Fly Cop," at the Capitol next week. Frankly I am worried.

In scoring the picture in our Review Room, the pianist laughed so heartily, that he could not play.

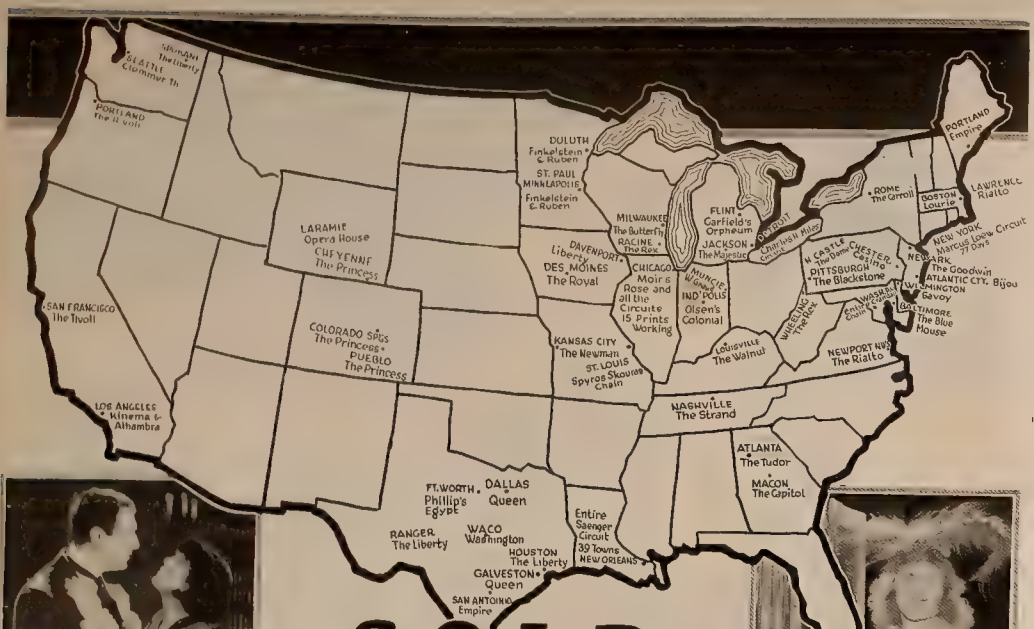
We have eighty men in our Orchestra. The stringed instruments and percussions will probably manage alright, but what about the men who are playing on the brasses and woodwinds?

Sincerely yours,

Edward Bowes

Managing Director.

EB/r



SOLD



Louise Glaum in "Sex" is J. Parker Read Jr.'s *wonder-picture*. This production has been sought more eagerly and given play dates on national release date more swiftly than any production we have ever known in the industry. Louise Glaum on April 11 achieves the unprecedented feat of playing fifty-five full week first runs simultaneously in the United States. In at least a dozen of these first run cities "Sex" will have two, three or four week runs.



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J. PARKER READ JR. *presents*

LOUISE GLAUM in SEX

By C. Gardner Sullivan

Directed by Fred Niblo

Dial Film Company *presents*

MITCHELL LEWIS *in* King Spruce



When we tell you that we would be pleased to discover ten pictures made by independent producers with the power and quality of "King Spruce" you have a much better estimate of its strength than if we merely told you how big a picture we considered it to be. First run exhibitors have sensed this, too, and *"King Spruce" is booking the big theatres.*

Holman F. Day's biggest and best known novel is a story of real people—it throbs with life and vitality. It has the healthy, fresh scents of the great forests in its photography and it stars in Mitchell Lewis a mighty fine, sincere actor that many of you exhibitors have accidentally under-rated. Prints of "King Spruce" are in all branches for pre-release now.

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J. Warren KERRIGAN

and his own company in

The Dream Cheater

By HONORE BALZAC *Directed by* ERNEST C. WARDE





There are some things that we can see here before they are seen or recognized by the nation's exhibitors.

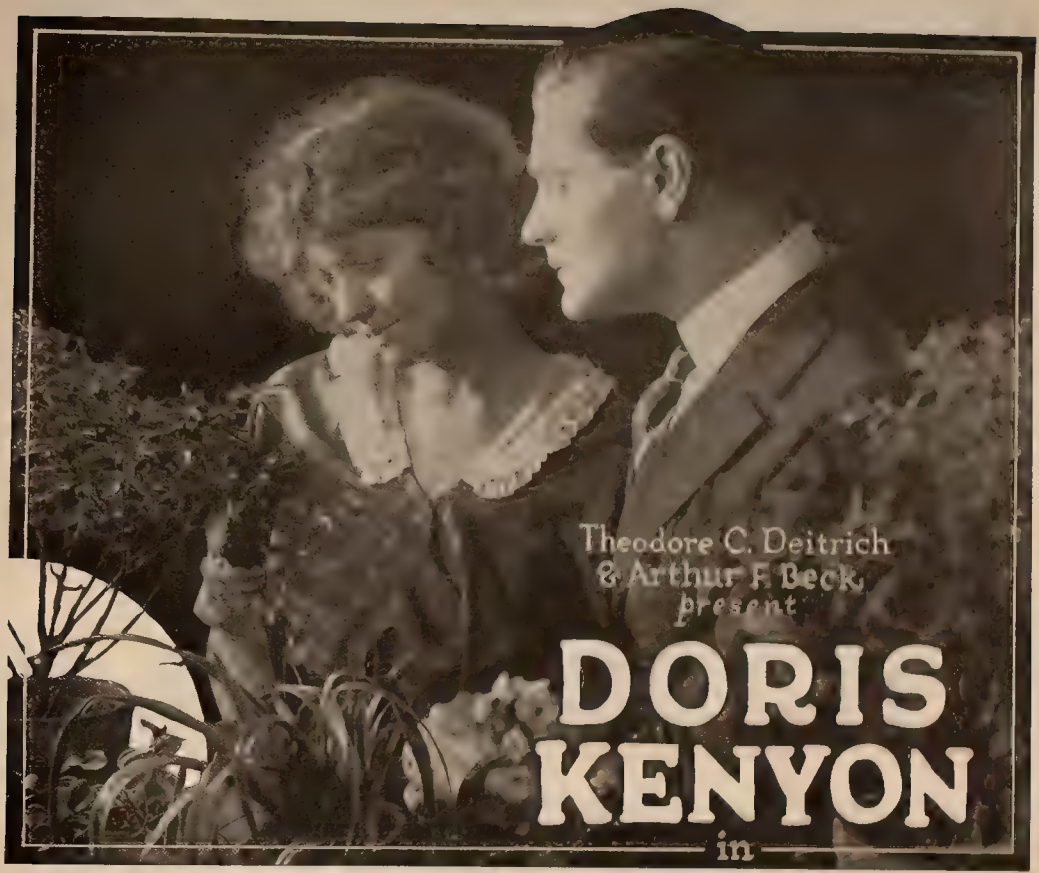
Exhibitors unquestionably know that in the past twelve months J. Warren Kerrigan has grown and increased greatly in favor with showmen and with the public.

We know through increased demand for his pictures; through the better prices paid; through the bigger first runs that are offering him to their patrons. "The Dream Cheater" is the kind of picture that has increased the Kerrigan popularity.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE Exchange, Incorporated



The Harvest Moon

From the celebrated play by AUGUSTUS THOMAS
Directed by J. Searle Dawley

Fine, clean, wholesome love stories never die. As a play "The Harvest Moon" was one that drew always the best patronage in many cities and always commanded audiences of women and girls. As a picture it contains sympathy, sweetness and a warm, strong appeal to the human heart.

Gibraltar Pictures inaugurate a new producing trade name with a production of beauty, power and distinction. "The Harvest Moon" and Doris Kenyon are certain to receive a welcome of liking and enthusiasm in the nation's largest and best theatres.

GIBRALTAR PICTURES CORP. IN EXCELSIS

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE Exchange, Incorporated

"Capacity Crowds At

Says the New York Telegram
Speaking Of

NORMA TALMADGE

Presented by Joseph M. Schenck

In

"The Woman Gives"

The main feature on the big specialty program for the Sixth Anniversary of the Strand, Broadway's great theatre.

Taken from the Novel by
Owen Johnson

Directed by Roy Neil

Photographed by David Abel
Tech. Director, Willard Reineck

test Star's Popularity"

Here's what the critics say:

A THRILLING MELODRAMA

"Norma Talmadge is the bright particular star of the week's programme at the Strand, in the thrilling melodrama, 'The Woman Gives,' and capacity crowds from the moment of the opening of this popular motion picture house until the final curtain last night attested the star's popularity in no unmistakable manner. The story takes the heroine to all sorts of mystifying and creepy places, including a very realistic opium den where she and the man she went to save have a thrilling encounter with several Chinese. The many scenes and incidents of the story give the brilliant young star one of the best roles of her career." —*New York Telegram.*

CALLS HER ADORABLE

"Miss Talmadge was adorable all through the picture."—*Mae Tinee in the Chicago Tribune.*

A REALISTIC PICTURE

"Opium den scenes realistic."—*New York Post.*

REALISTIC AND INTERESTING

"Interesting to watch. Opium den realistic."—*New York Sun and Herald.*

CHARMING PERSONALITY

"Norma Talmadge is seen in a vehicle which any screen star would wish for, one that gives her many opportunities to display her charming personality and talents. Not only does Norma Talmadge give an admirable performance throughout but the producers have surrounded her with a supporting cast they can well boast of. Ably produced."—*New York Evening Mail.*

A HUMAN STORY

"Norma Talmadge appears in an appealing role, the type of character we like to see reproduced on the screen. A human story. Norma Talmadge gives it a sympathetic portrayal." *New York Morning Telegraph.*

"Norma Talmadge is at her charming best in 'The Woman Gives.' Well suited to her. A good society picture. If she is one of your favorites you will like the picture."—*New York News.*

TALENTED AND PLEASING

"Norma Talmadge brings her talents and ever pleasing personality into a photoplay entitled 'The Woman Gives.'" — *New York Times.*

A First National  Attraction

Foreign Representative, David P. Howells, Inc.

729 Seventh Ave., New York City

The Girl who bent the

Katherine MacDonald Pictures Corp'n.
Sam E. Rork, president and general m'g'r.
presents

KATHERINE MacDONALD

IN

"PASSIONS PLAYGROUND"



Bank of Monte Carlo



The American Beauty

in a romance of Monte Carlo, adapted from
"The Guest of Hercules" by

C. N. and A. M. Williamson

A picture of the great Casino—where gather the men of aristocracy and wealth, the women of beauty and fashion, of the world—where every human passion holds sway—the story of a convent girl who wins a fortune at the gaming table, who is beloved by a prince, betrayed by a woman, drugged and robbed of her jewels, and near death, rescued by her lover—a picture to make your patrons thrill and gasp at its splendor, its intrigues, its romance.

Directed by J. A. Barry

By arrangement with
Attractions Distributing Corp'n.
B. P. Fineman, President

Foreign Representative,
David P. Howells Inc.
729 Seventh Ave., New York City

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT



Louis B. Mayer Presents

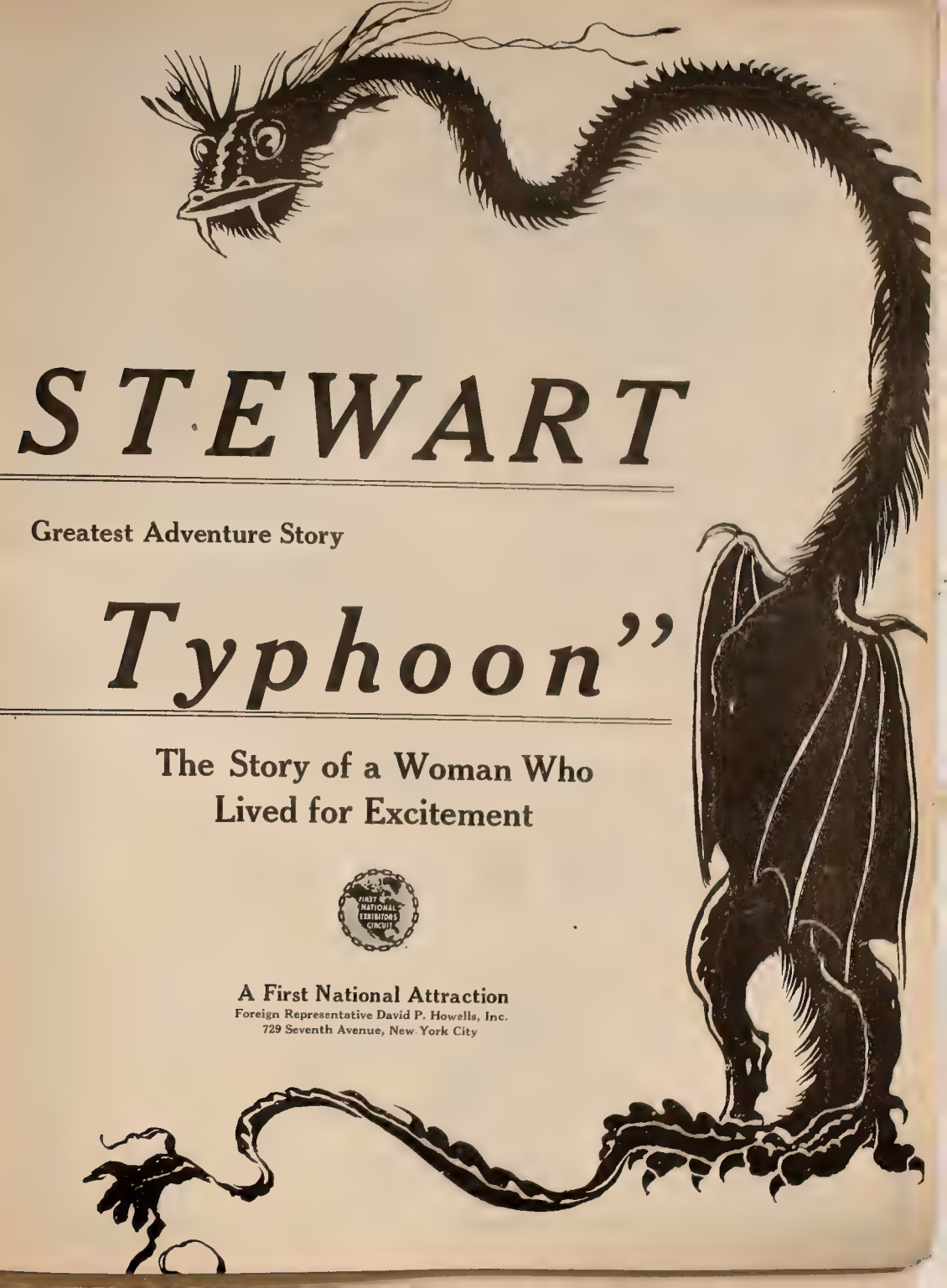
ANITA

in Harold MacGrath's

"The Yellow

Another Big First National Special

Directed by
EDWARD JOSÉ
Screen version by
Monte M. Katterjohn



STEWART

Greatest Adventure Story

Typhoon"

The Story of a Woman Who Lived for Excitement

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

Foreign Representative David P. Howells, Inc.
729 Seventh Avenue, New York City

Here's what we offer our franchise holders for a start—

2 James Oliver Curwood Productions
Mr. Curwood is himself writing the continuity and we confidently anticipate remarkable pictures. His own producing company will produce them.

8 Marshall Neilan Productions
"The River's End" is his first.

6 Charles Ray Productions
with option on six more. Each from a well known story or play.

16 Norma Talmadge Productions
each from a big story or play.

12 Constance Talmadge Productions
Constance is the strongest comer in the business.

12 Katherine MacDonald Productions
Her new ones will be from big stories or plays.

4 Lionel Barrymore Productions
Each from a famous—and we mean FAMOUS—stage play, supervised by Whitman Bennett.

6 Anita Stewart Productions
Each from a famous story or play.

6 Mildred Harris Chaplin Productions
with option on six more.

1 King Vidor Production
with option on six more.

and

4 more Charlie Chaplin Comedies

1 more D. W. Griffith Production

—and we'll announce some more big names mighty soon

A First National Franchise

is worth waiting for

Exhibitors Defense Committee
composed of members of
First National Exhibitors Circuit, Inc.

Address Inquiries to
The First National Exhibitors Circuit, Inc.
6 W. 48th St., New York, N. Y.

"Compelling—Natural—Human!" Unanimous Verdict of Critics

THRILLS OF MELODRAMA

"Manifesting again his peculiar talent for garlanding a theme with the rosemary of sentiment, King Vidor, in 'The Family Honor,' deals with a plot that has a greater plentitude of action than has hitherto been in evidence in his pictures. The main climax has all the ruddy thrills of melodrama. There is ample vigor. It is rich in atmosphere. You feel the life of the old South at every moment. Florence Vidor is a being of intense charm in this picture."—*Los Angeles Times.*

A HUMAN PICTURE

"'The Family Honor' is a fine play. There is a human element throughout the piece that is always pleasing. King Vidor is to be congratulated for his first effort for First National. Florence Vidor gives an excellent performance. The photographic qualities are excellent and the picture is artistic from every point of view. You will enjoy the play for it is HUMAN."—*Los Angeles Evening Express.*

CLEAN, WHOLESOME, APPEALING

"The public has come to expect new and daring things from this brilliant young director, King W. Vidor, and the crowds that packed the theatre to see "The Family Honor" were not disappointed. A beautiful picture, that flows as smoothly, as charmingly, as deliciously as the river pictures, which lend it a Southern atmosphere that has not been surpassed on the screen. And it contains a message. The story is a simple one—as all good stories must be. It is clean, wholesome, appealing. The cast is one of uniform merit."—*Los Angeles Examiner.*

REFRESHING—VITALIZING

"In this latest King Vidor film there is that something which made his "Turn of the Road" a compelling drama—wholesomeness and the sunshine of life. The human touches give the impression of the real—so natural, so simple that one is refreshed, revitalized."—*Los Angeles Evening Herald.*

Coast Enthusiastic Over

King W. Vidor's

presentation of

"The Family Honor"

His First Independent Picture for First National

A Romance of Dixie by John Booth Harrower
Directed by King W. Vidor

Scenario by William Parker
Photography by Ira H. Morgan

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Avenue, New York City

3606

A BOX OFFICE STORY
A BOX OFFICE TITLE
A BOX OFFICE CAST

A Typical State Right Production

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IN CAMPAIGN BOOK

NEGLECTED WIVES

Featuring

ANNE LUTHER

WITH AN ALL STAR CAST

INCLUDING
CLAIRE WHITNEY
AND
CHARLES GERARD

Directed by BURTON KING

WISTARIA PRODUCTIONS

1520 BROADWAY
NEW YORK

Press Comments on James Oliver Curwood's Famous Story, "The Courage of Marge O'Doone"

The New York Tribune—

"'The Courage of Marge O'Doone' is a northwest classic. Mr. Curwood has given us a great treat and a great book in this latest volume of his. . . . This is a triumph in fiction of the Canadian Northwest."

The Philadelphia Press—

"'The Courage of Marge O'Doone' is a story that never flags, that abounds in unexpected incidents, that is rich in the deep colors of the glorious country in which its scenes are laid. If you want to read a story that travels straight on like a bird on the wing, with a swift series of unforeseen and thrilling episodes and all of it painted against the splendid hues of the wide, generous westland, read 'The Courage of Marge O'Doone.'"

Philadelphia Evening Telegraph—

"Those who like a story brimful of red-blooded adventure, who revel in the life of camp and trail, will enjoy 'The Courage of Marge O'Doone.'"

New York Times—

"There is plenty of incident, plenty of fighting, and some love-making in the book, with a heroine of that extraordinarily beautiful, courageous, innocent and trusting type."

Detroit Sunday News—

"'The Courage of Marge O'Doone' is a complicated thriller of North Canada. Breathlessness seems to be the order of the hour. We crave it in all lines of activity, and markedly so in our reading. . . . Adventure toppling on adventure may be found in 'The Courage of Marge O'Doone.'"

Oakland (Cal.) Tribune—

"A fighting tale. If you like strong, vigorous, red-blooded fighting stories, where blows and blood, hatred and murder show themselves together with the great wild wastes of the frozen north, grizzly bears, fierce malemutes, primitive men, and tender and beautiful women, you will like 'The Courage of Marge O'Doone.' . . . It is a graphic tale, stirring, thrilling and unusual."

Minneapolis Herald—

"Mr. Curwood has caught the very spirit of the vigorous life of the north woods, and never has he made that fact clearer than in this romance. . . . It is on the whole a 'rattling good story.'"

Cincinnati Enquirer—

"'The Courage of Marge O'Doone' is a stirring novel of the far Northwest. . . . It is a tale of mystery and of love, with a heroine unusual in fiction—young, brave, and very naive, as she has lived all her life away from civilization."

New York World—

"The romance is written with great spirit. Mr. Curwood obviously knows the forest, and his descriptions of it are very vivid. He is a dauntless fighter, too, and never fails to give some stirring scraps. . . . It is Mr. Curwood's best story . . . and hard to beat."

Daily Fresno Republican—
(California)

"'The Courage of Marge O'Doone' fully justifies its name, for it would be hard to find a novel with more thrilling moments, hours, sacrifices and intensities."

The Times-Picayune—
(New Orleans)

"'The Courage of Marge O'Doone' is a man's story full of fierce excitement and thrilling adventure."

Indianapolis Star—

"In 'The Courage of Marge O'Doone,' the author, James Oliver Curwood, presents to his readers a tale of romance and adventure depicting life on the Canadian frontier."

Salt Lake Telegram—

"'Tis a book in which James Oliver Curwood proves himself a born story teller."

Express Advertiser—
(Portland, Me.)

"'The Courage of Marge O'Doone,' by James Oliver Curwood, is a masterly story which takes the reader into the fascinating life of the northern forests. . . . Swift, exhilarating, the story sweeps along to a climax which is a masterpiece of dramatic skill."

The Post Express—
(Rochester, N. Y.)

"'The Courage of Marge O'Doone' is a fine story of life near Hudson's bay, far from what we call civilization. . . . The book is breezily and charmingly written, and as far as style goes, Mr. Curwood is far superior to Jack London, a writer who loved to deal with the same primitive types of humanity."

The Bridgeport Post—
(Connecticut)

"'The Courage of Marge O'Doone' opens in a snowbound train on an Arctic night, and ends with a night encampment and a strange meeting far from civilization. It is one of those gripping stories that holds one's attention from start to finish."

Los Angeles Tribune—

"Curwood has many stories of the north woods to his credit, but if he had never written anything except this latest of his novels, 'The Courage of Marge O'Doone,' his reputation would be assured."

Boston Herald and Journal

"When James Oliver Curwood flies fancifully northward a live story results. 'The Courage of Marge O'Doone' is one of his characteristic narratives, rapid in action and of vigorous pulse."

The San Francisco Chronicle

"In 'The Courage of Marge O'Doone' there is a stirring love story and plenty of excitement and heroism and adventure."

The Boston Post—

"Lovers of novels solid with adventure in the wilds will turn naturally to 'The Courage of Marge O'Doone.'"

"The Courage of Marge O'Doone"

It opens on a train snowbound on an Arctic night.

It ends with a night encampment and a strange meeting far, far from civilization.

Between beginning and ending are crowded exciting incidents in a land where heroism and danger are part of the daily routine.

"The Courage of Marge O'Doone"

The Big Vitagraph Special Production

All Star Cast of Well Known Players

ANOTHER LINK IN THE MIGHTY CHAIN-

by special arrangements with Goldwyn Pictures Corporation Samuel Goldwyn, Pres.

GRACE CUNARD — POLLY MORAN — "SMILING BILL" JONES

"THE ILLITERATE DIGEST"

by

WILL ROGERS

"AMERICA'S GREATEST LIVING HUMORIST"



The most widely exploited screen jests written by one of the greatest of Goldwyn's stars — ask

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ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

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BESSIE LOVE

THE PRINCESS CHARMING

IN *The* MIDLANDERS

From the Widely Read Novel by
CHARLES TENNEY JACKSON

DIRECTED BY IDA MAY PARK
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Creators of Many Cinema Successes

A dramatic narrative of pioneer society in the colorful Mississippi Valley. A love story that hurdles the obstacles of adventurous years and finds itself tenderly triumphant in the happpy end.

The first of a series of high class photoplays that feature this apostle of Youth in big story vehicles, expert direction and lavish production.

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
25 WEST 43d STREET NEW YORK CITY

Mr. Fox Announces

A very definite and distinct novelty in the way of a really great picture is provided by Mr. Fox in the newest William Farnum production, "THE ORPHAN."

The success and popularity of this extraordinary star need not be dwelt upon because they are already well recognized, but this drama by Clarence E. Mulford has been added to in the making. J. Gordon Edwards has staged it wonderfully.

FOX ENTERTAINMENTS

Mr. Farnum in a New Role

The charm of the character portrayed by Mr. Farnum is certain.

"THE ORPHAN" is, in fact, a contribution to the classic roles of the screen. It has a heart quality, a verve, a brilliance that captures and holds all who see it.

No finer production has been presented in many a long day.

FOX ENTERTAINMENTS

THE BEST Exhibitors are satisfied with nothing but the best - That's why by scores daily they are booking

fox News

Mightiest of All!

See what this world contains

Be a BEST Exhibitor

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ENTERTAINMENTS

Absolutely alone in their own field and without the shadow of a rival -

WILLIAM FOX
presents

Mutt & Jeff

Capt. Bud. Fisher's action cartoons of which these two new ones are especially mirthful

Dead Eye Jeff

The Sour Violin

come contemplate and cachinnate

FOX

ENTERTAINMENTS



GOLDWYN TRADE BULLETIN

A Weekly Catalogue of Current Releases

STAR: Winsome *Madge Kennedy*, who has a large and devoted following wherever motion pictures are shown and genuine comedy is appreciated.

AUTHOR: *Octavus Roy Cohen*, whose delightful stories in the Saturday Evening Post are marked by a unique and highly fascinating tang of originality.

CAST: Kenneth Harlan, Willard Louis, Florence Deshon, Richard Tucker and other well known performers.

DIRECTOR: *Harry Beaumont.*

STORY: *Madge Kennedy* is seen as Hazel Farron, a chorus girl whose experience back stage has not yet served to rub the silver off her dreams.

Out of a job and desperately hungry, Hazel sees a sign outside a bakery—"Stale Buns, Two for a Cent."

She has just two cents left, and buys some buns—"for her pet pom."

The baker, young and warm-hearted, sees through her subterfuge, and slips a silver dollar into each bun.

Then begins a business partnership. Hazel works in the bakery and learns at last why holes are put in doughnuts. After a series of deliciously funny adventures in the bakery, Hazel suddenly realizes that the young baker has stolen her heart.

She has to choose between poverty in the humble bakeshop and luxury under the protection of the wealthy Stanhope, a persistent admirer. The story works up to an indescribably tender climax, in which the young pair of lovers discover that honesty and a kind heart are still the most valuable assets in life.

The best of all *Madge Kennedy* pictures and a splendid attraction for any house.

SAMUEL GOLDWYN PRESENTS

MADGE KENNEDY

IN

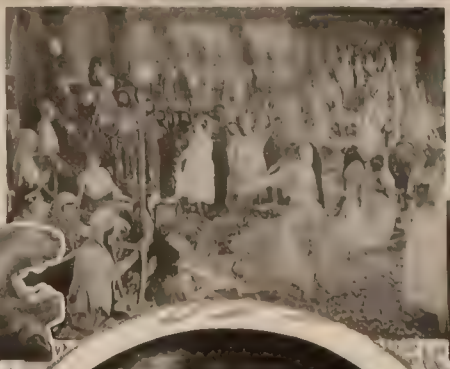
DOLLARS AND SENSE

by Octavus Roy Cohen

Directed by HARRY BEAUMONT











HOPE HAMPTON

the girl of a thousand expressions in the photoplay that is making motion picture history

Selling out at every performance is the report from theatres everywhere

"A MODERN SALOME"

a startling story of a young girl's dramatic trials — conceived and directed by Leonce Perret - from Oscar Wilde's famous play "Salome"

Lavishly produced, superlatively acted



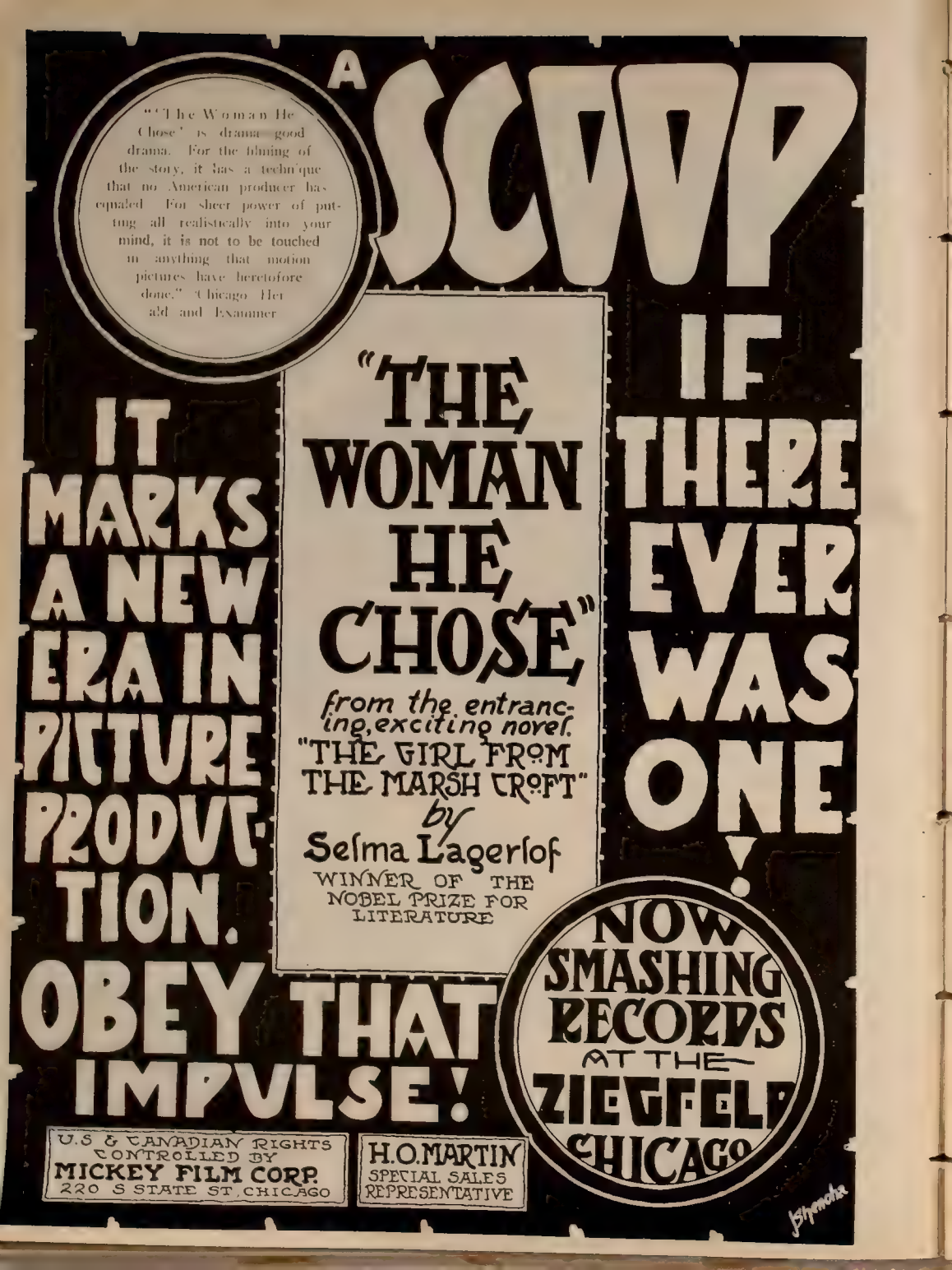
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arousing universal interest through the Hope Hampton Contest with $3,000.00 in cash prizes




A SCOOP
"The Woman He Chose" is drama—good drama. For the filming of the story, it has a technique that no American producer has equaled. For sheer power of putting all realistically into your mind, it is not to be touched in anything that motion pictures have heretofore done." Chicago Herald and Examiner
IF THERE EVER WAS ONE!
IT MARKS A NEW ERA IN PICTURE PRODUCTION.
"THE WOMAN HE CHOSE"
from the entrancing, exciting novel
"THE GIRL FROM THE MARSH CROFT"
by
Selma Lagerlof
WINNER OF THE NOBEL PRIZE FOR LITERATURE
OBEY THAT IMPULSE!
NOW SMASHING RECORDS AT THE ZIEGFELD CHICAGO
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DIRECTED BY WILLIAM NIGH

In this World Vision of the New Order which is to come lies the solution of Humanity's greatest problem:

THE ELIMINATION OF CLASS HATRED!

In all lands and ages there has existed an unceasing conflict between Democracy and Autocracy.

In a delightful, soul-gripping romance of graphic realism is portrayed this conflict as it exists in our modern civilization, wherein heroic men and women of today continue unabated the long struggle for *more room, greater opportunity*—FREEDOM!

EVERY SCENE TEEMS WITH THOSE BASIC ELEMENTS WHICH HAVE

AUDIENCE APPEAL!

DEMOCRACY PHOTOPLAY COMPANY.
THOUGHT DRAMA PRODUCTIONS.
LEE FRANCIS LYBARGER, PRESIDENT.
2826 DECATUR AVENUE, NEW YORK.

To The Exhibitors Of America:

AT the start of the present season, six months ago, I announced that the American Film Company was through making program pictures and that in the future nothing but big special productions based on big novels or plays by big authors, with big casts of competent players, capably directed, would be made in the studios of the American Film Company, Inc., and that these productions would be made individually—as SPECIALS.

THAT was my promise to the exhibitors of America. Today we can look back upon our achievements and say that that promise has been truly fulfilled. Under this new policy the first of the big specials to issue from the American studios was "Six Feet Four," from the novel by Jackson Gregory, featuring William Russell. This production went forth to exhibitors as a new type of picture—a big special production, specially made, specially directed, specially produced in every sense of the word. It is today one of the most popular productions being played. It is being run in the largest houses throughout the land and is making good in a big way for exhibitors.

"SIX Feet Four" was followed by such special productions as "The Hellion" by Daniel Whitcomb, featuring Margarita Fisher; "Eve in Exile," by Cosmo Hamilton, starring Charlotte Walker, Thomas Santschi and Wheeler Oakman; "The Valley of Tomorrow," by Stephen Fox, featuring William Russell; "The Dangerous Talent," with Margarita Fisher; Samuel Merwin's famous best seller, "The Honey Bee," featuring Margarita Sylva; and "Slam Bang Jim," starring William Russell.

ALL of these productions are now in the hands of exhibitors. They can best attest their value. Ask any exhibitor who has played these big specials what they have brought him in PROFITS!

UNQUESTIONABLY my promise to the exhibitors of America to provide nothing but big special productions has been fulfilled in the truest sense of the word.

NOW for the future: I again state to the exhibitors of America that the American Film Company will produce nothing but big special features—each produced as a separate entity without regard to cost, length of time, etc. Each production made by the American Film Company in the future will be a special, based on the biggest books, stories, novels and plays we can purchase.

WITHIN the next few months we shall offer special feature productions from the pens of such novelists as Albert Payson Terhune, Henry Russell Miller, Cosmo Hamilton, P. G. Wodehouse, David Anderson, Lois Zellner, and other prominent writers.

WE shall in the coming months produce such pictures as: "The Thirtieth Piece of Silver," "The House of Toys," "The Week-End," "The Gamesters," "Their Mutual Child" "Payment Guaranteed," "The Blue Moon" and "Peggy Rebels." Each of these productions will be SPECIALLY made, SPECIALLY directed, SPECIALLY cast with stars of the greatest competency. They will be BIG specials in every sense. We shall devote to their making every facility of our ten year old organization.

THE exhibitors of America have a right to demand SPECIAL productions. The discriminating public is insistent upon having THE BEST—and the best cannot be produced in grist-mill fashion. The best result can only be obtained by devoting to each subject INDIVIDUALLY that special ATTENTION, that special TIME, that special THOUGHT, which makes for perfection in special big productions.

THIS is my promise to the exhibitors of America for the months to come. I know that it will be welcomed by every enterprising, aggressive show man, who appreciates the box office possibilities of big things well done.

J. J. Hutchinson

President, American Film Co., Inc.

Selling by American Film Co., Special Representatives
Distributing Through Pathe Exchanges

EASTERN FILM COMPANY
PHOTO PRODUCTS EXPORT CO
JAXON FILM CORPORATION

Announce the Opening
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The three finest equipped
PROJECTION ROOMS
In the city
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Under the supervision
of John F. Lyons

MAY AND LATER PROJECTIONS
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Geraldine Farrar

First of the group of great stars to begin production for

ASSOCIATED EXHIBITORS INC.

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PATHE DISTRIBUTORS

Just Figures

The News for 1919

First fifteen issues, 1039½ pages of advertising.

An average per issue of 69 pages of advertising.

The nearest competitor for 1919

First fifteen issues, 945½ pages of advertising.

An average per issue of 63 pages of advertising.

The News for 1920

First fifteen issues, 1706 pages of advertising.

An average per issue of 114 pages of advertising.

The nearest competitor for 1920

First fifteen issues, 1493¼ pages of advertising.

An average per issue of 99 pages of advertising.

The Summary Tells the Tale

In the first fifteen issues of the year:

The 1919 Lead of Motion Picture News Over its Nearest Competitor, 94 pages of advertising.

The 1920 Lead of Motion Picture News Over its Nearest Competitor, 213 pages of

STATEMENT OF POLICY AND PLAN

BY

CAPITAL FILM COMPANY

(Incorporated)

¶ Never in the history of the screen has the demand for good motion pictures been so great.

¶ CAPITAL'S work stretches into the vista of the years.

¶ We are straining every effort to make and distribute feature pictures of such exceptional character that they will be welcomed—nay demanded—by every exhibitor.

¶ Three new stars have been engaged by CAPITAL for this new departure. The stellar vehicles being phenomenally strong human interest five-reel dramas enriched by unusual production values.

¶ The kind of plays the people of this land are hungering for—CAPITAL HAS THEM.

¶ CAPITAL'S present highly successful super short feature subjects will be given even greater prominence under the new plan of production.

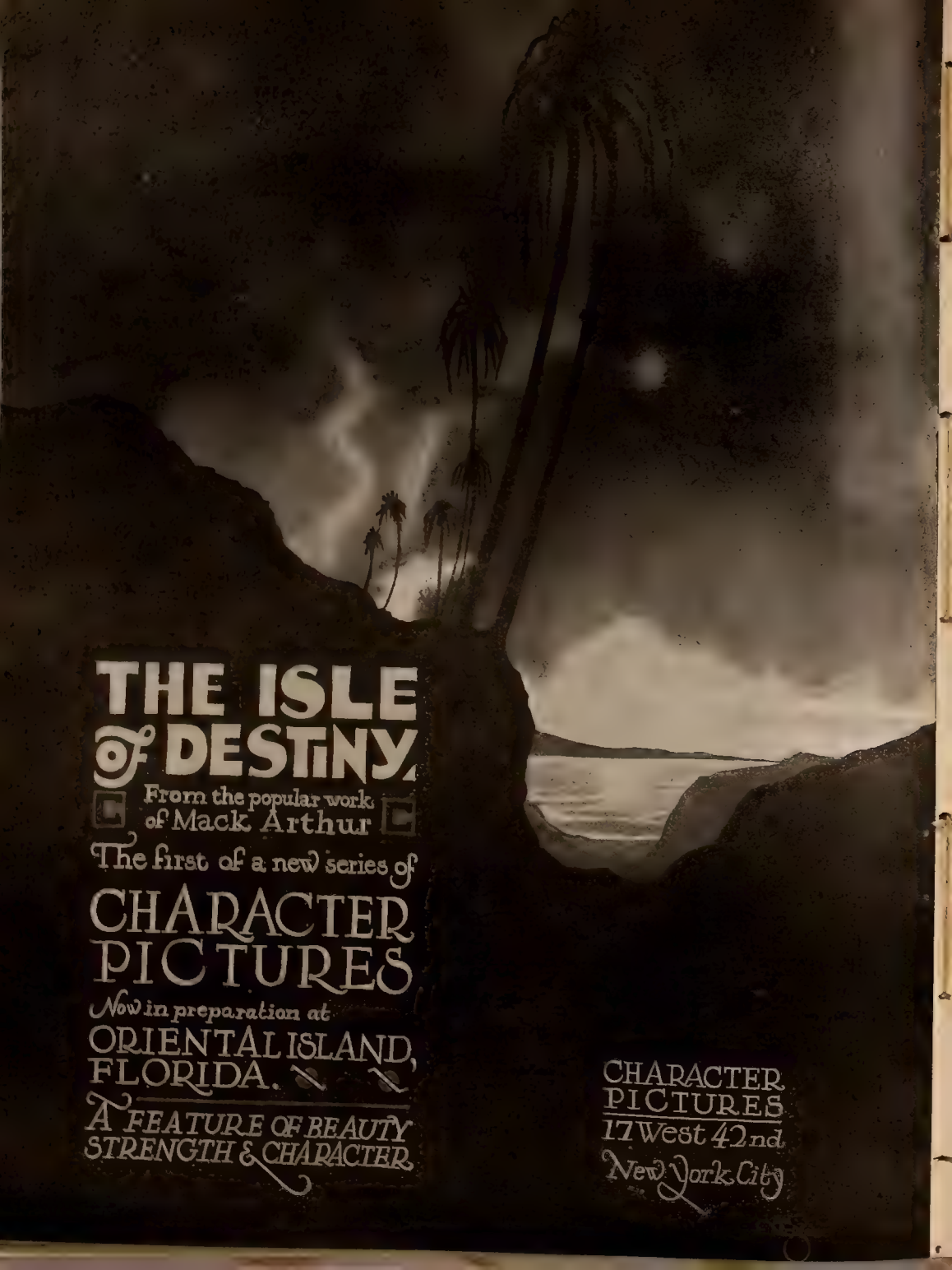
¶ An efficient organization has been created and *is now* putting into actuality CAPITAL'S new policy.

¶ Watch for announcement of important releases to be made by CAPITAL in May.

HUGH WOODY
President

B. HERBERT MILLIGAN
Treasurer and General Manager

EXECUTIVE OFFICES
220 South State Street
Chicago, Ill.


THE ISLE of DESTINY.
From the popular work of Mack Arthur
The first of a new series of
CHARACTER PICTURES
Now in preparation at
ORIENTAL ISLAND, FLORIDA.
A FEATURE OF BEAUTY STRENGTH & CHARACTER
CHARACTER PICTURES
17 West 42nd
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1920 Edition

"TILLIE'S PUNCTURED ROMANCE"

with

Charlie Chaplin

Marie Dressler

Mabel Normand

Mack Swain

and

Chester Conklin



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TOWER FILM CORP.

71 West 23rd St. New York City

Table of Contents

Motion Picture News

William A. Johnston, Pres. & Editor
Robert E. Welsh, Managing Editor
Henry F. Sewall, Vice Pres.
E. Kendall Gillett, Secy.
Fred J. Beecroft, Adv. Mgr.

Jottings

By the Editor

THE "outlaw" railroad strike is having serious effects on the paper supply of New York publications. The dailies struggled through the week with editions that came as low as six and eight pages, a drop from an average of more than twenty and trade papers in all lines are making heroic transportation efforts.

The strike might easily prove the last straw, coming as it has at a time when the white paper situation, even without the complications of a freight tie-up, was a spectre robbing many a publisher of sleep. Few publications are fortified with more than a limited advance supply; and the least occurrence that hampers mill work or mill shipments has its immediate effect.

* * *

While we have not yet been forced to adopt drastic emergency methods, this present issue of Motion Picture News is curtailed to a slight extent. A little trimming here and there might be in evidence; but we can assure our readers that it is only done because our hand is forced—and only to the extent that we are so forced. We promise to get back to the old schedule just as soon as we find the silvery lining in the cloud; and meanwhile trust in the cooperation of our advertisers and readers.

* * *

Subscribers who may have received their copy of last week's issue a few days behind time will readily understand that the cause is to be found in the rail strike. Until conditions return to normal we must ask that you be prepared for such delays from week to week.

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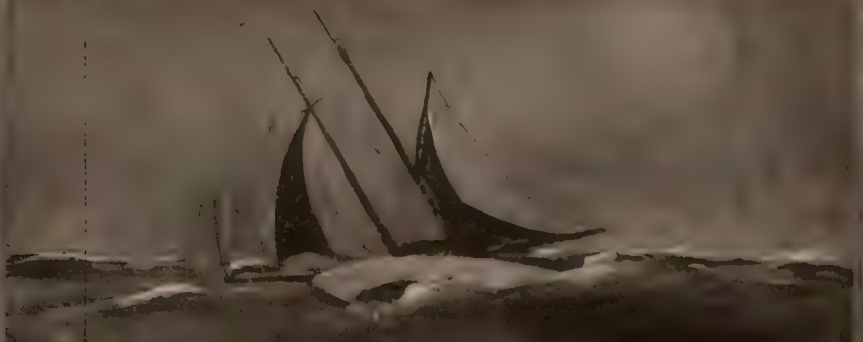
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Where The Sea Calls

The thrill of the restless ocean — its lure of adventure, its peril of storms — the vastness of its open spaces —

Robert C. Bruce Scenics

are records of waves and rocky coasts, with the same artistry and charm that has won applause for their mirrorings of mountains and streams. You will find novelty in these pictures that will jolt your patrons into a new appreciation of your theatre. They will put a thrill in the heart and a chuckle in the throat

EDUCATIONAL

FILMS CORPORATION OF AMERICA

729 Seventh Ave. New York

Facts and Factors

UNQUESTIONED facts are not open to dispute. The value of a film to an exhibitor depends upon the number of people who buy tickets to see it. That is a very positive fact. The number of paid admissions depends almost altogether upon the value of the posters which advertise it. That is also a positive fact.

The most attractive, appealing and convincing, and hence the most valuable poster produced is the RITCHEY poster. That is the most positive fact of all!

The *factors* that give this great advertising power to the RITCHEY poster are innumerable. One of them is a perfect organization. One of them is a splendid leadership. One of them is a long experience. Another is the painstaking study devoted to the real needs of the exhibitor, and the actual wants of the motion picture public.

There are other factors—but the one outstanding *fact* is this—that the RITCHEY poster is the greatest motion picture poster that it is humanly possible to design and execute! It therefore logically follows that their liberal display always results in the maximum amount of ticket sales.



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Motion Picture News

VOL. XXI APRIL 24, 1920 No. XVIII

Topics of the Moment

A New Rental System

WE cheerfully record again our belief that the big development of 1920 will be the evolution of a new and entirely different rental system.

The new system will NOT be the former flat rental system.

It will NOT be the present percentage system.

It will not demand a guarantee from the exhibitor nor ask for his "nut."

It will be a flat percentage system, asking for no guarantee and no "nut," but simply a percentage of the box-office receipts on a basis of about 25 per cent to the producer.

Again, it will not be the rental arrangement alone, but it will be JOINED to exploitation of the picture, able exploitation, cooperative exploitation, purely local exploitation, in which the producer and exhibitor will work together and share the expense.

The Man Behind Production

WE have spoken recently of the organization made picture as the better picture and the picture of the future. And we have defined our idea of an organization made picture; one shaped from beginning to end by a guiding and able hand, who doesn't simply hire but knows and works in harmony and sympathy with each capable member of a trained staff.

We have stated that such a producing unit will turn out uniformly good pictures; that pictures not so made are good largely by accident.

In this connection it is interesting to note the recent remarks of so able and experienced a producer as Cecil M. Hepworth of London. He says:

"There are three primary mistakes which are made in production. The first and worst is that if you have money enough you can make film pictures—for with money you can buy all the other ingredients. The next is that if you have the man, the producer, the real artist, you have all that is absolutely essential. The third and most widely spread idea is that, if you have the man and the money, you can certainly make good pictures. But film picture making is a much more far-reaching and complex thing than this. First, you need the team of players and team in this connection is a word which must never be lost sight of, for team work throughout is the essence of success. A good producer with a scratch crowd of good actors, and with plenty of money behind him, can make film pictures but he certainly cannot make the best pictures any more than a good conductor, with a scratch orchestra of people who have never worked together before, can make the best music. And team work goes much farther than this. You need a camera man who is in such absolute personal touch with the producer that their thoughts keep pace together all the time. You need a scenario-writer or author who is absolutely in accord with the producer and the rest of the team. There are scenery experts, lighting experts, and the man or woman who has the choosing of the costumes. It is wonderful how much character building there is even in the material of which a dress is made. Dresses must be chosen not merely to suit the character, but also to fit the emotion which has to be portrayed. Then following all of these come the photographic staff, who have the handling of the negative and the printing of it. *And somewhere in the background is a man who gets all these people together, and holds them together, and is responsible for all the vast business organization which such a team as this demands.*"

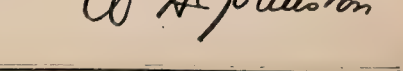
No Politics

AGAIN let us call attention to the fact that the screen *must play no politics.*

The exhibitor will be approached he probably already has been by the political campaigners, who are well aware today that the screen can well nigh carry a national election. This is true. But a great responsibility goes with the great power.

The screen is not a newspaper. It is a news agency. As such it must be inviolate.

From every standpoint that of the motion picture and of the exhibitors' own local position—there is but one answer to any political organization which offers pictures and that is a flat "No."



Exhibitors and Producers War in New York Legislature

Bill to Amend Deposit System Causes A Big Fight Between Forces

ALBANY (*Special*).—The biggest kind of a fight is now being waged in the New York State Legislature between the producers and the exhibitors in an effort to stave off, on the one hand, further passage of the Cotillo bill, the provisions of which are of vital interest to the motion picture industry, and on the other hand, to promote action which will result in the enactment of the measure into a law. Each side began massing its forces in Albany on April 13th, in what will probably be the bitterest kind of a fight between now and April 24th, when the present session of the Legislature is scheduled for adjournment.

The Cotillo bill slipped quietly through the Senate last week, going to the rules committee in the ordinary course of procedure and attracting little or no attention. Since that time, however, many things have happened. Today senators and assemblymen were flooded with letters and telegrams of protest from the producers, who assert that the passage of the bill will work great harm with the industry.

The New York State Motion Picture Exhibitors League arrived on the ground today in the persons of Sydney S. Cohen, president; W. H. Linton, treasurer, of Utica, and W. A. Callihan of Rochester, one of the vice presidents. Royal K. Fuller, a former newspaperman, now with the National Association of the Moving Picture Industry, was on hand opposing the bill. The producers will be satisfied if the bill can remain in rules committee until the hour of adjournment, while Mr. Cohen and his lieutenants are bending every effort to release the bill from rules committee, confident of victory on the floor of the Legislature.

In outlining the attitude of the New York State Motion Picture Exhibitors' League to the bill, President Cohen this afternoon said:

"The bill is a constructive measure to safeguard the vast amount of moneys exacted by producers and distributors of film by way of deposit or advance payments from the exhibitors doing business in New York State. The exhibitors in this state strenuously oppose the vicious deposit system at present in vogue, but so long as the producers and distributors of film insist on deposits and advance payments from responsible theatre owners, then we in turn ask only what is fair and just, that our money which they have in their possession be safeguarded and protected so that when we perform our contract this money will be available to be applied on the contract. We also want to make certain that our money will be available in the event of the producer or the distributor not performing his part of the contract or going out of business, or possibly into bankruptcy, as was the case with the General Film Company, at one time the giant of the industry, which was eventually put into bankruptcy and failed with almost $200,000 of exhibitors' deposit which it had in its possession. The most unfortunate part of this transaction was that most of these deposit moneys came from the smallest exhibitors who could the least afford the same.

"We also want to prevent the moneys exacted from us for deposits or advance payments being used by irresponsible promoters in either building new theatres in competition with us or in wild-cat speculation or to use the same to produce pictures which may take a year or two years before they are offered to us for showing in our theatres. Very often when these pictures, which they have made with our own money and which have turned out to be good ones, they do not permit us to play these selfsame pictures on the original plan, claiming that they are either a special or a super-production and then sell them to us on a different basis.

"This bill should not be opposed by any distributor or producer of film, who has the interest of the exhibitors at heart. The position of the producer and distributor in opposition to this measure, according to the statement of their own representative, has created considerable surprise to the members of the Motion Picture Exhibitors' League of New York State, because not alone do these people have our money on deposit or by advance payments on account of our contracts, but they have a combination known as the F. I. L. M. Club, composed of all the distributors in this state, backed by their home offices, which organization prevents any exhibitor in New York State from securing film of any kind from any manufacturer or distributor of film, if he does not perform his contractual obligations. The exhibitors in this state, as well as in many other states, have suffered many injustices and abuses by representatives of film companies in their negotiations and their contractual relations.

"The Exhibitors' League of the State of New York formed a Credit Indemnity Association, composed of substantial exhibitors in this state, and has offered time and time again to put up a fund sufficiently large, $100,000 if necessary, to guarantee the contractual relations of every member of this organization, and made this offer for the purpose of doing away with the deposit system or advance payment, which we object to so much, but this offer has not been accepted.

"It is particularly unfortunate that in this big industry of ours the manufacturer and distributor members of the National Association of the Motion Picture Industry have not seen fit to treat with the Motion Picture Exhibitors of the United States in a spirit of even-handed justice and fair play. The exhibitors' interests have not been considered at any time by the members of this association and time and again the National Association of the Motion Picture Industry has gone out of its way to antagonize and injure the motion picture exhibitors of the United States.

"It is also our idea that a continuation of the deposit and advance payment system has resulted in increasing the cost of our doing business, as it has been made very easy for some irresponsible promoters to secure large sums of money in advance for objects only in contemplation, and this has resulted in inflation of the worst kind, as these promoters have offered more money to stars and players than their present contracts have provided, enticing these stars and players to either break existing contracts or at the termination of their present contracts to ask and get two and three times what they were formerly paid and satisfied with.

"In our opinion the bill is constitutional. It is fair and just to both the exhibitor, the manufacturer and the producer, as all we ask for as exhibitors is that if our money is taken from us we shall at least be assured that the same is in safe keeping."

In opposition to the measure, Royal K. Fuller of the National Association of the Moving Picture Industry, said:

"The opposition to the measure is that it changes the entire method of doing business, built up over a period of years and satisfactory to 99 out of every 100 persons engaged. Even in its amended form limiting it solely to the motion picture business,

(*Continued on page* 3635)

Late News from the Coast

THERE has been no Associated Producers' announcement as yet. J. D. Williams is in daily conference with the principals. It is locally expected that they will release through First National.

It is reported that Pauline Frederick will go to First National at the expiration of her Goldwyn contract.

Enid Bennett will leave the Thomas H. Ince Productions in July and is reported to be contracted with Associated Exhibitors, with Fred Niblo to direct her and C. Gardner Sullivan to write the stories.

Propaganda Opposes Chicago Meet Says Willard Patterson

Indications Point to Large Gathering of Theatre Owners

"THIS is the show down. It has been a long time coming, but it is here, and all the anticipated opposition propaganda against it, which, I am reliably informed, has sprung up in a dozen places within two days after publication of the announcement that I had taken the initiative as an independent exhibitor and asked every fellow independent in the country to join me in a huge mass meeting in Chicago, won't and can't stop it. The Chicago meeting means that the independent exhibitor is through being walked on."

With the foregoing as a prelude, Willard C. Patterson, manager of Sig Samuel's Criterion Theatre, Atlanta, Ga., and president of the Southeastern Theatre Managers' Association, charges that already several forces are at work in the exhibitor field in various sections of the country, attempting to forestall any concerted response to his call for a national meeting of independent theatre owners at the Hotel Congress, Chicago, on Monday, April 26, to demand what he terms "a show down with the producer-exhibitors who are trying to drive the independent fellows out of the business by buying, building or leasing theatres to compete with them."

"I knew, before I started this national call for a mass meeting," declared Mr. Patterson, "that immediately it became public property there would be a well organized attempt from the quarters where its forces will be felt the most to offset and discount it in the estimation of every independent exhibitor they can reach through personal meetings with their representatives. That is why I took the initial precaution of assuring myself, before making a definite decision to assume the initiative, that other independent exhibitors felt as I do about the necessity for knowing exactly where we are at with the producers who are invading the theatre branch of the industry. I had received answers from more than two hundred exhibitors before I felt certain that my attitude as an individual was a genuine reflection of the national exhibitor sentiment toward competing with theatres operated by the producers whose films they are renting. These studied attempts to discourage a national mass meeting are too late to be effective.

"Independent exhibitors by the hundreds not only are coming to the Chicago meeting, but they are coming there to talk out in meeting, to call facts, names and real identities, and get down to cases and work out a solution that will have a national independent exhibitor force behind it. They tell me, in their wired and written communications, that they are bringing facts and figures on producer aggression



Willard C. Patterson, manager of the Criterion theatre, Atlanta, and President of the Southeastern Theatre Managers Association

of the theatre field, prepared to show the damage and catastrophe that producer ownership of theatres has already done, and the dangers that it holds for their future security and independence as individual exhibitors.

"This mass meeting will be sensational. I do not mean that it will be full of politics and the sort of sensationalism that have made some of our previous national exhibitor meetings memorable within the industry and disgusting outside. There are going to be revelations of the methods of the producer invasion which will startle the trade. The subject is going to be handled without gloves.

"The independent exhibitor, fortunate enough to be in territories where the producer has not yet attempted to get a theatre foothold, where the hand of monopoly will strike as soon as it gets a firm clutch on its present objectives, is alive to the dangers but not so thoroughly as his brother exhibitor who has seen their tactics in operation, and who has felt the result in his box office receipts. The latter will be there, in force and mighty anxious to act, to tell the former straight-from-the-shoulder facts.

"There has always been more or less talk within the industry about the danger of this producer invasion and would be monopoly, but never was the danger so clearly evident as it is today, and never has it been so nationally recognized by independent exhibitors as an immediate menace to their individual theatre interests. It must be fought now, and the independent exhibitors must fight together.

"The big money effort to dominate the motion picture is not a bugbear. It is an actual danger, and I have facts and figures to reveal at the Chicago meeting to show that it is. Unless the independent exhibitor fights, fights hard, fights now and fights together, there won't be an independent exhibitor in another two years.

"There have been efforts before to monopolize the business. These efforts were directed chiefly at a monopoly of production, and because production is an art and cannot be 'cornered,' the attempt failed. It is possible to monopolize theatres, to effect an absolute motion picture theatre trust. With theatre ownership and control of the avenues of distribution, big capital will quickly accomplish what it has tried to do before.

"The exhibitor who doesn't fully appreciate the danger which confronts him, who says that the menace we see is 'bosh,' needs only to attend the Chicago meeting to convince himself. It is duty he owes to himself and his theatre. The independent exhibitors cannot be wiped out, forced to sell out, or frozen out, if they will stand up and fight together. There are enough of us to successfully protect our interests if we get into action.

"This meeting is not called for the purpose of forming an association, but to determine, in open conference and discussion, the facts and figures to reason from, the best method of combating the danger of producer monopoly in the theatre field, and it seems to me that the organization of a national, permanent association of the real independent exhibitor can accomplish this better than any other method.

"Whatever develops out of the Chicago meeting, you can be very sure that it will not be a passive organization, nor a social club, nor a political proposition. It will be, whatever form the meeting takes, an aggressive, hard hitting fighting unit.

"From the responses I have received to date, it is certain that many of the biggest and most important exhibitors in the country will be there, and for every one of them there will be two or more of the independent theatre owners from the smaller cities and towns, men who have had sufficient experience with producer-exhibitor theatres or producer-exhibitor agents, or who know exhibitors who have had this sort of opposition confronting them to realize the need for action."

Canadian Exhibitors Aroused by Prospective Measures

Sunday Closing and Increased Tax Cause Great Concern and Alarm

MOVING picture exhibitors of important Provinces in both Eastern and Western Canada have been greatly aroused over formidable developments affecting the operation of theatres and prospective results have been giving the moving picture interests great concern.

In the East, the exhibitors in the Province of Quebec have received intimation that they will be required to close their theatres on Sundays, while in the West, the Province of British Columbia, promises to impose an amusement tax of twenty per cent on the gross receipts of all theatres. The situation in both instances is considered serious and in each case the financial returns of the business may be greatly affected.

The Lord's Day Alliance, a self-appointed body of uplifters which has chosen for its task the enforcement of the Sunday Observance laws of the Dominion, is said to be behind the move to compel all theatres of Quebec cities to close on Sundays. About two years ago R. L. Vallee, proprietor of the Casino Theatre, Sherbrooke, Quebec, was convicted in Police Court of breaking the law by conducting Sunday performances. He carried the case to higher courts but the Supreme Court of Appeal recently confirmed the conviction. Mr. Vallee carried on the fight alone and has finally lost out. Soon after the decision of the court became known, the many exhibitors of Montreal received intimation from the Quebec Government that they would have to close on Sundays, it is reported. The theatre managers were advised that they were violating the Lord's Day Act, a Federal law, by Chief Tremblay of the Montreal Police Department, but he declares that he was not instructed to do more than issue this warning. Hon. L. A. Taschereau, acting Prime Minister of Quebec, also announced that the Quebec Government had no authority to enforce the law because it happened to be a Dominion statute. On the other hand, Hon. Mr. Doherty of Ottawa, the Federal Minister of Justice, has issued a statement in which he points out that the enforcement of the Lord's Day Act comes under the direction of the Provincial Attorney-General.

Further color has been added to the situation by a statement on the part of Mayor Cousineau of Hull, the third largest city in Quebec, to the effect that he does not hold any intention to enforce the Lord's Day Act in his city. He has also made the declaration that the abolition of Sunday shows is only desired by "a small section of the people who are members of the Lord's Day Alliance." The enforcement of the Sunday law, he considers, is a restriction upon the personal liberty of the community and an insult to the man who works hard all week.

Hull gets considerable patronage each Sunday from Ottawa, the Canadian capital, on the Ontario side of the Ottawa River, as the Ottawa theatres are closed on Sundays. Exhibitors throughout Quebec declare that Sunday is the big day of the week and that if they were compelled to close they will suffer greatly. In addition, the various municipalities will also suffer because of decreased revenue from the amusement tax. Incidentally, Quebec is the only Province in Canada where Sunday shows have been tolerated.

On the Pacific Coast there is also great consternation among exhibitors because of a proposal on the part of the British Columbia Legislature to impose a tax of twenty per cent on the gross receipts of all theatres. A strong deputation, representing the theatre interests of Vancouver and Victoria, waited upon the Provincial Cabinet at Victoria on March 26th, to raise objections to the proposed assessment. It was pointed out by these exhibitors that such a tax would be considerably in excess of amusement taxes in other Provinces and it was also asserted that if the measure were carried a number of the exhibitors of Vancouver would quit entirely. The statement was made that the three large Canadian companies which are now arranging to erect large new theatres in Vancouver representing an aggregate investment of upwards of $1,500,000 would undoubtedly call off their plans. Frank Patrick of Vancouver declared that a considerable number of the Vancouver theatres were not showing a real profit and if the huge tax were imposed they would be forced to suspend operations, in which case the object of the assessment would be defeated.

Mr. Patrick made the interesting point that the license fees of automobiles are used to improve the highways for the use of motorists but the amusement tax is not used in any way by the Province to improve or benefit the theatre business. Several speakers declared that the peak in amusement admission prices had been reached and if admissions were raised any more the public would stay away from the theatres.

In connection with the proposal by the B. C. Government to collect a tax equal to twenty per cent of the gross receipts of the theatres, it is pointed out that the Amusement Tax in Ontario averages seven and one-half per cent of the theatres' gross receipts. In Ontario, the patrons pay this tax when they buy admission tickets. In Quebec, the civic theatre ticket tax is slightly lower than that collected in Ontario.

Famous Players Control Missouri Theatres

THE fifteen moving picture theatres owned or controlled by the Consolidated Theatres Company in St. Louis, and known as the Koplar group, have been acquired by the Famous Players Missouri Corporation, which also has obtained control of the Del Monte Theatre, now being erected on Delmar boulevard west of Clara avenue. The purchasing corporation is capitalized at $2,000,000 and is the Missouri branch of the Famous Players-Lasky Corporation of New York.

The Consolidated Theatres, which have been taken over, are the Kings, Pershing, Shenandoah, Juniata, Grand-Florissant, Lindell, Royal, Arco, Cherokee, Gravois, Lafayette, Novelty, Maffit, Montgomery and Lowell. They will be under the new management beginning next Sunday.

Officers of the Missouri Famous Players Co. are Frederick L. Cornwell, a St. Louis lawyer, president, and Arthur S. Friend and John C. Flinn, both of New York, vice-presidents. Adolph Zukor, head of the Famous Players-Lasky Corporation, is chairman of the board of directors of the Missouri company.

The terms and amount of the purchase price were not disclosed.

C. A. Taylor Quits Pathe Buffalo Exchange

C. A. Taylor, manager of the Buffalo, N. Y., Pathe exchange for several years, has resigned his position to take effect immediately. The announcement of his resignation came as a big surprise in Buffalo exchange and exhibitor circles.

J. E. Kimberley, former manager of the World branch, has been named to succeed Mr. Taylor at Pathe. The former Pathe exchange head states that he has as yet made no plans for the future. He will take a few weeks' vacation before considering several propositions offered him.

A.M.P.A. Elected to U.S. Chamber of Commerce

The Associated Motion Picture Advertisers, Inc., has been elected an organization member of the United States Chamber of Commerce. The Advertisers' Organization is grouped in Class A by the Chamber, its numerical membership strength entitling it to a delegate representing it in the Chamber, this delegate also to act as National Councillor. Paul Gulick was elected to serve as the first delegate and councillor.

Issues Vital to Exhibitors to Be Discussed at Convention

Independent Showmen Reported Interested in First National Meeting

STEPS significant to every independent exhibitor in the United States form the procedure for the general convention of First National Exhibitors' Circuit and Associated First National Pictures, Inc., to be held at the Congress Hotel, Chicago, beginning April 26th.

An examination of the issues compiled in the general outline of business to be brought before the convention, reveals a greater number of new and revolutionary matters. A close inspection of the subjects involved shows that in the brief under which the main topics are listed, are eleven vital issues, standing problems before independent exhibitors today. There are naturally several matters of policy concerning the organization exclusively; but the dominating subjects which theatre owners representing every section of American will consider, involve independent exhibitors to a far greater degree than they concern First National Exhibitors' Circuit.

Expediting the work of the convention, a committee representing First National franchise holders, has for a period of weeks been in executive session gathering every bit of available data pertaining to the various subjects to be brought before the meeting. And as a result the members assembled will be provided with an exhaustive assortment of memoranda embracing every topic listed in the brief which in itself includes the eleven different subjects of independent exhibitor interest.

Exhibitor franchise holders of First National Exhibitors' Circuit in telegram of April 11th, cast a new light on the convention in view of the information that exhibitors from the North, South, East and West, representing independently-owned and operated theatres have made arrangements to be present at the convention. Upon the receipt of this news from men prominently identified with the exhibiting end of the motion picture business, officials of First National expressed the belief that the convention will represent one of the most impressive and representative gatherings in the history of the industry.

A check made on the queries sent to First National Exchange managers from the Home Office in New York City shows that every exchange manager will be in attendance at the convention. In only several instances is it doubtful that managers will be able to arrange their work in order to be represented by proxy. The fact stands as self-evident that the gathering in Chicago will overshadow First National's convention held at the Hotel Astor, New York, in 1919.

Simultaneous with the announcement that Whitman Bennett, production manager for Lionel Barrymore, the latest adjunct to First National Exhibitors' Circuit's constellation, has evidenced his intention to address the convention, comes the prediction that Mr. Bennett's "remarks" to the convention will be of especial interest to exhibitors in general. For the past few years Mr. Bennett was production manager for the Famous Players-Lasky Company.

Of interest to showmen throughout the nation is the fact that nineteen volumes of exhibitor information, amounting to more than 2,000 pages of statistical compilation in which every independent exhibitor in the United States, the size of his theatre, the population of the city in which he operates and his admission prices at matinee and evening performances are listed is now under lock and key and will have a special bearing on the convention. This complete set of statistics will be carried to Chicago for the opening sessions at the convention.

It is upon the subject of exhibitor and producer value as mentioned in the foregoing that an interesting revelation has been made. This is to the effect that producer value will decide exhibitor value. Producer profit will react toward exhibitor profit in the same ratio. On the other hand, producers' values will be determined by the value of given pictures to exhibitors; for, as it is stated: the logical and equitable arrangement must guarantee the independent exhibitor the latter's share of and in a producer's success.

This innovation in the matter of producer and exhibitor value is the more remarkable in view of the fact that the "value" is appraised on the grounds of special feature attractions on a program arrangement. Under the latter method the decision would still be decidedly revolutionary. But under the special feature attraction system, such a decision is a startling departure in view of the fact that on specials, with which producers reap the greatest proportion of their profits, the exhibitor's interest is safeguarded. He enjoys the fruits of a special feature attraction's success as well as the responsibility of making money out of a mediocre picture as is oftentimes the case.

The list of affiliated attraction and the producers thereof has been verified and authorized by First National Exhibitors' Circuit. It is also foreseen that the "last minute rush" of stars and producers to align themselves with First National in time for consideration by the convention will be felt. Within the past week a number of propositions have been made to the Circuit and official announcement indicates serious consideration is being given certain offers.

Mother of H. F. Rendall Buried This Week

THE sympathy of his fellow-workers and the industry is extended to Harold F. Rendall, of Motion Picture News on the death of his mother, Mrs. Maud M. Rendall, who was very well known in the musical and social circles of the Bronx and was actively engaged in real estate enterprises for many years in that section of the Metropolis. Mrs. Rendall is survived by her husband, George F. Rendall; her son, Harold F. Rendall, attached to the advertising staff of Motion Picture News, and by her daughter, Mrs. Geraldine M. Priest, who is the wife of Robert F. Priest, well-known in film circles. Mrs. Rendall died on Monday, April 12th, following a long illness, and was buried from St. Paul's Church, the Bronx, on Wednesday, April 14th.

Exhibitors Battle at Albany

(Continued from page 3632)

the bill, in the opinion of the producers and distributors, is a pernicious one and the passage of which would work irremediable injury to the business, providing that it could be enforced.

"In its present amended form, the bill now reads that whenever money shall be deposited or advanced on a contract for the use or rental of personal property as security for performance of the contract or to be applied to payments on such contract when due, such money, with interest accruing thereon, if any, until repaid or so applied, shall continue to be the money of the person making such deposit or advance and shall be a trust fund in the possession of the person with whom such deposit or advance shall be made and shall be deposited in a bank or trust company and not mingled with other funds or become an asset of such trustee.

"It is doubtful if a bank could be found which would accept the so-called trust fund because of their very smallness. No exhibitor has lost any money by reason of the arrangement that are in force today and a number of lawyers have expressed the opinion that if the bill in its present form becomes a law it could not affect the industry in any way as it could not take away the right of parties to make a contract."

In telegrams and letters by the score, reaching the senators and assemblymen, producing companies voiced their opposition in no uncertain terms to the measure.

A.M.P.A. Seeking Closer Co-operation

John S. Spargo Made Field Secretary to Bring Press and Film Interests Together

THE most ambitious project of its three years of active existence was initiated by the Associated Motion Picture Advertisers, Inc., at its regular meeting recently when it unanimously voted to employ John S. Spargo, one of the best known newspapermen in the country as its field secretary in a campaign to secure closer co-operation between the daily newspapers of the country and the motion picture interests.

For years there has been a condition existing in the exploitation of motion picture productions which has made it difficult for the newspaper publisher and the motion picture advertiser to meet each other half way. Each felt that the other wanted it all; each felt the other was giving all and getting little back. Mr. Advertiser felt lost in facing any kind of a country-wide newspaper campaign for the exploitation of films while Mr. Publisher felt that his paper was just as much entitled to consideration as two thousand other similar publications. The result has been that neither has got anywhere. Co-operation there was none, with the exception of a very few brilliant instances. But these exceptions have proven the rule and have finally shown the way in which the two can be brought together, at a time when each needs the other more than ever before to achieve best results.



J. S. Spargo, field secretary of the A. M. P. A.

Mr. Spargo has for many years past held executive positions on many of the larger papers of the country and severed his direct newspaper connections to undertake the work of bringing the papers of the country and the motion picture people to a closer co-operation. He recently discovered the key to the situation and came to New York to put the proposition up to the A. M. P. A., the only body which could entertain and had the opportunity to put through such an ambitious project. A working plan was finally formulated by the A. M. P. A. and put before the body by President Gulick and enthusiastically adopted.

"We are fortunate," said Mr. Gulick, "in securing the services of Mr. Spargo whose acquaintance among newspaper men is of the widest and who has been connected with a score of the best papers in all parts of the country. One of his purposes is to make a careful and analytical survey of all the larger cities of the United States from the standpoint of motion picture exploitation, and the statistics he will compile will be of infinite value to every exploitation manager in the A. M. P. A. The wonder is that no such project has ever been attempted before. And the reason is that there has never before been an organization in the industry strong and unselfish enough to undertake it."

Federated President Issues Statement

Joseph L. Friedman Warns Exhibitors Not to Sell to Big Film Powers

"DO not, under any conditions, sell your theatre to film powers and do not let the big interests get even a finger hold on your business," is the gist of the first statement from President Joseph L. Friedman of the newly formed Federated Film Exchanges of America.

"There is a temptation, when big money talks," said Mr. Friedman, "for the individual to listen and let the governing powers of the big money interests do his thinking for him. For the last year or thereabouts, the film industry has been hearing rumors of such and such an organization investing in theatrical interests all over the country. And, as a consequence, the individual theatre owner does not know which way to turn. It was partly to combat this feeling of unrest, and to settle in the minds of the exhibitors that the business they have built belongs to them, and to them alone, that the Federated Film Exchanges of America was formed.

"In the past, the independent producer – and who can say that the greatest pictures of all time have not come from the independent producer? – has, as a business man should, sold his pictures where the profit was greatest, and where full distribution was practically guaranteed. It was impossible for the independent exchange man to compete, in buying power, with the big film circuits, for the simple reason that they were not organized. And, in spite of the fact that the united buying power of the leading state right exchange was and always has been a mighty buying power and on a par with the buying power of the leading exchange systems throughout the country, State Right men had to sit idly by and watch the greatest pictures pass into hands other than theirs because they were not organized.

"The Federated Film Corporation releases the exhibitor from dependence upon the product of any organization. He can laugh at threats to 'freeze him out.' He does not have to undertake any disagreeable contracts in order to save himself from bitter competition. With the Federated back of him, he can rest assured of a high grade product for his screen, without any joker. There is no 'nigger' in the Federated's woodpile. If the exhibitor grows, so does the Federated. It is simply a question of every man to his own job. Let the producer produce, the distributor distribute, and the exhibitor exhibit his pictures. If the picture is 'there' the money is there for all concerned.

"It stands to reason that an organization, such as the Federated Film Exchanges of America, cannot continue to live and do business unless the pictures handled by them live up to their advance notices. There is no tie-up—each individual picture published through Federated channels must make money, or all succeeding pictures will cost the Exchange system dearly. There can be no such system as 'a picture a week, some good, some fair, some bad.' Each Federated picture has a standard to live up to, and if it doesn't live up to it, the Federated Films Exchanges suffer.

"The independent exchanges, having organized, are a power to be reckoned with. That it is a benefit to the industry goes without saying. It benefits the producer, by giving him a powerful and financially sound organization through which to circulate his film. It benefits the exchange man, by securing for him the best film that money can buy. It benefits the exhibitor by bringing to him, in a businesslike manner, an opportunity to show his patrons the best of pictures."

Rail Strike Demoralizes Film Shipments

Parcel-Post Gets Brunt of Traffic; Deliver by Messengers in Metropolitan Area

ADVICES from the various exchanges in the Metropolitan district inform that shipment of picture-films by rail has been completely demoralized by the railroad strike, affecting the lines in New York and New Jersey. Parcel-post has been resorted to in the majority of instances for transportation of prints to more distant points, but exhibitors living in the immediate neighborhood of New York City are coming in person or dispatching messengers to the exchanges to convey the prints by hand.

The parcel-post system has been made to bear the brunt of the traffic, and according to latest returns, so great has become the mass of material assigned to the postoffice for delivery that all stations have become virtually swamped. In the face of these conditions, delivery of films by this medium has become very unreliable at the present time. Delays of three and four days in the arrival of prints at their destinations are being reported with increasing frequency. To overcome this handicap, most of the exchanges are dispatching their films several days in advance of the regular time.

The First National exchange for New Jersey reports that exhibitors within easy distance of New York are being notified by telegram three days in advance of a scheduled showing to visit the New York or Newark offices in person or to dispatch messengers for the purpose of conveying the films by hand. First National exchange for New York State declares that the more distant centers in upper New York are being accommodated by baggage checking two days in advance with varying success.

Vitagraph reports that exhibitors from the surrounding districts in New Jersey are coming in on autos for their prints. Theatre owners along the West Shore, Erie and Lackawanna lines have been particularly hard hit. The Central New Jersey service has been much more satisfactory. No great difficulty has been experienced in supplying exhibitors in the Connecticut territory, said Vitagraph. "Service in that direction is good. Since Friday last, we have practically suspended all shipment by rail. The parcel post system has been our usual medium of transportation."

Goldwyn headquarters states that it wired all its branches on Tuesday to as certain existing conditions. "No shipments have been going forward by express or freight," says Goldwyn. "The branches have been conducting their incoming and outgoing deliveries by parcel post, and while the parcel post service has been fairly good in the face of conditions, material is now stacking up enormously. A parcel may be buried under for three or four days, and it is just as likely as not that the last parcel in will be the first out. Reports from Boston show conditions there to be almost normal, but the local situation is giving us great difficulty."

Pathe announces that it is attempting to facilitate the parcel-post delivery of its films by conveying them in taxis to the terminal postoffice stations, thus eliminating the delay that would occur in first shipping them to one of the district stations. Taxicab delivery is also being utilized, it is stated, in shipping prints to exhibitors in the Metropolitan district.

New Chicago Theatre Opens

THE first of the projected De Luxe houses in Chicago's downtown district, Barbee's New Loop Theatre, opened on Saturday, April 10th. Eager crowds waited for hours before the doors were swung back, to enter and view the widely heralded beauties of the theatre and the excellent first program offered. Judging by the attendance of the first few days, this theatre will have a successful career.

No expense or effort had been spared as to decorations, hangings, lighting effects and appointments to make this thousand-seat house one of the handsomest in the country. Allegorical paintings in the circular lobby and the Italian renaissance mural paintings in the theatre itself being particularly effective.

Despite the fact that workmen had been busy up till the last minute putting on the final touches in the theatre, W. S. Barbee and Assistant Manager Joseph Koppel, who made a big reputation as a showman while manager of the Riviera, put on their first show as if the theatre had been in operation for months, and were the recipients of many compliments.

A more detailed account of the opening will be given in the New Theatre section of THE MOTION PICTURE NEWS.

Report Pantages Will Extend Circuit

According to a current rumor, Alexander Pantages intends to extend his vaudeville circuit to New Orleans at once, pending the erection of his proposed million dollar theatre in that city. The Dauphine theatre, a former burlesque house, it is said, will be reopened, and, with the completion of the Pantages theatre in Memphis, and the Pantages theatre in Kansas City, a strong circuit will have been formed in the Middle West.

The local deal is said to be only a part of the well developed plans to extend Pantages circuit and it is understood negotiations are under way in Atlanta, Birmingham and other Southern cities farther East for theatre sites.

"Enclosed please find check for two dollars for subscription to the Motion Picture News for the coming year.

"I find myself almost lost without the familiar sight of your valuable paper in the mail each week.

"I find your paper a valuable asset in my selection of films and in keeping posted on events in the trade. Wishing you continued success."

JOSEPH W. WALSH, Prop.,
Rialto Theatre,
Hartford, Conn.

"I don't want to be without it. It sure does cover the field."

OSCAR J. KOMMEL,
118 W. 3rd St.,
East Liverpool, Ohio.

Blackton Pictures Have Private Showing

J. Stuart Blackston's two latest productions, "Passers By" and "Soul and Body" were given a private showing on Tuesday evening, April 13th, at Wurlitzer's Hall, New York City. The pictures will be released by Pathe in June and August and will not be reviewed for the trade until later.

Herbert Rawlinson is featured in both pictures. "Passers By" has an all star cast, which includes Tom Lewis, W. J. Ferguson, May McAvoy, a new comer to the screen, is seen in "Soul and Body."

Ferd Turner Made Loew Publicity Director

Ferd ("Terry") Turner leaves New York this week to assume the duties of publicity director of the Loew Southern and Southwestern circuit, with headquarters in Atlanta.

Mr. Turner, formerly a Baltimore newspaperman, became associated with the Loew interests as a press representative of Loew's Hippodrome at Baltimore six years ago. Since that time he has opened a number of new Loew theatre throughout the United States and Canada. The Loew southern and southwestern circuit now include more than twenty five theatres.

Adolph Zukor to Return from European Trip

Adolph Zukor, president of the Famous Player-Lasky Corporation, who has been in Europe for the past four weeks, will sail from Liverpool shortly on the S. S. Mauretania on his homeward journey.



On this and the opposite page is shown a parade which was arranged to advertise "Excuse My Dust" at the Rialto theatre, Denver. The Denver agency for the Reamer car knew this was the machine Wallace Reid used in the film and for that reason the automobile people were willing to assist in exploiting the picture. The whole parade so far as cars go did not cost the Rialto a cent. The amount of publicity accruing cannot be measured, but it is known to have been tremendous

The tie-up was arranged by A. G. Birch, the Denver F.-P. exploitation man and the details were worked out by the theatre publicity crew, Mr. Birch and the Reamer people



Making Exploitation Reach All Classes

Striking an exploitation note that commands instant exhibitor attention, John E. Koen, manager of the Federal theatre, Salem, Mass., has devised a promotion campaign in which a previously unused factor played a considerable part.

This element, which is adaptable to any community was brought into play when Mr. Koen discovered that exploitation did not reach its maximum limits unless it was literally in the language that could be understood by all. In previous campaigns only the English-speaking population of Salem was reached. Mr. Koen found there were 10,000 people who speak the French language and who can be appealed to only in that language.

"Why discriminate against ticket-buyers who are orderly and refined?" asks Mr. Koen. "A certain percentage of the 10,000 people who think and act in French despite the fact that they work in American mills and manufacturing plants are prospective theatregoers. At least, they were not disinterested until I had proved it. The opportunity came when I was playing "Daddy Long Legs."

To put the greatest possible appeal behind his exploitation, Mr. Koen inserted a display ad in the weekly French newspaper offering $50 as a prize to the girl who bore the greatest resemblance to Mary Pickford. This offer was also made through the English newspaper. And the greatest surprise in the campaign is the fact that one of the French girls reached by the exploitation in the French newspaper won the prize.

By cultivating the friendship of thousands of people whose presence in Salem theatres was not requested, Mr. Koen developed an idea that will not be overlooked in future exploitation campaigns that will be waged in his city either by himself or by other exhibitors.

Novelty Presentation Idea for "Uneasy Feet"

"UNEASY FEET" the "faceless, titleless" comedy was given an unique presentation at the California theatre, Los Angeles.

Taking advantage of the fact that the upper half of the screen must necessarily be dark, and that the film was devoid of subtitles the managing director, Robert Poole, arranged to flash upon the silver sheet continuously, titles of songs, marches and arias, while the orchestra was playing. This conveys the thought directly to the minds of the audience, supplementing the visual effect of the action of the lower half of the screen.

The song slide was flashed by means of triple exposure. First the film is exposed for the actual music notes, the full bar of the strain being shown; then it is exposed for the words, and when flashed upon the screen where a film is being projected, the effect is produced by triple exposure.

We take, for example, when a pretty pair of feminine feet start walking down the street and the huskier pair of masculine feet follows, as the orchestra starts playing "Alma, Sweet Alma, Where Do You Live?" the words and music are flashed upon the screen.

The dissolving titles were all controlled from the orchestra leader's seat, so that the music on the screen and that furnished by the orchestra synchronized.

The musical score was presented by special arrangement of Glenn Knight, synchronized by Rene Williams under the personal direction of R. H. Poole.

Maddox Overcomes Holy Week Jinx

HOLY WEEK hasn't any terrors for "Jim" Maddox, pilot of the destinies of the Southern theatre, Columbus, Ohio.

But instead of sitting back and resting up, waiting for a week of poor business, Maddox put on some extra steam, opened the throttle and blew the usual Holy Week lull.

Mr. Maddox had "April Folly" booked at the Southern for Holy Week. He began his exploitation campaign in an orthodox way by a bombardment of 24 sheets.

Then he got the Columbus Citizen to put on a contest apropos of April Fools' Day. He offered a box party and other ticket prizes for the best April First stories sent into the "April Folly" Editor of the Citizen. Announcements of the contest, the answers and the winners occupied daily space on the first page of the Citizen before and during the engagement.

Then Mr. Maddox lined up the leading dealers in women's wear in Columbus, for a fashion show with living models. Girls from the Ohio State College were secured. This provided a great deal of newspaper publicity and got the entire college talking about the Southern's show. The style show was presented at three performances daily during the week's run of "April Folly." To draw 'em into the theatre, Mr. Maddox did not announce the names of any of the girls acting as models. Curiosity led the women into the theatre to see who the girls were, if nothing else. Then "April Folly" and the style show sent them out boosting the programme.

Grauman's Prologue and Setting for "The Toll Gate"



Views of Sid Grauman's specialty number (top), "A Dream Garden," described in the Motion Picture News *in a recent issue and which is said to be the most elaborate number ever staged at Grauman's Los Angeles theatre, famed for its specialties of this sort.*



At the left is shown the protonic stage setting and the characters which took part in it for William S. Hart's "The Toll Gate," which was the feature picture on the bill for the week. The "bandits" behind the house and robbed have come to grief, as appears on the hand of one as in the photograph. The scene is an exact reproduction of one of the thrilling sequences in the Hart picture

"Nag" Camps in Theatre Lobby

IT is better to be born lucky than rich, says an old adage, to which might be added that if luck sends along something that can be made into a newspaper story which the editors will print free and without tacking that accursed "adv." on the tag line, it is an unwise showman who doesn't take advantage of it.

All of which has little to do with the fact that recently a decrepit old horse chose the Paramount-Empress theatre lobby, Salt Lake City, for a camping place, except that George C. Carpenter, manager of the Paramount-Empress, saw to it that every newspaper man in town had the facts of the case, and perhaps more than facts in order to make the story sound good and that in consequence the Salt Lake City papers carried stories in their issue of March 26th, which were good for considerable advertising for the theatre.

Here is one of the stories, the best one so far as style is concerned. We reprint it from the columns of the Salt Lake City News; the moral is never neglect an opportunity to get publicity, especially free publicity.

During the storm last evening the Paramount Empress theatre temporarily entertained an uninvited guest. A poor truck horse, which had evidently broken away from its owner, was in search of shelter and seeing the brilliantly lighted theatre entrance immediately went in.

The management, through sympathetic, could not receive such a guest, and so the animal was shown the door and departed through a side entrance.

After leaving the Paramount-Empress theatre, the old mare wandered over to the city jail yard where a brand new automobile was standing. Appearances indicated that she had leaned against the machine to rest when the springs of life gave out and she fell dead. In falling the animal broke the windshield and step of the machine and otherwise damaged it. When the officers went into the yard early this morning, the aged animal was rigid in death, her eyes closed forever to the hardships from which she suffered so cruelly.

While the owner of the animal is not known, the police believe she had been turned out to pasture and had broken through the fence, wandering to the business district of the city.

Newspaper Interests Itself in "Pollyanna"

The attention that "Pollyanna" is getting from newspapers and in other quarters outside the theatrical sphere is a fine tribute to the picture.

Among the papers to give the feature a boost which wasn't "paid for" is the Tyler (Texas) Courier Times which managed a private showing for the clergy, school faculties and other prominent personages of Tyler held at the Eclectic Palace theatre prior to the public showing of the film. The affair was a great success and much space was devoted to the film and the private screening by the Courier Times.

Lam Doesn't "Lam" the One-Sheet

Consider the one-sheet.

O. C. Lam, manager of the Rome Amusement Company, Rome, Ga., has.

One-sheets cost less than bigger sheets.

You can buy more of them for the same money.

"The more sheets you stick around the streets the more people you'll attract," says Mr. Lam.

Picture of Nazimova Featured in Seattle Exploitation



(Above)

Lobby of the Clemmer theatre, Seattle, lobby, decorated for the engagement of Nazimova in "Stronger Than Death." Note the artistic picture of the star shown on the right hand side of the lobby. The head rested on a genuine silk pillow, a strand of pearls were placed around her neck and real peacock feathers were used. The display was the talk of the city and brought many compliments for the Clemmer and James O. Clemmer, who originated the display.

(Right)

Mr. Clemmer was able to arrange a window display in one of the most exclusive jewelry stores in the city, the feature of which was a cut out of Nazimova draped with jewels. A genuine lavalliere was placed about her neck. Diamonds, rubies and other precious stones were held by her hands. A three carat diamond rested in her "cap." A diamond bracelet was placed on her wrist. On each side of the frame a beautiful pearl necklace was draped.

Charles Perry Takes Advantage of Star's Visit

Violet Heming Reviews "Everywoman" for the Minneapolis Papers

WHEN "Everywoman" was shown at the New Lyric theatre, Minneapolis, it had the distinction of being the first feature ever exhibited for which the advance newspaper criticism came from the star of the production. Violet Heming was playing an engagement in "Three Faces East" in Minneapolis, a few days prior to the opening of "Everywoman" at the New Lyric, so manager Charles C. Perry saw an opportunity to obtain some new and unique publicity for his coming engagement of Miss Heming's feature by having the star "review" the production. A showing was arranged for Miss Heming in a local projection. Miss Heming came to the show and then wrote all about it just like a "hard boiled" critic.

Miss Heming's review was a novel one for Minneapolis. She told of the vicissitudes of the company, working under difficult conditions in the wind and snowstorm of powdered asbestos, and gave some light as to the various localities where on the location films were made. Details of her make-up before the film camera proved to be of great interest to theatre-goers, for Miss Heming is now regarded as a popular star in this city and during the showing of the film there was much comment as to her appearance and demeanor in the picture as compared to her acting on the stage.

No other feature film shown in Minneapolis was given so much attention as "Everywoman," by Mr. Perry and his assistants, particularly in the scenic effects which accompanied it. "Nobody," in person, appeared before the curtain and spoke the prologue with the theatre darkened, and as he spoke the names of six of the characters Everywoman, Vice, Modesty, Vanity, Youth and Beauty prototypes of the characters in person appeared in illuminated panels especially in the boxes on either side of the theatre. These models, gorgeously powned, were posed behind painted screens, about six by eight feet in dimension, with backgrounds of tapestry paintings and other settings particularly fitting to the various characters.

Minneapolis people became acquainted with "Nobody" many days before the film was first shown, for "Nobody," mysteriously robed, walked the downtown streets each day. On his garments was the legend, "I am 'Nobody.' I know 'Everybody.'"

The famous symbolic play furnished a basis for a number of unusually attractive advertising captions. Newspaper advertising was elaborate. Layouts with groups of the cast were used profusely. Street car advertising was resorted to and hundreds of street car signs were used in the interiors of the cars. Several thousand lapes were posted conspicuously throughout the city.

Capitol Staging Prologue for Nazimova Picture

THE Capitol theatre, New York, is presenting an atmospheric prologue with its showing of Nazimova in "The Heart of a Child" which merits commendation.

A scene identical with the London slum location in which Sally Snape is first shown in the picture has been produced by artist John Wenger. In front of this set characters made up as are those in the opening scenes of the film dance with an actress impersonating Nazimova in the foreground. The prologue and setting is presented with a net between the audience and the performers.

The whole scene is artistically lighted and at the close of the action the title of the picture is immediately screened on the proscenium drapes with the first scene of the film striking the screen in exact duplication of that which the audience has just viewed in the flesh. It is especially effective since "The Heart of a Child" opens with plenty of action and without the loss of time usually taken up by the introduction of the characters.

Something New in Trade Presentations

Cleveland Trade Showing of "Virgin of Stamboul" Artistic

"PRESENTATION" and "exploitation" those great words in the vocabulary of the picture theatre manager these days have taken on a new meaning through an innovation recently executed by E. J. Smith Universal's exchange manager at Cleveland. It has been the custom since the birth of the industry to "screen" a picture to prospective purchasers in dingy, cold, dismal projection rooms with no music or atmosphere attempted.

Smith has thrown overboard all the traditions of trade showings. He has noticed the results attendant on good exploitation with exhibitors and has concluded that there was a lesson for him in the results achieved. So when he screens a picture now he puts on a regular show and for two reasons.

"In the first place," he says, "I believe that a picture put on with the accompanying trimmings makes a better impression than a picture without trimmings.

"In the second place it greases the road for the salesman and the expense justifies itself in quick returns on bookings and advance advertising."

Smith recently staged a showing for "The Virgin of Stamboul" which is worthy of any first class theatre anywhere. Six hundred exhibitors from all part of Ohio came in to see the picture. At the entrance of the ballroom where the picture was displayed, stood two big burly fellows in Indian costume. They stood there with arms folded just like statues. You knew it was going to be an atmospheric picture before even entering the room. If there was any doubt in your mind about the kind of picture you were to see, this was instantly dispelled when you got well within the portals, for incense was strong. "We burned a couple of hundred pounds of the stuff," said Palmer Slocum, the local Universal publicity man. After getting a nose full of the incense, and being comfortably seated by more costumed Indian ushers, you were further transported into the land of the Orient by Phil Spitalny. Spitalny wields the baton of one of the most popular orchestra in the city. He play regularly at the Metropolitan theatre. His chief part time is to write special symphonic accompaniment to new photo drama.

The result of Smith's efforts was a thoroughly satisfied audience who had seen a picture with all of the "trimmings" and were able to judge just what the feature would look like when it came into their theatres instead of having to imagine what the addition of the "trimmings" would do to make the offering better entertainment.

¶ First Run Theatres, pages 3653-3655

How the New Lyric of Minneapolis Staged 'Everywoman'



Scenes from the prologue staged by the New Lyric theatre, Minneapolis, for the engagement of "Everywoman." For full details see opposite page

One of the most artistic stage settings ever presented in Milwaukee was that which the Alhambra arranged for its showing of "The River's End." A view of this setting is shown on this page



Here is shown Richard's and Nace's youthful "battlers" who created a lot of talk and interest when they toured Phoenix, Arizona in the interests of "The Egg Crate Wallop" showing at one of R and N's local theatres.

Providence Joins Ranks of "Circusers"

THEATRE managers in Providence have held aloof from the so called "circus methods" of exploitation. Each manager of a theatre has waited for the other fellow. They have felt that stunts killed business rather than increased it. They have imagined that the public felt that exploitation of anything but the conservative type meant that a theatre had nothing to show and was adopting methods to get business that the merits of his attraction would not.

However, the ice has been broken. Manager William J. Mahoney has started the ball rolling with his campaign for "In Old Kentucky," and all the old ideas have now been placed in the discard for the feature drew business that broke all records and Manager Mahoney for one is converted to the kind of exploitation that other cities have been using for some time.

Mr. Mahoney's campaign began with the usual newspaper advertising, extra large, however, with plenty of window cards and billboard displays next. Then the "circus" stuff began. The "horse" stuff as related so many times in exploitation stories concerning this picture and a negro band came next.

The band was obtained after quite a search of Providence's residency. After much effort an aggregation of ten of the best horn blowers in the city was assembled and dressed up in some real band uniforms. At their head a colored chap was placed who swung his baton in true circus style.

The "ceremonies" started in front of the theatre at noon with a banquet concert, lasting for 15 minutes. Then came the street parade which wended its way through the several principal downtown streets, and back to the theatre. This scheme was carried on for three days.

Exhibitor Prints Extra To Exploit "Clouds"

"Extra," "Extra" "Xtra" "Xtra."

That was the cry that was heard from the voices of more than twenty-five news boys in Colorado Springs, Colo., one evening last week, and hundreds upon hundreds of people in the community became interested in what the boys had to offer.

The "extra" was a gigantic stunt that Mr. Argust, of the Princess theatre of Colorado Springs was putting over, in connection with the opening of Douglas Fairbanks' latest production "When the Clouds Roll By."

And it went over with a bang.

The "extra" was this. The management had printed in regular newspaper size, a regulation section of the local newspaper, and had it inserted with the regular edition of the paper, calling the "Extra," however, "The Princess Gazette."

The extra contained but two advertisements on the picture and six columns of each page was filled with wonderful stories, written in regular newspaper style, all about the coming of the production, Fairbanks himself, the members of his cast and a number of personality stories. The paper was particularly interesting and created a lot of interest among the townsfolk, and caused the theatre to do record business.

Boy "Pugs" Exploitation Act

LOTS of things have happened to and in Phoenix, Arizona, since the days when Augustus Thomas mentioned it in his play, "Arizona." Among these happenings is the advent of motion pictures and from that a growth in picture exploitation which ranks with the best in any city of its size.

Among the exponents of publicity extraordinary is Richards & Nace, who own and operate five theatres in Phoenix. This firm recently put over "The Egg Crate Wallop" in a new and novel way.

The picture was booked for the Strand. Looking about for something out of the ordinary as an exploitation stunt, A. G. Pickett, upon whom the devising of ways and means of advertising devolves, hit on the idea of having a prize fight staged. A couple of youthful battlers, promising kiddies of the town, were secured. A ring was fixed up on a truck, as will be noticed in the accompanying illustration. The boys were particularly clever with the glove and being of equal weight and liking to "crap" they staged round which were a delight to the average individual.

The float was moved around from corner to corner of the city, where a bout would be staged. The "pug" would work a minute or so in a fast round and then retire to their respective corners for rest while the float moved to a new location.

In addition to the exploitation described above the Strand used diamond shaped string cards. These were used in great quantities on automobiles parked throughout the city and the night before the opening the city was covered with cards by tieing them to door knobs.

From Jacksonville to Portland Oregon and Vice Versa



When "The Luck of the Irish" played Majestic theatre, Portland, Ore., Manager Frank Lacey dressed his real Irish usherettes in characteristic Irish costumes, decorated the theatre and lobby in green and otherwise gave over the week to a proper observance of St. Patrick's Day. This cut shows the house staff in their Irish clothes. The photograph was taken in front of a 24 sheet stand on the side wall of the theatre.

Phil Gerson, director of publicity and advertising for the S. A. Lynch houses at Jacksonville, Florida, made arrangements with a local automobile dealer for the display of this hobby car in the lobby of the Arcade theatre during the run of "Double Speed."

Good Example of Window and Lobby Display Decoration

(Right)

Novel and inexpensive window display arranged for "Other Men's Shoes" by the Lyric theatre of Norfolk, Neb.

(Below)

Lobby decorations of the Strand theatre, Minneapolis, during the engagement of "Bumping Into Broadway," in connection with the feature picture, "The Inferior Sex." The Strand gave the Lloyd comedy equal billing with the feature.



California, Los Angeles Presenting Abbreviated Opera







Jack Callicotte, new manager of the California theatre of Los Angeles, is staging grand opera in abbreviated form as a part of the program at that house. At the left and in the larger illustration are shown scenes from the California presentation of a condensed version of "Rigoletto." Directly below is a scene from Mr. Callicotte's production of "Madame Butterfly".

The California's rendition of the favorite operas while condensed are otherwise staged with all the detail and magnificence of the original productions.

Makes Salesmen of Students by Using Tact

A SUGGESTION that will likely open a new line of thought to exhibitors in cities where high schools and colleges stand in local favor and this means everywhere— has been brought about as the result of a recent experience on the part of Julius K. Johnson, manager of the New Garrick theatre, Minneapolis. The most interesting part of Mr. Johnson's plan is the fact that it enables exhibitors to find for their theatres a place in the hearts of the hundred or thousand pupils attending local educational institutions.

For a long time the idea of distributing blotters bearing an advertisement of the theatre or offering reduced admission prices for school children has been tried without sensation or success. Mr. Johnson's idea is a sure-fire winner and especially in towns where exhibitors are provided with a film service that secures the pictures of local events. Mr. Johnson's exploitation occurred only recently when during the showing of "The Fighting Shepherdess" he had 35 press agents among university students telling of the entertainment power of his star and his picture.

The 35 boys represented the basketball squad of the University of Minnesota. Several weeks before Mr. Johnson had 350 feet of film taken of this squad. He held up the showing of this picture until the annual banquet of the basketball boys and immediately following the dinner invited them to see themselves in motion pictures. The invitation was immediately accepted. Anxious to do something to reciprocate for Mr. Johnson's courtesy, the boys each asked for Anita Stewart's photograph. The request was complied with promptly and during the entire week these 35 press agents spread the news of the picture throughout every class room and study hall in the university.

"And the best part of it is that any exhibitor can do it," said Mr. Johnson.

Capitol Opera This Week Is "Le Villi"

"LE VILLI" an opera in two acts by Giacomo Puccini is being presented as the musical portion of the bill at the Capitol theatre, this week.

The Capitol version runs about an hour and is tuneful and well adapted for stock use, giving opportunity for elaborate and colorful costuming.

Artist Wenger has prepared a very pretty set, an exterior with a practical bridge over which the principals make their entrance. Especially effective is the scenery in the second act when the lightings are dimmed to suggest twilight.

The cast of principals for "Le Villi" is a small one containing only three voices, soprano, tenor and baritone. The chorus is used to a considerable extent in both voice and interpretive entrances. The offering for this reason has a considerable appeal as a spectacle.

Latest Walsh Picture Praiseworthy

FOR audiences who enjoy good melodrama, which includes the clientele of most theatres, this latest George Walsh picture can be recommended as a sure fire attraction. For sustained action the production is seldom equalled. The story is a recital of the happenings of a single night and concerns numerous robberies of jewels which pass through many hands before being returned to the safe. Walsh serves as the knight who aids the girl to recover the stolen property in order to keep the name of her suicide brother clear. The star is at his best and Virginia Hammond as the girl gives a good performance. Louis Wolheim is an ideal underworld boss in appearance, but overacts and thereby detracts somewhat from an otherwise flawless interpretation of the role.

The picture has numerous fights, in which Walsh mixes with characteristic vigor as the hero. The direction by George Beranger is far above the average for stories of this class and a careful attention to lightings and detail aid in giving the film distinction. The fact that all the action of the story transpires within a few hours makes possible a practically perfect continuity.

The production gets a running start and keeps going to the very last bit of film. An unusual picture from many angles and an especially good vehicle for the star. To be released on the William Fox program.

Reviewed by J. C. Jessen, Los Angeles.

Fake Auto Smash-up Gets Attention

A LITTLE thing like an automobile smashup gets the crowds into the theatre, according to Harry Pomeroy, manager of the Strand theatre, Ottawa, Ontario. To arouse excitement over the presentation of the "Speed Maniac," starring Tom Mix, during the last half of the week of March 29, Pomeroy arranged with a local automobile dealer to spill an old automobile in front of the Strand. The car was dumped on its side and left there to be the object of gaze by the passing crowd. Large cards referring to the feature were attached to the wreck. A few weeks previously, Pomeroy had a brand new model shown in the lobby of the Strand as a stunt for an "Automobile Week" and also to boost a picture in which an automobile figured prominently.

In connection with the presentation of the "Speed Maniac," Pomeroy ran special advertisements on the sporting page of the Ottawa Journal which referred to the prize fight episode and the automobile race in the feature. Of further interest to local sport fans, Pomeroy arranged for bulletins on the Stanley Cup series between the Ottawa and Seattle Hockey Clubs, this being for the world's professional hockey championship. These bulletins were announced at interval to the crowded theatre.

Headwork and Coincidence Great Team at Hamilton, O.

Headwork, combined with coincidence, tells the story of how "Goldwyn Week" was "put over" at the Palace Theatre, Hamilton, Ohio, by the combined efforts of Harry Martin, Director of Publicity for Goldwyn's Cincinnati office, and Fred S. Myers, manager of the Palace.

It so happens that "Goldwyn Week" was also "Holy Week," and by a curious coincidence each of the three Goldwyn features booked for showing at the Palace during the week had a moral twist to it which made it particularly appropriate. The first feature, "The Street Called Straight," which was booked for the first three days, is of a semi-religious nature, and was written by Basil King, a former clergyman. This fact was immediately taken advantage of, and every clergyman in Hamilton was invited to see the picture as the guest of the management of the theatre. As a result of this, one minister used the picture as the basis of his sermon.

The next feature, "The Loves of Letty," has a moral lesson to it. A variation of the "essay contest" was used for exploitation purposes, and a prize of $5 and $3 was offered to the high school boy and grammar school boy, respectively, who sent in the best criticism of the picture. The only restriction on the contest was that the boys had to see the picture in the afternoon. "This was done for two purposes: To keep the boys at home in the evening, and to interest the parents of the boys in the contest," said Harry Martin.

The Friday and Saturday attraction was Will Rogers in "Jubilo," which was advertised as the story of the "Hobo Evangelist." As an exploitation feature "Saxy" Gibson, one of the best saxophone players in the State, was hired and fitted out as a tramp, and paraded the streets playing the song "Jubilo" on his instrument.

Rivoli Presenting Elaborate Musical Number

FOR the presentation of "Treasure Island" at the Rivoli theatre, New York, managing director Reisenfeld has prepared a musical number which is a very appropriate prologue for the feature.

The drapes part showing a scene representing the interior of a tavern with the Rivoli chorus in costume suggestive of the time of the picture, sitting about at tables with steins of beer.

Emanuel List, basso profundo, frequently on the Rivoli bills, sings a solo and the chorus join him at various intervals. The number is titled "Evening in a Tavern."

It was well received by the audience at the performance which the writer attended. The musical selections used were not announced.

How the Middle West Is Putting Over "Kentucky"

A lot has been said and written about the exploitation which "In Old Kentucky" is receiving over the Middle West. On this page we tell a story by photographs which fully illustrates just what this "show" with its "wangdoodle" band is accomplishing. The gentleman with the wide sombrero is E. Johnson, manager of the outfit. C. E. Holah, manager of the First National exchange at Omaha, is the originator of the exploitation idea as applied in this territory



Small Houses Also Get Results With 'Pollyanna' Display

The Ohio theatre of Alliance reports that the exploitation which it gave "Pollyanna" is estimated to have increased the attendance for the week's run of the picture fully thirty per cent. The advertising campaign was begun early and nothing was left undone to inform Alliance people of the engagement. The best bit of publicity was a free matinee for the youngsters of the Alliance Children's Home. On this page is shown the lobby display arranged for the showing and some of the crowd which attended the children's matinee.



Informing Portland Concerning 'The Great Air Robbery'



When Marshall Taylor, manager of the Rivoli theatre, Portland, played "The Great Air Robbery," a truck on which was placed a huge Curtiss seaplane, "The Sea Gull" was one of the exploitation stunts employed. The plane was hauled through the business section of the city the day before the opening of the picture at the Rivoli. The engine of the plane was running. In the plane were seated two pretty Portland girls. Portland streets are rather narrow and the parade of the Sea Gull with its wings extending out each side of the car was a complex problem in automobile driving. It however added to the general interest the public took in the display as the spectators momentarily expected a wreck. The plane and others, brightly illuminated for the event, flew over Portland at night and dropped cards advertising the picture. Manager Taylor's photograph is shown in the left hand upper corner of the layout.

Programs of the First Runs

REPORTS BY WIRE

NEW YORK

Rivoli Theatre—

Overture—Der Freischutz
Current Events, Rivoli Pictorial; Exclusive Views of Australia, Fox; California Winner in First Athletic Meet, International; Jersey Country Club Burns, International; Tennessee Floods, Selznick; If He Goes Over The Top It is Good Night, Kinograms; A Study in Muscle, Pathe Review; Puppet Shows Revived in Paris, Fox; Mutt and Jeff cartoon, Hula Hula Town, Fox; Cleaning Silver, Pathe Review, With the Big Guns, Selznick
Vocal Evening in a Tavern. A musical setting for solo, chorus and Orchestra with Emanuel List, basso, as soloist.
Feature—Treasure Island Tour neur.
Vocal—Flow Gently Sweet Afton Soprano solo by Betty Anderson.
Comedy—Work—Chaplin revival.
Organ—Toccata Fuga in D Minor.
Next week—The Toll Gate

Capitol Theatre—

Opening—Topics of the Day - Pathe.
Current Events—Capitol News, California is Winner in First Athletic Event, International; Signal Towers Rule on 5th Av., International; Health Chief Urges Better Care for Babies, International; Old Neptune Must Have Been His Dad; Pathe; If He Ever Goes Over The Top Goodnight, Kinograms; The Final Adventures of the Sea Raider, Moewe, International.
Overture—Scheherezade
Comedy—Gee Whiz Sennett-Paramount.
Dramatic Chang and the Law - Rawlinson.
Opera—Le Villi. First American presentation in English of the two act opera by Giacomo Puccini staged by Wm. G. Stewart, with the scenic production by John Wenger.
Feature—The Heart of a Child Nazimova
Next week—Alias Jimmy Valentine—Feature Pagliacci Opera.

Strand Theatre—

Overture—Roumanian Poem
Cartoon—A Tax from the Rear - Bray Goldman.
Educational—The Silent Witness - How We Hear—Leviathan of the Lake—Goldwyn
Current Events—Strand Review, In Cuban Waters, Pathe; California is Winner in First Athletic Event, International; Old Neptune Must Be His Dad, Pathe; Health Chief Urges Better Care of Babies, International; If He Goes Over The Top Good Night, Kinograms; Signal Towers Rule on Busy 5th Av., International; Boy Scouts Stage a "Thank You" Show, Kinograms; France Increases Her Army to Keep Watch of the Germans on the Rhine, Pathe; Guns in Target Practise, Kinograms.
Vocal—(a) I Feel Thy Angel Spirit (b) I Wish I Were a Tiny Bird Sung by Estelle Carey and Malcolm McEachern with Max Hershorg pianist.
Feature The Woman Gives Norma Talmadge
Vocal Asleep in the Deep. Russian Cathedral Quartet.
Scenic Snowbound
Cartoon Jerky on the Job Bray Goldwyn.
Organ Selections from "The Tales of Hoffman"
Next Week—Don't Ever Marry

Rialto Theatre—

Overture "Les Preludes"
Current Events Atlantic fleet has target practise in Southern waters—Kinograms; U. S. S. Arizona, in Cuban waters, as seen from a naval balloon Pathe; latest news pictures from Denmark Fox; scenes of Harry Payne Whitney's home in Georgia Selznick; New York post graduate hospital cares for babies—Kinograms; children do Grecian dances in New Orleans Kinograms; scenes of four year old swimming champion in action at Palm Beach—Pathe; scenes on a California goat farm Selznick, Fox Newsets, tower signals control traffic along Fifth avenue, New York International; big German locomotive works resume activities—Fox; "Guard the Children," says Dr. Copeland, of New York Board of Health International; France occupies German territory animated map Pathe; Prince of Wale and his brothers—International; rain causes floods in Chattanooga, Tenn Kinograms; views of the great trees at Sequoia Park—Pathe Review.
Vocal Aria from "Martha" sung by Martin Bregel, tenor
Feature "The Cost" Violet Heming
Vocal—"Ah, Fors'e Lui," from "Traviata," sung by Grace Hoffman, soprano
Comedy "Gee Whiz" Mack Sennett.
Organ Solo—Concert Overture
Next week—The False Road.

LOS ANGELES

California Theatre—

Overture—Triumphal March
Current Events From International and Kinogram with local views.
Comedy Edgar Hamlet Goldwyn
Given with an elaborate musical prelude in two scenes. The first scene is a duplication of the Pomeroy barn scene in the film. A boy makes an announcement that Hamlet is to be produced, using titles from the picture as speaking lines. Scene two is the interior of the barn where a part of the action of the photoplay is reproduced by children. A musical medley of childhood songs is given prior to the prologue for the comedy.
Feature The Strange Boarder Will Rogers
Organ Venetian Moon
The chorus of the number is sung by the Ad Club Trio
Cartoon—The Chemists—Mutt and Jeff.
Next Week Out of the Storm

Grauman's Rialto Theatre

Seventh week of "Why Change Your Wife?"

Grauman's Theatre

Overture Badinage
Educational—Literary Digest.
Organ—Bye-Lo and Oh.
Educational Elephants and Sea Gulls Pathe Novagraph
Special—In memory of the death of Lincoln, Joseph Hazelton, an eye witness of the assassination gives a four minute description of the crime.
Cartoon Felix Gets Adventuring Paramount
Musical Guatemala Marimba Band
Current Events—Selections from Gaumont News, and Graphic, Pathe News and Selznick News
Feature—Dr. Jekyll and Mr. Hyde John Barrymore
Before the evening an atmospheric prologue is given. In a full stage setting of a laboratory a performer representing the Dr. Jekyll of the picture experiments with drug. A trio of friends call and sing "He is a Jolly, Good Fellow," "Auld Lang Syne" and "Old Sweet Song." After their departure, Jekyll mixes a compound and raising the glass sings "Invicta." After the song he drinks the compound with the words, "I am Master of my fate."
Next Week The Sea Wolf

Clune's Auditorium -

Second week of "The Confession."

Kinema Theatre -

Overture Orpheus
Special Exploits of the German Raider, Moewe International
Organ Solo by Frank Ross
Comedy Better Laughs Universal
Vocal Vesta La Gruba
Cartoon Jerky on the Job Bray Goldwyn
Instrumental "Peggy" Played by a 10 orchestra
Current Events From Pathe, Kinograms, and International
Feature Sex Louise Glaum
Given with an atmospheric stage setting. In a stage setting showing forest, a huge poker web is dropped bearing a dancer. She is joined by a partner and with him gives a barbarian dance wearing the same costumes as does Louise Glaum in the feature.
Next Week Down on the Farm

Miller's Theatre

Current Events International and Pathe News.
Comedy Petticoats and Pants Christie
Feature The Beggar Prince Hayakawa
Cartoon Jerky on the Job Bray Goldwyn
Overture Il Trovatore
Educational From East to West Ford Goldwyn

International Theatre

Feature The Sporting Duchess Alice Joyce

Victory Theatre

Dramatic The Five Dollar Plate Rawlinson
Feature His Temporary Wife Hodkinson
Special Vaudeville Movies.

Alhambra Theatre

Current Events Fox News
Cartoon The Chemists Mutt and Jeff
Feature A Manhattan Knight George Walsh
Comedy Training for Husbands Fox—Sunshine

Superba Theatre -

Current Event Universal Weekly.
Feature The Virgin of Stamboul Priscilla Dean
Presented with an atmospheric prologue in a stage setting showing the interior of the Sultan's palace, a dancer gives an Oriental dance number clad in the costume of Turkey.

Symphony Theatre

Current Events Fox News.
Special—Presentation of a miniature musical comedy under the title of "The Follies of Broadway."
Comedy Ella Bate a Pie Christie
Feature Scoop It Through Zazu Pitts

Broadway Theatre -

Current Event Pathe News Gaumont Graphic
Comedy When the Cat's Away Supreme
Scenic Watch on the Rhine - Holmes-Paramount.
Feature The False Road - Enid Bennett

DENVER

America Theatre—
Feature—The Greatest Question—Griffith, First National.
Comedy—Uneasy Feet
Next Week—The Woman in Room 13

Rivoli Theatre—
Overture—The Fortune Teller.
Comedy—Training for Husbands—Fox Sunshine
Feature—The Heart of a Child—Nazimova

Rialto Theatre—
Current Events—Pathe News—Topics of the Day
Feature—The Amateur Wife—Irene Castle
Comedy—The Gingham Girl—Sennett Paramount
Next Week—Treasure Island.

Princess Theatre—
Educational—Burton Holmes Travelogue
Feature—Dr. Jekyll and Mr. Hyde—John Barrymore
Comedy—Mixed Advice—Robertson Cole

SAN FRANCISCO

California Theatre
Overture—Poet and Peasant
Current Events—From Pathe, Fox and Selznick releases
Scenic—The Great Robbery—Brady.
Cartoon—Jerry on the Job—Bray Goldwyn
Organ—Do You Know—Played by Eddie Horton.
Feature—The Woman in Room 13—Pauline Frederick
Next Week—The Cost

Imperial Theatre
Feature—Down on the Farm—Mack Sennett United Artists. The screening is preceded by a concert in which the orchestra, in "tube" attire, play rural music and Evelyn Farnecour sings. A stage setting showing a farmyard scene is also given.
Comedy—Haunted Spooks—Lloyd Pathe
Next Week—Program unchanged.

Tivoli Theatre—
Overture—Poet and Peasant
Feature—The Idol Dancer—Griffith-First National.
Given with a prologue. Before a Hawaiian scene, Rose Estes, assisted by Hawaiian musicians and Marion Worthington, Hawaiian singer, render appropriate numbers.
Comedy—The Stimulating Mrs. Ratton—Pathe.
Next Week—Sex and The Stolen Kiss

KANSAS CITY

Newman—
Overture—"Selection from Irene."
Current Events—Newman News and Views
Musical Revue—Twenty-five models displaying the season's style creations and musical numbers by Lloyd Garrett, tenor.
Next Week—"Partners of the Night"—Eminent Authors.

Liberty—
Overture—"The Canary."
Current Events—Pathe No. 28.
Scenic—"Britain of the Sea"—Prizma.
Comedy—"His Royal Slyness"—Lloyd.
Feature—"Water Water Everywhere"—Will Rogers.
Next Week—"The Stolen Kiss"—Binney.

Royal—
Overture—"Fortune Teller."
Current Events—Pathe No. 46
Vocal—"I Might Be Your Once in a While"—Irene Jacques.
Feature—"Dr. Jekyll and Mr. Hyde"—Barrymore
Next Week—"Huckleberry Finn"

Dorie
Current Events—Kinograms No. 28.
Feature—"The Birth of a Race." (Second Week)
Next Week—Probably "The Birth of a Race"

Regent
Feature—"April Folly"—Marion Davies.
Scenic—"Cruising in the Solomons"—Martin Johnson.

Loew's—
"Overland Red"—Harry Carey

CLEVELAND

Stillman
Overture—Musical prologue especially and originally composed by Musical Director H. L. Spitalny.
Themes—Waltz song from "Fiddlers Three"—"High Jinks"—"My S-U-I-T-E" by Boudall.
Current Events—Kinograms No. 29 A—Topical Tips, Vol. 2, No. 1
Cartoon—Mutt & Jeff in "Hula Hula Town."
Comedy—None.
Feature—"The Virgin of Stamboul."
Next Week—"The Idol Dancer."

Euclid—
Overture—Cycle of popular songs of long ago and today, arranged by H. L. Spitalny.
Themes—"I Might Be Your Once In A While" from "Angel Face," and "Rintintin" from "Glorianna."
Current Events—Kinograms No. 29B—Pathe News No. 30—Topical Tips, Vol. 1, No. 53.
Feature—"Why Change Your Wife" for second week.
Next Week—Continued "Why Change Your Wife" for third week, to be followed by "Huckleberry Finn."

Metropolitan
Overture—Suppe's Light Cavalry.
Theme—Well selected popular songs
Current Events—Selznick News
Cartoon—Bray Pictograph No. 430.
Comedy—"Cracked Wedding Bells"—A Snub-Pollard comedy.
Feature—"Sporting Duchess"—Joyce
Next Week—Mildred Harris Chaplin in "The Inferior Sex"

Alhambra—
Overture—Hawaiian Fantasies, composed by Musical Director Homer Walters.
Theme—"On Miami's Shore."
Current Events—Pathe News No. 29—Topics of the Day No. 50.
Comedy—"Rarebit"—Mr. and Mrs. Carter DeHaven.
Feature—"Shore Acres."
Next Attraction—"The Blue Pearl"

Strand—
Overture—Popular march arrangement.
Comedy—Harold Lloyd in "Haunted Spooks."
Feature—"The Sporting Duchess" Alice Joyce.
Next Week—"The Inferior Sex"—Mildred Harris Chaplin.

Standard—
Overture—Oriental selections.
Current Events—Universal News No. 452.
Comedy—"Stop That Wedding"—Lyons Moran.
Feature—"A Modern Salome"—Hope Hampton—in the second week.
Next Week—Not booked yet

Orpheum—
Comedy—"Haunted Spooks"—Harold Lloyd.
Serial—"The Lost City"—Episode 8
Feature—Earle Williams in "Captain Swift."
Next Week—William Russell in "The Valley of Tomorrow."

CHICAGO

Woodlawn Theatre—
Organ offertory—"Smile Dear."
Woodlawn Brighter Side of Life.
Woodlawn News & Views.
Comedy—"The Fly Cop"—Larry Semon.
"Madame Butterfly," by Puccini. Human voice recorded by Emmy Destinn.
Feature—Mildred Harris Chaplin in "The Inferior Sex."
Intermission—Shadows "Will Fade Away."
Coming next—Alice Joyce in "The Sporting Duchess."

Pantheon Theatre—
Pantheon Topics.
Overture—March Slav.
Saxophone Solo by Paul Biese. "Washington," "Swanee."
Comedy—"The Fly Cop"—Larry Semon.
Vocal Solo by Stella Edward. "Venetian Moon."
Feature—"My Lady's Garter."
Coming next—"The Woman In Room 13."

Randolph Theatre—
Organ Selections.
Feature—"Why Change Your Wife."

Playhouse Theatre—
Pathe News.
Topics of the Day.
Comedy—(Snub Pollard) "Cracked Wedding Bells."
Feature—Third Week of "The Forbidden Woman," featuring Clara Kimball Young.
Coming next—Priscilla Dean in "The Virgin of Stamboul."

Barbee's Loop Theatre—
Overture—"Orpheus."
Weekly—Selznick News.
Prizma Scenic—Colored.
Literary Digest.
Feature—"She Loves and Lies," starring Norma Talmadge.
Cartoon—"The Gumps."
Organ Solo—Selected.
Coming next—"The River's End."

Ziegfeld Theatre—
"Manana Land"—"Southern France." (Hand Colored Scenes).
Solo Selections—Mabelle Boyer (Operatic Soprano).
Comedyart—Topical Tips—Dances—Andy Gump.
Pianist—Hans Hanke—Hungarian Rhapsody No. 2.
Feature—"The Woman He Chose." (Indefinite engagement).

BALTIMORE

New Theatre—
Overture—Second Hungarian Rhapsody of Liszt.
Current Events—Pathe and Pathe Review.
Vocal—"Bell Song," from L'Africaine, Mme. Carpinnini.
Feature—"The Inferior Sex"—Mildred Harris Chaplin.

Parkway Theatre—
Overture—Special Selection.
Current Events—"Topics of the Day"—Pathe Review.
Vocal—"The Kiss Waltz"—Miss Agnes Berry.
Comedy—"Unexpected Husbands."
Feature—"Husbands And Wives"—Vivian Martin.

Wizard Theatre—
Second big week of "On With the Dance"—Mae Murray.

CINCINNATI

Walnut—
Overture—Il Guarany.
Current Events—Pathe 25.
Comedy—Uneasy Feet—Comedyart.
Topics of Day—Literary Digest 48.
Feature—Soldiers of Fortune.
Next Week—She Loves and Lies.

Strand—
Current Events—Pathe 26.
Feature—Everywoman.
Next Week—The Woman Game.

Gifts—
Current Events—Fox 39.
Comedy—Her Private Husband—Fox.
Feature—The Paliser Case.
Next Week—Her Elephant Man.

Palace—
Topics of the Day—Literary Digest 48.
Feature—In Walked Mary.
Vaudeville—Song Revue, "Capers of '61." Sheldon and Dailey, vocalists. Mr. and Mrs. Mel Burne, comedians. The Leightons, blackface comedians. Bob Lawton, songs. Rives and Arnold, comedians. Wassam Arab Troupe, acrobats.
Next Week—Nurse Marjorie

PHILADELPHIA

Stanley Theatre—
Overture—Orpheus—Offenbach.
Feature—"The Beauty Market"—Katherine MacDonald.
Comedy—Edgar's "Hamlet"—Goldwyn.
Scenic—"The Refreshing Reviera"—Prizma.

Current Events Pathe News, Fox News, Select News, Gaumont News, Current Events
Topics of the Day Literary Digest
Cartoon—"Hula Hula Town"—Mutt and Jeff.
Next Two Weeks "Huckleberry Finn"

Arcadia Theatre—

Feature "Thou Art the Man" Robert Warwick
Cartoon "Goodrich Rubber Tires"
Current Events—Pathe News
Scenic Burton Holmes.
Educational Paramount Magazine.
Next Week "The Cost" Violet Heming

Victoria Theatre

Overture Mastenello Amber
Feature "Water, Water Everywhere"
Comedy—"The Heart Snatchers" Sunshine
Current Events Pathe News
Educational Pathe Review.
Next Week—"The Cyclone" Mix

Regent Theatre—

Overture Hits from "Buddies"
Feature "The Woman in the Suitcase"—Enid Bennett
Comedy "Are Brides Happy?"
Educational Ford Weekly
Next Week "Terror Island" Houdini.

WASHINGTON

Metropolitan—

Overture The Midnight Dream Encore—I'll See You in C-U-B-A.
Current Events—International News, Topics of the Day
Scenic—"A Trip to the Moon"
Comedy—"A Tailor-Maid Wife"
Feature "Silk Husbands and Calico Wives"—House Peters.
Next Week—"Just a Wife" Kathlyn Williams.

Palace—

Overture—The Red Mill.
Current Events—Pathe News Topics of the Day.
Cartoon "Mutt and Jeff."
Comedy—"Training for Husbands" Sunshine.
Feature—"Thou Art the Man"—Warwick.
Next Week "Down on the Farm"—Sennett.

Rialto—

Overture Bohemian Girl; 'cello solo, Evening Star.
Current Events Pathe News, Topics of the Day
Cartoon
Comedy "Speed to Spare"—Rolin.
Feature—"The River's End."
Next Week—

MINNEAPOLIS

Overture—Cortege Du Sardar
Current Events Pathe News
Educational Paramount Magazine
Scenic—Tower of Jewels
Feature—Stronger Than Death Nazimova
A prelude in which a Hindo dance is featured is presented
Vocal Ruth Chase, soprano, in a repertoire of songs
Next Week The Right of Way

The Auditorium

Overture Morning, Noon and Night
Current Events Compiled from all releases
Cartoon Andy Learns to Dance.
Novelty—The Ghost of John Barleycorn—Prizma.
Comedy—The Grocery Clerk—Vitagraph
Feature Pollyanna Mary Pickford.
Next Week When the Cloud Roll By.

New Lyric Theatre

Overture Medley of popular selections.
Current Events Compiled from all releases.
Novelty 1920 suit revue by live models
Cartoon Mutt and Jeff
Feature Why Change Your Wife De Mille
Next Week Dr Jekyll and Mr Hyde

ST. PAUL

New Garrick Theatre

Overture Canadian Medley
Current Events New Garrick Digest, compiled from all releases
Cartoon Bobby Bumps
Scenic Land of Romance
Feature—The Right of Way—Bert Lytell
Next Week—Don't Ever Marry.

New Liberty Theatre

Current Events—Fox News.
Comedy The Honest Jockey Mutt and Jeff
Feature Why Change Your Wife De Mille
Next Week The Silver Horde

DETROIT

Adams—

Overture "Slavish Rhapsody"
Current Events—Free Press Film Edition.
Vocal—Emmons and Colvin.
Feature "Duds" With Tom Moore
Next Week "Don't Ever Marry"

Broadway Strand—

Feature "Why Change Your Wife?" (Second Week)

Madison—

"The Idol Dancer" (Second Week).
Next Week Norma Talmadge in "The Woman Gives"

Washington—

Overture—Selections from "Irene"
Current Events—Fox News
Comedy Mutt and Jeff in "Hula Hula Town"
Vocal "Mother's Hands," Washington Male Quartet
Feature—"The Sporting Duchess," Alice Joyce
Comedy—"Training for Husbands," Sunshine.
Next Week—William Farnum in "Les Miserables"

SEATTLE

Clemmer Theatre

Overture Mediation
Feature The Silver Horde Rex Beach, Goldwyn
Current Events Selznick News

Coliseum Theatre

Overture Orpheus
Feature The Forbidden Woman Clara Kimball Young
Before the screening a dance led let is given to preclude to the feature.
Current Events International News, including "Dangerous Spots in the Public Eye" Last Exploit of the German Raider Moewe
Comedy Lucky Leo
In it "The Blood Waller"
Scenic Land Country of Ye Cedar

BROOKLYN

Strand Theatre

Overture "Echoes of the Metropolitan Opera" by Tobani This overture consist of the big arias from the most popular operas such as Cavalleria Rusticana, La Boheme, Pagliacci, etc At the introduction of "The Evening Star" from Tannhauser, one of the operas played Milo Luca principal baritone from the Bohemian Pianos, topped out from the small curtain at the side of the stage and sang the aria with the orchestra The aria was repeated with aria sung by Mr Tibbett standing from the center of the curtain back Ops and Walter Pontius The second last number in the overture was the Serenade from Faust and the tenor about to the number stood up while the played it, with the spotlight on them from the booth The overture finished with the final movement of the William Tell overture The rendering of this overture took eighteen minutes and received so much applause that the show was temporarily stopped
Strand Topical Review Kinogram "Guns of Flood Road" "It Helps Over The Top," Mexico riding bicycle on edge of building Pathe "Revolution in Germany," "France Increases Her Army to Keep Watch on the Germans Across the Rhine," Palm Beach Florida Four Year Old Diving Champion Exhibits Some of His Big "Stunt" Kinograms "Thanksgiving Parade by Boy Scouts," Pathe "In Cuban Waters," Pathe cameraman take picture of the U. S. S. Arizona from basket of observation balloon attached to the war hip Selected and edited by Edward L. Hyman, Managing Director
"Valentine" song from Faust Milo Luca, baritone
Norma Talmadge in "The Woman Gives"
Vocal duet, Eldora Stanford, soprano, Walter Pontius, tenor "When You and I Were Young, Maggie" with scenic showing old rural house and elderly couple on porch
Fox Sunshine Comedy "The Featherweight Lover"
Organ Solo Selection from "Carmen" by Bizet
Next Week Anita Stewart in "The Eighteen Shepherdess"

BILL FOR THE WEEK ENDING APRIL 17

BUFFALO

Shea's Hippodrome

Overture "Mignon" Thomas
Stage Setting Race track road and setting with horse dashing across the tape together with moving scenery as a background. Used in connection with bowing of "In Old Kentucky"
Vocal "Ave Maria" Song by Charlotte Parder of New York
Feature "In Old Kentucky" Anita Stewart
Comedy "Light Weight Lover" Sunshine
Current Event The Hippodrome Review, made up of Universal and Gaumont News, Topics of the Day Pictorial and Pathe Review.
Next Week Mae Murray in "On With the Dance"

Strand

Overture Selection from "Vanity Fair" Victor Herbert
Current Event Latest Pathe News.
Feature "Heart o' the Hills" Mary Pickford
Comedy "Mamma o' Mine" Todd Sampson
Next Week Tom Moore in "The Bond"

Empire

Feature "Should a Woman Tell?"
Special "The Evil Eye"
Comedy Revival of Charlie Chaplin in "The Floor Walker"

Family

Feature "The Mystery of the Yellow Room"

Chicago and the Mid-West

Covered By L. H. MASON

Sig. Schlager, personal representative of J. Parker Read, was in Chicago for a few days last week.

Frank Zambruno is recovering from an operation on his jaw which he underwent last week and it is expected he will be back at his desk within a few days.

Ralph Thomas Kettering, the widely known and popular publicity director of the Jones, Linick & Schaefer Enterprises, is a lucky looking individual and sometimes wear a mustache as we thought he was grown up, but reports are that he is confined to his home with the chicken pox.

It is expected that Robertson-Cole soon will have an exchange building of their own in Chicago to be occupied exclusively by their Chicago exchange. It is reported that the decision to build was arrived at last week when A. S. Kirkpatrick stopped off in Chicago on his way to the coast for a conference with Manager Max Levy. The determination to have a Robertson-Cole exchange building comes after months of futile attempts to line up all the exchanges in Chicago for one building and it is reported that a site at 8th and So. State Streets has been selected and a well known firm of architects already are drawing plans for the proposed building.

Phil H. Solomon, one of the veterans of the picture business in Chicago, has been appointed manager of the Masterpiece Film Distributing Corporation's Chicago office and has already taken charge. Probably no film man in Chicago has a wider acquaintance than Mr. Solomon or is more popular. He recently was connected for two years with Metro and for three and a half years with George Kleine's offices.

Manager Carl Harthill, of the Reelcraft Chicago Exchange, is proudly displaying a letter from I. A. Bunnstine, manager of the Capital theatre, Springfield, Illinois. Part of the letter follows: "Of all the Chaplins that I have booked in the past, and I have bought them all, the 'Champion' did more business than anyone that I have ever had in my house."

Joe Friedman, of the Celebrated Players, has arranged with "film doctor" A. Teitel, to conserve the films of "The Lost City" in order to assure exhibitors that the picture will be in the finest condition.

Messrs. Calloway and Elliot of Greater Stars are back in Chicago again, following a booking trip covering Illinois and Indiana. They ran a neck and neck race and Mr. Calloway reports that exhibitors throughout Illinois are jumping at the chance to book "The Forbidden Woman," and Mr. Elliott has the same report as to Indiana. The two-reel picture of the Stecher-Caddock wrestling match for the world's championship, also is going strong in Greater Stars territory. "The Forbidden Woman" opened in the Ohio theatre in Indianapolis on April 10th and Greater Stars had an exploitation man on the ground for the ten days preceding to put the picture over big.

The Amusement Supply Company is preparing to move from its present quarters in the Mallers Building to the new offices it has taken which comprise one fourth of the second floor of the Consumers Building. The new place of business will give them more space to meet the demands of their rapidly growing trade.

Harry Spanuth of Commonwealth Pictures Corporation, has returned from New York where he attended a meeting of independent producers and also gave some private showings of the first of his new "Billy Whiskers" Comedies. The reception given to the first picture was very favorable and Mr. Spanuth expects to complete the second picture this week, after which, he will return to New York to make further plans for the sale and exploitation of the "Billy Whiskers" series.

W. S. Barbee, the opening of whose new De Lux house, Barber's Loop theatre, occurred Saturday night, was host to representatives of the Chicago daily press and trade papers at a luncheon at the Hamilton Club the day preceding the opening. The luncheon was voted by those who attended, as one of the most delightful affairs of the year. Judge Robinson, who is interested in the new house, and J. B. Koppel, assistant manager, helped Mr. Barbee entertain his guests.

April 5th to 30th, inclusive, is S. S. Hutchinson's "tribute month" and the "Flying A" salesman, headed by C. A. Stinson, general sales manager at the Chicago headquarters, are "humping" themselves to win one of the prizes offered by the president of the American Film Company. Substantial prizes will be awarded, first for the most contracts secured on eight big specials, second for the largest amount of business and third for the greatest amount of cash collection business placed for the month.

Marshall Neilan may not know it yet, but he is to be the recipient of a very delightful gift from Miss Blanche Sweet, who has arranged to have a Motiograph shipped from the Enterprise Optical Company, Chicago, to the coast and set up for Mr. Neilan's use in reviewing his pictures. She is taking care to keep the matter secret until the

Universal Film Exchange of Chicago contributed liberally to the benefit given at the Circle Theatre, Forest Park, in aid of the tornado sufferers of Melrose Park, Maywood and Forest Park, donating the feature picture entitled "Destiny" and a Century comedy. Walter Hyland, head booker, who has a splendid baritone voice, added to the enjoyment of the affair with a couple of ballads.

A. Teitel at present is engaged in conserving the prints of Clara Kimball Young's feature, "The Forbidden Woman," so that first run exhibitors may be assured that the films will be in same splendid condition in which they found those of "The Eyes Of Youth" which were also treated by Teitel.

Sales Manager Eichenlaub of First National is reorganizing and enlarging his sales staff, the latest additions being H. A. Washburn and T. H. Gibbs, both of whom come from the staff of Famous Players-Lasky Corporation and who will cover two of the Illinois districts, and Charles McDaniels who is now Southside city salesman for First National and who also formerly was connected with Famous Players. Mr. Eichenlaub held a conference with all the salesmen under his jurisdiction at the Chicago office this week to plan for an active selling campaign.

"The Idol Dancer" was screened at the Playhouse on Tuesday morning for exhibitors who turned out in goodly numbers and judging by the applause which marked the close of the big feature, approved it. The Riviera orchestra was engaged for the occasion and rendered special music throughout the showing.

Harry Weiss, who recently resigned as manager of First National Exchange, Chicago, has opened an independent exchange to be known as The Superior Screen Service, Inc., and will operate in the states of Illinois, Indiana, Wisconsin, Michigan and Iowa. Superior Screen Service, Inc., will have two departments, a feature department and a commercial department. It is Mr. Weiss's plan to release 26 features a year through the former.



First view of two new Fox pictures. Left—William Russel in "Leave It To Me." Right—William Farnum in "The Orphan"

Live News From The Producers



May Allison, the Metro star, about to go for a swim

Ray Buys Four Poems Of Hoosier Poet

From the Arthur S. Kane offices comes the news that Charles Ray has just completed purchase in Los Angeles, of four of James Whitcomb Riley's best known poems of American country life. The Riley poems which have been purchased by the First National star are: "The Old Swimming Hole," "The Girl I Loved," "Home Again" and "Out To Old Aunt Mary's."

In a statement issued from his Los Angeles studios, announcing the purchase of the Riley poems, Charles Ray declares that the acquisition of these American classics represents the culmination of a long time ambition [illegible] works of the beloved Hoosier bard on the screen.

Pathe Names Release Date of Features

Release dates on two big forthcoming Pathe features, are announced for the first time this week by Pathe Exchange, Inc. Frank Keenan's next attraction, "Dollar for Dollar," will be released on May 2. The following week Hobart Henley's production, "The Miracle of Money," will make its first appearance.

"Dollar for Dollar" was adapted by Mr. Keenan from a well-known story, by Ethel Watts Mumford, noted playwright and magazine writer. "The Miracle of Money" is distinctly American, and Hobart Henley adapted the play from a short story by Beulah Poynter, "The Marrying of Emily."

"Romance" Almost Ready

Doris Keane Is Working on Last Scenes of United Artists' Film

WITH plans to leave for Europe in a few weeks, Miss Doris Keane is finishing the last scenes of her stage success, "Romance," by Edward Sheldon, in which she will make her screen debut, her first picture to be released in May by United Artists Corporation. The final scenes are being "shot" by Chet Whitney, her director, and it is predicted that this love story will be one of the year's screen sensations.

The United Artists has submitted the following description of the story's theme and setting:

"'Romance' is indeed worthy of its title. From the outset to the end, the story diffuses a rich and mellow charm. Mr. Sheldon has written a story that makes you look upon old passions through a mist of reminiscence and to that end he enclosed his picture within a prologue and an epilogue. By this expedient he has set his story at a distance that lends enchantment to the view.

"In the beginning of the story a young man of today, who has made up his mind to marry an actress, comes to ask the consent of his grandfather, who is the Bishop of New York. When the old man endeavors to dissuade him from his purpose, the youth accuses him of having forgotten what it is to be young and eagerly in love. Thereupon the Bishop leans back in his armchair by the fire and tells the story of his own love, over forty years before, for the famous opera singer, Cavalini. At the conclusion of the recital of the old romance, the young man insists that he is more than ever determined to marry the young woman he has chosen, and the Bishop, awakened to sympathy by his own pathetic recollection, finally consents and gives the youth his blessings.

"It is the Bishop's love-story that constitutes the picture. It happens during the most romantic period of New York; and in evoking the atmosphere of that time, the author has employed his inimitable talent for accuracy and detail so well that he makes one regret the comfortable homeliness that our hasty cities have discarded.

Picture Camera Is To Invade White House

President Wilson has given permission for the Educational Department of the Universal Film Manufacturing Company to film the portraits of the presidents of the United States in the rooms and galleries of the White House, these pictures to be used in "Our Presidents," a motion picture being made for use in the public and private schools of the country.



"Doug" Fairbanks will be seen in a real old-fashioned romantic melodrama soon. The title is "The Mollycoddle." The picture will be released by United Artists



Alma Rubens, featured player; Fannie Hurst, author; and Frank Borzage, director of Cosmopolitan's forthcoming feature, "Humoresque"

Screenkrafters Receive Many New Contracts

The Screenkrafters, comprised of Carl Coolidge, William Pigott and Dorothy Rockfort, who recently opened offices in Hollywood and announced their intention to specialize in the preparation of stories for the screen, and collaborate with directors and producers in the making, editing and titling of film plays, have made a number of contracts which will keep their organization busy for the immediate future.

In addition to the work now before the Screenkrafters, they recently prepared the adaptation for the Benny Leonard serial for Asher Enterprises, Inc., having written two other serials, five feature stories, nine comedies, and continuities and stories for the Texas Guinan organization.

New Series Announced to State Righters

Blazed Trail Productions, Inc., releasing through the Arrow Film Corporation has announced its plan to produce a series of five-reel productions at its Canada Lake studio in the Adirondacks. This company has completed a series of twelve two-reel subjects, which were based upon the adventures of a particularly daring and courageous member of the Royal Northwest Mounted Police.

John Lowell and Miss Dakota Lawrence, the featured players in the short subjects, have been placed under contract for the special five-reelers, and actual production will have been started, it is believed, within a month. A new studio is being erected on the shores of Canada Lake.

Exhibitors Eager for the Second "Edgar"

The triumph of the first Booth Tarkington Edgar Comedy, "Edgar and Teacher's Pet" that has been welcomed at first run theatres in all parts of the country as a fresh and entertaining photoplay, has led to a big demand for "Edgar's Hamlet," the second in the series of two-reel pictures produced by Goldwyn.

"American Film Makes Good"

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"Our first release under the new policy was 'Six Feet Four,' made from Jackson Gregory's novel of the same title, a story that had been read by millions. William Russell was the star in it and seldom if ever appeared to better advantage. It has played in the foremost theatres in America. It was instantly acclaimed by the public. Every exhibitor who has shown it has made big money with it. It is still an attraction extraordinary one which is playing to capacity business wherever it is being shown.

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METRO pictures, already known throughout the world as the "FEWER and BETTER" kind, are all made either from famous stage successes, or novels that have achieved world renown, from the pens of novelists whose names are household words.

There is no exception to this rule. METRO has cornered the literary market. METRO stars, like precious jewels, are always framed in a setting of highest artistic merit, from the standpoint of the story of the photodrama.

When you glance over the titles of METRO'S current and past productions, you will note that EVERY AUTHOR IS FAMOUS. Read and understand why Metro's BIG ONES should be tabbed in your note-book for future reference and-all-the-year-round profits.

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"Sarah Bernhardt is now writing for Universal the scenario of 'My Little Idol,'" Mr. Hundt continued. "This story is now appearing serially in one of the big French dailies."

IN PLANNING YOUR BOOKINGS KEEP IN MIND THESE GREAT SPECIALS BY GREAT AUTHORS

METRO has always believed that the STORY was a vital element in the success of any great picture. METRO'S big stars, therefore, are invariably presented in plays that possess, in addition to skillful construction and powerful themes, the prestige of world-famous authorship.

METRO pictures, already known throughout the world as the "FEWER and BETTER" kind, are all made either from famous stage successes, or novels that have achieved world renown, from the pens of novelists whose names are household words.

There is no exception to this rule. METRO has cornered the literary market. METRO stars, like precious jewels, are always framed in a setting of highest artistic merit, from the standpoint of the story of the photodrama.

When you glance over the titles of METRO'S current and past productions, you will note that EVERY AUTHOR IS FAMOUS. Read and understand why Metro's BIG ONES should be tabbed in your note-book for future reference and-all-the-year-round profits.

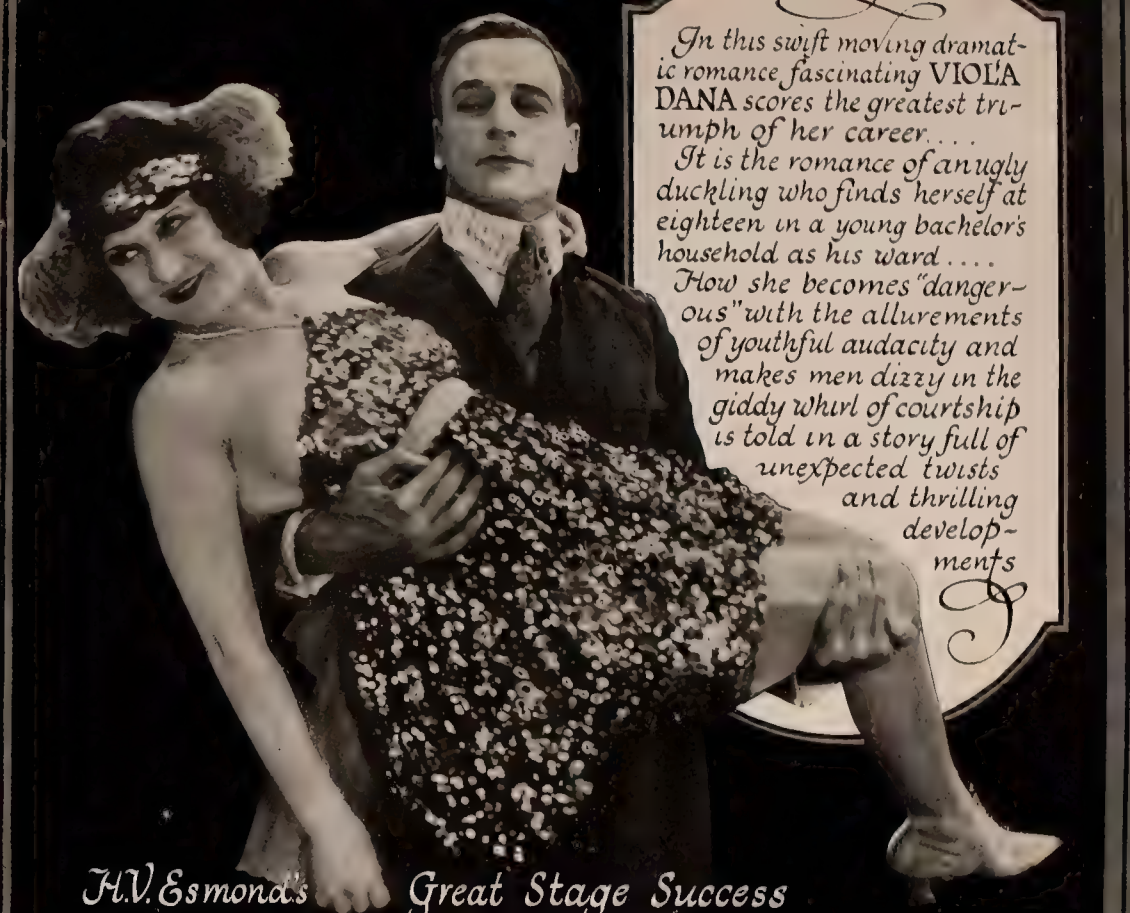
Maxwell Karger **METRO** Director General


BERT
LYTELL
PAUL ARMSTRONG'S World Famous
ALIAS
JIMMY VALENTINE
Scenario by FINIS FOX
Maxwell Karger Director General


No need to explain who Jimmie Valentine is. He's more notorious than leap year... and fully as dangerous... He's craftier than a twice-widow stalking her third victim; and stouter of heart than the man who marries her.....
The most magnetic male star of the screen in a play more famous than the eighteenth amendment and many times as popular.....
METRO
JURY IMPERIAL PICTURES Ltd.
Exclusive Distributors throughout Great Britain.
SIR WILLIAM JURY Managing Director.



JURY IMPERIAL PICTURES, Ltd. Exclusive Distributors throughout Great Britain. Sir WILLIAM JURY Managing Director.



In this swift moving dramatic romance fascinating VIOLA DANA *scores the greatest triumph of her career. . . .*

It is the romance of an ugly duckling who finds herself at eighteen in a young bachelor's household as his ward. . . .

How she becomes "dangerous" with the allurements of youthful audacity and makes men dizzy in the giddy whirl of courtship is told in a story full of unexpected twists and thrilling developments

H.V. Esmond's Great Stage Success

DANGEROUS to MEN

Starring

VIOLA DANA

Adapted by A.P. YOUNGER *from* Mr. ESMOND'S *"Eliza Comes to Stay"*

Maxwell Karger METRO *Director General*



JURY IMPERIAL PICTURES, Ltd.
Exclusive Distributors throughout Great Britain.
SIR WILLIAM JURY, Managing Director.



She Cheated Him
She Cheated Herself
She Cheated the World

That's Why People Called Her

THE CHEATER

by HENRY ARTHUR JONES

It's a play that will grip and hold any audience

Starring

MAY ALLISON

Based upon Mr. JONES' Famous Stage Success "Judah"

Scenario by LOIS ZELLNER Directed by HENRY OTTO

Maxwell Karger **METRO** *Director General*


With an ALL-STAR CAST
including
MITCHELL LEWIS

C.E. SHURTLEFF Presents

JACK LONDON'S

MASTERPIECE



The world's supreme novel of the frozen north where strong men moil for gold and might dictates the laws . . . . . .

BURNING DAYLIGHT

Translated to the screen in a mighty production that makes a tremendous book live again in a tremendous picture

Scenario by A.S. LeVINO

Directed by EDWARD SLOMAN

METRO PICTURES CORPORATION


Scenario by
S.E.V. TAYLOR
Directed by
LAWRENCE C. WINDOM
METRO
PICTURES CORPORATION



He was in his pajamas
Alone in his office late at night
with "Riot" Rosie when his fiancée found them....
George LIED !!!..*and then*

NOTHING *but* LIES

Starring

TAYLOR HOLMES

Makes Ananias look like a piker in the screen version of AARON HOFFMAN'S great stage comedy which William Collier played so successfully on Broadway.

NOW BREAKING RECORDS EVERYWHERE

The **RIGHT** *of* **WAY**
by SIR GILBERT PARKER
Starring
BERT LYTELL

SHOULD A WOMAN TELL? *by* FINIS FOX
Featuring
ALICE LAKE

The **WILLOW TREE**
by J.H. BENRIMO *and* HARRISON RHODES *Starring*
VIOLA DANA

The **WALK-OFFS**
FREDERIC & FANNY HATTON'S
Morosco Stage Hit ~ Starring
MAY ALLISON

LOMBARDI Ltd
Another MOROSCO-HATTON
Success ~ Starring
BERT LYTELL

PLEASE GET MARRIED *by* JAMES CULLEN *and* LEWIS ALLEN BROWNE
Starring **VIOLA DANA**

FAIR & WARMER
by AVERY HOPWOOD
Starring
MAY ALLISON

SHORE ACRES
by JAMES A. HERNE
Starring
ALICE LAKE

OLD LADY 31
by RACHEL CROTHERS *Starring*
EMMA DUNN

METRO PICTURES CORPORATION
MAXWELL KARGER *Director General*

Double Release Date Is Named by Hodkinson

April 25th is announced by the Hodkinson organization as the release date of Augustus Thomas "The Harvest Moon," the Deitrich-Beck production starring Doris Kenyon, which, along with "Cynthia-of-the-Minute," the Gibraltar-Louis Joseph Vance production, starring Leah Baird, will be the subject of a double trade showing at all Hodkinson exchanges the coming week.

"The Harvest Moon," conceded to be one of Doris Kenyon's fine screen achievements, has been booked for pre-release engagements at the Kenyon, Pittsburgh, Pa.; the Rex, Ottumwa, Ia.; the Grand, Reading, Pa., and at the Casino, Chester, Pa.

Miss Baird's cast in "Cynthia-of-the-Minute" includes Burr McIntosh, famous for his work in "Trilby" and "Get Rich Quick Wallingford" series; Hugh Thompson, Alexander Gaden, Mathilda Brundage and Billy Welch. The production was directed by Perry Vekroff.

McCutcheon Novel is Picturized by Edgar Lewis

Edgar Lewis' second production for Pathe will be a picturization of a story by George Barr McCutcheon. It is none other than "Sherry," one of the most popular of the author's works.

"Sherry" has been filmed by Mr. Lewis in seven parts, the adaptation of the novel being made by Frances Guihan, well-known continuity writer. Heading the cast is Pat O'Malley, who will play the part of Sheridan Redpath. James Burton is played by Harry Spingler. The cast also includes Alfred Fisher and Gertrude Norman. Lillian Hall, one of the most beautiful leading women on the screen, is The Girl. "Sherry" is a small town story—the plot being laid in the Middle West.

Winchell Smith Began As Property Man

Winchell Smith, who is supervising the production of his play "The New Henrietta," for Metro, under the title of "The Saphead," has been in the theatrical business since he was eighteen years old. At that time Mr. Smith joined a company in New York City as assistant property man. After various promotions he was made the stage director. But Mr. Smith wanted to be an actor, and after three years he got his chance in a small part in "The Prodigal Daughter." Next, play-writing engaged his attention. Mr. Smith is on every set for the picture and takes an active part in the work connected with it at the Metro studios in Hollywood.

Carpentier Makes Good Actor

Reports from Studio Say Fighter Has Screen Talent

GEORGES CARPENTIER, the French sportsman, gentleman, athlete and soldier, now at work at the Solax Studio, New Jersey, on the super-special production which is to be presented by Robertson-Cole, would be a great success on the screen even without his many-sided fame, according to men who have watched his work in the past few days.

"It can never be said that Carpentier is a freak of the studio," said John G. Adolfi, who is directing the picture in which the noted Frenchman will appear, "This man stands head and shoulders over any other person who has been put into a motion picture for the purpose of capitalizing his publicity. By this I mean that Carpentier is a real actor. He doesn't have to rely on what the world knows about him to be a success."

Work on the Carpentier picture is going steadily on in the Solax Studios day and night. Director John G. Adolfi is the busiest man about the place. He is giving the picture his individed attention upwards of twelve hours every day and putting into this production all the artistry of which he is capable.

Twice recently the entire studio has been made over into elaborate setting which will be used in the Carpentier picture. Recently the studio took on the appearance of a gentleman's country club. It was sumptuously furnished after the manner of most exclusive club houses which are found in regions of great scenic beauty near the largest American cities. After the taking of these scenes, the complete character of the studio was changed and it was made into a large gymnasium, wherein will be shown the scenes introducing Carpentier as a boxer and athlete. This necessitated the transfer from the city of a great deal of gymnastic apparatus. Once again the character of the studio was changed and great ball room scene shown. So large was this setting, that an extra stage had to be built outside the studio. It was while making this scene, recently, that 500 extra people were used all one night, on one occasion, when the scenes showing the height of a great ball were taken. A picturesque part of this scene is a large fountain with the water playing.

Mr. Carpentier is very much interested in the work, and is giving it his undivided time. He is still living at the Biltmore with his family and makes the trip to New Jersey daily by motor. He is at the studio at least ten hours every day.

While neither the name nor the synopsis of the Carpentier picture are at present being given out, it is understood that the production will be an American society drama which will give the noted French athlete and soldier a romantic role. Of course provision is being made for his appearance in a sparring match. This will be the first appearance in real fighting which Carpentier makes in America.



Georges C. Carpentier, the French pugilistic champion, who will appear in pictures for Robertson-Cole distribution. (Photo copyright by Lumiere Studio, Inc., N. Y. C.)

South Has Big Possibilities

New Industries Bring Prosperity to "Solid South," Says W. T. Yoder

WITH oil, cotton, and agricultural products reaching new high marks and with millions of dollars in new capital going into Southern States for the financing of new factories a great era of prosperity is at hand for the Solid South, according to William Thomas Yoder, known throughout Texas as "Colonel Bill," who has just been placed in charge of the Southern Division for Pathe. After a brief survey of the territory, Mr. Yoder has reported his observations to the Pathe Home Office.

"Most important from the viewpoint of the man in the show business is the continuous growth of the towns and cities," said Mr. Yoder "Of course, new factories are responsible for much of this increase in population. Manufacturing cities were rare in the South until quite recently. Now, however, factories are going up rapidly, and New England will find an industrial rival in the great Southern mills in a short time.

"The men who have been giving the South its motion picture entertainment, the exhibitors, are meeting the change of standards and the demand for better pictures with every possible effort. But they must have the support of all producers. Help them in their effort to capture and hold the interest of the growing public with real good pictures.

SIMPLE SOULS



Scenes from "Romance," a United Artsists release starring Doris Keane

Pathe Screens "Little Cafe"

Stage Play Picturized with Max Linder As Its Star

WITH Max Linder, the French comedian, in the stellar role the stage success, "The Little Cafe," is to be released by the Pathe Exchange, Inc., as a Pathe Special production. The picture is said to bring out some of the finest work of Linder's career and those who witnessed the first showing of the completed film were of the opinion that it will be hailed by the public as a great screen comedy.

Although the original stage part was played by John E. Young, at the New Amsterdam theatre in New York City, and the story was not primarily intended for Mr. Linder in screen work, it is said that the star character fits the talents of the French comedian to perfection. His deft touches of humor throughout, his mannerisms, and eccentricities are all given full play in the part of a millionaire waiter who is compelled to remain at work in a restaurant by the terms of his contract, although he has been left two million francs.

With the release of the production a new female star peeps above the horizon in the person of Wanda Lyon, who plays the leading role opposite Linder. Miss Lyon will be remembered for her striking success at the Winter Garden in New York City, where she appeared in a few of the Passing Shows. She also played an important part in Al Jolson's show, "Robinson Crusoe, Jr." Her stage comedy training makes itself evident in the manner in which her delightful personality gets into the Linder picture.

The success of the stage comedy augurs well for the screen version, for it played in many cities of importance in the country and was a financial success. The play also gained great popularity in London and other leading cities. The many odd situations, necessarily confined to the limits of the stage settings, are expanded in the screen production so that they can be appreciated at their true value.

As has been indicated, Linder plays the part of a waiter in "The Little Cafe." The proprietor of the cafe and an accomplice have tricked him into signing a contract agreeing to pay them a forfeit of 500,000 francs if he quits his job as a waiter. He signs for twenty years and when the contract is in effect they tell him that he is heir to 2,000,000 francs. The conspirators of course expected the waiter to pay 500,000 francs and quit immediately.

The millionaire waiter, however, decides not to be blackmailed and he stays right on his job from eight a. m. to ten p. m. Between those hours he is a gay lothario of the restaurants and a figure in the night life of Paris. The picture is full of color and life, showing the adventures of the hero in the cabarets and among the Parisian actresses who are never seen on the stage.

The revelation of the night life in Paris and the adventures of the waiter brings into the production some of the finest sets ever prepared for the American theatre. The gay Cascade Pavillion where the waiter hurries to be waited upon after his duties at "The Little Cafe" is constructed after the design of one of the most famous amusement resorts in the French Capital. It is a massive set with scores of dancing couples, orchestras, and hurrying waiters, and in point of splendor cannot be surpassed.

Four Teams Producing Christie Single Reels

Four teams of players are appearing in new Christie one-reel comedies, the titles of which are announced as "Papa by Proxy," "Fuss and Folly," "Call a Cop," and "Oh, Doctor! Doctor!!"

The first of these teams is Bobby Vernon, with Vera Steadman as his chief support. Earl Rodney and Helen Darling are the featured players in the Christie omedy, "Fuss and Folly," which was directed by Scott Sidney from the story by Conklin. "Call a Cop" presents Dorothy Devore and Jimmie Harrison.

Tom Kennedy Plays Big Part in Fox Comedy

An exhibition of some of the episodes of the forthcoming Sunshine Comedy special at the Fox projection-room in the New York headquarters disclosed the fact that Tom Kennedy formerly a pugilistic contender of note, has an important and "scrappy" role in the picture. Among those whom Kennedy boxed before he left the roped-circle for the screen, are Jack Johnson, Carl Morris, Bombardier Wells, English champion heavyweight; Frank Moran, Gunboat Smith and Max Robert, French heavy.

Thomas Meighan Goes West For Filming

Thomas Meighan has returned to California upon completion of the filming of "Civilian Clothes," the Paramount Artcraft production which he came East to make under the direction of Hugh Ford, and will start work at Hollywood immediately on "Conrad in Quest of His Youth" under the direction of William DeMille. Mr. Ford is at present cutting "Civilian Clothes" at his Fifty-sixth street studio of the Famous Players-Lasky Corporation.

Broadway "Legit" Will Be a Movie Theatre

Hugo Reisenfeld will take charge of the Criterion theatre, Broadway and Forty-fourth Street, Sunday, April 18th and work of remodelling the old legitimate house to make it fit to hold the attractions of the motion picture world will be begun at once.

In the five days following Mr. Reisenfeld plans to set a new record in building alterations by setting up the largest theatre marquis in New York, remodelling the stage, and redecorating the theatre in time to open it on Saturday, April 24.

Lewis Stone Signs for Thomas Ince Picture

Lewis Stone has been signed by Thomas H. Ince for the principal role in "Beau Revel", the first of a series of specials by Louis Joseph Vance, scheduled for early production at the Ince studios on the West Coast.

As the "Beau Revel" of the new Louis Joseph Vance story, Stone will be seen in a characterization admirably suited to his capabilities. The supporting cast and the director assigned to the new special will be announced by Mr. Ince at an early date.



Clark W. Thomas, production manager for the Thomas H. Ince studios, who has perfected a new "still" camera arrangement attachment for motion picture cameras

SIMPLE SOULS



Robert C. Bruce, producer of scenic for Educational Film Corporation

Robert Bruce Returns With New Series

Robert C. Bruce, whose Scenics Beautiful have so long been a feature of the releases of Educational Films Corporation, returned this week from Cuba and Jamaica where he has made a new series of pictures. He will remain in New York about a month cutting and titling these pictures, since he gives this work his personal attention, the completed product representing entirely his own work.

Although Mr. Bruce has been making pictures for release through Educational for nearly five years, this is the first time that he has left the North American continent for material.

Experienced Hand Takes Charge of Publicity

Lawrence Weingarten, successor to Sig. Schlager as publicity director for the J. Parker Read, Jr., productions was publicity director for Tally's Broadway theatre, Los Angeles, for three years, and has had long experience in the commercial advertising field. Before joining the Read forces he was with The First National Exhibitors Circuit in Los Angeles.

"Black Beach" Release Set for May 31st

The next production to be released by First National under its contract with D. W. Griffith is "Black Beach.' May 31st has been set as the date of issue. The cast includes Richard Barthelmess and Carol Dempster.

Neilan Wants Cleaner Pictures

Will Silence Censors and in End Prove More Profitable

THERE are a few remaining producers who still think that motion pictures bordering on the sensuous are in public demand, says a statement from the Marshall Neilan Production offices. Among those who have most recently attacked this practice as applied not only to motion pictures themselves but to the advertising matter prepared for these pictures, is Marshall Neilan, the young director-producer responsible for "The River's End," "Daddy Long Legs," "In Old Kentucky," and similar pictures.

In this connection, Mr. Neilan says: "There has always been good and bad in everything and perhaps always will be. The motion picture industry is no exception, and there seems to be keen competition among a few directors to see who can make the most suggestive photoplay and still keep within the law. The days of these producers are numbered professionally unless they change their type of work.

"The future will bring cleaner, more wholesome pictures than we have had in the past. Most producers have already realized the fact from a commercial standpoint, pictures that are entirely free from suggestiveness, are by far the most successful and the same motives which prompted unclean pictures in the past will ultimately cause the great majority of directors to eliminate filth from their productions in the future.

"It is a matter of record that the greatest successes from a financial standpoint in the history of the screen have been absolutely free from any taint of suggestiveness. 'The Birth of a Nation,' 'The Miracle Man,' 'Civilization,' 'Daddy Long Legs'; these are only a few of the great screen triumphs I can name which were fit for any man, woman or child to see.

"Recently Thomas H. Ince, Maurice Tourneur, Allan Dwan, Mack Sennett, George Loane Tucker and myself combined to make pictures independent of outside affiliations, and one of the principal points agreed upon was that every one of our productions shall stand for cleanliness if nothing else.

"The day has arrived when exhibitors have given their support to keep the screen clean, by refusing to permit the exhibition of films that might tend to encourage censorship fanatics. No exhibitor who expects to maintain a steady patronage from family audiences can afford to show any picture that he would not show his own children. The public has been educated to the point where it selects its entertainment first by those who are responsible for it, just as it buys its books by past achievements of the author, and second by the theatre that shows it. If they are in doubt about the type of pictures made by a certain producer, their selection of an evening's entertainment will be governed largely by the theatre that offers it. If they know that a certain theatre shows nothing but clean pictures, they patronize that theatre.

"Through natural evolution the screen is being cleansed. Looking at it from a purely mercenary viewpoint, it does not pay to produce anything but clean pictures.

"No established producer will jeopardize his reputation and those who have none to jeopardize will soon realize that they will never attain success via any but the clean route.

"Then again there are certain distributors that do the industry harm by the type of advertising material they use. Even if the picture is harmless, some seem to think by preparing paper that will appeal to the morbid element in human nature, a great box office attraction is created. Sometimes this is done under the guise of 'art' and other times it is a bold illustration or a suggestive caption.

"Nothing can be gained not even for those who perpetrate this kind of advertising while on the other hand, a direct blow to the entire industry is registered.

"A movement, such as that started by the National Association, some time ago, to take steps to prevent the showing of unclean pictures should be encouraged and enlarged. Let us clean house from within, and there will be less energy necessary to fight outside opposition."

Picture with Moral Appeal

Madlaine Traverse Given Strong Role; Paul Cazeneuve Is Director

"A PICTURE with a great moral lesson" is a description given of "The Spirit of Good," the latest starring vehicle of Madlaine Traverse, Fox star, which will introduce to the screen a new director in the person of Paul Cazeneuve.

The story is of a brave fight for right against seemingly overpowering odds, it is stated. From the bright lights of Broadway to the dance halls and gambling dens of the last frontier, the heroine passes. Her reformation why and how she changed her way of life and with it the life of a community is said to be exceptionally well presented in this production.

Madlaine Traverse is stated to be at her very best as the shimmy-loving, daring woman who feels that the world owes her a living and is collecting it in the easiest way. Then comes the spark that lights the fire of love, and Miss Traverse vividly depicts the transition of the woman from dance hall queen to leader of the forces of right in the community.

"It is a powerful role," declares the report from the Fox Film headquarters, "and required a powerful emotional actress to bring to it the finish that would raise it from the level of cheap melodrama to the heights of real art. Miss Traverse has done this—done it with rare refinement and with extraordinary force. It is in many ways her best role to date, and to its enactment she brings the full measure of her great ability.

"Paul Cazeneuve, who in the handling of the megaphone in "The Spirit of Good" brings to the screen forty years of experience on the dramatic stage, has put into the production every expedient that is known to the stage. His story is a big one, but he has not forgotten those little human touches, those bits of comedy, those flashes of heart interest which add materially to the drawing-value and to the sustained interest of a picture."

Vitagraph Has Bookings All Along Broadway

Vitagraph declares this week that it has captured the entire "select section of Broadway." The report is based on the fact that this company has obtained bookings for twenty-four weeks ahead, of all its ensuing feature output and Larry Semon feature comedies in all the Broadway theatres from 77th Street to 110th Street.

The select section theatres comprise the following: The Adelphi, Olympia, Symphony, Keystone, 77th Street Theatre and the Schuyler.

Candy and Melodrama in Dial Picture

Although there is no lack of melodrama from start to finish in "King Spruce," the Dial-Hodkinson production starring Mitchell Lewis, there are also plenty of scenes to furnish genuine comedy. These visualize the traits peculiar to the hordes of illiterate lumbermen and their families who inhabit the Pine Tree backwoods.

SIMPLE SOULS

Ragland Made Vice-President

Former Sales Manager Has Executive Post in Kane Pictures

At a meeting of the directors of the Arthur S. Kane Pictures Corporation on Thursday, April 8th, John C. Ragland was elected vice-president. Mr. Ragland resigned as general sales manager of Realart Pictures Corporation several weeks ago to become general manager and director in the Kane corporation.

The elevation of Mr. Ragland to a high post in the young producing company follows only a few weeks after his resignation from Realart Pictures and represents the confidence of the directors of the organization in the qualifications of Mr. Ragland to consummate with President Kane the contemporaneous projects of the corporation.

The meeting of the directors of the Kane corporation, which was held in the new offices of the concern at 25 West 43rd street, New York, was called especially to inaugurate Mr. Ragland into his new post in conjunction with the formal occupation of the permanent home of the Arthur S. Kane Pictures Corporation.

In announcing the election of Mr. Ragland to the vice presidency of the company, President Arthur S. Kane issued the following statement:

"It is a distinct pleasure for me to give out the news of the election on Thursday, April 8th, of John C. Ragland to be vice president of the Arthur S. Kane Pictures Corporation. The election of Mr. Ragland took place at a meeting of directors called especially at the new and permanent offices of the company.

"Although Mr. Ragland has only recently become a member of our corporation, we have lost no time in acknowledging our confidence and faith in his ability to judiciously carry on the early work of organization. The past record of Mr. Ragland is well known to officials of this company, not alone his splendid achievements as general sales manager for Realart Pictures, but his long dealings with exhibitors in various territories and his experience in many branches of the theatrical business.

"We are now in a position to proceed with a program for the future which will require the cooperation of a man of Mr. Ragland's definite acquaintance with conditions in the field. In the sales organization of the entire industry there is perhaps no individual better posted on the technical financial problems of picture selling and exhibiting than Mr. Ragland, and his election to vice-president of this company represents our faith in his ability to accurately assess the possibilities of producing units equitably from the point of view of both distributor and exhibitor."

Mr. Ragland, prior to his connection with Realart as general sales manager, was manager of the St. Louis office of that concern. He has had a long career in the theatrical and motion picture businesses and possesses a wide background of experience gained during a service which began in theatre management and progressed through sales activity to executive positions with Select and Realart Pictures.

The new vice-president of Kane Pictures issued the following statement after he was informed by the directors of his election to the new position:

"The honor that has been conferred upon me by President Kane and our fellow directors in the Arthur S. Kane Pictures Corporation comes as a total surprise to me. It is gratifying beyond words to find that I enjoy the entire confidence of officials of this concern in the activties which are now in process of negotiation.

"We have in view at the present writing several large projects of considerable interest to exhibitors which we trust we will be able to announce in the near future. As vice-president of the Kane corporation it will be my especial honor and privilege to uphold those high standards of honesty and plain dealing which have become so closely associated in the past with the name and activities of Arthur S. Kane."

U. S. Films Win On Merit

American Screen Never Ruled Off Foreign Photoplays Says Howells

"THE American screen has never barred the foreign film, and never will. World progress and the advance of civilization forbid it. The development of the industry makes it impossible."

David P. Howells, international distributor connected with First National, gave this answer today to a misinterpretation of his recent interview in which he charged that American exporters, discouraged by unfavorable rates of exchange, were "deserting under fire."

Mr. Howells made clear, in no uncertain terms, his opinion of international film conditions, and expressed his sincere belief that the foreign film, recovering from the handicaps of production during the war and early reconstruction, would find its place on the American screen.

"The war interrupted picture making in Europe," stated Mr. Howells. "The best brains of all Europe turned to the business of making war. Art stood still.

"The more liberal minded men in the industry in Europe admit that the reason that foreign films have not been accepted by the American public during the last several years is because the standard of foreign production has fallen so far short of the standard of American production.

Ray-Ince Picture Gets Change of Title

Charles Ray's forthcoming Thomas H. Ince production, previously announced under the title of "An Old Fashioned Young Man," has been changed to "An Old Fashioned Boy." It will be released as an Ince-Paramount-Artcraft picture.



Pretty Alice Joyce, Vitagraph star, who is now busily engaged in filming Albert Payson Terhune's "Dollars and the Woman"

Alice Joyce Release Schedule for May

From Vitagraph comes the news that the next Alice Joyce production will be released in May. Miss Joyce recently finished work on the picture in the Brooklyn studios. "Dollars and the Woman", is the title, and it is an adaption of a story by Albert Payson Terhune.

Another recent completion, it is announced, is "Schooldays", the next Larry Semon comedy. It is different from his former releases for Larry is here an interesting pupil in an interesting school.

On the Coast William Bertram is directing Vitagraph's next serial, "Hidden Dangers", with Joe Ryan and Jean Paige as co-stars. Mr. Bertram came to pictures after twelve years as a stage actor and director.

Murray Will Remain With Mack Sennett

Charlie Murray, Mack Sennett's Celtic comedian, will remain a member of the Sennett constellation of stars, for another season at least. This fact was announced yesterday by the Mack Sennett management after Mr. Murray and Mr. Sennett had signed a new contract. The announcement automatically disposes of rumors current in film circles asserting Murray's departure at an early date into other circles



Here is an idea of what Harold Lloyd's next comedy for Pathe release, "An Eastern Westerner," will be like



These good lookers are enlisted under the Universal banner. Left—Beatrice Burnham appearing with Harry Carey in special attractions. Beula Booker in support of Robert Anderson in "My Lady's Ankle." Right—Mildred Moore with Art Acord in the Universal serial, "The Moon Riders"

Robertson-Cole to Handle "So Long Letty"

Robertson-Cole has signed a contract with the Christie Film Company for "So Long Letty," the celebrated Morosco stage success, which was one of the most powerful box office attractions during the four years in which it was seen.

"So Long Letty" won wide fame for Miss Charlotte Greenwood, who played the leading role in it. It was produced on the Pacific Coast, in Los Angeles, in 1916, and only finished its long stage career a few months ago. After a sensational success on the Coast it was moved to New York, where it began its long run at the Shubert theatre. Here it ran for many months, following this engagement with a tour of the country, which lasted for three seasons.

"So Long Letty" will be the first Christie-Robertson-Cole picture, and both the distributing corporation and the producer are doing everything which will tend to make the initial production one which will win handsomely when tested by the public, it is stated.

Professor Helps Title Educational Picture

Dr. Robert F. Griggs, of Ohio State University and director of the various expeditions of the National Geographic Society sent to investigate the effects of the Mount Katmai, Alaska, eruption, returned to Columbus this week after spending several days assisting Educational Films Corporation in editing and titling the expedition's pictures which it will distribute.

While the technical has been avoided in these productions, they are absolutely correct from the scientific viewpoint and the assistance of Dr. Griggs in supplying the illuminative titles has been very valuable. Release of these pictures will mark the first relations of the National Geographical Society with a motion picture organization.

Universal's Special Is Winning

Heavy Booking Among First-Run Houses of Big Cities

UNIVERSAL is said to be scoring heavily with "The Virgin of Stamboul," Priscilla Dean's big Oriental picture. Already first run houses in almost all of the principal cities have booked the production. In almost every city elaborate exploitation "stunts" are being arranged to put it across, announces Universal.

Harry M. Berman, general manager of exchanges for Universal, says the sales campaign for the new picture is the biggest and fastest thing ever handled by that company.

"We did not get thie prints into the hands of our branch exchanges until March 20," he said. "In three weeks, leading theatres in ninety per cent of the big cities had contracted to run the picture, with play dates early in May.

"The seventy-seven day booking over the Loew Circuit in and around New York, has been followed by a forty-seven-day booking over the Fox Circuit in the same territory. These two contracts alone, with the four weeks' run at B. S. Moss' Broadway theatre will make one of the most complete New York City showings a Universal picture ever had. The showing at the Broadway theatre has been a great surprise. Instead of dropping off during the third and fourth weeks, the attendance actually increased. The picture is a money maker, even on Broadway.

"It has been shown already in several other theatres. In the Rialto theatre, Washington, D. C., it crowded the house for the week of April 5. Tom Moore, of the Rialto, gave it the most expensive staging and the biggest exploitation ever undertaken by him for any picture.

"Another early showing of the picture, in the Ansonia theatre, Butte, Mont., it broke all house records despite adverse conditions in that city—restaurants strikes, strikes in all building crafts, and the most severe Easter weather on record in that locality. In addition, all opposition houses were offering the best productions obtainable for Easter.

"After several days of clever exploitation along the lines utilized in New York City, William Cutts, of the Kinema theatre, Salt Lake City, packed his doors during the week of April 5.

"Among the other houses in which 'The Virgin of Stamboul' is booked for a six or seven day run at early dates, are the Lubiner and Trinz and the Asher Brothers' Circuits in Chicago, the playhouse, Chicago; the Columbia, Pittsburgh, the Washington, Detroit; the Liberty, Denver; Shea's Hippodrome, Buffalo; the Stillman, Cleveland; the Park, Boston; the Alhambra, Milwaukee; the Southern, Columbus; the Columbus, Dayton, the Walnut, Louisville; the Rivoli, Portland, Oregon; the Superba, Los Angeles; the Fox Terminal, Newark, the Clemmer, Spokane; the Pickwick, San Diego, Cal., the Victor, McKeesport, Pa.; the Lamb, Ranger, Tex.; and also in Fort Worth.

"We thought we established a lasting record in handling the sale and exploitation of 'The Heart of Humanity,' but it does not compare with the speeding up that has been necessary for 'The Virgin of Stamboul.' The picture was ready sooner than had been expected. It was so big it could not be held. The advertising, publicity and exploitation departments have been working at top speed to prepare the way, with the picture already booked country advertising, publicity and exploitation campaign has many more weeks to run. It is just getting well under way.

"It looks as if Miss Dean's big picture is going to smash all Universal records by a wide margin. A lot of other records, too, I believe."

"Forbidden Woman" a Hit

Box Office Receipts in New York Quoted to Prove Its Popularity

MANY reports have been received by Sam Zierler, president of the Commonwealth Film Corporation which distributes the Equity Clara Kimball Young pictures in New York State, recently, telling of the success with which "The Forbidden Woman," Miss Young's second Equity production, is meeting on its bookings throughout the Fox houses and Loew circuit. The Ridgewood, Audubon, Academy of Music and Crotona theatres have played to capacity houses. On the Loew circuit, more than sixty theatres situated between Fourteenth street and 181st street are showing, or will show, "The Forbidden Woman" during the weeks of April 12th and 19th.

"All the exhibitors tell me they are making money," said Mr Zierler, "and my own observation confirms this. According to letters, telegrams and newspaper clippings received this week at Equity's New York offices, "The Forbidden Woman" is breaking records throughout the country and has, in

"For the next few weeks thirty-nine prints of 'The Forbidden Woman' will be occupied on first runs in New York State alone," stated the Commonwealth head.



"Jim" Kirkwood, veteran screen artist and director, who is now appearing opposite Louise Glaum in her latest J. Parker Read, Jr., production

James Kirkwood Plays Leading Man

James Kirkwood has been assigned the leading masculine role in Louise Glaum's latest J. Parker Read, Jr., production now under way at the Thomas H. Ince West Coast Studios. James Kirkwood was formerly a director of note, having been associated with Mary Pickford's early successes, among which are numbered "The Eagle's Mate" and "Esmeralda." He also, directed Billie Burke, John Barrymore and Jack Pickford in some of their most notable successes. Kirkwood has announced his intention of deserting the directorial field for the actor's role.

Many Big Houses Book Realart's New Star

The Rivoli theatre in New York heads the list of the houses which have booked "Miss Hobbs," a Realart picture, starring Wanda Hawley. Dr. Hugo Riesenfeld, managing director, not only booked the picture "sight unseen," but set the week of June 6 as the date upon which the new "Queen of Beauty" is to be introduced to Broadway theatregoers. Tom Moore has also picked Wanda Hawley in "Miss Hobbs" for his Rialto theatre in Washington for a date in June.

Lester Adler, Realart's branch manager in New York City, reported that he had booked one of the prints allotted to his office solid through New Jersey for June July and August

Jack Dempsey Finishes Work on Pathe Serial

Jack Dempsey has completed his work as star of Pathe's "Daredevil Jack." The final scenes of the concluding episode of the picture were completed Sunday, March 28.

So far Dempsey has not made public his plans for the future He announced that he thinks he has earned a little vacation from work outside his routine training, which goes on regularly regardless of vacations from other activities.

Larger Construction Plans

Robertson-Cole Acquires Corner Plot on Seventh Avenue, 48th St.

ROBERTSON-COLE has made a quick shift in its building plans to include the addition of the northwest corner of Forty-eighth Street and Seventh Avenue, permitting the building of a much larger and more commodious structure than was intended in the original plans, announced two weeks ago. With the addition of the corner lot the building will now include everything from the corner of Forty-eighth Street along Seventh Avenue to No. 725, affording a great deal more space on the ground floor and those above.

The original intention of Robertson-Cole was to erect a ten-story building. But with the purchase of the additional space it has abandoned this plan, and the building will now be made twelve stories in height, and of such construction that additional stories may be later added if they are needed.

The entire transaction was negotiated for Robertson-Cole by Wm. A. White & Sons, of 46 Cedar Street, New York City. Revised plans for the office building on Seventh Avenue are now being drawn by architects F. H. Dewey and Company, and Howard Greenley of the Flatiron Building. Plans for the building, as it will now be, are being rushed and construction work will be started by Wharton Green & Co. of 37 West Thirty-ninth Street, at the earliest possible time.

The plans for the building show that it will be entirely fire proof with cement arches and cement floors. Steel window frames will be used throughout and no wood will enter into the construction whatever.

Dwan Picture is Finished

Print of "Splendid Hazard" Now in New York Mayflower Office

ALLAN DWAN'S film adaptation of Harold MacGrath's novel, "A Splendid Hazard," has arrived at the New York offices of the Mayflower Photoplay Corporation. It had a special preliminary presentation at the Brunton Studios at Los Angeles. According to telegraphic advices the artistic merit of its photography and the cast, from the standpoint of acting and characterization, should make it an unusual production. Those who witnessed the presentation united in describing it as a "motion picture grand opera."

Mr. Dwan took special pains to secure absolute fidelity of detail. Much of the action is centered in Corsica, the quaintly picturesque island on which Napoleon, the inspiration of the novel, was born, therefore, there is fine opportunity for the exploitation of the haunting beauties of that historic isle.

In the work of convincingly reproducing those scenic effects, Mr. Dwan was assisted by Mrs. Harold MacGrath, who had gone over the locations figuring in her husband's novel. She made many photographs of the scenic features, supplemented by a wealth of pictures of people. costumes and local customs, all of which were placed at the disposal of Mr. Dwan.

It is also announced that to the secret picture upon which Director Emile Chautard has been hard at work for several months has been completed. A competition among the personnel of the Mayflower Corporation is now in progress, the object of which is to select an appropriate title.



A scene from the National Film Company of America's picture starring Flanagan and Edwards, "The Road to Ruin"



R. E. Nehl's American Film Company Inc. representative out of Cincinnati

"The Blue Moon" Ready for Its Final O. K.

R. R. Nehls, general manager of the American Film Company, is on his way to the Coast and will reach the Santa Barbara studios of the "Flying A" in time to put his O. K. on the completing of "The Blue Moon" and the assembling and preliminary cutting processes.

At the same time Mr. Nehls, together with Studio Manager Al Thompson and George L. Cox are searching the field to secure players adapted to the roles in "Whispering Smith." This drama of the West was written by Frank H. Spearman.

Famous Players Film To Aid Recruiting

In an effort to aid the national recruiting drive of the U. S. Army, the Famous Players-Lasky Corporation has donated a print of "Civilian Clothes," which presents scenes taken at Camp Meade, Md., through the courtesy of Major-General Grote Hutcheson. The picture will be supplemented by scenes of the signal corps at Washington, and will be distributed to the fifty-six main stations and 500 sub-stations of the army.

New Blackton Picture Is "Soul and Body"

Commodore J. Stuart Blackton has just pronounced as finished "Soul and Body," his new special feature, which was made under the working title of "The Soul Spinners," Herbert Rawlinson is starred in the play, which was written by Shannon Fife. This is the second picture J. E. Robbins, screen editor of the Blackton staff, has cut under the Commodore's supervision.

Lewis Emmerick Made General Manager

Lewis Emmerick of College Point has been appointed by the Whitestone Motion-Picture Company, Inc., to the general managership of the Lyceum theatre at College Point, L. I. He enters upon his new duties at once.

Prisoners See "Alias Jimmy Valentine"

Three hundred convicts, including forty-six who are serving life sentences, applauded a special projection of "Alias Jimmy Valentine" in the Chapel of Arizona State Prison on Good Friday, when the Metro special production starring Bert Lytell was given its first showing in the United States.

The Arizona penitentiary, situated in the town of Florence, served as the background for the prison scenes filmed by the Metro company for the production, with Bert Lytell as Lee Randall, alias Jimmy Valentine. It was in return for the courtesy of the prison authorities in permitting the picture to be taken there that B. F. Rosenberg, manager of the Metro Exchange at Los Angeles, arranged for its first presentation before the prisoners.

It is a model prison, with its own screen in the Chapel, where pictures are regularly shown. Most of these pictures are old. "Alias Jimmy Valentine" was the first "first night" that the prison had known.

"TheSaphead"Co-Stars Crane and Keaton

"The Saphead" has been selected as the release title for Loew-Metro's forthcoming production of Winchell Smith's and Victor Mape's play, "The New Henrietta." Winchell Smith, producer and playwright, who recently joined the staff of authors at Metro's west coast studios in Hollywood, Cal., is personally supervising the picturization of "The Saphead," in which William H. Crane and Buster Keaton will be co-starred at the head of a strong ensemble, it is stated.

"The Saphead" was chosen as the new title of the picture because June Mathis's scenarioization of the play brings into greater prominence than it enjoyed in the stage version, the role of Bertie, played by Mr. Keaton. This comedian is making his first venture in high class comedy drama after gaining fame as a slapstick artist with Fatty Arbuckle.

Company Will Feature Robert Gordon

Announcement is made that a producing company is now being organized which is to present as its star Robert Gordon. The pictures made with Mr. Gordon in the stellar role will be known as the Robert Gordon Photoplays. It is stated that plays will be selected with a view of supplying suitable material for Gordon's boy-characterizations. In view of Mr. Gordon's advance from the status of an "extra" to a star within five years, it is asserted that the young actor's rapid rise is indication of both his ability and favor with the public.

Sea Raider Scenes in International News

The third installment of the only official motion pictures in this country of the German sea raider Moewe are revealed in International News Number 15, released through Universal April 6th.



Samples of advertising for "April Folly," the Cosmopolitan production starring Marion Davies

"Campaign Proving Effective"

Cosmopolitan Reports Success of "April Folly's" Drive

COSMOPOLITAN PRODUCTIONS' advertising, publicity, and exploitation campaign on "April Folly," Marion Davies' latest starring picture, is said to have elicited praise from exhibitors everywhere, because of its effectiveness. Thorough as were Cosmopolitan's campaigns on "The Miracle of Love" and "The Cinema Murder," the "April Folly" campaign is declared to be even greater, and according to the producers, it might well be called "the greatest send-off ever given a motion-picture."

In describing the campaign launched in behalf of "April Folly," an announcement from the offices of Cosmopolitan Productions states:

"Prior to the release of 'April Folly,' Cosmopolitan announced that it would be given such an impetus as no other picture had ever received, and judging by what has been done so far Cosmopolitan has kept full faith with its exhibitors.

"The campaign embraced every known legitimate means of bringing to the attention of the public the merits of 'April Folly,' and its star, Marion Davies. Eleven newspapers in eight key cities were used in the preliminary broadside with full pages, half pages, and quarter pages of advertising copy. Famous artists and writers gave their genius towards the exploitation of 'April Folly' and such well known people as Penrhyn Stanlaws, C. D. Batchelor, Nell Brinkley, Mrs. Wilson Woodrow, Mrs. Van de Water, Fay King, Ada Patterson, Allan Dale, Nellie Bly, Harry Herschfield, creator of 'Abie, the Agent,' Beatrice Fairfax, etc., were among the contributors.

"The newspapers used in the beginning were the New York American, the New York Evening Journal, the Los Angeles Examiner, the Boston Advertiser, the Washington Times, the Wisconsin News, the Chicago Herald and Examiner, the Chicago American, the Boston American, the Atlanta Georgian, and the San Francisco Examiner. The combined circulation of these newspapers is approximately two and a half million, and it is estimated that they are read by over twelve million people.

"In addition to the newspaper campaign the whole country was blanketed with lithographs in one-sheet, six-sheet, three-sheet, and twenty-four-sheet sizes in several styles. The twenty-four-sheet and the flat one-sheets were done by Penrhyn Stanlaws, featuring a head of Marion Davies, and all the lithographs were done in five colors.

"Also, every one of the special local exploitation experts attached to the various Famous Players-Lasky exchanges through which 'April Folly' is released, gave his efforts towards the making of 'April Folly' a success."

Blackton Films in Demand

Pathe Says Blackton's Features Have Realized a Steady Increase

THE real test of a producer's success is to create a demand for his productions. J. Stuart Blackton has accomplished this, declares Pathe, and the proof lies in the solid, steady increase of business Pathe Exchange, Inc., has enjoyed on all Blackton features from "The Moonshine Trail" to "The Blood Barrier," the current release.

Five special features have been marketed through Pathe, "The "Moonshine Trail," "Dawn," "My Husband's Other Wife," "Respectable By Proxy," and "The Blood Barrier." Business on each has shown an increase of twenty-five per cent. over the preceding release, according to the Pathe statement.

The greatest volume of sales as indicated by Pathe reports was on "Respectable By Proxy," but figures already in the general offices of Pathe show that "The Blood Barrier" business will exceed those sales. Commodore Blackton has come nearer to his public with each successive picture. "Dawn," Eleanor H. Porter's novel, created a demand which was better than that of "Moonshine Trail," for in it the true Blackton charm of production was revealed in the simple heart story of the blind boy who came to see through the eyes of his sweetheart.

In "The Blood Barrier," written by the late Cyrus Townsend Brady, Commodore Blackton has a story different from any of the other four. It is a tale of mystery, set in a patriotic atmosphere that appeals to every true American. The tempo of the picture is swift, the mystery holds to the end, and the cast and settings are in keeping with the producer's best efforts.

The increase in business each succeeding picture has enjoyed is proof that J. Stuart Blackton continues to find his public with his independent productions.



You may not believe it but this is Mary Pickford as she appears in her forthcoming United Artists picture, "The Duchess of Suds." And they used to say that Mary couldn't act

To Expose Fakirs' Tricks

Art of Parlor Spooks and Sharps Shown in Universal's One-Reeler

UNIVERSAL'S weekly novelty-reel being prepared for early release by Hal Hodes, editor of the Universal New Screen Magazine, will contain a series of interesting subjects photographed during spiritualistic seances, it has just been announced.

The novelty reel will show the "inside" workings of well-known parlor spooks. It will include pictures showing how "fake" mediums produce "supernatural" effects and fool credulous believers. The mechanics of phoney spirit visitations is shown in detail, from ordinary rapping and table tipping to the visualization of spirit images and voice manifestations.

This remarkable series of moving picture subjects has been obtained through an arrangement with Waldemar Kaempfert, editor of the Popular Science Monthly, a publication of wide circulation. There will be a section in the novelty reel every week devoted to curious scientific subjects, supplied through the Popular Science Monthly. Another series of unusual interest will be an expose of the various devices and dexterity used by professional gamblers and sleight of hand artists.

In connection with the Popular Science Monthly series to be used in Universal's novelty reel that publication will devote two pages in each issue to the novelty reel. The two-page section in the Popular Science Monthly will bear the same name as the novelty reel. That name has not yet been chosen but will be determined by a trio of judges from suggestions now being submitted by exhibitors in all parts of the country.

Universal has offered a prize of $250 to the exhibitor whose suggestion or one of whose suggestions is decided to be the best. The contest opened March 26, and will close April 30. If the lucky name is submitted by two or more exhibitors, each will get $250.

Florence Deshon Signs For Tourneur Drama

Florence Deshon has been engaged by Maurice Tourneur to play the leading femmine role in his forthcoming production, "Caleb West Master Diver," work upon which was started this week.



Florence Deshon, who is appearing in Maurice Tourneur's forthcoming production of "Caleb West, Master Diver"

Mayflower Releases Soon

Charles Miller and R. A. Walsh Pictures Available Next Month

UNUSUAL interest attaches to the announcement that Realart Pictures Corporation has two important Mayflower features which will be available to exhibitors in May.

Departing from the usual custom in the trade of holding the best spring special productions over for presentation at the opening of the new fall season, Realart has responded to the call of exhibitors for noteworthy attractions to carry the year's prosperous business through the warm months.

The two features are: "The Law of the Yukon," a Charles Miller Production, which was inspired by Robert W. Service's famous poem, and "The Deep Purple," an R. A. Walsh Production, founded on the famous stage success by Paul Armstrong and Wilson Misner.

Director Walsh has enlarged the original story of "The Deep Purple" to emphasize its spectacular phases. One of the largest casts ever assembled for a production was engaged by him to carry out these original ideas. There are seventeen players in all in the production.

One of the big features of the Mayflower picture is a spectacular cabaret scene in which Bird Millman, the aerial performer who has been a featured attraction at the Midnight Follies, and now performing for Barnum and Bailey's Circus, is featured. The production is said to abound in spectacular and dramatic incidents developed in the manner for which Mr. Walsh has become famous.

"The Law of the Yukon" is a heart interest story of life in the Canadian Northwest. Almost three months were required to make the picture. Charles Miller had a company of sixty-five at Port Henry, N. Y., taking advantage of the most severe winter in years to obtain his Yukon effects.

Contestants on Their Toes

"Flying A" Representatives Have Variety of Matter to Work With

A "FLYING A" contest as a tribute to the President, S. S. Hutchinson, instituted by C. A. Stimson, general sales manager of the organization will close April 30. Never before in the history of the American Film was there such a list of super-specials on which to try their mettle, says American Film. The representatives of the "Flying A" organization are said to be engaging in the competition with greatest enthusiasm.

Prizes will be awarded for the highest records in three classes: First, to salesmen who have the largest number of contracts on the following recent specials, viz., "Six Feet Four," starring William Russell in the story by Jackson Gregory; "The Hellion," a story of love, mystery, hypnotism and intrigue; "Eve in Exile," picturizing Cosmo Hamilton's novel, with an all star cast; "The Valley of Tomorrow," a Russell picture of rapid action and virile acting filmed in Lake Tahoe; "The Dangerous Talent," a typical "Jim the Penman" type of story, said to be full of surprising twists and turns, with a girl as the central character; "The Honey Bee" in which Mme. Marguerite Sylva carries the leading role in the picturization of Samuel Merwin's best seller; "Slam-Bang Jim" a comedy-drama which opens in highbrow New York Society and slam-bangs through exciting situations to the Western mountains; and "The Thirtieth Piece of Silver," an excellent story by Albert Payson Terhune.

The second prize will be awarded to those doing the largest amount of business, and the third prize to those placing the largest amount for cash collections during the month. Each man has his own territory. The contest started on April 5th. There is everything from "jazz to highbrow literature picturized," according to the general sales manager. Everything in the way of cooperation and assistance is being done in the home office in Chicago, the whole office sales department standing at "tenshun" to cooperate, says American.

Will Write Stories For Fox Actors

Major A. Hamilton Gibbs has been engaged by William Fox to write special screen stories for the men stars of the Fox aggregation. This will be no little task as the screen actors, now listed under this banner, include such popular artists as William Farnum, William Russell, Tom Mix, Buck Jones and George Walsh. Some time before the great war he established himself as a writer of much promise by a couple of novels for Munsey's Magazine, subsequently published in book form, under the titles "The Hour of Conflict" and "Persistent Lover."

SIMPLE SOULS



Harry Garson Presents

CLARA KIMBALL YOUNG

IN

"The Forbidden Woman"

From The Famous Story By Lenore J. Coffee

The Romance of a Dazzling Parisian Opera Star

Distributed By

EQUITY PICTURES

CORPORATION

H.K. Sutton

AEOLIAN HALL ... OF 7 ,ODE



FROM every section of the country we are receiving remarkable reports of the success of Clara Kimball Young in "THE FORBIDDEN WOMAN."

We expected this picture to draw capacity but we did not expect bigger business for the exhibitor on "THE FORBIDDEN WOMAN" than with "EYES OF YOUTH" yet the reports show this to be true.

We have learned from this that NOBODY; Producer, Exchange Man or Exhibitor, can tell just how big a picture is going to go and that the proof of the pudding is the record of BOX OFFICE RECEIPTS in hundreds of houses.

It proves that if you haven't played Clara Kimball Young in "THE FORBIDDEN WOMAN" you have a pleasant surprise coming to you. Your nearest Equity Franchise Holder will arrange your playing engagements. Communicate with him at once, and . . . .

WATCH *for the biggest and most important announcement EQUITY has ever made,—to appear in the trade papers in the issue after the next. In the meantime prepare for the biggest production Equity has ever released, one that will establish a new series of Box Office records in every theatre in America. Watch and Wait!*

EQUITY PICTURES

H. K. Saunders, President — CORPORATION — J. J. Schnitzer, Treasurer

AEOLIAN HALL ··· NEW YORK

Cosmopolitan Engages Albert Capellani

Albert Capellani has signed a contract to do five special screen productions for Cosmopolitan Productions. The first of the series will be Winston Churchill's famous novel, "The Inside of the Cup." Production preparations are now being made, and the scenario is being put into shape by Capellani and George Dubois Proctor. There will be no individual star or featured player, but the cast will be an all-star cast and will consist of some of the best known screen players, it is announced. Settings will be done by Joseph Urban, and because of the opportunities afforded by the story, magnificence and lavishness will characterize the production, it is stated.

In addition to Albert Capellani, Cosmopolitan Productions' directorial staff consists of Robert G. Vignola, Frank Borzage, and George D. Baker. Several famous directors are now being negotiated with, and announcements regarding their acquisition will be made shortly, it is expected.

Three Weeks Run for Lloyd in Frisco

One of the highest tributes yet paid to Harold Lloyd was accorded him by the Imperial theatre, San Francisco, when his "Haunted Spooks" opened at that house on Sunday, April 11th, for a run of three weeks.

No other comedian in the annals of the Imperial has possessed sufficient popularity with San Francisco audiences as to warrant retention for more than a week.

When Jack Partington, who manages the Portola theatre of San Francisco, and supervises the direction of the Imperial, looked at "Haunted Spooks," he immediately decided to move it to the Imperial. He felt the Portola would be insufficient to accommodate the audiences.

Release Date is Named for "Locked Lips"

"Locked Lips," a five-reel Universal special attraction, featuring Tsuru Aoki, heads the list of releases for the week of April 28. The picture is based on "Blossom," written by Clifford Howard. Other releases during the week will be: the closing climax of "The Lion Man"; the first episode of a new serial, "The Moon Riders," the twelfth episode of "Elmo the Fearless," and Eddie Lyons and Lee Moran comedy and a Century comedy, and the News reels.

Branch Manager Dies in Washington, D. C.

News of the death of David Mitchell, branch manager of the Special Pictures Corporation, at Washington, D. C., on March 18th, has been received. Mr. Mitchell was very well known to the trade throughout the eastern and northern territory. For years Mitchell travelled for the United Theatres and the Lynch Enterprises, and the exhibitors will remember him in the Minneapolis, New York and Washington territory.

New Contract for Opera Star

Associated Exhibitors Acquire Geraldine Farrar

GERALDINE FARRAR, opera and screen star, has signed a contract with Associated Exhibitors, Inc. Production of the first picture will begin in New York as soon as important arrangements connected with the making of the attraction have been completed.

The signing of Miss Farrar is the opening gun in the Associated Exhibitors' announced campaign to furnish exhibitors who are affiliated in the organization, motion picture entertainment of such calibre as to assure the greatest possible patronage.

Every possible effort will be made by Associated Exhibitors to make Miss Farrar's initial Associated picture one of the biggest attractions of the year—and to make it an indication of the quality of the pictures to follow.

The steps leading up to actual production are being taken with extreme care, according to General Manager F. C. Quimby. One of the strongest stories written in years—and one particularly suited to the star—is being considered at present, Mr. Quimby says. He adds that nothing will be decided positively, however, until those most vitally concerned have agreed on the worth of story, director, support and other important elements.

In signing the contract Miss Farrar expressed herself as delighted to know that she was to work with such an organization as Associated Exhibitors, Inc. She stated that she had signed up with Associated only after she had become convinced of the unlimited advantageous possibilities of such a connection.



Geraldine Farrar, who has been signed to star in feature pictures produced by Associated Exhibitors

The connection of Miss Farrar with Associated Exhibitors means that her productions immediately are assured first-run presentation in the finest theatres in every city and town in the country. This is true because the owners of the theatres are themselves affiliated in Associated Exhibitors, Inc.

Geraldine Farrar productions, as well as every other picture of the Associated Exhibitors will be distributed through Pathe Exchanges.

Goldwyn Begins Two More

Work Starts on Mrs. Rinehart Novel and "Officer 666"

WORK on two elaborate productions was started last week at the Goldwyn Studios in Culver City, California. They are a Mary Roberts Rinehart Eminent Authors picture based on her story "Empire Builders," and an adaptation of the famous stage play, "Officer 666," by Augustin McHugh. With the beginning of the filming of these two pictures, all of the stages at Culver City were occupied by the Goldwyn producing units.

Under the title of "Empire Builders," Mrs. Rinehart wrote a two-part Saturday Evening Post story dealing with life at a boys' preparatory school. The characters and atmosphere in the novelist's study of youthful impulses, soon to be published in book form by George Doran, suggest Booth Tarkington's "Seventeen," although Mrs. Rinehart's handling of the subject is marked by individuality.

The first contribution of the distinguished novelist to the Eminent Authors series, "Dangerous Days," is said to have been received by exhibitors, the public and the press as one of the greatest productions in the annals of the screen.

E. Mason Hopper has been assigned to the direction of Mrs. Rinehart's newest story, with a cast that includes Cullen Landis, Molly Malone and Ralph Bushman, son of Francis X. Bushman, who is known to all motion picture fans. This is Bushman, Jr.'s first appearance in a Goldwyn production and he has given a prominent role. Others in the company are Otto Hoffman, Howard Ralston, Tom Perrse and John Lynch.

Again working with Harry Beaumont, who has directed all but a few of Tom Moore's pictures since that popular young actor was made a star, Moore is now engaged in the filming of "Officer 666," the rapid-action farce that in play form scored a record-breaking run on Broadway under the management of Cohan & Harris. The supporting company is not yet complete, but thus far it includes Kate Lester, Jerome Patrick, Harry Dunkinson and George Kuwa.

Ray Keeps Business Up During Holy Week

Harold C. Franklin, the Buffalo showman, and William Mason of the Grand theatre, Pittsburg, were visitors in New York City this week, and both of these exhibitors paid their respects to the drawing power of Charles Ray through Arthur S. Kane, who is handling Eastern interests of the First National star.

Mr Franklin reported to President Kane that he was in a position to refute the general impression that Holy Week was an off week, at any rate as long as Charles Ray was booked for his screen. Mr. Franklin had just completed a run of "Alarm Clock Andy," the latest film offering of the star. Similar sentiments were expressed by Mr. Mason.



Interest compelling scenes from J. Parker Read, Jr.'s production, "Sex," in which Louise Glaum is starred and which is distributed by W. W Hodkinson

"Sex" Bookings Continue

Hodkinson Reports More First-Run Houses to Play Louise Glaum Film

A STATEMENT from the offices of the W. W. Hodkinson Corporation informs of additional first-run houses that have booked J. Parker Read's third Louise Glaum production, "Sex." The Hodkinson statement follows:

"Harry M. Crandall's big Washington circuit has booked 'Sex' for all the Crandall houses with an immediate opening at his Metropolitan; the entire Saenger circuit in Louisiana, Mississippi and Florida, embracing thirty-nine towns, has booked it through W. H. Gueringer, assistant general manager. In Spokane the big Liberty has contracted for 'Sex' as has the Rivoli in Portland, Ore. Andrew J. Cobe's successful Rialto in Lawrance, Mass.; the Alhambra in Pittsburg; the Capitol in Macon, Ga.; Barton & Olsen's Colonial and Regent, Indianapolis.

"Charles H. Miles' trio of big Detroit first-runs have all booked 'Sex' with full week engagements scheduled for the Majestic, Orpheum and Regent theatres. In San Francisco contracts are being closed with Turner and Dahnken's powerful Tivoli.

"Among other important theatres in their respective regions where 'Sex' has found immediate booking are these: The Alhambra, East End, Pittsburg; the Grand, Marshall, Tex.; the Queen, Tyler, Tex.; and the Opera House, Laramie, Wyo.

"One of the biggest contracts of the week on 'Sex' was closed by H. H. Hurn, Hodkinson Cincinnati manager, with Joseph L. Steurle, managing director of the Walnut theatre, Louisville, for a seven-day run at a rental higher than any previously paid for a week's engagement in the Kentucky metropolis."

Williams Leaves the Coast

First National Officer En Route for East; Tells Company's Plans

AFTER a stay of four weeks in Los Angeles where he has been in almost a continuous conference with the producers for the First National, J. D. Williams has left for Chicago and the East.

"We have made some very pretentious plans and two contracts during my stay here, but nothing definite can be said concerning these other than that Sol Lesser will supervise First National matters in Los Angeles," Mr. Williams told a MOTION PICTURE NEWS representative. Concerning the many rumors prevalent concerning the Chaplin six-reel picture, Mr. Williams stated emphatically that Mr. Chaplin had a contract to deliver six more pictures to First National, and he had every reason to believe the pictures would be delivered. "I have seen the big Chaplin picture, and it is a very wonderful production."

At a luncheon given on April 6th at the Charles Ray Productions studio, Mr. Williams stated that in the future one of the requirements of First National would be that six months be spent for the making of each subject.

In addition to Mr. Williams' statement respecting improving productions, he made other remarks of more or less prophetic nature. "One of the provisions made in the by-laws of the First National," he said, "is that we shall not become producers. From the first we have maintained that the unit system of producing is the best, for by following this policy all the attention of a given organization is centered on one star, and better results can be obtained. Every unit must, by this method, stand on its own merits, and the fifteen units now producing we believe are turning out better productions than any other fifteen units. We do not believe that the demand of the public will ever permit big machine made subjects."

Double-Director Experiment Interests

Los Angeles professional circles are watching with particular interest the results of the striking departure in recent picture production which is now taking place at the Bessie Love Studios where a star, for the first time in the history of the industry is having the benefits of two directors, male and female, in the supervision of her work. The directors of Miss Love are Ida May Park and Joseph de Grasse.

Organize to Aid Producer

Company Formed to Supply Matter Suitable for Screen Production

THE newly organized Authors' Stage and Screen Plays, Inc., announces that its purpose is to supply producers with adequate material for screen production. The following statement, issued by this organization, is of greatest interest to producers, confronted by the problem of securing suitable material:

"The dearth of suitable material constitutes today the chief worry of the average motion picture executive's existence. That the demand far exceeds the supply, is proven by the fact that every available story or play, irrespective of its adaptability for the purposes of screen visualization has been snapped up by producers in their efforts to keep up the business of presenting to the public productions of a high standard.

"Even this questionable field of nearly successful plays, and ordinary magazine stories, are now practically exhausted, and the producer is faced with the alternative of doing over some of the plays and stories which have been done several years ago. This condition is unfortunate, and if permitted to exist, will work great havoc to the industry in general.

"This organization has been formed for the express purpose of assisting the producer in this present situation. We have secured an organization of men who know every angle of the motion picture business. They can differentiate between a poor stage play or magazine story of questionable value, for which an enormous price is asked, as against the story possessing all the elements necessary for perfect picturization and real box office value. Authors of international reputation will write these stories, always keeping in mind the fact that they are intended for filming. This point has been sadly overlooked by authors in a great deal of material now being used.

"A special direct to the public publicity campaign will be inaugurated with every story the author writes, as well as a campaign publicizing the author to the public. The value of this can be appreciated as against the hap-hazard publicity attached to a play which has a Broadway run for several weeks, probably never sees the road, is taken off and then done in pictures as a big special production. Whereas, in our publicity campaign, the stories of the authors will be published in magazine or book form, or both, in conjunction with the production and release of the picture.

"All plays or stories will be handled by us only under exclusive arrangements. Producers will readily appreciate this, as it will eliminate the competitive bidding and prohibitive prices which are now being paid for an average story or play."

Comedies Please Europe

So States Exporter, Telling of Success of Christie Productions

REGINALD WARDE, exporter of Christie Comedies, who has just left the Coast to return to his New York office after an extensive observation of film production in Los Angeles, has taken exception to the remarks published by John Hohenvest, declaring that Europe likes our American drama but frowns on our comedies.

According to an interview with Mr. Hohenvest, who is a European director, published in the Screen News Service, Los Angeles, American comedy is not up to the standard of foreign. He says "We have come to regard American comedy as consisting of a series of slapstick and unconnected incidents with no idea of plot. That kind of comedy is not liked in Europe. There, the plot is the big thing. It comes first, with comic and unexpected incidents worked into it logically. As a rule American comedies are seldom seen in Europe—at least on the continent."

Mr. Warde says that the answer to this assertion is that in England alone the Gaumont Company, a house of high reputation for quality, has issued every one of the Christie Comedies produced since 1916, when the first one was made, and that all Christie Comedies have been sold for the entire European territory up to the end of 1920 and that dealers for the individual countries are making offers for the series of 1921. The house of Gaumont is now ready to renew the contract for two-reelers and secure an option for 1921.



Bobby Vernon featured in Christie comedies



Warner Oland, Pathe's premier "heavy man," who is costarred with Eileen Percy in the new Pathe serial, "The Third Eye"

New Pathe Serial Coming

PATHE will release "The Third Eye," a fifteen episode serial produced by Louis J. Gasnier in which Warner Oland and Eileen Percy are co-starred, on May 23d, it was announced this week.

The Gasnier production, therefore, will follow the "Daredevil Jack" picture on Pathe's serial schedule which will follow the customary plan of offering the first episode of a new production on the day marking the release of the final episode of its predecessor.

"The Third Eye" is the picturization of an orignal script by H. H. Van Loan, produced under the direction of James W. Horne at the Astra studio in Los Angeles.

The picture was completed some time ago and has been viewed in its final form by the department heads of the Pathe organization. The expectancy held out for this new serial by the officials of the company is especially high, due, they state, to the notably strong starring combination of such well-known players as Eileen Percy and Warner Oland, the unique character of the plot and the excellent quality of the production.

The advertising campaign planned is to be perhaps more extensive than any previously attempted with a serial by that company, announcements concerning which are to be made shortly, and the exhibitor helps such as campaign books, posters, etc., now in preparation are said to be very elaborate.

"The Woman He Chose" Wins Much Favor

"The Woman He Chose," which has opened at the Ziegfeld, Chicago, for an indefinite run, has the most favorable comments from critics of the daily and trade press.

A specially high-class musical program has been arranged in connection with the presentation of "The Woman He Chose" at the Ziegfeld, Mabelle Boyer, well-known soprano, being featured in vocal solos. Hans Hanke is rendering some high-class piano classics and the music incidental to the picture, is played by an orchestra.

The Mickey Film Company, Inc., which controls film for the United States, is putting the picture on the State rights market.

"Invasion Protests Continue"

Additional Exhibitors Endorse Views of J. D. Williams

MANAGER J. D. Williams of First National Exhibitors' Circuit certainly "started something", when he expressed himself a few weeks ago on the subject of the alleged invasion of the exhibiting field by producer-distributor interests. Since Mr. Williams voiced his views on that topic, communications from exhibitors have been pouring in to lend approval and support to the stand of First National's manager. Following are excerpts taken from exhibitor's letters just received.

Edgar M. Linck, manager of the Hippodrome Theatre, Williamsport, Pa., warns:

"Once he is supreme in all three of the fields, the producer-distributor will hold the great future of the motion picture industry in his grasp. Competition, that great factor in the life of any business or industry, will have been destroyed. The producer will be able then to give the public just what he wishes them to have. There will be no incentive to create photoplays of real worth. The motion picture will lose the great future which, we are all convinced, is in store for it. The invader will thus ruin himself utterly, and in addition, set back the progress of the photoplay. For the good of the industry, I, and I am sure I am not alone when I take this stand, hope the producer-distributor will see the light before he leaps blindfolded to his destruction.

"Yet, he has a perfect right to invade this other field, if he wishes. There is no one on the face of the earth who hasn't. 'It is not a question of right, but of policy.' To attempt this new step, is certainly not the best policy on the part of the producer."

John T. Belger, manager of Gaiety Theatre, Bluffton, Ind., calls for concerted action against all the factors that go to make up the opposition forces. He says:

"In this great imposition many of the stars, so made by we little fellows, are as bad as the greedy producer-distributor. So often, and many have been the unjust dictatorial attempts by producer, distributor and star, that in this day and age, the exhibitor is hardly able to call his life his own. Never before has the time been so ripe, the opportunity so great, as at the present moment, for every independent exhibitor in the country to join forces against this unjust invasion, cancel all contracts with greedy magnates, boycott the grabbing stars, and sign up with the respective independent producers who are warning us against the coming evil and are affording us ways and means to easily baffle the cowardly invasion."

Ralph B. Kretzer, president and manager of the Public Amusement Company of Springfield, Ohio, which controls the Liberty and the Colonial Theatre, writes:

"The principal reason I am against the invasion of producer-distributor, is because such a syndicate uses the money of the various exhibitors with which to build its theatres. Such a combination is, as I understand it, fostered mostly by one of the largest producing distributing concerns. Now even before we get the picture from this concern which we are booking, we must pay 25 per cent. Of course, this is the same rule followed by all of the producers, practically. I should judge therefore out of Springfield alone there comes something like $15,000, which this concern continually has in its hands. With larger cities it is of course, much more. So you can readily see how with such vast sums of money, the producer distributors can build their own theatres. Naturally this money applies on the payment of the rental of the film, and if we should stop using their films altogether it would be refunded."

Jacob Conn, manager of the Gaiety Theatre, Providence, R. I., asserts each theatre at the present time uses methods adaptable to local conditions. As a result of this, says Mr. Conn, "each house has a different plan of its own, and each has a different soul."

"This individuality, this soul, Mr. Conn continues, "which makes big business prosper, would be lost if the theatres were controlled from main centres far removed from the places of business. It has been proven in many instances that chains of theatres are not as profitable as those operated by individual owners. This is true in cities of any size, but the effects are more striking in cities with population under 100,000. Rhode Island, Massachusetts and New Hampshire have experienced numerous cases where the chain theatre plan has been tried, but it invariably has been abandoned quickly, or continued until it met with complete failure."

Maeterlinck Finishes Story For Goldwyn

Maurice Maeterlinck, the Belgian poet and playwright, who has been at the Goldwyn studios at Culver City since the middle of February, has completed his first story for Goldwyn and left for New York this week from where he will sail for France. The title of the picture has not yet been decided upon.

Curwood Pleased With Story

Author Says "Courage of Marge O'Doone" Is Among His Best

JAMES OLIVER CURWOOD, the famous author, issued a statement this week pronouncing "The Courage of Marge O'Doone," one of the best stories he ever wrote. Vitagraph has made this story into a special production.

Mr. Curwood sent a telegram to Albert E. Smith, president of that company, who has been in California during the past few weeks personally supervising the production of this picture, which said in part: "'The Courage of Marge O'Doone' is one of my best books. I hope you make a million with it. All best wishes."

This statement is interesting in view of the high prominence now enjoyed by Mr. Curwood as a result of the tremendous success of "Back to God's Country," "Baree, Son of Kazan," "God's Country and the Woman" and "The River's End" which have already been released. "The Courage of Marge O'Doone" is now on the eve of its release with a big exploitation campaign behind it. This production has been advertised extensively. The leading newspapers and magazines throughout the country have declared "The Courage of Marge O'Doone" to be one of the literary triumphs of the decade. It is a story of the typical Curwood style, dealing with the wild country of the Northwest bordering on the Arctic. Its characters are rugged creatures who pit their courage and strength against ferocious animals and the terrible rigors of blizzard and cold.

In order to reproduce in visual form the fascinating scenes of the story, Vitagraph sent its company into territory previously unscanned by the eye of the camera. David Smith, the director, who has built up a name for himself by successful direction, induced his players to camp among the ridges of the Sierras in the very dead of winter, and live for weeks the lives of Mr. Curwood's rugged characters. Pauline Starks, who has a splendid reputation as a picture player, has the title role, and co-starring with her is Niles Welch, one of the best known young leading men of the country.

The other notable characters are huge grizzly bears, and a third is an outlaw dog, these animals enacting clashes of tusk and claw against bone and flesh. It is a matter of comment throughout the film trade that a human life very nearly went into the price of this picture. This was on the occasion of the near escape of a grizzly bear. A score of film players and attaches of the company pursued the animal for miles, in an effort to effect its recapture if possible, but properly armed to kill the brute if necessary.

John M. Quinn, general manager of Vitagraph, Inc., stated yesterday that the film had arrived at the Brooklyn Studio and that prints would be distributed to all Vitagraph Exchanges throughout the United States and Canada within a week.

James Oliver Curwood has been invited to be one of the first to see in finished form the film version of this story.



Margarita Fisher as she appears in her latest American Film Company, Inc. production, "The Thirtieth Piece of Silver," distributed through Pathe

"A Good Story, Well Told"

This, Says President of American Film, Will Win Favor of Public

"THE THIRTIETH PIECE OF SILVER" will prove one of the most popular photonovels ever presented, a picture which will make a strong appeal to all classes," is the prediction of S. S. Hutchinson, president of the American Film Company.

"To begin with, the public wants a good story, well told. This is an exact description of 'The Thirtieth Piece of Silver.' Every detail of environment and action is so suggestive of the points to be put across, every step in the development of the plot so clear and convincing, the continuity so excellent, and the actors' performance is in such perfect accord with the concept of both director and author, that the result is a masterpiece Mystery, humor and suspense are well interlarded with the unfolding of romance.

"The spectator whether girl of sixteen, a factory hand or a college professor, lives in the drama for an hour with a sense of exultant intellectual dominion; it is his own. And the keen minded, while admiring the cleverness of the plot, believe they can anticipate and foresee the climax; yet they find themselves mistaken at every turn until the last few feet of film unroll one of the prettiest and most unexpected climaxes imaginable.

"The grisly memento of Judas' betrayal of the Master, its uncanny history and the belief that misfortune exuded from it, is the pivot around which the action circles. Visits to a crystal gazer add an element in line with the present furore for the mysterious and occult. The absurdity of the claims of the mystic crystal is exposed in a humorous way which lightens and brings sparkle into the scenes."

Baremore Handles Big Firm's Publicity

R. W. Baremore, who for the past several months has been in charge of advertising and publicity for the United Picture Theatres of America, has resigned to accept several offers which have come to him recently.

Recently he began handling the advertising, publicity and exploitation for the Haring and Blumenthal Enterprises, for the time being, concentrating his efforts on the New Jersey theatres of the firm. Two well known stars, a prominent director and a new producing company will also avail themselves of Baremore's services within the next few weeks, it is stated. Baremore will be temporarily located at 1600 Broadway, at United's headquarters.

Educational Drive Soon

Record Breaking Product on Hand Is Claim; to Be Offered Shortly

EDUCATIONAL Films Corporation is preparing to open its new drive with what is claimed to be the largest amount of new product ever accumulated by a motion picture organization. This material will be offered to exhibitors just as soon as the final details of the exchange system to be controlled directly by Educational can be completed.

None of the Educational product is more than two reels in length, but it is claimed by the company that its product on hand surpasses the record not only in the number of subjects embraced, but in actual footage. In addition there is a large amount being added to the library each week and the titling and cutting departments both here and on the coast are being kept busy getting further matter into shape.

This accumulation of material has been planned by Vice President and General Manager E. W. Hammons so that a full amount of exploitation material may be ready for each exhibitor. The product actually on hand supplies not only a volume, but a great variety of material. Especially welcome to exhibitors will be the Robert C. Bruce Scenics which were made during a recent visit to the coast of British Columbia and Alaska.

Eight of the Chester-Outings, which will hereafter be controlled by Educational have been completed. These will be released weekly. The first half dozen of Chester Scenics have also been completed. In process of editing and titling there are some thirty reels of travel pictures, taken in almost every portion of the world that Educational promises will reveal a new artist among photographers.

Record Breaker Reported

"Why Change Your Wife?" Brings Big Returns in First Run Cities

FROM the offices of the Famous Players-Lasky Corporation comes the announcement that Cecil B. DeMille's latest Paramount-Artcraft superspecial, "Why Change Your Wife?", has started on a career of record breaking in first-run cities that promises to eclipse the box-office performances of previous releases, not excepting "Male and Female."

Starting with an engagement of record-breaking length and receipts at Grauman's Rialto in Los Angeles, according to Famous Players-Lasky, "Why Change Your Wife?" so far has not failed to set big attendance figures in any house in which it has played, and last minute reports indicate that this unique record is not due to be interrupted.

From John P. Goring, Kansas City, the following wire was received at the home office recently: "Starting today on the third consecutive week of an indefinite run, 'Why Change Your Wife?' at the Royal theatre, bids fair to eclipse any production heretofore presented in Kansas City. It has already shown to fifty-eight thousand paid admissions, which is twenty per cent. of the total city population. This DeMille masterpiece will easily exceed the record of 'The Miracle Man' at the Royal theatre by several thousand dollars."

It is probable that New Yorkers will have an opportunity of seeing "Why Change Your Wife?" at the Rivoli theatre within the next two or three weeks. The picture is scheduled for general release early in May.

Rural Drama to be Re-Made

New Version of "Old Homestead" Will Be a Paramount Production

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, announces that a new version of Denman Thompson's "The Old Homestead" is to be made as a George Melford production for Paramount-Artcraft with a specially selected cast headed by Theodore Roberts and Monte Blue in the leading roles. Work will be started as soon as Mr. Melford finishes "The Translation of a Savage," which he is now filming.

"The Old Homestead" first reached the screen as a Paramount picture in 1915 when it was presented with a cast headed by Frank Losee, Creighton Hale and Louise Huff. In 1918 it was revived as out of Paramount's Success Series. The original screen version, directed by James Kirkwood, was made with the co-operation of Thompson's family and the exterior scenes were taken at the Thompson farm in New Hampshire.

The new screen version will doubtless contain, aside from the original elements of its charm, a more expensive delineation of character and a far broader background of scenic effect. Mr. Melford is assembling an exceptional cast and the two already mentioned are an augury of the general quality of the players to be seen in the various roles.

State Right News on Pages 3686-3695



Interesting moments from three of Realart's new releases. Left—Mary Miles Minter in "Nurse Marjorie." Center—Constance Binney in "The Stolen Kiss." Right—Alice Brady in "Sinners."

Simplex Notes

Charles C. Charles, President of the Albany Theatre Supply Company, Simplex dealers, and for ten (10) years Travelling Representative for the Universal Film Company in New York State, has sent in his resignation to the latter company. This to take effect on Monday, October 12.

The news of this action will come as a surprise to the many friends that Mr. Charles has made in the territory, but as he says in his statement, "The affairs of the Albany Theatre Supply Company has long since reached that stage where they require the attention of the company's chief executive."

As Simplex selling agents, the Albany Theatre Supply Company has found it necessary to enlarge its quarters. But so great a future does Mr. Charles predict in his territory, that he has just completed negotiations for the ground floor location in the Clinton Theatre Building, North Pearl Street, Albany, which is surrounded by the Clinton Square Strand, Albany; Proctor's and Grand theatre, while within a block are situated five (5) well known exchanges.

From the Chicago offices of the Exhibitors Supply Company, comes the news that during the past thirty (30) days, sixteen (16) Simplex Projectors were sold among the theatres of Peoria, Ill., which city had long been considered the stronghold of another make of projector.

Mr. H. A. R. Dutton, President of the Exhibitors Supply Company is highly gratified with the results of the past month's activities in Peoria, who saw the Lyceum, Princess, Apollo, Duchess, Hippodrome and Empress theatres equipped with the famous Simplex, while the new Madison and Asher's new Palace theatre have also contracted for Simplex as a part of the projection room equipment for these two latest and handsomely appointed theatres in the city of Peoria.

Mr. Dutton reports also that besides the Chicago offices doing record business, the Indianapolis, St. Louis and Milwaukee offices of the Exhibitors Supply Company are also working at top speed.

Resume of Realart's Career

Selling Forces Trying Hard to Establish Season-Record

THE field forces of Realart Pictures Corporation are striving hard to close out the first season's business with a new selling record established. Two big specials head the list of productions, and five star productions are included in the schedule. "The Law of the Yukon," a Charles Miller Production; and "The Deep Purple," an R. A. Walsh Production, both presented by Mayflower Photoplay Corporation, are two features. Two Mary Miles Minter pictures, and one from each of Realart's other three stars, will be released in the next three months.

These seven productions will round out a total of seventeen handled by Realart during the year. The company was organized for active business about the middle of last summer. The first picture was not released, however, until the first of December, 1919, which reduces the actual time in which the seventeen productions were handled to about six months.

"We expect to demonstrate," reads a statement from Mr. Woody's office, "that Realart has one of the livest and best organized sales forces in the business. In addition, we feel that the boys are carrying around about the best line of goods any bunch ever started out with at one time.

"Of course, the two big Mayflower specials, 'The Law of Yukon' and 'The Deep Purple,' are as big a pair as any one could draw to. And, when the balance is considered, it is not difficult to understand why Realart has planned this big clean-up campaign to finish its first season.

"Coming down the home stretch in this way we can look forward and backward over the season with considerable pride. We did not get going until early in December when we released 'Soldiers of Fortune,' an Allan Dwan production, and 'The Mystery of the Yellow Room,' an Emile Chautard production, both presented by Mayflower.

"In the same month came our first star production, 'Anne of Green Gables,' starring Mary Miles Minter as a Realartist. In January we put out 'Erstwhile Susan' and 'The Fear Market'; in February 'Judy of Rogue's Harbor' and 'The Luck of the Irish,' an Allan Dwan Production presented by Mayflower.

"We offered 'The Stolen Kiss' and 'Sinners' in March, and 'Nurse Marjorie' this month. Surveying the list will be noted some of the season's most successful and notable productions—pictures of a standard and quality of production that have firmly established the Realart trademark on the market.

"We have made good on our promises within a year's time. The records our pictures hold in every section of the country are sufficient evidence of this. There is no important chain of houses in the country that has not booked a Realart picture. We have landed every one of our first nine productions at big houses on Broadway.

"Realart Pictures not only have stood as a standard of quality in production, but they have been accorded presentations by the best and finest exhibitors in the country. Almost a year ago we promised to make pictures that would do this, and we have accomplished it. I'll say it's a record.

"Backed by this wonderful record and with a bagful of seven such productions as we have to offer for the remainder of the season, we expect to wind up the season's business in a manner that will set the entire trade by the ears as not even our early performances have. Things are going to happen fast in this Realart campaign."

National Campaign Started

J. Parker Read, Jr., Opens National Drive for Louise Glaum Pictures

J. PARKER READ, JR., producer of the Louise Glaum photoplay productions, has launched a nation-wide publicity campaign. "It has always been my contention," says Mr. Read, "that the exhibitor and producer should know each other's business as if it were his own. I am filling my executive positions with men who have a thorough knowledge of the exhibition and distribution branches of the industry. In this way I safeguard my production, as my pictures will always be of the type to meet the public demand. There is no question but what the public influences picture production. Take for example in the early days when wild and wooly western pictures were the vogue. The public tired of them, and receipts fell off. That was a signal for the producer to try something else, and in the process of evolution we had the vamp type of picture, the problem play, and now it is the adaptation of popular novels and plays.

"The days of P. T. Barnum have faded into the dim and distant past. The exhibitor used to look upon the producer as one distant, aloof and shrouded with mystery. The producer did not give a second thought to the man in whose hands rested the success, or failure of his product.

"I have delegated Mr. Sig. Schlager to make a tour of the country. He will confer with the exhibitor and the managers of the Hodkinson Exchanges, through which organization the Louise Glaum Productions are distributed, and last, but not least, he will arrange with the newspaper editors to aid in the exploitation of the Louise Glaum productions."

Atherton Novel Undergoes Change of Title

Gertrude Atherton's first contribution to Goldwyn-Eminent Authors Pictures, an adaptation of her novel, "The Tower of Ivory," will go under the title "Out of the Storm," according to an announcement received from the Goldwyn offices this week.

Guy Empey at Private Screening of "Oil"

An opportunity to see Guy Empey's latest photoplay, "Oil," was extended to the officials of the Guy Empey Pictures Corporation in a private showing which has just been held at Wurlitzer Hall, New York, for this purpose. The screening was an invitation affair, and only officials of the company and their guests, members of the cast and a few friends were included in those privileged to be present. Mr. Empey addressed a few words of welcome to his friends.

This, the first presentation of "Oil," may be taken as an indication that as a comedian Guy Empey will be a huge success. Both Mr. Empey and Miss Martin, who co-stars in the picture, were warmly congratulated by those present during the informal reception which followed the screening of the feature.

The negative of "Oil" is now being matched and cut from the working print, and a trade announcement of distributing arrangements and release date will be made shortly.

Sol Lesser to Announce Releases Shortly

It is expected that Sol Lesser will shortly announce the releasing policy for the products of his two producing companies, Annette Kellerman and George Beban.

George Beban has finished the cutting of his initial production, "One Man In A Million," which he wrote and directed himself. His supporting cast includes Helen Jerome Eddy, Irene Rich, Lloyd Whitlock and George Beban, Jr.

The Kellerman picture, title of which is being withheld will be completed in about four weeks. It is being directed by Chet Franklin, and Wheeler Oakman is the leading man.

Wolff Heads New York Office of Character

The Character Pictures Corporation announces the appointment of Ellis A. Wolff as head of the New York offices. Mr. Wolff is thoroughly acquainted in the motion picture business, having served in almost every branch of the industry for the past ten years.



This beauty is to be a new Burston star whose name is not as yet announced

Activities of the Independents

STATE RIGHTS—EXPORT

Another Company Formed

Fine Arts Pictures, Inc., to Succeed Foundation Film Company

THE Fine Arts Pictures, Inc., has been formed to succeed the Foundation Film Company, of 1600 Broadway. The new name is considered more suitable to the aims and policies of Murray W. Garsson, who was president and general manager of Foundation. Mr. Garsson will continue to act as president and general manager of the new company, while Charles Schwerin will be secretary, treasurer and sales manager.

Elaborate production plans are announced by Fine Arts Pictures, Inc. Eight pictures a year are to be made, and all of them are to be of five-reel length. The chief feature will be a contest picture, the details of which are now being worked out. It will be a sequel to the two-reel beauty contest picture, "A Dream of Fair Women" which is now being distributed by Messrs. Garsson and Schwerin in state rights territory. The contest is being conducted by Eugene V. Brewster's three fan magazines, Motion Picture, Motion Picture Classic and Shadowland.

Other novelties are to be prepared, all of which will be of the five reel length. Fine Arts Pictures, Inc., in short, will endeavor to live up to its name.

Pioneer Executives Meet

Executive Heads Gather in New York to Discuss Needs and Policy

LAST week saw a meeting of the majority of the executive heads of the exchanges comprising the Pioneer Co-operative Distribution System, who gathered at the Pioneer headquarters in New York for the purpose of considering the changing needs of the exhibitors and the policy which is to govern the Pioneer for the next half year.

Among those who were present and took part in the deliberations were Ben Amsterdam of the Masterpiece Film Attractions of Philadelphia; Michael Lessy of the Screen Art Films, Inc., of Baltimore; M. A. Lightman of the Criterion Film Service of Atlanta, Herman Rifkin of the Eastern Feature Film Company of Boston; Phil Hazza of the Amalgamated Exhibitors' Circuit, who handles the Pioneer product in Canada; D. S. Davidson, manager of the Pioneer's Cleveland office; Floyd St. John, manager of the Pioneer Exchange in San Francisco; R. H. Murphy, head of the Pioneer Exchange in Buffalo and Clyde Elliot, one of the executive heads of the Greater Stars Production of Chicago.

The result of this meeting was so gratifying that it is expected that General Manager M. H. Hoffman will call them very often in the future in order that he may have the advantage of the advice of men fresh from the field.

"Empty Arms" Brings Backers $200,000

"Empty Arms," the Lester Park and Edward Whiteside production, will bring its backers $200,000, according to an announcement of the producers. The territory already sold, which includes the Far West, the Middle West, the metropolis, and some of the Eastern states, all average up to the quota which they must reach in order that the picture may earn $200,000.

"Your readers will recall our original statement," said Byron Park recently. "We stated that we were offered $100,000 for the world's rights to this picture by a prominent producer, and that we refused it. We knew what we were doing, however. We knew the property that was in our possession and we were ready to see it through to the limit. Present results show that we were not wrong.

Clermont Photoplays Starts Production

Clermont Photoplays Corporation fired their first guns yesterday at the Bernstein studios when Lloyd Carleton Productions, under personal direction of Lloyd B. Carleton, began to film an adaptation of "Mountain Madness," Anna Alice Chapin's story of the Virginia hills.

Mr. Carleton's technical assistants are his brother, John T. Carleton, production manager; W. Bradley Ward, assistant director; Delbert L. Davis Robert Carson, cinematographers. Mr. Carleton announces as his cast for the first picture, Mignon Anderson, Ora Carew, Edna Pennington, Edward Coxen, Howard Miller, Richard Morris and Jack Lott. It is to be the policy of the Clermont Corporation to feature its stories with all star casts.

Kohn to Increase Short Subject Production

Plans announced this week by Marion H. Kohn provide for almost doubling the number of short subjects to be made. At the present time, Mr. Kohn is in San Francisco completing arrangements with other members of the company. It is the plan that three additional comedians will be engaged in the making of two reel releases, in addition to Grace Cunard, Polly Moran, "Smiling" Bill Jones, and the Will Rogers Illiterate Digest.

An expedition is to be sent into several famous parts of California, including Death Valley, Furnace Creek, Dry Lake, Funeral Range and Panamint Mountains, and later will ascend Mount Whitney, the highest peak of the United States.

W. N. Selig Completes "Vanishing Trails"

Colonel William N. Selig, who recently produced "The Lost City," has just completed "Vanishing Trails," a serial in fifteen episodes for the Canyon Pictures Corporation of 130 West 46th Street, who will state-right it.

Franklyn Farnum, delineator of Western characters, and Mary Anderson, who recently starred in "Bubbles," are featured. The supporting cast includes many prominent players.



Madame Olga Petrova now on a vaudeville tour, who it is rumored, will return to the screen very shortly



"After many moons" Grace Cunard returns to the screen in the Marion H. Kohn production, "The Daughter of the Law"

"Daughter of the Law" Full of Fast Action

"The Daughter of the Law," a two-reel serio-western featuring Grace Cunard, and made by the Marion H. Kohn Productions, contains many exciting scenes and is full of fast action, according to Joe Brandt, Eastern representative of the Kohn interests.

Herbert Cole who supports Grace Cunard in this series of twenty-six two-reel western, is seen in the "Daughter of the Law" performing some of his reckless motorcycle feats.

Inter-Ocean Acquires Equipment Agency

Because of the success which has attended Inter-Ocean Film Corporation's distribution of Wohl Studio Equipment in foreign territories, the company has been awarded the West Coast Distributing Agency of the well-known studio lights. This is the gist of an announcement made public this week by Eugene H. Kaufmann, manager of Inter-Ocean Film Corporation's Accessory Department.

"Percy and Ferdie" Becoming Popular

Jack Cohn, president of the firm Jack and Harry Cohn, producers of the Hall Room Boys Comedies reports that this series of two-reel comedies is increasing in popularity in every section of the country. The list of first-run theatres screening the Hall Room Boys is being added to daily.

Chandlee and Laub Are In New Offices

Harry Chandlee and William B. Laub, specialists in editing and subtitles, have moved to their new offices adjoining the Miles Projection theatre in the Leavitt Building, 126 West 46th Street.

Box Office Reports Will Again Appear in Next Week's Issue

Jans Plans Lavish Production

"Madonnas and Men" to Link Ancient and Modern Life

ANNOUNCEMENT has been made by Herman F. Jans, president of Jans Pictures, Inc., that an especially elaborate production "Madonnas And Men" will be the third release under the Jans trade mark. This feature, according to the announcement, will be out of the ordinary, inasmuch as it is the intention of the producers to eclipse anything that has been done by this company before. It will be, in the words of Mr. Jans, a big special, something that is decidedly different and one that can be exploited on a big scale. It is understood that this super-production will be in eight reels.

"Madonnas And Men" is being directed by B. A. Rolfe, who, it is said, achieved remarkable success for Jans Pictures by his able direction of the two previous pictures made for this company featuring Olive Tell. Mr. Rolfe's directorial abilities are of such magnitude as to make him a particularly strong asset for this latter production. It is understood that Mr. Rolfe will have complete charge of producing.

It is further stated that Mr. Jans, desiring to put a pet theory to practice, decided upon placing a production upon the market with no one particular star used. He wished to place a feature film on the market that would be so big and so strong it would need no star in particular to make it a moneyed attraction for the exhibitor. In this respect there is no one particular star mentioned in this production. However, according to Mr. Jans special stress has been laid upon the selection of the cast which comprises many well known players in the realm of the films.

The most prominent players mentioned in the cast are Evans Burrough Fontaine who has been making a name for herself in Ed Wynn's Carnival, Edmund Lowe, who is leading man for Lenore Ulric in "The Son-Daughter" a popular Broadway success, Anders Randolph whose work on the screen has covered a successful era, Gustav Von Seyffertitz, a seasoned veteran of the drama, Raye Dean, who has been playing the ingenue role in the stage play "Friendly Enemies," and Fair Binney, sister of Constance Binney. This cast according to Mr. Jans has been selected with care. In his estimation each one in itself represents some well known name in the dramatic field, and each one has been engaged owing to their particular abilities to bring out the dramatic appeal which the story contains.

The story, according to the producers, is one with an exceptional appeal to modern day picture patrons. It opens with scenes in Rome during the time when it was customary to feed Christian slave-girls to the lions and to perform other kinds of tortures upon them. It draws a parallel between the action of a certain roman emperor and his total disregard of the high ideals and virtues of womanhood as compared to similar characters during modern times. Regarding this, according to reports, it can be summed up in the words of the soothsayer in foretelling the future downfall of Rome to the young emperor "As Rome treats its women, so will the Gods treat Rome."

It is understood that the nature of the story dealing with the time of the Romans and also night life in a typical American city affords opportunity for the presentation of lavish and massive sets, and, according to Mr. Jans, no expense will be spared in supplying the best that can be had. The scenes in the amphitheatre, the lions' den, emperor's palace, and many of the cabaret scenes, it is said have been offered with an expenditure of money not very often equalled in the average motion picture. "Madonnas And Men" will be finished in about four or five weeks.

Report Big Independent Deal

Empire State Exchange Acquires Rights to Arrow Pictures

WHAT is described as one of the largest single deals in the history of state righting and independent selling of features in New York has been announced conjunctively by the Arrow Film Corporation and the Empire State Film Exchange of 729 Seventh Avenue, New York City.

The latter concern has purchased the rights for the state of New York for sixteen five-reel feature productions from Arrow, and the rights to handle the Arrow Hank Mann series of two-reel comedies for all territory in the state outside of New York City. The latter territory on the Hank Mann series is being handled by the Seaboard Film Exchange, which has booked them into the largest theatres in Manhattan and Greater New York.

Included in the deal, according to the announcement to the trade, are the New York rights to "The Chamber Mystery," "The Vigilantes," the "Tex, the Elucidator" series, "Wolves of the Street," "The Desert Scorpion" and the Hank Mann two-reelers.

The "Tex" series is believed to be a new departure in the industry, in that it consists of twelve separate five-reel productions, each a complete story in itself, but each with the same central characters. Each "Tex" story is adapted for the screen from a standard mystery or detective story. The supervision of the series is in the hands of William Steiner, while the active director is Tom Collins.

"The Chamber Mystery" is a rollicking comedy, featuring Earl Metcalfe and Claire Whitney. New York reviewers who have seen it have given it praise both for delicacy of theme treatment, and for the fact that it has been cleverly produced.

"The Vigilantes" and "The Desert Scorpion" are westerns, produced on an expansive scale. The latter is a product of the Art-O-Graph studios of Denver, and features Edmund F. Cobb. It is a typical western story of the rugged type, with plenty of thrills and heart interest.

"The Vigilantes" is a story of the Old West, replete with action and thrill, and with the inevitable love element.

"Wolves of the Street" is also an Art-O Graph subject, with Edmund F. Cobb. The story opens on Wall Street, but shifts to the western plains for its climax and several reels of breathless action. There is a charming love story, also.

The Hank Mann series is being handled for New York City and Northern New Jersey by the Seaboard Film Exchange, 729 Seventh Avenue, of which Harry I. Coleman is president. The Seaboard also has a branch office in Washington, D. C., and is handling the comedies for that territory.

Revier to Direct Serial

Will Make "The Son of Tarzan" for National Film Corporation

HARRY REVIER, who recently completed the direction of the "Return of Tarzan" for Numa, has been engaged by the National Film Corporation of America to supervise the production of "The Son of Tarzan," the latest serial to be announced by this company.

"The Son of Tarzan" is the first of the Edgar Rice Burroughs books to be adapted for the screen in serial form. National previously produced "Tarzan of the Apes" and "The Romance of Tarzan," but these were five-reel features.

Roy Somerville, photo-dramatist, has been engaged to collaborate with Revier. He will prepare the continuity for "The Son of Tarzan," dividing it into about fifteen episodes. Somerville was picked for this task because of his very extensive experience in the preparation of original stories and adaptations for the most prominent stars. He has written script for Douglas Fairbanks, the Talmadge sisters, the Gish sisters, Madge Kennedy and

Joe Brandt, director general of National, has announced that every effort will be made by his organization to make "The Son of Tarzan" serial artistically perfect.



Some rather interesting scenes in more ways than one from Fine Arts Pictures, Inc., production for State Rights distribution tentatively titled "Up in Mary's Attic"

Big Comedy Changes Hands

"Up in Mary's Attic" Sold to Fine Arts For Distribution

WHAT is described as one of the most pretentious five-reel comedy features ever produced has been purchased by the Fine Arts Pictures, Inc., of which Murray W. Garsson is president and Charles F. Schwerin, secretary and treasurer and general sales manager, from Ascher Productions. This production, exploited widely under the tentative title of "Up in Mary's Attic," is said to be a novel and elaborate production.

The deal was negotiated through Sidney Ascher and Joseph A. Jacobs, representing the Ascher interests, and attorneys representing the Fine Arts side. The various representatives were in conference nearly one week before terms were agreed upon, for the reason that Ascher Productions demanded one of the highest figures ever asked for a five-reel comedy subject.

"Everyone to whom we have shown it," said Mr. Garsson, "has been overwhelmed by its bigness and by its wonderful exploitation possibilities. The price we paid was a large one, but all who see it will agree with us that the subject was well worth the expenditure."

The picture, which contains a wealth of humor, heart interests, thrill and suspense, will not be released under the title "Up in Mary's Attic." Announcement of the change in title will be made later, the new owners not having agreed as yet upon a suitable merchandising main title.

One of the chief features of the picture is the more than one hundred beautiful bathing girls who grace the various scenes and situations. These beauties were chosen from many applicants, and only those who were beautiful of face and figure and who had had adequate screen experience were chosen. These will be introduced in the new feature in a series of wholly new and novel "stunts" and laughmaking situations.

Since it became known to the trade that Mr. Garsson and Mr. Schwerin had purchased "Up in Mary's Attic," bids have been arriving at their offices on Forty-sixth Street, New York, from all sections of the country. State Rights buyers all over the United States, who have been following the various announcements in the trade papers, have expressed an eagerness to be "let in" on the new feature, which is making a pre-release record for itself.

One bidder has already quoted a price for the entire west, according to Mr. Schwerin, who is handling the sales. Others have come from other sections of the country, many of them seeking whole territories.

While there is considerable editing and other details to be done before the subject is released to the trade, it is believed it will be ready for release within a few weeks. Mr. Garsson and Mr. Schwerin, however, have both declared that its preparation will not be hurried, since it is not their intention to place it upon the market until it has received treatment from the most skillful film editors and cutters available.

Harry Gribbon and Eva Novak, beautiful sister of Jane, are the featured players, but as one reviewer put it, "it is difficult to tell which is the cutest—the hundred bathing girls, the baby, Harry Gribbon, Eva Novak or the dog!" These, with one of the cleverest plots ever presented in a five-reel comedy subject, promise to make "Up in Mary's Attic," under its new title, a sensational success.

Kremer Off for Exchanges

States Rights Distributor Leaves on Tour; Handles Fifty Pictures

FOLLOWING a brief visit to the New York offices, Victor Kremer, president of Victor Kremer Film Features, Inc., left again this week on a trip to the various independent exchanges.

Since his acquisition of the five Essanay-Chaplin Productions, Mr. Kremer has rapidly extended his business until at the present time this organization is distributing on the state right plan more than fifty productions. These include a diversified list of comedies, dramas, short subjects, and the novelty topical film Screen Smiles.

Among the numerous subjects mentioned below, Mr. Kremer has already disposed of large blocks of territories for the Chaplin productions and the various Essanay pictures. He is now beginning a sales campaign in the interest of Screen Smiles and Skinner's Dress Suit.

The following pictures are owned by the Kremer Company: "A Burlesque on Carmen," "The Champion," "Work," "Jitney Elopement," "By the Sea," "Skinner's Dress Suit," "Screen Smiles," "Stripped for a Million," "Strife," "The Ranger," "Pen Vulture," "Snail," "Denny from Ireland," "When Arizona Won," "Men of the Desert," "Range Boss," "Land of Long Shadows," "Open Places," "Little Shoes," "The Man Trail," "Little Shepherd of Bargain Row," "The Alster Case," "Efficiency," "Edgar's Courtship," "Gift o' Gab," "Snakeville's Fire Brigade," "Snakeville's Sleuth," "Slippery Slim and the Fortune Teller," "Slippery Slim and the Greeneyed Monster," "When Macbeth Came an Snakeville," "Slippery Slim and His Tombstone," "Slippery Slim and the Impersonator," "Slippery Slim and the Champion," "Snakeville's New Waitress," "Slippery Slim's Dilemma," "Broncho Billy's Leap," "Broncho Billy and the Rattler," and several others.

Federated Film Buys National Picture

Joe Brandt, director general of the National Film Corporation of America has announced that "Nobody's Girl," the National production featuring Billie Rhodes, has been purchased by the Federated Film Exchanges of America, for distribution under this new organization.

At the offices of the Federated Film Exchanges of America no details were given out regarding the prices or arrangements made in the purchase of "Nobody's Girl."

Territory On Indian Dramas Sells Fast

During the past week the C. B. Price Co., Inc., have registered several important sales on their Nona Darkfeather Indian dramas.

C. A. Meade, secretary and sales manager of the company, returned from a trip through the central West where he exhibited prints of these subjects for the state right buyers. In St. Louis he sold these single reel subjects to the United Film Service for Eastern Missouri and Southern Illinois. In Detroit the Mintor United Amusements Company bought the drama for Michigan. He effected a sale with the Dave Warner Films in Cleveland for Ohio and Kentucky, and in Pittsburg the Co-Partner Attractions, Inc., bought these Indian dramas for Western Pennsylvania and West Virginia.

New England, Eastern Pennsylvania and Southern New Jersey are also reported sold.

"Kentucky Colonel" Is Ready for Release

"Kentucky Colonel," the film version of Opie Read's novel of the same name, produced by the National Film Corporation of America, is now ready for release, according to an announcement from Joe Brandt, Eastern representative of the company. The production, which was four months in the making, is said by National official to have cost $150,000.

A horse race, a burglar chase, a duel and several other exciting incidents help to bring out the big moments in L. V. Jefferson's adaptation of the book.

Hazel Hudson Signs for "Isle of Destiny"

Character Pictures Corporation announces the signing of Hazel Hudson for one of the principal parts in "The Isle of Destiny" which will be the first Character Picture featuring Paul Gilmore. Miss Hudson recently closed the season with "Maytime," and has also appeared in such well known successes as "La, La, Lucille," "Canary Cottage" and "Going Up."



Hazel Hudson, who has been signed by Character Pictures Corp. for a leading role in "The Isle of Destiny"

FRANK KEENAN PRODUCTIONS INC. PRESENTS

FRANK KEENAN



DOLLAR FOR DOLLAR

Written by Ethel Watts Mumford

Produced at the Robert Brunton Studios

Rotten profession for a charming gentlewoman, selling shady secrets to their proper owners, rattling various family skeletons for her own benefit!

Her unwilling clients called it "blackmail;" she called it "capitalizing human frailty." She did not think of the chickens that eventually come home to roost, or of the disgrace of being disgraced before her own daughter. Nor did she anticipate that the big business man who was one of her victims would heap coals of fire upon her head by saving her from her own folly.

A Fine Picture!



Arthur F. Beck Serial Productions INC
Presents STUART HOLMES AND
MISS FRANKIE MANN IN

TRAILED BY THREE

A SERIAL

A jewel chase that led over the Seven Seas and across a continent; every mile of the way was fraught with peril, every foot of the film has its punch.

Desperate robbers invading the realm of high society in New York; rough-riding bandits on the plains; malevolent "Chinks" in Frisco's Chinatown; boss-ridden savages in the South Sea Islands; and terrible Turks in Constantinople; it's zip rah boom from start to finish!

Written by Chas. T. Dazey, author of "In Old Kentucky."

Pathé
Distributors


THE PLAINS
NEW YORK
SAN FRANCISCO
Pathé
Distributors

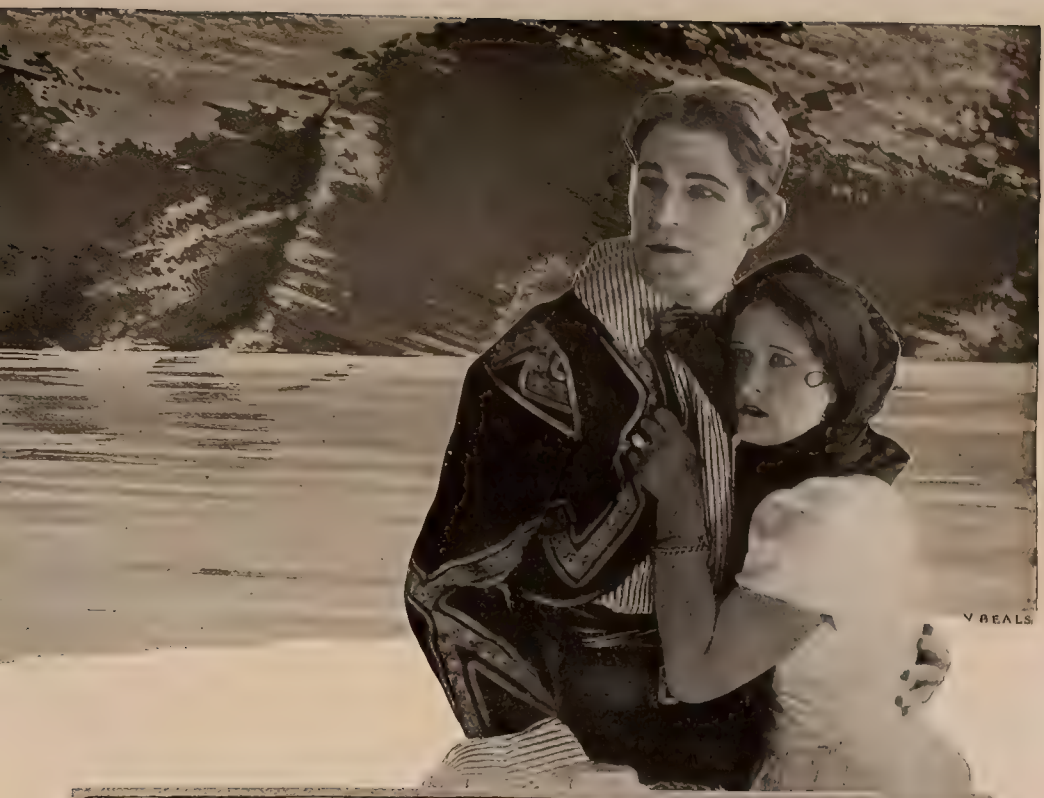


Take the hot blood of Mexico and mix it fifty-fifty with the cooler, calmer strain of the Northern neighbor and what happens?

You can gamble on it that the daughter of the union will blow hot, blow cold; that she will hate her Northern blood and then her Southern blood by turns; that she will be passionate, revengeful, brave, unreasonable and most cussedly lovable.

That's the heroine of "Rio Grande;" and the picture sings with action, love, gunfire, hate, jealousy and revenge!

Pathé
Distributors



Edwin Carewe Productions Inc. *presents*

RIO GRANDE

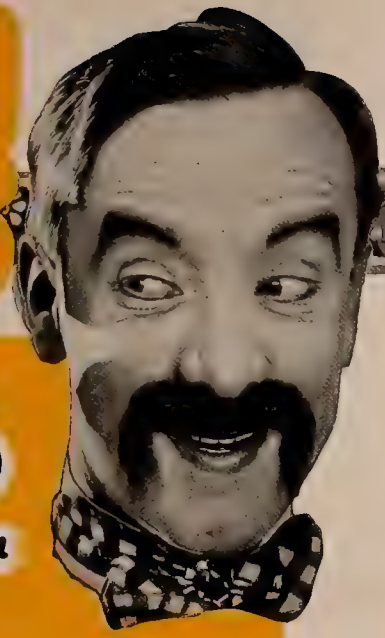
from the famous play by AUGUSTUS THOMAS

Personally directed by EDWIN CAREWE

Pathé Distributors

ROLIN COMEDIES





With

SNUB POLLARD

Put 'em on and listen to the laughs!

Directed by Alf Goulding

What will you put on to "brighten up the program," Mr. Exhibitor?

The feature may be heavy; you need something light and snappy to give it relief; and you have, perhaps, only room for a one reel picture.

You want a comedy, a bright, breezy, wholesome, laughable comedy. You cannot experiment. You want a comedy made by comedy experts, with a well-earned reputation to sustain.

You want Rolin Comedies!

Pathé Distributors



Eugenia Guilbert playing in Lifeograph-Keefe productions, the Portland, Oregon, producers, under the management of W. E. Keefe

American Lifeograph Makes Two Reeler

Announcement comes from the American Lifeograph of Portland, Oregon that it is putting the finishing touches on its first two reel society comedy, produced under the supervision of W. E. Keefe. J. Parks Jones, the well known juvenile actor who plays the leading role, is supported by Clare Morris and Eugenia Guilbert. Before her entrance into pictures Miss Guilbert was a classical dancer and Miss Morris was an artists' model.

Cohn Claims Novelty to Be Truly Novel

Jack Cohn, of Jack and Harry Cohn, who produce the Hall Room Boys Comedies, has announced that "Screen Snapshots," the new novelty reel which he will issue weekly, is unlike any other reel ever marketed.

According to Jack Cohn the new reel will show intimate views of film favorites at home and in the studio. It is to be an animated fans' column and is to contain the visualization of the things one reads in the newspaper moving picture columns. Practically every star of consequence will be seen at some time or other in "Screen Snapshots," it is said.

New State Rights Exchanges for Coast

Last week saw an opening of new Pioneer Exchanges in San Francisco and Los Angeles. Floyd St. John, one of the best known of the coast exchange men has been appointed district manager and is also in charge of the San Francisco office, while S. W. Whitehead will be in charge of the Los Angeles Exchange.

Thomas Barrett Will Edit Own Release

Thomas A. Barrett, (Pen name Tom Bret) who edited Topical Tips for the past year, is now producing and editing his own release of humorous sayings and clever bits from newspapers entitled Topical Jazz.

Inter-Ocean's Export Policy

THE attitude of Inter-Ocean Film Corporation in the present foreign film crisis is again defined and explained in a statement issued this week from the New York offices of the company. The statement sets at rest rumors which have gained currency in domestic and foreign film quarters as to the nature of Inter-Ocean's foreign trade policy in the future.

Reiterating its stand taken on two previous occasions in statements issued to the press, Inter-Ocean Film Corporation urges the export of a larger quantity of American productions at this time than at any other period in the history of the export business.

Inter-Ocean's statement follows:

"Despite the statements of a certain well-known exporter who maintains that the American manufacturer cannot hope for a ready market for American productions until the exchange in Europe is stabilized, Inter-Ocean Film Corporation urges a continuation of export trade with the assurance to the American manufacturer of a fairly marginable profit on the sales of his product to foreign territories.

"The rise of the pound sterling during the past week to a point where it is almost safe to assume that it is on its way to normal exchange is indicative of the strengthened position of foreign trade. This

"Continue Export Trade with Assurance of Fair Profit"

emphasizes the importance of a statement made by Mr. Schlesinger, manager of the Department of Foreign Film Sales of Inter-Ocean Film Corporation, which appeared in the trade press of March 27. He said:

"'While speculation is rife in the industry as to the outcome of the problems that at present beset the foreign market, it is obviously apparent that the situation is only temporary, and that in due course of time, conditions will return to normal. While the export situation is in a critical stage, its effect on the trade has been grossly exaggerated. I arrive at this conclusion after a thorough study of the foreign market, and on the counsel of merchants who are financially involved in other commercial pursuits, and who have experienced the same difficulties in exports.'

"While Inter-Ocean concedes that profits will not be as large as heretofore, it feels that the present foreign crisis demands no let-up in exports. This conclusion is based on the desire of Inter-Ocean Film Corporation and several other export companies who have expressed their willingness in statements in the trade press, to lend a helping hand to the foreign buyer who is now supposed to be having difficulty in foreign exchange.

"Furthermore, inactivity in the foreign market would seriously hinder the future of foreign trade. In this connection, Inter Ocean Film Corporation refers to a statement it issued which appeared in the trade press of March 6. Among other things, the statement said:

"'Inter Ocean Film Corporation maintains that a period of inactivity in the export branch of the motion picture business would lead to fatal consequences. It cannot see its way clear to indorse the policy of "watchful waiting" in the present crisis, but it heartily recommends the transportation of greater quantities of motion picture films and motion picture accessory products to foreign territories. It feels that such action will stimulate motion picture export trade in the future.'

"Inter-Ocean Film Corporation will continue to export American films in large quantities despite the present condition in foreign markets. It maintains that a continuation of exports is the only means to the solution of the problems which at present beset the industry."

Gets Early Sennett Comedies

THE Majestic Pictures, Inc., with offices at 130 West 46th Street, has issued an announcement which is of considerable interest to state right buyers. It is stated that this organization, which was recently incorporated, has acquired the rights to about two hundred subjects, which are to be released on the independent market. Among the recent acquisitions effected by Majestic Pictures are Mack Sennett's Keystone comedies, featuring Fatty Arbuckle and Mabel Normand. Both J. J. Unger, president of the corporation, and John A. Hammell, manager of distribution, were enthusiastic over the deal whereby they had secured these early efforts of the present master-producer of comedies, and both officials predicted that the productions would meet with a ready demand on the part of independent buyers.

"These pictures," said Mr. Hammell, "were produced by Sennett in the Keystone days, before the now famous comedy-producer, Mack Sennett, became affiliated with Famous Players. In their success before the American picture public, Mack Sennett realized his first big stride towards that position of prominence which he enjoys at the present time as a first-rank producer of successful comedy-pictures. And, Mr. Hammell emphasized with a forcible gesture, it must be remembered that these subjects that Majestic Pictures has now available for release on the state rights market are pictures that have never been reissued before. They are now being reissued for the first time and

Majestic Pictures Is Disposing of These and Other Films

have been re-cut, redressed and retitled."

The Sennett Comedies, controlled by Majestic Pictures, are listed as follows: "Mabel's Beau", "Baggage Smasher", "Do Re Mi Boom", "Shot in the Excitement", "Double Crossed", "Hash House Smashers", "The Speeders", "Cursed by His Beauty", "Toplitsky and Co.", "Professor Bean's Removal", "Waiter's Picnic" and "His Taking Ways".

Besides the Sennett comedies, the Majestic Pictures will handle short-subject and feature productions. Among the pictures announced as available on the state rights basis at the present time are the two-reelers, "Isn't It Warm?" and "Flap Jacks", both of which are described as first-class laugh-getters. A number of single-reel productions are also announced to be ready, including "A Janitor's Fall" "A Good Elk", "Here's Your Hat", "Her Bohemian Party", and "Fork Over".

President J. J. Unger of the Majestic Pictures, Inc., was until recently general manager of the Triangle exchanges. John A. Hammell, treasurer and manager of distribution, was formerly associated with the General Film Company and later became affiliated with Pathe. Both officials are experienced film men and well acquainted with the various phases of the industry. It is stated that further announcements are forthcoming in the near future from the headquarters of the Majestic Pictures.

Hallmark Officer Gets To Coast On Tour

George M. Montgomery, general sales manager of the Hallmark Pictures Corporation, who is now engaged in a nation-wide tour in behalf of the Hallmark product, has arrived in Los Angeles, thus completing the first leg of his journey. He expects to start East, during the present week, returning via Seattle. Mr. Montgomery has laid plans for the exploitation of a large volume of pictures to be released through the Hallmark exchanges and has also negotiated for the production of a serial in conjunction with the Ascher Enterprises.

Far East Photographic Company to Leave

A world-wide hunting expedition, whose weapons will be cameras, and whose objective is to secure unusual still and motion pictures, will leave New York early in May for a four years' sojourn in the Pacific Islands, the Far East and India.

The party will be led by T. Kimwood Peters, and will be known as the Peters Photographic Company. Scientific, educational, commercial and religious bodies are evincing great interest in the expedition.













Metro Executives

Top row—William E. Atkinson, general manager; Marcus Loew, Joseph W. Engel, general manager of the West Coast studios. Center—Richard A. Rowland, president of the Metro Pictures Corporation. Bottom—Maxwell Karger, director general; Harry J. Cohen, foreign manager

Metro Reviews Past Five Years

THIS month the Metro Pictures Corporation celebrates the fifth anniversary of its founding. A statement just issued calls to mind again the early beginnings of the now powerful organization and also those persons and circumstances that have played all-important parts in the development of the corporation down through the five years of its career. The Metro resumé follows:

"Just five years ago, in April, Richard A. Rowland and a few other kindred spirits launched Metro upon its career—a career that has been marked by steady forward progress in the face of obstacles that might have daunted men less optimistic and less determined.

"That Metro has achieved its present important position in the motion picture industry is generally conceded to have been due in the greatest measure to the personal attributes and pronounced business acumen of Mr. Rowland.

"The success of Metro is all the more to be applauded when it is remembered that the company was started on what might have been termed a gamble. It was the direct outgrowth of a concern that had failed to make good. In fact, the story of Metro's formation would furnish the basis for an excellent motion picture scenario.

"Old-timers in the motion picture game will recall the Alco Company. This was a producing and distributing organization, financed by a system of exchanges. These exchanges relied upon the Alco Company to supply them with pictures. Alco, for some reason was unable to turn out the pictures wanted, and it became noised about Broadway film circles that the company was on the market, to be bought up for a song.

"Maxwell Karger, now Metro's director general, heard about the plight of the Alco Company. Mr. Karger at the time was, as he admits, almost 'flat'. He had a little money, to be sure, but not enough to take over the operation of the Alco Company, small as the quoted price was. Mr. Karger worked himself into a state of glowing enthusiasm, but he lacked sufficient of the sinews of war—in the shape of ready cash to take over Alco.

"Mr. Rowland was then an official of the famous General Film Company. Mr. Karger got in touch with him, and after 'selling' the idea to him, they took over the affairs of Alco. The new company included the affairs and good will not only of Alco, but of Columbia Films, the Dyreda Company, Quality Pictures and Popular Plays and Players. Mr. Rowland was made president of the new concern, which adopted Metro as its trademark and launched upon the production of pictures.

"The beginning was auspicious. Pictures were made on time, and the system of exchanges was supplied with prints as per schedule. Metro was a going concern.

"Mr. Rowland had always been of the opinion that the public wanted to see big stars on the screen, in stories of outstanding merit. He put his theory into practice, and picture-goers will remember some of the notable productions screened by Metro in its early days with such eminent stars as Ethel Barrymore, Emily Stevens, Edmund Breese, Valli Valli, William Faversham, Emmy Wehlen and Grace Valentine among others.

"A little while later Metro secured the services of Francis X. Bushman, then in the heyday of his career, and Beverly Bayne, whose following was enormous. Bushman and Bayne were tremendously popular, and Metro made a great number of special productions with these co-stars. One of the most lavish of these was a mammoth production of 'Romeo and Juliet,' Shakespeare's immortal love story of the Montagus and Capulets.

"Mr. Rowland was then instrumental in developing Harold Lockwood as a screen star, elevating him to stardom from the position of leading man. Metro saw Lockwood rise to the greatest heights in screendom, until at his untimely death, a year ago last Fall, Harold Lockwood was the best paying male star in the silent drama.

"Metro's start was made in the Heidelberg Building, at the corner of Broadway, Seventh avenue and Forty-second street. From a small beginning the company rapidly expanded, and outgrew its offices in the Heidelberg Building a year after organization, moving to the Longacre Building, diagonally across the street, where the company has since occupied almost the entire eleventh floor.

"As the company expanded it began systematically to recapitalize and to absorb, first the separate companies that made it up at its inception and then the exchanges. The exchanges were acquired one after another, until, with the recent acquisition of the New Jersey and Dallas exchanges, Metro owns outright all but two of its system of twenty five exchanges. These two are in Boston and Philadelphia.

"Virtually all the men who cast in their lot with the Metro company under Mr. Rowland's leadership are still loyal followers of their chief and still ardent boosters for Metro on any and all occasions. They include, besides Mr. Karger, W. J. Atkinson, now general manager; Joseph W. Engel, until recently treasurer of Metro and now general manager in charge of the company's West Coast studios in Hollywood; Harry J. Cohen, manager of the foreign department, and E. M. Saunders, general sales manager.

"Metro's policy from the outset, as directed by Mr. Rowland, has been one of consistent conservatism. There has been no inflation, and the effort has been made consistently to turn out better and better pictures, in accordance with Mr. Rowland's conviction that public taste should be played up to instead of down to.

"A few months ago Mr. Rowland's prophecy about big business entering the field found verification in the affiliation which has linked Metro with the Marcus Loew enterprises. Notwithstanding this affiliation, however, the Metro organization is still intact and Metro maintains a seperate identity, with Mr. Rowland at its head, as the producing and distributing agency of the new business association."

Metro Producing in East and West

METRO PICTURES CORPORATION'S fifth anniversary finds the company again operating studios in the West and East simultaneously, for the first time since the United States Fuel Administration established its wartime regulations about economy in the consumption of coal for all but essential industries.

This dual arrangement has resulted in bringing Maxwell Karger, director general of Metro Pictures, to New York for the reopening of the company's studios in New York, and in placing upon the shoulders of the individual directors remaining in Hollywood full responsibility for the results of their work.

As yet no announcement has been made regarding the staff of directors who will work in the Sixty-First Street studios for Metro under the supervision of Mr. Karger. The personnel of the directorial force in the East will be got together gradually; and though it is understood at the present that negotiations are under way with several of the more prominent directors in the East, no definite announcement regarding their identities is as yet forthcoming from Metro officials.

Of the men in charge of productions in the big studios in Hollywood, John E. Ince and Henry Otto to date have to their credit the greatest number of productions, three each, of the "fewer and better" series of Metro pictures.

The initial picture of the "Perfect 36" which Mr. Ince made was Viola Dana's screen comedy, "Please Get Married," from the Morosco stage success by James Cullen and Lewis Allen Browne. This he followed with the melodrama by Finis Fox, "Should a Woman Tell?" which brought a new screen actress before the motion picture public in the person of Alice Lake. Lee Kugel's stage play, "Old Lady 31," recently bought and done into pictures starring Emma Dunn, with Henry Harmon and other celebrated players in the cast, was Mr. Ince's third effort. This he has completed and is now engaged in staging "Indiscreet Wives," with Alice Lake, from a stage play by Julie Herne, daughter of James A. Herne who wrote "Shore Acres," a previous screen success of Miss Lake's.

Henry Otto began his work on the "fewer and better" pictures with a cinema version of Avery Hopwood's popular stage farce, "Fair and Warmer," starring May Allison. A second picture for Miss Allison, "The Cheater," from the drama by Henry Arthur Jones, is Mr. Otto's most recent directorial achievement; and in between these two he did "The Willow Tree," the Japanese fantasy by J. H. Benrimo and Harrison Rhodes, with Viola Dana in the principal role.

Next to Mr. Otto and Mr. Ince in the number of productions completed comes Herbert Blache, who picturized "The Walk-offs," a satirical comedy-drama by Frederic and Fanny Hatton, for May Allison's second starring-vehicle in the "fewer and better" series. Rather an abrupt change of subject followed, it being the big Drury Lane melodrama, "The Hope," by Cecil Raleigh and Henry Hamilton, and presented on the screen with an all-star cast headed by Jack Mulhall, Ruth Stonehouse, Frank Elliott and Marguerite De La Motte.

At present Mr. Blache is engaged on the beginning of "The Saphead," from Winchell Smith's and Victor Mapes's "The New Henrietta," which in turn was revised from "The Henrietta," by Bronson Howard. This picture, "The Saphead," will have an all-star cast headed by William H. Crane and Buster Keaton.

Jack Dillon, who directed Bert Lytell in the picture production of Sir Gilbert Parker's world-famous novel, "The Right of Way;" Rex Ingram, whose staging of "Shore Acres," with Alice Lake was so noteworthy; Jack Conway, to whose credit is the first Lytell success, "Lombardi, Ltd.," from the Morosco stage hit by Frederic and Fanny Hatton; and Ray Smallwood, who directed "The Best of Luck," another of the Drury Lane melodramas by Cecil Raleigh and Henry Hamilton, are other Metro directors who have achieved celebrity for their work on the "fewer and better pictures."

On the West Coast at present Edward Dillon is engaged in producing "Parlor, Bedroom and Bath" from the stage comedy hit by C. W. Bell and Mark Swan; and Dallas M. FitzGerald is directing Bert Lytell in "The Temple of Dawn," from the novel by I. A. R. Wylie, who wrote the book on which Nazimova's "Stronger Than Death" was founded.

The first picture to be produced in the East by Metro under the new regime is "Love, Honor and Obey," a screen story adapted by Eugene Walter, the celebrated playwright now a member of Metro's staff of authors, from the book, "The Tyranny of Weakness," by Charles Nevillo Buck. This picture will be done with an all-star cast, including Henry Harmon, who had the part opposite Emma Dunn in "Old Lady 31;" and Wilfred Lytell, a younger brother of Bert Lytell.



Some of the famous authors, both living and dead, whose works are being adapted to the screen by Metro. Top row, beginning at the left—Julie Herne, James A. Herne (deceased), Vicente Blasco Ibanes. Center—Jack London. Left side to bottom—Bayard Veiller, H. V. Desmond, Mark Swan. Center bottom row—Winchell Smith. Right side—I. A. R. Wylie, Eugene Walter, Channing Pollock

Metro Lists Literary Acquisitions

COINCIDENT with the fifth anniversary of Metro Pictures Corporation, the company announces the purchase of a number of big novels and plays for early production on the screen. Metro has issued the following statement regarding its latest literary acquisitions:

"This list of new acquisitions marks a continuation of the Loew-Metro policy of great plays by great authors, and supplements the notable collection of titles that has already been made public. Metro's policy in drawing its picture material from the highest possible sources is seen reflected in the quality of the company's latest output, that takes its place, according to a common consensus of critical opinion, among the best screen productions of the year.

"Prominent in the list of new plays recently acquired by Metro for production on the screen are 'The Hole in the Wall,' Fred Jackson's thrilling drama of the supernatural, which is playing to packed houses in the Punch and Judy Theatre, with Martha Hedman in the leading role; and 'Big Game,' by Willard Robertson and Kilbourne Gordon, which was one of the season's productions at the Fulton Theatre, with Allen Dinehart, Pauline Lord, and Reginald Barlow in the cast.

"Further additions to the Metro schedule of great plays by great authors are 'Held in Trust,' George Kibbe Turner's thrilling mystery serial which is now appearing by monthly installments in the Red Book Magazine, and 'June Jeopardy' by Inez Haynes Gillmore. The latter is a fascinating novel of social life by the gifted author of 'Phoebe and Ernest.' Other purchases by Metro include 'The Gay and Festive Claverhouse', which is a novel by Anne Warner and published by Little, Brown and Co., and 'Head and Shoulders', a short story by F. Scott Fitzgerald, which appeared recently in the Saturday Evening Post.

"Not satisfied to stop here, however, in its quest to corner the literary and play producing market, Metro made the purchase of Adolphe Belot's celebrated French drama 'L'Article 47.' This famous old play was first produced at the Ambigu Comique in Paris, Oct. 20, 1871. Its New York production followed at Daly's Theatre, the year following, with Clara Morris, W. J. Le Moyne, Louis James and Mrs. C. H. Gilbert in the cast. It will be produced on the screen by Metro with a cast of notable players.

"'The Girl Patsy,' J. Madelyn Fiegl's well known stage play, which enjoyed a successful New York production, completes the list of recent purchases made by Metro that have up to the present time been made public. In this production June Mathis, Metro's gifted scenario writer, played one of the prominent roles. Miss Mathis gained her knowledge of screencraft from the land back of the asbestos curtain, and not the least of her recent and notable accomplishments was the scenarioization of Sir Gilbert Parker's celebrated novel, 'The Right of Way,' which Metro produced on the screen, with Bert Lytell as the star, and which was adjudged by the critics to be one of the best pictures of the year.

"The foregoing list of purchases of screen material of the highest possible order is quite wholly in line with what Metro's former policy has been. This policy is illustrated by the names of forthcoming productions already announced, and which includes 'The Four Horsemen of the Apocalypse,' by Vicente Blasco Ibanez, and called the greatest novel of the century. Metro will give this great novel by the celebrated Spanish author a magnificent production with an all-star cast.

"'Polly With A Past,' by George Middleton and Guy Bolton, will be still another gigantic Metro screen production, starring beautiful Ina Claire, who played the title part in the original David Belasco stage production of the play. Other names on the Metro list which are now in preparation for production on the screen are 'Pink Feathers,' by Eugene Walter, 'Parlor, Bedroom and Bath,' by C. W. Bell and Mark Swan, 'The Temple of Dawn,' by J. V. R. Wylie, and 'Indiscreet Wives,' by Julie Herne, daughter of James A. Herne, whose famous drama 'Shore Acres', is one of Metro's most recent releases.

"Three more Jack London novels will reach the screen through Metro to follow 'Burning Daylight,' which will be released shortly, with Mitchell Lewis as the featured player. These novels include 'Smoke Bellew,' 'The Mutiny of the Elsinore' and 'A Daughter of the Snows'.

"'The Best of Luck,' another Drury Lane melodrama by Cecil Raleigh and Henry Hamilton, will succeed 'The Hope,' which is about to be released, and will be followed in turn by 'The Great Millionaire,' and 'The Marriages of Mayfair.'"

Expanding Metro Exploitation Service

EXPANSION and development of its exploitation service until it provides for every Metro exhibitor, whether his house be three hundred seats or three thousand, is reported to be under way in that distributing organization, according to a fifth anniversary announcement made by an official of Metro Pictures Corporation.

"There is being worked out, and at the same time applied," declares the Metro announcement, "a system whereby local representatives of Metro in various parts of the country and the home office in New York will co-operate in working with the individual exhibitor, no matter where he may be located in business or what the capacity of his house, for achievement of maximum returns from every one of the Loew-Metro 'fewer and better' pictures shown.

"The backbone of exploitation and advertising, Metro believes, is the press book issued with every picture; and these books have been enlarged and made so comprehensive as to embrace every angle and detail of an advertising, exploitation and publicity campaign. But at the same time Metro holds that no one person or set of persons can be aware of the local conditions and point of view in the thousands of places where constituent attractions of the 'Perfect 36' series of photoplays adapted from big stage successes and best-selling novels are run.

"Hence the extensive work of the press books has been augmented with personal and local co-operation from representatives of the Metro exchanges, who being on the spot are acquainted with the exhibitor, his theatre's character and his public's taste and susceptibilities. By the joint working of the home office, through the issuance of press books and individual advice and co-operation with exhibitors, and of the Metro exchanges, the organization which releases to the world the 'fewer and better pictures' believes that showmen will find themselves getting more and more out of each picture.

"After a long and careful period of investigation Metro has found that this arrangement promises to be the most workable of any yet devised by a motion picture distributing company. Other companies, as the trade knows, have gone to the extreme of sending metropolitan film men out through the country for the purpose of telling, rather dogmatically, how a picture should be exploited. Experts though these representatives undoubtedly have been, their didactic attitude often has so grated upon the sensibilities of the exhibitor, who, naturally from seeing his public twice daily knows it rather well, that he has preferred working alone and unassisted to submitting to being told, as if he were incapable of thinking for himself or were hopelessly out of date.

"'The most experienced advertising men will admit,' commented a Metro official, regarding the expansion of the company's exploitation service, 'that the game is so new that there are no rules sufficiently proven that they must be slavishly observed. And that, we fear, has been the trouble with so-called experts sent out through various territories to tell the exhibitors in those territories what they should do. They have tried Broadway ideas on Main street; and the viewpoint and public on Broadway are not those of Main street.

"'Metro believes that the exhibitor is a pretty live wire. He has the one business of selling entertainment, and it is only natural that he should be thinking pretty constantly about that business. What we aim to accomplish is not to attempt to do that thinking for him, but, by digesting and analyzing in advance the exploitation possibilities in our pictures, give him a basis from which to work.'

"'The exhibitor has before him a long string of pictures, made by different companies. Metro does not attempt to make features fast enough to supply one house day after day. They can't be made that fast and made as good as we strive to make them. Hence, without attention directed intensively toward fewer and better pictures, it is logical to suppose that we should be very familiar with the entire appeal of these pictures. The benefit of our scrutiny of our own pictures we give to the exhibitor.

"'We say, 'Here are the big points of appeal in this film. Which one of them do you think your public will be most attracted by?' We talk it over, both profiting by the consultation. Then we go ahead, with our shoulders to the wheel, and put the attraction over big.'

"The press books in themselves provide for every side of advertising, exploitation and publicity. At the very first is a brief, cleary story of the picture, next a general talk on the big points Metro believes the film has for advertising. Reproduction of lobby stills of three sizes, a mail campaign needing only the insertion of the date of showing, striking and artistic advertising cuts, scene and star cuts of modern, distinctive style, a wealth of publicity material, advance and review stories, biographical sketches of players, human interest items, special Sunday supplement material, all ready to-use; reproduction of posters, from window card and one-sheet to the big twenty-four sheet; stunts galore, not only suggestions for them, but with details worked out."

Cosmo Hamilton Lauds "Shore Acres"

"James Herne, himself, could he see his characters brought to life as Ingram has re-vitalized them, would, I am sure, be as thrilled as I was."

This spontaneous and voluntary tribute was paid by Cosmo Hamilton, the playwright, to Metro's all star picturization of "Shore Acres," featuring Alice Lake, in a letter received by B. F. Rosenberg, manager of the Los Angeles Metro exchange. The text of his letter follows, in part:

"I am constrained to send you a few lines to say how deeply impressed and moved I was by Rex Ingram's production of 'Shore Acres.' To my mind it is a tender and most masterly and imaginative translation to the screen of that fine old play which has become almost a national institution in the country and James Herne, himself, could he see his characters brought to life would be as thrilled as I was."



Left—Henry Otto, director. Right—Jack Dillon, director. Below—A group of Metro studio celebrities—Maxwell Karger, director general in the center. Bottom cut—Col. Jasper E. Brady head of the play reading department; Finis Fox and Arthur Zellner, scenario writers











"The Average Must Be Superlative"

ACCORDING to Richard A. Rowland, president of the Metro Pictures Corporation, the public of the near future will demand that every production be one of outstanding merit, and that even the average release will have to be of superlative quality to satisfy the standards of the American picture audience, is Mr. Rowland's belief. The statement of the Metro executive follows:

"Whether or not the current comment is true that the American public no longer will eat any but the very best cuts of meat or wear stockings woven from any material but silk, it is certain that none but the first quality of motion picture entertainment is now countenanced.

"Not only the cheap picture, but also the mediocre picture, has gone the way of the cotton sock, the shoddy overcoat, and the paper collar. Such films still exist, but they are dwindling in volume with the sureness of the moderately stocked cellar.

"Paradoxical as it may sound; the screen of the future—and it is not a distant future, but one that will come to-morrow—must present to audiences pictures that are consistently exceptional. Every production must be one of outstanding merit; the average must be superlative.

"No use to hark back to the pioneer days when one-reelers were slapped together on the roof of a vacant house in New York, on a stage which revolved with the sun. Let us look back for a brief instant at the development of the motion picture within the last two or three years. Scenario-writers were paid high salaries, money was lavished on production, companies were fairly straining in their efforts to outbid one another for stars. It would seem that the height of expenditure had been reached.

"But there was a flaw in this system which a few progressive companies, and Metro among them I am happy to say, saw; and that was the stereotyped story upon which the photoplays were founded. Picture audiences knew by heart all the conventional twists of plot, all the threadbare situations. Given a glimpse of the first reel, any member of the audience could have worked out the story from memory of many similar ones witnessed before.

"The solution was the purchasing for adaptation to the screen of plays and novels and stories of shorter length that had proven popular. Dramas and comedies that had withstood the test of Broadway; novels that publishers had deemed worthy of investment; stories that had by their sheer merit passed the exacting judgment of cold-eyed magazine editors—these the foresighted maker of pictures chose as the backbone of his business.

"Metro, ahead a shade, if we may be permitted to say it, of even the most progressive of the other concerns, was fortunate in starting early its drive for the material for 'fewer and better' pictures. The reward that came of it may be seen by a glance over a haphazard few of the titles that come to my mind at the moment: 'The Four Horsemen of the Apocalypse,' by Vicente Blasco Ibanez; 'Fair and Warmer,' by Avery Hopwood; 'Polly With a Past,' by George Middleton and Guy Bolton; 'Parlor, Bedroom and Bath,' by C. W. Bell and Mark Swan; 'The Marriage of William Ashe,' by Mrs. Humphry Ward; 'The Right of Way,' by Sir Gilbert Parker; 'Lombardi, Ltd.,' by the Hattons; 'Alias Jimmy Valentine,' by Paul Armstrong; 'The Willow Tree,' by J. H. Benrimo and Harrison Rhodes; 'Tess of the D'Urbervilles,' by Thomas Hardy—these are but a representative handful.

"Pictures based on stories and plays of that character were put in production at the new Metro studios in Hollywood, California, late last summer. By fall they were ready for release. And the whole hearted approval of the public justifies Metro in believing that the American obsession for the best extends to motion picture entertainment, if to nothing else.

"The mere purchase of the best available photodramatic material is not the entire story of 'fewer and better' pictures. It is only the first chapter; and that, as every reader knows, may often prove full of promise and interest, and then fall down lamentably in later and carelessly done parts of the book.

"The basic principle which is the understructure of this policy is that hurry and artistic work are incompatible. One cannot rush a picture through, improvising on the spur of the moment, substituting here and there without thorough planning, doing the next best thing, and expect the finished product to be genuinely meritorious. Robert Louis Stevenson once said, in speaking of the art of writing, that if one cannot spend an entire afternoon in turning a phrase so that finally it will express his thought, that man should not go in for literature.

"In our art we feel likewise. The object is to produce pictures that will express with all the dramatic force and skill possible, the story we have selected for the Metro screen. When changes in production are necessary, they must not be hasty makeshifts, but the result of fully matured thought. And since such alterations from an original plan, no matter from what cause they have arisen, take time, it is not possible to grind out a picture weekly."

Karger Issues Statement

ON the fifth anniversary of its founding, the Metro Pictures Corporation takes occasion to deal in detail with the career of one who has been identified with the organization since its inception and to whose efforts much of the corporation's success is accredited. This person is Maxwell Karger, now officiating as the director-general of the Metro Pictures Corporation. Following is the statement just issued from the Metro offices:

"One day a pupil of Joachim, the great violin virtuoso—a man who had played first violin at the Metropolitan Opera House and in the Philharmonic Orchestra and toured in concert as solo violinist with Edouard de Reske—broke his violin across his knee. He had had a new dream—a vision of motion pictures, then in their crudest beginnings, developing into a new are to enthrall the world. He was going to be one of the pioneers of this dawning development.

"The pupil of Joachim was Maxwell Karger, Metro's dynamic director general. Now the fifth anniversary of the formation of Metro finds Maxwell Karger in charge of all the company's productions in the East. These are to include productions to be made at Metro's New York studios in Sixty-first Street, just off Columbus Circle, and at the magnificent new producing plant to be built by Loew-Metro on Long Island.

"Mr. Karger returned last month from the company's Western studios in Hollywood, California, where he had launched the policy of fewer and better decided upon by Metro. During his stay in the West he personally supervised the production of forty pictures, his work including collaboration with the adapters, coaching the directors, cutting, titling and assembling the productions.

"Mr. Karger will adhere to a similar policy in his direction of the Eastern productions. And, starting his fifth year with the organization, of which he was one of the founders, he has already began work on Eugene Walter's scenario of 'Love, Honor and Obey,' an adaptation of Charles Neville Buck's novel, 'The Tyranny of Weakness.'

"Mr. Karger had always been a close student of the stage and during his career as an opera violinist carefully noted the work of production from every angle. He was at home in the mechanical field and the business end of production as well as in the matter of artistic direction. He had a background of wide culture and new theories about production in motion pictures, which were yet to be put to the fullest test.

"When Metro was organized five years ago, Mr. Karger was given personal charge of every production. The early system called for fifty-two productions a year. It was a system against which Mr. Karger was mentally in revolt. He felt that marked development in screen work could not be achieved with new pictures turned out at the rate of one a week. So he kept hammering home his ideal of fewer and better pictures.

"His argument, shared by other officials of Metro, was that the motion picture industry was suffering from over-production and the short-run evil—an evil because a short run made it impossible for the producers to put their best into the pictures without piling onto the rocks of financial disaster.

"With that evil overcome, however, Mr. Karger has been confronted with a new one. And that is the scarcity of ideas for screen dramas and the dearth of writers capable of realizing what ideas there are.

"'In the past five years the motion pictures have advanced to a degree of mechanical perfection that goes even beyond the fondest dreams of those of us who were enthusiastic about motion picture possibilities from the start,' he said 'We have seen tremendous strides made, so that the American picture industry is miles ahead of any in the world. And we have seen the best actors of the legitimate stage come by one and more or less successfully learn the new art of motion picture acting.'

"'Today we have the actors, backgrounds, the money—and best of all, audiences of the highest intelligence. The calibre of the 1920 motion picture audience is of a sort that demands the best—and we give them the best we can get.'

"'But now, starting the fifth year of the company, we are beginning a new era—the era of ideas, of stories that recognize motion pictures as a fine art.'

"It is in obtaining the services of the most distinguished authors whose abilities show screen possibilities that Mr Karger sees the greatest future for pictures. And he feels confident that this year will mark the beginning of a time when the material supplied will reach the degree of perfection that the mechanical end has already achieved.

"Mr. Karger was born in Ohio and as a boy showed great promise as a musician. He played in several Chicago orchestras and became an orchestra leader at twenty. Then he won a scholarship that sent him abroad to study under Joachim. His career with the Metropolitan and Philharmonic orchestras and as a solo violinist followed."

Edwin Mortimer To Be Metro Director

Edwin Mortimer, for two years a director with Maurice Tourneur, has been placed on the general staff of the Metro tudios in Hollywood, Calif. He takes up his new duties immediately. Mr. Mortimer has been in motion pictures for a number of years, and before that was an actor on the legitimate stage for fourteen years.



Metro Stars

Top row—Alice Lake (left), Hope Hampton. Center—Ina Claire. Left center—Mitchell Lewis. Right center—Taylor Holmes. Bottom row, from left to right—May Allison, Bert Lytell, Viola Dana















The Latest in Studio Equipment

WITH the rounding out of its fifth year as a motion picture organization, and with the completion of the third big dark stage at its modern studios in Hollywood, Cal., Metro has at its disposal what is believed to be the most perfectly equipped picture-making plant in the world. In describing the production facilities at its disposal in the West Coast studios, Metro Pictures Corporation states:

"Facilities in the West, not to mention those in the East, now include the original extensive studios in Hollywood, with the addition of an equally large lot directly across the street, for future expansion, and also a sixty-five acre tract of land in the wonderful San Fernando Valley. This was acquired recently to furnish outdoor settings for Metro's "fewer and better pictures." It formerly was known as Rose Hill Park, but since its acquisition by the makers of Metro-Classics, it has been renamed Metro Park. It lies fourteen miles northeast of Hollywood, and comprises a rolling, country-like stretch of land with mountains in the distance—an ideal space for making scenes outdoors.

"There are in the main Metro lot in Hollywood five stages—two of which are open, and the other three, the last of which is now undergoing finishing touches in the shape of installation of electrical equipment, dark. While Maxwell Karger, director general of all those big pictures made by Screen Classics, Inc., and distributed through Metro, was in charge of the Western studios, it was found that the dark stages in the main proved more satisfactory for interior 'shots' than those open to the daylight, because indoors a constant light could be got, unaffected by weather conditions or the time of day.

"As far back as a year ago, the Metro plant had ready for production an electrical equipment exceeding that of any other studios in the West. Its nearest competitor in that respect then was considerably behind in the matter of lighting facilities. Dozen after dozen of Cooper-Hewitt stands and goose-necks; Kliegs' California sunlight arcs by the hundreds are at the immediate disposal of directors of the 'fewer and better pictures.'

"And this equipment is of the most modern type. Under a system installed by David Thompson, studio manager, not a line of electric cable is ever stretched across the floor of the immense enclosed stages. All cables are strung overhead, out of the way of directors and players and electricians, so that the floor space is as clean as that of a deserted ballroom. The overhead Cooper-Hewitts are suspended by cables from movable cranes running in grooved rails and able to be moved rapidly to any quarter of the stage whenever required on a particular set. A feature of the studio equipment is the silent control system of lighting. Under this system of lighting the control of all the great banks of Cooper-Hewitts, Kliegs, Wohls and other lights used on his set will be right at the director's finger-tips.

"Laboratories, cutting rooms and photographic workshops of various kinds have been put up to keep pace with the improvement of the facilities where scenes are photographed. Four fire-proof cutting rooms, separate buildings for the plaster modeling department and art title department and a storehouse for surplus scenery were built and furnished under the supervision of Clifford B. Butler, general superintendent of the Metro West Coast plant.

"On the lot across from the studios a spacious four-shop building has been constructed for the plaster-casting department. In this Victor Andre, chief of that work in the Metro studios, and his assistants, carry on their work. A two-story building containing five artists' studios, two lettering shops and a number of storerooms, houses the art department, which is headed by D. Anthony Tauszky. On the studio grounds a storehouse 140 feet in length has been built for laying away extra flats and other studio equipment when not in use.

"The newest structure, the third dark stage, slightly larger than the two dark stages, cost $45,000 to make. It is 90 x 100 feet in dimensions, with twenty feet wings on each side. It is roofed over, skylighted and used for the making of interior scenes by artificial illumination. The skylight is blackened.

"The capacity of the big studios in Hollywood as yet has not been tested to the full, but six companies easily can work there without interfering with each other. Recently there were photoplays headed by Bert Lytell, May Allison, Viola Dana, Emma Dunn, Alice Lake and one of the Drury Lane melodrama companies shooting scenes on the lot at the same time. All were unusually big productions, but there was no conflict in the demand for space for the reason that this is so enormous."

Metro Reviews Nazimova's Work

IN a statement just issued, Metro Pictures Corporaion gives a retrospect of Nazimova's career under the Metro banner and proclaims the Russian star to be the "world's greatest actress." The statement is submitted as follows:

"Nazimova, the Russian star, has done eight pictures and is in the midst of her ninth production for Metro Pictures Corporation. Since coming under the Metro banner Nazimova has won for herself the title of the world's greatest actress—a title bestowed not only by American critical observers and the great army of American motion picture 'fans' but also by the conservative reviewers of England.

"Nazimova's work has but recently been widely placed in Europe, through an arrangement made by Metro with Jury's Imperial Pictures, Ltd., in London, of which Sir William Jury is managing director, and the Mundus Film company in Paris, under the direction of Madame Schuepbach. European critics instantly acknowledge her leadership, comparing her with Ellen Terry, Madame Rejane and Bernhardt, emotional queens of yesterday.

"The brilliant artiste had made but one cinema production prior to signing her contract with Metro. Her first picture for Metro, produced by Nazimova Productions, was 'Revelation.' As Joline, 'daughter of joy,' a grisette of the Paris cafes, in this drama of primitive feminine emotions, adapted from Mabel Wagnall's novelette, 'A Rosebush of a Thousand Years,' Nazimova's success was instantaneous.

"From the very beginning she was established as a box-office 'attraction sans pareil, so great was her immediate popularity. Her productions from the start challenged long established film favorites for leadership, and in a short while she had passed them, according to authentic figures from exhibitors. One box-office record after another toppled when Nazimova was shown on the screen, while the superb quality of her acting caused picture-goers to marvel.



A new photograph of Nazimova, Metro's great star, whose latest picture is "The Heart of a Child"

"Nazimova followed 'Revelation' with 'Toys of Fate,' in the dual role of Azah, the gypsy girl, and Hagar, her mother, who was faithless in love; 'Eye for Eye,' playing Hassouna, Bedouin child of the desert; 'Out of the Fog,' in the dual role of Eve, the fisher-girl and Faith, her mother; 'The Red Lantern,' again playing two contrasted parts, those of Mablee, the Eurasian, or half-Chinese maiden and Blanche Sackville, her English half-sister; 'The Brat,' doing Maude Fulton's role of the chorus girl; 'Stronger than Death,' enacting an English dancer caught in a swirl of dramatic events in the heart of India, and 'The Heart of a Child,' wherein she does a London gutter snipe, a product of Limehouse who later climbs to the dizziest social heights.

"'The Heart of a Child' is Nazimova's current release. It is based on Frank Danby's powerful novel, and was adapted to the screen by Charles Bryant, who also plays the leading male role of Lord Kidderminster opposite the star. Ray C. Smallwood directed. Nazimova is at work on an entirely different theme than any of the plays mentioned. Neither the title of the picture nor the details of the plot are announced by Metro. It is the desire of the star to maintain the closest secrecy concerning this production, which she promises will be a complete surprise to her many admirers.

"Nazimova recently renewed her contract with Metro for a lengthy period."

News Notes from the West Coast

By J. C. JESSEN

GOLDWYN

STORIES selected for immediate production at the Goldwyn plant include, "Rose Alvera," from a novel for Mabel Normand, and "Wild Apples," for Jack Pickford. These continuities are ready for filming, and the cast will be selected by the first of the week when the first scenes will be made.

Rupert Hughes arrived in Los Angeles April 5th, and after previewing his first film play, "Scratch My Back," gave it his unqualified approval. Mr. Hughes is at the Goldwyn studios to write his second film play.

Maurice Maeterlinck is doing the final re-editing of his 1920 Goldwyn film play, and expects to leave April 12th for the East, from which point he will return to Paris. Maeterlinck's story and continuity is written in French, and translated by his manager.

Sidney Olcott, who came West to produce one picture for Goldwyn, has completed all work on "Scratch My Back," and has departed for New York.

Wallace Worsley has made the final scenes for "The Penalty," Gouverneur Morris story; and Tom Moore has begun work on "Officer 666," under the direction of Harry Beaumont.

FOX

FIVE continuities are ready for production at the William Fox plant. They are, "The Untamed," from a novel by Max Brand, which will star Tom Mix under the direction of Emmett J. Flynn; "The Twins of Suffering Creek," from a novel by Ridgewell Cullen, which will star William Russell directed by Scott Dunlap; "Her Honor the Mayor," from the three act play by Arlyne Van Hines to star Madlaine Traverse, directed by Carl Cazeneauve; "Peter from Nowhere," an original screen play by Adele Buffington to star Shirley Mason, directed by H. M. Mitchell, and "Fire Brand Travison," from story by Chas. Alden Selzer, which will star Buck Jones.

Other productions now in the making at the Fox plant are: "A Sister of Salome," with Gladys Brockwell; "The Joyous Trouble Maker," with William Farnum, and "The World of Folly," with Vivian Rich.

Lou Seiler, who for the past two years and a half has served as assistant general manager and casting director at the William Fox studios, leaves this week for New York where he will spend a thirty-day vacation, the first since taking up this work for the William Fox organization.

Jacques Jaccard, who is under contract with Universal and was borrowed by the Fox organization, has been recalled by the Universal. During his association with Fox, Jaccard directed two subjects with Tom Mix, "Desert Love," and "No Limit Carson."

Howard Sheehan, western manager of Fox exchanges, is spending a few days at the studio. The first three months of this year, according to report by Mr. Sheehan, the coast exchanges of Fox did an increase of one hundred per cent over the same period of 1919.

William H. Thornley

Photographing, "The Hope Diamond," under the direction of Stuart Paton for the Kosmik Film Co., Incorporated, of New York at Universal City, Cal.

F. P. LASKY

ROSCOE ARBUCKLE is to forsake slapstick for keeps, and according to announcement made by Jesse L. Lasky this week, the big comedian will, in the future, appear only in five-reel straight comedies. This arrangement was made with Joseph M. Schenck. Work is to be started in the very near future on the first of the Arbuckle series which will be an adaptation from Irwin Cobb's story, "The Life of the Party," and to be directed by Joseph Heneberry. Heneberry just completed the Major Robert Warwick subject, "The Fourteenth Man," which is an adaptation from the stage play, "The Man From Blankleys."

When Bryant Washburn completes work in "A Full House," from the Fred Jackson play now being filmed by James Cruze, he will appear in "Burglar Proof," which is to be directed by Major Morris Campbell. Campbell is a former speaking stage director of twenty years experience, who has spent the past several months with C. B. and Wm. C. deMille.

Complete cast for the first William D. Taylor production, which is an original screen play by Julia Crawford Ivers, at present titled, "Boy," includes Lila Lee, William Collier, Jr., Louis Sargeant, Horace Wade, Clyde Fillmore, Fred Huntley and Sylvia Ashton.

"The Old Homestead," the famous stage play, is now being made for the screen by Elmer Harris, and is to be produced by George Melford with Theodore Roberts, Monte Blue and Mabel Scott. Upon the completion of Melford's present subject, "The Translation of a Savage."

Conrad Nagel, who was borrowed from Wm. A. Brady by Jesse Lasky to play a leading role in "The Fighting Chance," is to be retained by Famous Players-Lasky as a leading man, he having been placed under long term contract this week.

Studio Manager Charles Eyton is in receipt of a letter from Director Walter Edwards now vacationing in Honolulu, which brings the information that Edwards will return to Los Angeles in about thirty days.



The New York salesmen of Universal-Jewel pictures have organized an association called "The Red-Fez Club." It gets its name from the present activities of its members in selling Priscilla Dean's new picture, "The Virgin of Stamboul"

The Kate Jordon story, "The City Sparrow," is to be Ethel Clayton's next play and will be directed by Sam Woods. Miss Clayton is now working under the direction of Paul Powell in "All In A Night."

C. B. deMille has completed his forthcoming production, but continues to maintain his sphinx like silence concerning the subject.

Tom Meighn arrived in Los Angeles April 9th to work in the Wm. C. deMille production, "Conrad in Quest of his Youth."

METRO

THE list of new people engaged by Metro this week includes a number of very well known persons of the film industry. Carol Holloway is to be leading woman in the Winchell Smith production of "The New Henrietta;" and Josephine Hill, late of Universal, is to be featured in a leading role of "Parlor, Bedroom and Bath," now being made by Edward Dillon. Lawrence Grant, a former actor of the English stage, whose most notable screen work was the part of the Kaiser in Metro's, "To Hell With the Kaiser," has come to the coast, and is now a member of the Metro stock organization.

Edward Mortimer, formerly with Maurice Tourneur as director, has been engaged by Joseph Engle as a member of the general staff which includes the heads of all departments. In his first work for Metro, however, Mortimer will direct Alice Lake in, "The Outsider." Cast for this subject has not been selected. Miss Lake will be seen in the role of a manicurist, and work on the subject will begin within a week.

C. E. Shurtleff's second production will be started next week, and Edward Sloman is to continue as director. This will be "The Mutiny of the Elsinore," which will star Mitchell Lewis.

"Held in Trust," which will star May Allison, is to be directed by John Ince. Miss Allison plays the role of a shop girl in this picture. Wm. C. Dowlan will direct Viola Dana in "Head and Shoulders," which gives the star the role of a shimmy dancer. Both of these pictures will be put in production next week.

Ray Leek, who has been connected with the New York Metro publicity and advertising department, has been sent to the coast, and will serve in that capacity at the Hollywood studios. Ted Taylor, in charge of the Metro Publicity department, took a print of the Bert Lytell coming release, "Alias Jimmy Valentine," to Florence, Arizona, last week and gave a preview to inmates of the prison there. The prison scenes for the picture were made at this place.

W. E. Atkinson, general manager of Metro, arrived in Los Angeles

HOPE LORING

Manager
Serial and Western Department
UNIVERSAL CITY

Originals and Continuity

April 3rd and spent three days at the studio before returning to the East. Mr. Atkinson was on a tour which took him to many of the Metro Exchanges.

FIRST NATIONAL

THE Charles Ray Productions organizations is now at work on the second film to be released by the First National, which is an adaptation from the Edward E. Kidder play, "Peaceful Valley." The direction is by Jerome Storm, who was director of Ray during the last year Ray was with Thomas H. Ince. "Peaceful Valley" is one of the best known plays of the American stage, having been presented more than fifty-two hundred times to American audiences, the premier having been given about twenty-eight years ago. General Manager Richard Willis has surrounded Ray with a cast of particularly well known players which includes Ann May, opposite the star, Charlotte Pearce, Lydia Knott as the mother; Harry Meyers, heavy, and Walter Perkins leading character.

General Manager Sam Rork now has in production at the Katherine MacDonald studio, "The Notorious Miss Lisle," which is being made under the direction of James Young, who is also responsible for the scenario adapted from the Mrs. Bailey Rey novel of the same title. Scenes for this play are laid in Brittany, London and Paris. Mrs. Rey is a British author. Supporting Miss MacDonald in the story will be Nigel Barrie, William Clifford, Ernest Joy, Dorothy Cummings, and Margaret Campbell.

"Curtain," the story by Reta Wiman, recently appearing in a national magazine, has been purchased by Sam Rork, and will be the next vehicle for Miss MacDonald. The author is now in Los Angeles, having come West to collaborate with Director Young in the preparation of the continuity for this metropolitan story of theatre life.

"Harriet and The Piper," adapted from the Kathleen Norris story by Monte M. Katterjoin, is to be the next vehicle for Anita Stewart, according to announcement by Louis B. Mayer. Bertram Bracken has been engaged to direct this production.

Another subject by Louis B. Mayer Productions is "Old Dad," in which Mildred Harris Chaplin will be starred, under the direction of Lloyd Ingraham.

George Hackathorn
In Lois Weber's
Paramount-Artcraft Special
"What Do Men Want?"
LOIS WEBER STUDIOS L. A.

WEBSTER CULLISON
Producer of
The Lost City (Selig)
Now Producing
"Veiled Woman" with
Antonio Moreno
Vitagraph

VITAGRAPH

DAVID SMITH, the Vitagraph director who recently made "The Courage of Marge O'Doone," left this week for a trip of two weeks to the Portland, Oregon country to select locations for the next James Oliver Curwood story. Niles Welch has been engaged to play the lead in this story, and plans for sending a troupe to Oregon will be completed by the time Director Smith has locations selected.

Two accidents were reported from the Vitagraph plant this week. Earle Williams was in an automobile accident near Santa Barbara when two cars came together. The company was in the north working on exteriors for "The Three Keys," being directed by Chester Bennett with Vola Vale playing the feminine lead. Williams received several scalp wounds, and the accident delayed production several days.

Bill Hauber in driving an automobile over a cliff in Griffith Park this week for the Larry Semon comedy to follow, "The Fly Cop," could not extricate himself from beneath the steering wheel in order to jump into the net alongside the leap of the car, and was forced to remain in the machine during its thirty-five food dive. None of Hauber's bones were broken, but it is feared he was internally injured. His true condition will not be known for several days.

It so happened that five Vitagraph companies were working at the studio one day early this week, and each of the five required mob scenes. In all approximately 1,500 people were busy at the plant that day.

The mammoth bridge built across a canyon in the Vitagraph exterior lot is to be destroyed next week for scenes in the William Duncan serial, "The Silent Avenger." This is to be the most spectacular stunt staged for this serial, and the building of the bridge and preparation of the same, which will be destroyed in an instant, has taken more than five weeks.

The two water polo teams of the Los Angeles Athletic Club worked with the Antonio Moreno Company in the making of scenes for, "The Veiled Woman," serial under the direction of Webster Cullison this week. A number of water polo scenes were made in the big tank at the Vitagraph plant.

UNIVERSAL

CASTS for two Universal productions were selected this week. The subject to be made under the direction of R. S. Sturgeon, "The Girl in the Rain," will star Ann Cornwall, and the supporting cast will include Lloyd Bacon, Jessalyn Van Trump, James Farley, George Konkle and James Liddy. This picture will have a Kentucky setting, and has to do with the reformation of a man who perfected a counterfeiting plant to insure that his sister receive a college education.

Lynn Reynolds, who is to direct the making of "The Red Lane," adapted from the Holman Day story of the same title, will have Frank Mayo and Lillian Rick as his principals, and the other players named are Jean Hersholt, James Mason, Paul Weigel, James O'Neill, Harry Lamont and Frank Thorne. This is a story of a U. S. Secret Service man on the Canadian border, and the plot is laid about a saloon on the Canadian-U. S. Border, half of which is in the United States, and half across the line.

Harry Carey is to make another appearance in a dress suit in his coming production, "Human Stuff," now being made by Director Reeves Eason. The early scenes of this picture are laid in the East where Carey is seen as the son of a wealthy manufacturer.

Continuities are being written for two new productions to be started shortly. One is titled, "Mirama," which is being prepared by Doris Schroeder. It is laid in the South Sea Islands, and may serve as a vehicle for Priscilla Dean.

Harvey Gates is writing the continuity for a H. H. Van Loan story titled, "Fightin' Job," which will no doubt be the next vehicle for Harry Carey.

GARSON

THE final editing of the Clara Kimball Young picture, "The Soul of Rafael," is now being done, and it is expected the final viewing of the picture will be held at the Garson studios some time this week. General Manager Harry Carson has been to Chicago on a business trip, and is expected back on April 8th.

The stage play by Arthur Wing Pinero, "Mid Channel," is to be Miss Young's next vehicle. J. Frank Glendon has been selected to play the opposite lead, but no director for this subject has been selected.

GASNIER

WORK is progressing on the third Lew Cody production for Robertson Cole which has been titled, "The Mischief Man." This is an original screen play by Elmer Foist, author of a number of plays for Metro and Fox, and the continuity was written by H. Tipton Steck. Betty Blythe and Elinor Fair, together with Lloyd Hamilton are the principals.

The first Lloyd Hamilton comedy made at the Gasnier studios by Gilbert Pratt, has been completed and titled, "The Whiffenpoof." This comedy is to be released by Educational.

Two airplanes have been used for the past ten days by the Ruth Roland Company in episodes for "Broadway Bab," which is being directed by George Marshall.



Our Motto: All the News, If it's News, When it's News

As we have said—spring has come

Hi. Abrams is in town.

Wesley Barry has a motor propelled buckboard

Fay Tincher has gone to work after a vacation of three months.

Ben Schulberg is here, but has his smoked glasses in his pocket.

Harry Aitken's visiting our town, and wearing a camel's hair cap.

George Periolat is attending school to learn how to drive an automobile.

Director Arthur Rosson spent Saturday and Sunday, and some of his money, at Tia Juana.

Hob. Bosworth is growing whiskers on his upper lip because he is doing a South Sea Island picture.

Al Christie gave the tourists a treat when he staged the Easter bathing beauties fashion review at Venice.

Mickey Neilan played an April Fool joke on John Jasper by yelling "Stage number three is on fire," at the Hollywood studios.

It is reported that the baggage man thought a girl show had come to town when Louise Fazum returned from New York. We have the P A's word for this.

Jack Kerrigan suggests that now that Ford is to make a million cars a year, that he should paint them yellow and sell them in bunches like bananas.

Somebody gave Vi Dana a beautiful white cake, but the first bite proved it was like chewing a rag. The cake was made of cotton. What fun we have on the first day of April.

Ernest Warde had a bunch of American Beauties taken off an apartment house set, because he felt that no one could pay rent on an apartment and buy flowers, in this day of the h c of l.

Marjorie Daw had been ordered to bed after having two wisdom teeth extracted. A few hours later Doug and Mary asked her to be bridesmaid at the wedding, and she forgot all about doctor's orders.

The white rat to be used by Bert Lytell in "The Temple of Dusk" climbed into a box of papers being used in the prop rooms to pack dishes with and now the prop department are in search of another white rat.

Charles West, the ver stile actor, was cast as an undertaker, and he passed up the call to handle the dead because a corpse came to life on him one night. He does not remember whether it was Friday the 13th or not.

Frank Powell is in our village, and when he saw the scaffolding at the Alexandria Hotel, which is being used by the workmen in redecorating, he immediately came to the conclusion the scaffolding was there to hold up the prices, which are said to have reached the ceiling.

Joe Rock was flying over Hollywood standing on one of the wings of an airplane and throwing supposed handfuls of grease at an automobile on the ground below which was pursuing them. Instead of grease, Joe used strawberry jam, and when he reached home that night he found that a greater portion had alighted on the walls of the foothill residence he recently purchased.

Director James Young has been told for the last time, "I can't find your house." He has drawn a map of a section of Hollywood showing how to reach his home. This gives the location of bank, drug store, oil station, and other landmarks.

Censorship Now Unnecessary

BY CECIL B. DE MILLE

ALMOST coincidently with the founding of the motion picture industry, film censorship came into existence. With varying degrees of destructiveness, it has continued to hamper and nullify the work of the producer down to the present moment.

In the early days, censorship was a much more widely spread evil than it is today. Nearly forty states and many cities claimed the right to say what their citizens should and should not see on the screen.

Fortunately, that day has gone, never to return, it is to be hoped. Today but a few states and as many cities maintain formal boards of censorship. But these relatively few and the existing censorship organization in Canada cause the producer unlimited trouble without, in our opinion, accomplishing anything which justifies their existence.

Motion picture producers long ago realized that, irrespective of what censorship boards may or may not do, the public is the final judge and the final censor. The major portion of the people of the United States realize this fact equally well, as is evidenced by the constantly diminishing number of censorship organizations.

Perhaps there was a time when cheaply sensational screen plays succeeded but that day lives in memory only. Every motion picture producer knows that, but unfortunately the censors do not seem to realize the existing conditions.

The motion picture theatre of today caters to all classes but if there is one class which, more than any other, patronizes the cinema houses, it is the family group. Exhibitors are careful to maintain the constant good will of this patronage. The exhibitors know that they cannot give their patrons pictures which jeopardize the existence of this good will. And the producer knows that he cannot sell his product to the exhibitors if that product promises to damage the good name of the theatre.

As the situation stands today, the existing censorship boards have established individual standards each differing from the other. What passes one board may be deleted by another. An amusing instance of this occurred several years ago at the time we produced "Carmen." At that time, thirty-odd censorship boards censored this production. And of more than thirty cuts made, no two boards cut the same things.

The result, from the producers' standpoint, is that it is impossible to please all of the censors and the production suffers accordingly. Every censor considers himself, or his board, as the only and final authority. Each board makes its own changes with the result the continuity of the story is, in nearly every instance, ruined.

Just why the screen should be made to bear the burden of censorship while the stage escapes has never been made clear. A stage production which oversteps the bounds of decency or morality meets with immediate suppression. This is as it should be. The same end should meet any and all screen dramas which come in the same category.

Why, on the other hand, trifling and troublesome alterations, based on the personal beliefs or moral codes of individual censors, should be permitted to destroy the producer's finished work remains an unsolved riddle to those of us who are giving our best to the screen. We know that the public will receive only the best. Some day in the not-too-far-distant future, the states and cities which maintain censorship boards will awaken to the visible facts of the case and abolish once and for all the present autocratic organizations which hamper our work and prevent the public from getting that which it pays its money to see—the complete, properly constructed and dramatically correct photodrama.



Arthur H. Jacobs

JOTTINGS

OUR impression of the Motion Picture Directors' Association Ball is one of a vivid, glittering mass of color and light. As someone said, film players have so little chance to go in for color that they make the most of it when they do. It is our belief that every costume of startling shade that has been displayed on Fifth Ave. and on 57th St. during the past month, was worn at that ball, for never in our simple young lives, have we imagined such combinations of hues or such quantity of brilliancy as we saw last Saturday night. Mae Powerful lights were thrown on the dancers throughout the evening, adding to the brilliance of the scene, and everyone seemed to enjoy the evening hugely.

Arthur H. Jacobs, who opened offices about six months ago at 145 West 45th St. for the purpose of representing prominent artists and casting productions, is now completing arrangements whereby he will double his present activities and organization. He has established a Book and Play Department, under the direction of Mr. E. A. Weil, who will endeavor to supply suitable material for film productions. The motion picture rights for new and old theatrical successes can be secured through this department as well as original work of prominent authors. Each article is said to be carefully read and considered before it is submitted. Mr. Jacobs' slogan has been "Quality and Service" and the rapid growth of his business in such a short space of time gives fair indication that he has carried out his ideals to a most conscientious and successful degree.

The Way of the Griffith Studio

A Glimpse of a Few of the Noted Players Between Scenes

NOW that the Studio Directory is entirely out of our hands, and we've installed a dictaphone that repeats into our telephone transmitter at regular intervals: "It's at the binder's. We're still hoping for its appearance ultimately;" thus saving us a tremendous amount of vocal effort.

We set out one day last week to enjoy ourselves. We succeeded. We wish we could succeed one-quarter as well in getting that Directory out on time But then, of course, we don't have Mr. R. E. Long and the Griffith Studio to help us with the Directory.

We had been looking forward to seeing Mr. Griffith and the Gishes and Richard Barthelmess and Carol Dempster and all the rest of his delightful company ever since they first came East to produce, and hoping that sooner or later we'd be able to watch them work. We expected to sense an unusually delightful atmosphere, as we had been told frequently by a few of our really reliable friends that it existed. But it was even more delightful than we had supposed.

Dorothy Gish under the direction of Richard Jones, was working on a new comedy that has not yet been named, but it has to do with a young wife's efforts to please her husband upon his return from France, and Dorothy was trying, with the aid of a flurried butler, to cook a delectable dinner in about ten minutes, without her husband's even suspecting that the real cook had departed. While we watched her glancing through no less than fifteen cook books, and demanding one ingredient after another, with the "pep" that she can put into such scenes, we were entertained on the side lines by the aforesaid husband, who should have known nothing of what was going on, but in reality, was enjoying the comedy as heartily as anyone. This was James Rennie, who is playing opposite Miss Gish for the second time. In one scene in the picture, he will be called upon to take his "young wife" up in an airplane, and there will be no faking the incident, as Mr. Rennie was in the Royal Flying Corps for two years during the war, and has all the qualifications attributed to the character he is playing, all the flying qualification, at least.

At our first opportunity, we mentioned the flying scene to Miss Gish, and were met with unlimited enthusiasm. "It's a chance I've been hoping for ever since I've been in pictures," she exclaimed. "I wouldn't miss it for *anything!* There's no use in your worrying about me," she added to Mr. Long, "I'll come down, you know, Everyone does."

"I've no doubt about that," he replied, "but I hope it will be safely."

About three o'clock, someone brought her a glass of milk and a piece of cake, and we discovered that while most of us had had a delicious luncheon in the studio's cafe, the little star had been working straight ahead, with no stop for food.

From the kitchen set, we approached a view of the tropics, where Carol Dempster was having close-ups taken. Mr. Griffiths was personally directing this picture, although he seemed to be watching everything, and offering suggestions whenever they were wanted. There was music, very dreamy and romantic, for Mr. Griffith believes in creating the right moods, in this way, and Miss Gish has laughingly explained that the several companies frequently had to wait for one another to finish, because it was rather difficult to do comedies while the musicians were playing "The Blue Danube," for instance or a selection from "Lohengrin."

"Way Down East" is also in course of production, under Mr. Griffith's direction, although there were no scenes in it scheduled for that day. Four pictures being made at once—it is a large organization to have been built up and to be carried on under the complete control of one man. He deserves all the admiration and respect that he has won in such abundance, for he has talent for constructive organization as well as artistic genius—a rare combination.—*Marguerite Jones.*

SAM POLO
The Heavy in Joe Ryan's Current Serial
"MOODS OF EVIL"
for Vitagraph

THE BUFFUM PROCESS
Of Art Title Making
J. H. Buffum, Director
Notable contribution to the present Day artistry of Motion Picture Production

Breezy Items from Many Cities

GET THE HOME NEWS

CLEVELAND

The Strand Theatre Quartet has just closed a tremendously successful eight-weeks' engagement at the Strand theatre, Cleveland, and is now preparing to fulfill a series of engagements at the leading first-run motion picture theatres throughout Ohio.

M. A. Levey, local manager of the Robertson-Cole exchange, came back to town last week from the R-C convention so imbued with enthusiasm that he went out in the territory and closed up first run booking on "The White Dove" for the Hippodrome, Toledo; Libert, Youngstown, and Knickerbocker, Columbus.

Masterpiece Film Attractions is gradually lining up a lot of big features for early spring release, in accordance with their new special photoplay policy. The newest one to join the Masterpiece list is "Frivolous Wives," a Jans production directed by B. A. Rolfe.

Angelius Constant, motion picture magnate, who owns and operates the Olympia and the Strand theatres, Steubenville, and the American in East Liverpool, says the picture business in these towns has never been better.

Henry Laws, Metro's booker, is conspicuously absent from his desk in the Sincere building. He is just getting over an attack of diphtheria.

For forty-eight dours during the past week, motion picture exchanges were in a turmoil, owing to the sudden express strike that tied up all transportation. On Thursday morning the express drivers refused to go to work. Exchanges employ parcel post for film transportation, but this avenue was badly congested by night. Several exhibitors in the State reported dark houses Thursday night, but by Friday all difficulties were adjusted and films were being delivered with the usual promptness.

R. C. Buttolph, manager of the B. B. Film Distributors, Inc., of Cleveland, in a very plain advertisement appearing in a local motion picture journal tells why he is so set against the deposit system. The deposit system is indefensible," Buttolph says. "And it is up to the exhibitor to relegate it to the junk heap." The film business must be run just like any other business, to make it a permanent institution. Good shows will make good money for the exhibitor, and the exhibitor will not fail to pay his bills regularly if he is given good shows to run.

SEATTLE

During the celebration of "Coffee Week" in Seattle and Tacoma, "The Gift of Heaven," made by the Universal Film Manufacturing Company especially for this occasion, was shown in the different picture theatres and was well received.

W. A. Simons has been made president, and Henry Turner manager of the Missoula Amusement Company, of Missoula, Mont. This concern operates an extensive string of houses in Idaho and Montana.

W. A. Baker, formerly owner of the Empress theatre, Chewelah, Wis., is now building a house at Kennewick, Wash., which will seat over 600.

James Q. Clemmer, manager of the Clemmer Theatre, Inc., has secured the Washington franchise of the Associated Exhibitors. Mr. Clemmer is second vice-president of the association. The first showings of all Associated Exhibitors' pictures in the Washington territory will be presented at the Clemmer.

For the fourth time and the sixth week "The Miracle Man" has been shown in Seattle. For three weeks the Strand played it as a first run; and it has come back three times, each time playing a full week to large audiences.

At the International Mining Convention, which will be held in Seattle in April, motion pictures will play a prominent part. The development of coal and the mining of metals will be shown on the screen.

PORTLAND, O.

A series of Thursday afternoon half-hour orchestra concerts has been started by A. C. Raleigh, manager of the Columbia theatre. The Columbia is the first Portland cinema to stage its special concert during the week, as other theatres have their musical events on Sunday at 12:30 noon or one hour later.

For the first time in its history, the Star theatre of Portland has its own manager. Heretofore, it has shared honors with either or both the Peoples and Majestic theatres, all three houses being under the direction of Jensen and Von Herberg. Fred G. Beagley is the new Star manager.

The sun officially and finally set for Portland's oldest motion picture house, the Sunset, on Sunday evening, March 28. The lease of the theatre has been sold by John J. Jennings to a corporation which will tear down the present theatre and erect a modern store and office building. The swan song of the Sunset was sung by practically every Portland film man Sunday evening after the final show in response to an invitation to a "wake" from Mr. Jennings.

Admission was made by C. S. Jensen recently that the motion picture firm of Jensen and Von Herberg was negotiating for a 50-year lease of the location on which the Majestic today stands. Jensen and Von Herberg have a lease on this theatre which will continue seven or eight years longer; but should a longer lease be obtained, a modern theatre will immediately be erected, according to Mr. Jensen. The new theatre will represent an expenditure of $850,000, including rental, and will accommodate 3,000 persons.

Ralph Winsor, former manager of the Sunset theatre, entered the service of Jensen & Von Herberg on April 5. At present he is connected with the Portland Liberty theatre and during the absence of Paul E. Noble, manager, during May, Mr. Winsor will have entire charge.

Four Universal comedies running in four of Portland's five first run motion picture theatres at one time is the record made by C. W. Koerner, branch manager for the Universal exchange.

Recent visitors at the Portland branch office for Universal include Art Kolstad, of the Liberty, Hood River; Manager Marsten, of the Noble and Orpheum, Marshfield; T. S. Woolson, of the Opera, Camas, Wash.; W. H. Durman, of the Grand, Camas, Wash.; and representatives of the firm of Matlock and Gruelick, operators of the Arcade, Pendleton.

PROVIDENCE

The managers of the local moving picture theatres are starting a crusade against the male patron who annoys women During the past three weeks, several arrests have been made and the men so taken have been fined in the District Court on assault charges. The managers desire their women patrons to notify them of the slightest annoyance, that the undesirable element may be cleaned out, or the malicious practice stopped.

"Danny" Daniels, the old time secretary of the Providence Baseball Club, is in town this week. He has gone into the moving picture industry, and comes here as the agent for the First National's "In Old Kentucky."

SAN FRANCISCO

Escondido, Cal., is to have a new motion picture theatre, to be erected upon the site of the old Avenue House. The theatre will have a seating capacity of 1,000, with a frontage of 50 feet and a depth of 140 feet. One of the latest types of organs is to be installed at a cost of about $8,000. N. O. Emeit, lessee of the Princess theatre in the same town, will lease and operate the new house.

The Plaza theatre in San Diego, Calif., has given a contract to the Robert Morton Organ Company, of Van Nuys, Calif., for the installation of a two-manual organ to cost about $18,000. There will be pit installation, similar to that being put in the recently constructed theatres on the coast.

House Manager Russell Rogers, of the Plaza, San Diego, also announces that special stage settings are being painted by Edwin H. Flagg, the scenic artist who did work for Grauman's, the California, and other Los Angeles houses.

Paul Maiss, the organist at the Superba, rendered as an overture for Easter and the following week "The Rosary."

CANADA

Mayor T. L. Church, of Toronto, Ont., has issued a statement in which he intimates that local censorship of moving pictures is desired. He urges that the examination of all moving pictures can be placed under the jurisdiction of the inspectors of the police department with returned soldiers doing the actual work. He does not say definitely that he wants this arrangement to replace the present Ontario Board of Moving Picture Censors, and it has been pointed out that if the civic administration makes any move to censor films, lobby displays or moving picture advertising the Provincial Government will step in with a prohibitory order.

Hon. Edward Brown, Provincial Treasurer of Manitoba, has announced that the Manitoba Board of Censors has been empowered to scrutinize all moving picture theatre advertising and to report to him all instances of newspaper, billboard or other advertising that are considered objectionable.

Under the regulation adopted, exhibitors of the Province who are judged to be guilty of using obscene or questionable advertising matter will run the risk of having their theatre licenses cancelled. Hon. Mr. Brown has issued the warning that such action may be taken on the first offence. The censors will examine all theatre advertising after it has been published.

The Women's Press Club of Winnipeg, Manitoba, organized a theatre party to attend the Monday evening presentation of the First National special release, "The Right of Way," which is a Canadian story, at the National Theatre, Winnipeg.

Canadian Theatres, Limited, is the name of a new Western Canadian theatre syndicate which has been organized. The headquarters of the new company are located at Calgary, Alberta. A number of houses are represented in the enterprise, it is stated, and the main object is to arrange for cooperative bookings.

BUFFALO

Plans for a $1,500,000 theatre and office building, to be located at Washington street and Broadway, were announced this week by Maurice Shea, local theatre magnate. The theatre will have a frontage of 182 feet on Washington street and 160 feet on Broadway. It will have a seating capacity of 4,500 to 5,800 and will be operated by a company to be known as the Olympic Amusement Company. The new house will take in the Family and Lyric theatres and when the new house opens, it is expected that the Olympic will be closed. Thus the new theatre will mean the passing of three Buffalo houses.

The new Capitol theatre, Triangle street and South Park avenue, opened to the public Easter Sunday. It is one of the finest neighborhood houses in Buffalo and is owned by George Hall and George Haney. The theatre was filled with flowers on opening day from Buffalo exhibitors, exchange managers and friends of the owners. The house cost $150,000 and has a seating capacity of 1,200. Constance Talmadge in "A Virtuous Vamp," was the opening attraction.

Allan S. Moritz, manager of the Buffalo Famous Players-Lasky office, has been elected president of the Buffalo Motion Picture Exchange Managers' Association, succeeding J. E. Kimberly, who recently resigned as manager of the Republic office. A Grievance Committee has been appointed by the exchange managers, consisting of H. H. Greenwald, Fox, chairman; Frank S. Hopkins, Universal; Archie Mosen, Select; Harry Marcey and W. Allen, Vitagraph.

Frank Lotko has opened a new theatre in Niagara Falls. It is the Colonial and has a seating capacity of about 700. The house is located on 24th street and is one of the coziest in the town.

S. L. Lambert this week began the erection of a large four story theatre building on East Main street, Welland, Ont. The theatre will be the largest block in the town, being 60 and 100 feet. A department store and bank will use parts of the building.



George Burke, Universal exchange manager in charge of the Portland, Spokane, Seattle and Butte offices

To Expand Production in East : : : : :

METRO begins its fifth anniversary activities this month with its New York studios renovated, and the first production to be made in the East since early in 1918 now under way. The resumption of Eastern productions, in conjunction with the productions that will continue to be made at Holywood, California, ushers in the company's new year with promise of production on the largest scale yet attempted. The amount of productions will be increased during the year with the opening of a third studio to be built on Long Island.

The initial outlay for the Long Island studio will be in the neighborhood of $2,000,000 it is stated. Plans have been drawn for buildings, which it is declared will combine all the features of the elaborate Pacific Coast studios.

"The aim is to make the Long Island studios the most distinctive in the country" announces Metro Pictures Corporation, "and no efforts are being spared to realize this aim. A feature of the new stage will be a special electrical equipment."

Announcement of the site that has been obtained has been withheld for the present, but it is announced that work will be rushed through as soon as the present difficulties in the building trade are settled. The recent agreement of the builders and bricklayers has given impetus to the work.

Metro states that its purpose in having three studios in operation at the same time is to "increase output without being crowded into 'rush work'. The same underlying policy that has marked the 'fewer and better' series of pictures will be pursued," continues the Metro statement," and the increased output will be obtained through the utilization of entirely new companies, directors and studio staffs."

The New York Studios are at No. 3 West Sixty-first street, overlooking Columbus Circle and a long stretch of Broadway on the South side and all of lower Central Park on the East. These studios were abandoned in 1918 because of the war demand for coal restrictions. All activities were transferred to the Pacific Coast.

The work on renovating the studios was begun early in February, under the supervision of M. P. Staulcup, Metro art director and technical expert, and his assistant, Frank Namzy. They were the first of the Metro men to return from the West. They were followed in March by Maxwell Karger, Metro Director General; George McGuire, his assistant, who was formerly Metro's chief cutter; William Meyerhof, who heads the electrical department at the new studios; Lewis Dickhaut, chief carpenter, and Julius Gazvarde, his assistant.

The studios and Metro offices occupy the sixth and seventh floors of the Sixty-first street building, running through to Sixty-second street. The stage on the seventh floor has a floor space of 150 by 73 feet. All the old flooring has been torn up and an entire new concrete floor put in.

The glass roof was painted black, as Metro, from its experience with its Pacific coast studios at Hollywood, became convinced of the necessity for "no daylight" interiors. New Cooper-Hewitt lights have been installed.

In productions at the New York studio Mr. Staulcup intends to use the natural "backings" that the studio affords for New York, representing Central Park, Broadway and Eighth avenue.

The entrance to the studio is on the sixth floor, where Joseph Strauss, studio manager, has his office. The bookkeeping and business departments are also on this floor, along with the dressing rooms, which have been repainted and repapered. Nearly all of the old Metro scenery, which was kept in the store room, when Metro went west, has been scrapped. The carpenter shop has had new equipment installed. A new screen has gone up in the projecting room, and the lunch room, kitchen, film cutting room and receiving department have been completely overhauled. All of the walls on both floors have been repainted.

On the seventh floor, besides the stage, there are the offices of Mr. Karger, Mr. McGuire, Mr. Staulcup, Mr. Namezy and Mr. Meyerhof. Another office on this floor has been fixed up for Eugene Walter. A scenario office has been taken over by Arthur Zellner, who recently came from the Pacific coast to write continuity in New York. Another office is being fitted up for June Mathis, the head of Metro's scenario department, who is shortly expected to return from Hollywood to New York.



Twelve panel switchboard in use at the Metro Hollywood studios which are the last word in up to date equipment

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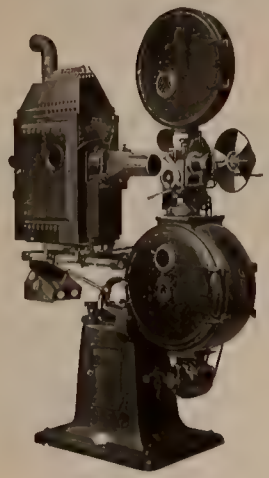
"New Theatres"

Pages 3709-3732



The projection room of the Circle theatre, Indianapolis, is on the main floor and allows a straight throw to screen

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To make prompt shipment and give "Service that Serves," we have taken on more factory space and have added more machinery to our factory equipment.

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WRITE FOR LITERATURE

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Two Very Artistic Spots Found in the Benicia Majestic

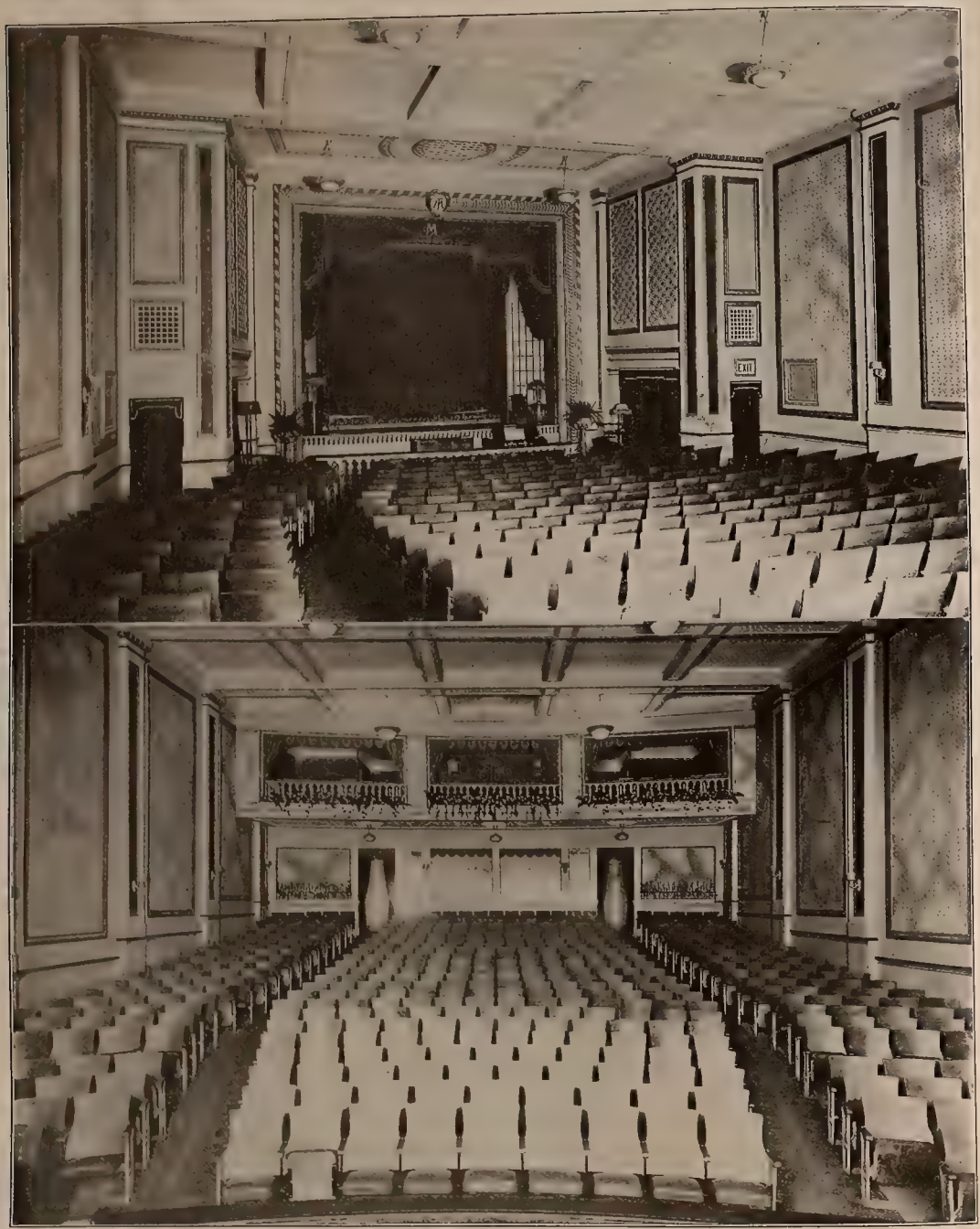


The photographs accompanying the story on the Majestic theatre prove that it is possible to have beauty in a house of small seating capacity. In the case of the Majestic the stamp of quality is seen on the exterior as well as within the auditorium



At the right is one of the vestibules with walls finished in marble. A careful selection of ornaments and decorations has carried out the keynote of the design

The 550 Seat Majestic Theatre Compares With the Best



This Theatre Has a Unique Layout for Its Mezzanine Floor

The Majestic Is a Wonderful House for a Small Town

BENICIA, California, has recently been given as fine a theatre as a town of 2,300 persons could wish for. The Majestic, which is illustrated by full page plates on pages 3711 and 3712, was opened on February 22 with W. B. Crooks as manager. James W. Plachek, of Berkeley, was the architect and Henry McCullough was in charge of construction.

The seating capacity of the theatre is 550, with 500 seats on the main floor and the remainder on the mezzanine. It is built of brick and concrete and is fireproof throughout. The total cost of the structure was about $75,000.

The front of the building is finished in three shades of a tapestry brick. A large marquee adds to the attractiveness of the theatre front. The vestibule walls and floor are finished in marble. There are five sets of double doors with ten mirrors in each, leading into the theatre. The foyer measures 45 x 12 feet and is done in cain stone with heavy carpets over all. At one end of the foyer is a ladies' rest room and at the other end is the manager's office and a stairway leading to the mezzanine floor. In the auditorium, richly colored tapestry panels and pilasters break up the side walls.

The aisles are covered with thick carpeting and the seats, which were furnished by the American Seating Company, are upholstered.

A stage has been provided large enough to accommodate small shows and musical acts. A beautiful velour drop curtain costing $1,700 is at the front of the stage. Up each side of the proscenium arch is an organ chamber.

The organ is the latest style of Robert Morton orchestral instrument and is presided over by Mr. Frank Horback.

A great deal of attention has been given to the decorations of the interior. The auditorium abounds in artificial flowers, potted plants and ferns.

There is considerable worthy of study in the layout and placing of the mezzanine floor. As shown in one of the accompanying illustrations, this floor is a sort of rest room and mezzanine combined. Placed at the back of the theatre on a level with the projection room and equipped with rich hangings and carpets this mezzanine floor has an attraction seldom found in theatres of this size.

The projection room is set back from the mezzanine seats and its location allows practically a level throw to the screen, the best condition for perfect projection. It is 15 x 13 and 12 feet high. In it are two Simplex machines, a dissolver, a spotlight and a motor rewind. There is also a storage cabinet for holding films when not in use. Off at one side of the projection room is the generator room. Here are found two Fort Wayne motor generators with controls. D. McLaughlin and Aubrey Williams preside over the projection equipment.

The color scheme of the theatre is mulberry blue and gold. Lights are so arranged to give a soft mellow glow and the theatre as a whole gives a patron a feeling of quietness and restfulness. Before building the house, Manager Crooks made a trip all through the principal cities of the East, visiting other theatres and taking many notes which later were embodied in the construction and equipping of the Majestic.

It is probable that Mr. Crooks will erect another theatre soon in either Sacramento or Oakland, California, and it is reasonable to expect that the new building will maintain the high mark that the Majestic has set.

New Theatre for Evansville, Indiana, To Cost Over Half Million Dollars

Standard Theatres Company to Add 2500 Seat House to Its Chain of Theatres

EVANSVILLE, Indiana, is to have a splendid new theatre as is shown in the accompanying illustration of the building to be erected during the year for The Standard Theatres Company of Indianapolis, Indiana, at a cost of more than $665,000.

This building will be located in the heart of the business district of Evansville, fronting 148½ feet on Main Street and 142½ feet on Sixth Street and will be of brick, steel and concrete construction, fireproof throughout. The front portion has been planned for hotel purposes and will be six stories high, containing more than one hundred rooms, all with bath.

The theatre with a seating capacity of 2500 will occupy the rear portion of the site, with an entrance on the corner, providing a beautiful lobby 24 x 50 feet. Every comfort has been provided for the patrons and all equipment will be of the very latest and finest type obtainable. The stage is large enough to accommodate the most extensive legitimate production, although a program of vaudeville and pictures will be the usual offering.

The Standard Theatre Company, which will operate this theatre, is a million dollar corporation and one of the co-working units in a chain comprising The Bankers and Merchants Theatres Company, The Terre Haute Theatres Company and The Peoples Theatres Company, with theatres at Fort Wayne, Richmond and Terre Haute. It is at present engaged in erecting at Clinton, Indiana, an 1,100 seat house at a cost of $150,000 and has purchased land at Anderson, Indiana, on which it will build a 1,300-seat theatre this year. It is a fixed policy with this chain to locate their theatres on the busiest side of the busiest street next to the busiest corner, and their successes in the past have amply justified this procedure.

Evansville may indeed be proud of this handsome addition to its busiest district and satisfied in the possession of one of the finest amusement houses in the State.



Architects drawing of new Standard in Evansville

Several Views of the Kinema Theatre, Salt Lake City

Other photographs on page 3716.
Description on page 3718.





Manager Wm. Cutts planned the Kinema with the comfort of his patrons foremost in his mind. Now that the house has opened he is continuing the attraction by showing the best of pictures





TYPHOON COOLING SYSTEM

EXHIBITORS HERALD

VENTILATION

by MARTIN J. QUIGLEY

CERTAINLY there is nothing more fundamental in the business of an exhibitor than keeping his theatre in such a physical condition throughout that patrons have at least no good cause for complaint.

A surprisingly large number of exhibitors are not doing this. Many failures to provide agreeable physical surroundings occur in the matter of ventilation—a basic and indispensable requirement for every well ordered theatre.

Poor ventilation or no ventilation at all strikes at the very root of a theatre's success. The day has passed when patrons may be expected to tolerate for any considerable length of time a theatre where the air is foul and unhealthy.

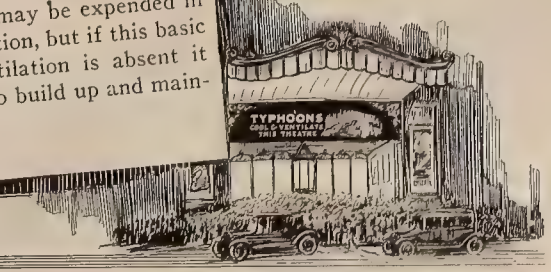
Thousands of dollars may be expended in good pictures and exploitation, but if this basic requirement of good ventilation is absent it will be found impossible to build up and maintain a satisfied patronage.

Read this editorial—

The biggest box office attraction any theatre owner can get for the hot summer weather is the

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now is the time to install it.



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Typhoon Fan Company

ERNST GLANTZBERG, President

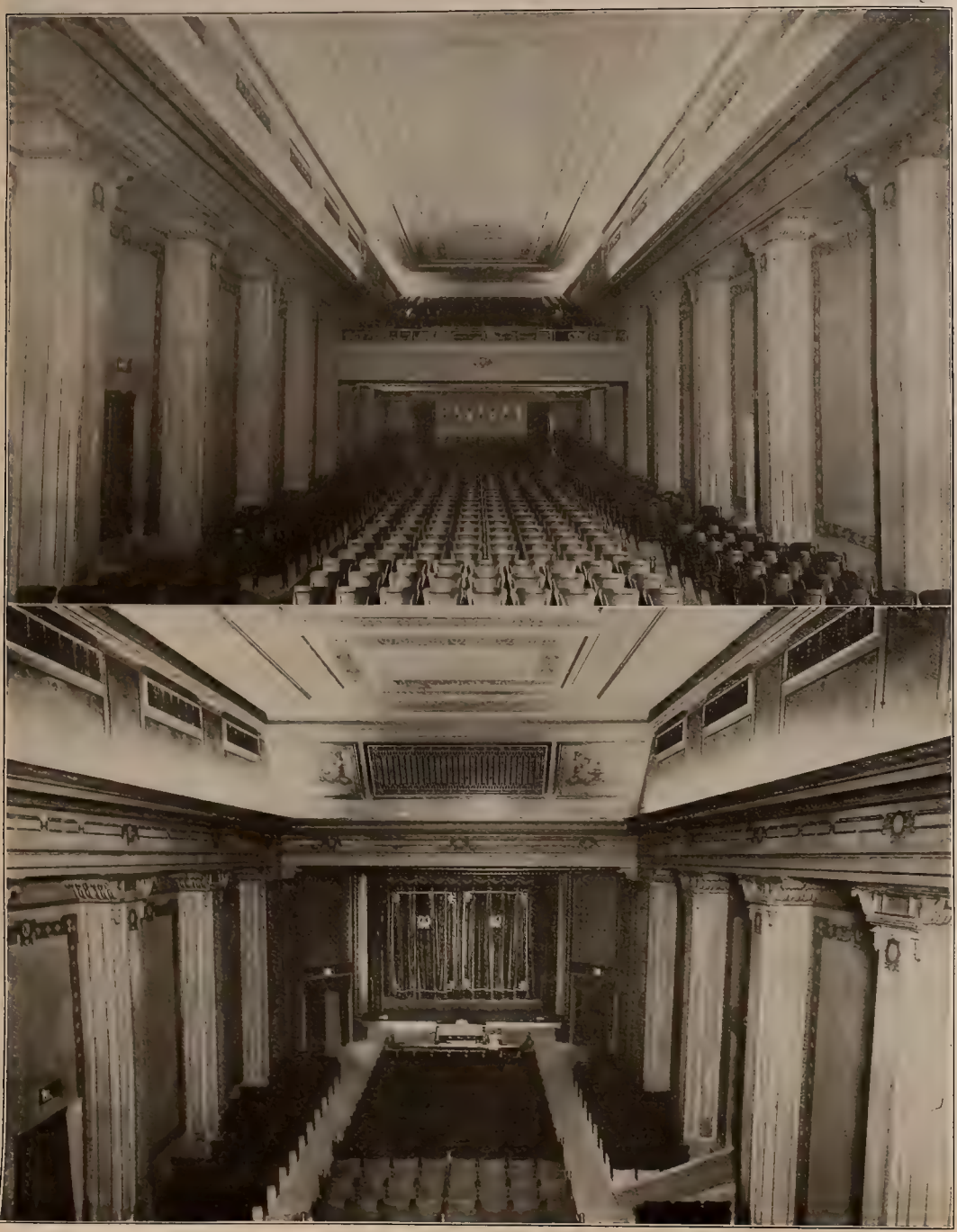
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Another Feature of the Kinema is its Straight-away Projection



TO THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES

70 Fifth Avenue, New York City

Dear Sirs

Received pamphlet containing subjects from April 1, 1919, to April 1, 1919. Worth ten times its price. Enclosed find check for $1.50 for list's for coming year and back catalogs.

Thanking you.

Respectfully,

COALVILLE OPERA HOUSE

The above letter received from an exhibitor in a mining town is typical of letters from exhibitors everywhere who bought, last year, the Board's catalog of selected films. There is now ready for distribution a later issue of this catalog (*which contains no advertising matter*) entitled:

"A GARDEN OF AMERICAN MOTION PICTURES"

Covering selected pictures seen by the Board, April 1, 1919 December 31, 1919

Price 25 cents

Previous issues of this catalog listing older pictures are also available; and monthly lists which serve to keep the "Garden" up to date may be had for an annual subscription of one dollar.

Both catalogs and monthly lists give release date (in many cases this year's), title, distributor, number of reels, "star," a brief characterization, and the source when drawn from standard or current literature. Especial suitability for young people, aged 12-16, or any age, is also indicated.

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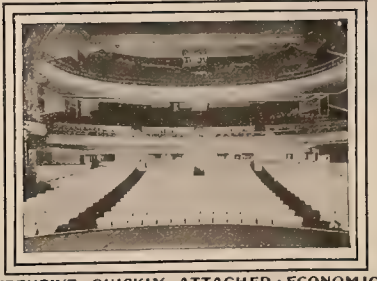
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Please send me a copy of your booklet explaining how I can increase my hot weather business.

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Kinema Has Straightaway Projection

The Kinema theatre was recently opened to the public of Salt Lake City. Mr. William Cutts, who has been appointed manager of the new house has gone to unusual efforts in catering to the convenience of his patrons. The two pages of illustrations of this theatre show many of the points that have been the cause of the favorable comment.

Mr. Cutts has laid out an artistic foyer with comfortable chairs and settees. The women's rest room was designed and furnished by one of the city's most expert interior decorators. Chairs, a chaise lounge, writing desks and tables, all in attractive wicker style, make it an ideal rest room.

In the interior of the house, the operator's projection room is situated on a level with the screen, giving a maximum value to the projection. The effect of the outside lobby is enhanced by a large shield canopy bordered with electric lights.

Cutts expects to make his house one of the principal first-run houses in the West. He was the first man in his territory to sign up for "The Virgin of Stamboul," the big Universal-Jewel picture starring Priscilla Dean.

DOWN

IN SUNNY FLORIDA WHERE TROUBLES ARE FEW AND EXHIBITORS WEAR THE SMILE OF CONTENTMENT, WE RECEIVED A WIRE ASKING FOR QUICK DELIVERY ON AN ENTIRE EQUIPMENT FOR FOUR NEW HOUSES. "DON'T BOTHER US WITH SALESMEN OR PRICES," READ THE TELEGRAM: "WE HAVE DONE BUSINESS WITH YOU LONG ENOUGH TO LEARN THAT LUCAS HAS BUT ONE PRICE AND ONE POLICY—WE ALSO KNOW YOUR BIG REPUTATION FOR PROMPTNESS, SO GO THE LIMIT"—AND WE DID, THE RESULT BEING THAT THE WONDERFUL HOUSES FULLY EQUIPPED AND DECORATED BY US ARE PLAYING TO CAPACITY DAILY.

Harry K. Lucas
General Manager.

Service and Quality
THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
ATLANTA-GEORGIA.

SOLE SOUTHERN DISTRIBUTORS Simplex PROJECTORS

Typhoon Fan Ships Large Typhoons

The Typhoon Fan Company of New York has recently received more orders for large diameter Typhoons than ever before. This is due, of course, to the fact that there are many more large theatres being constructed now than for the past several years, requiring cooling and ventilation during the warm weather. Some idea of the size of these large fans may be had referring to the accompanying illustration.

This particular Typhoon is 12 ft. in diameter. Two others are being made ready for shipment to the Cozy theatre, Okmulgee, Okla.

One 10 ft. diameter has recently been shipped to Harry Crandall's new Strand theatre, Cumberland, Md., together with several of smaller size. Four other 10 ft. Typhoons have been shipped to the Victory theatre, Tampa, Fla.

Takes Temporary Office

The New York office of the American Photoplayer Co., has been moved to the Hotel Schuyler at 57 West 45th Street, where temporary headquarters will be maintained.



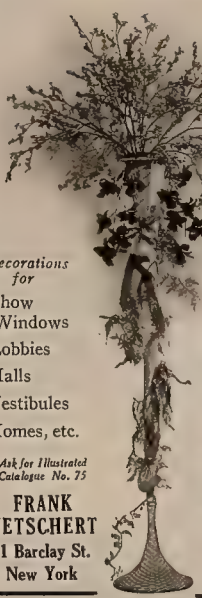
Atlanta Office for Typhoon Fan

Mr. Ernst Glantzberg, president of the Typhoon Fan Company, has left New York for the South and will stop over at Atlanta, Ga., where he will open a permanent office and headquarters for the Typhoon Fan Company. Mr. F. K. Ricksecker of Atlanta, has been appointed representative in this territory.

Mr. Ricksecker is well known not only throughout the South, but in other parts of the country where he has been identified for the past four or five years with the American Photo Player Company.

The Atlanta office makes the fifth in the chain of offices that are being established by the Typhoon Fan Company.

Before returning, Mr. Glantzberg will visit Nashville, Knoxville, New Orleans, St. Louis, Cincinnati and Chicago.



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ATTRACTIVE PROPOSITION TO DEALERS


Under Side Chair Bottom Covering

Equipment Operating Projection Questions Answered

Practical Electricity—VII
Study Lessons for the Projectionist

OFTEN in an arc circuit in order to get the desired amount of current flow two rheostat are used in parallel. By this connection we obtain a resistance of a carrying capacity equal to the current capacity of the sum of the two. An arc circuit using rheostats in parallel is shown by Fig. 14.

Here two 25-ampere rheostats designed for a 110-volt circuit are connected in parallel giving a total capacity of 50 amperes for the circuit, the current flow being divided equally between the two branches.

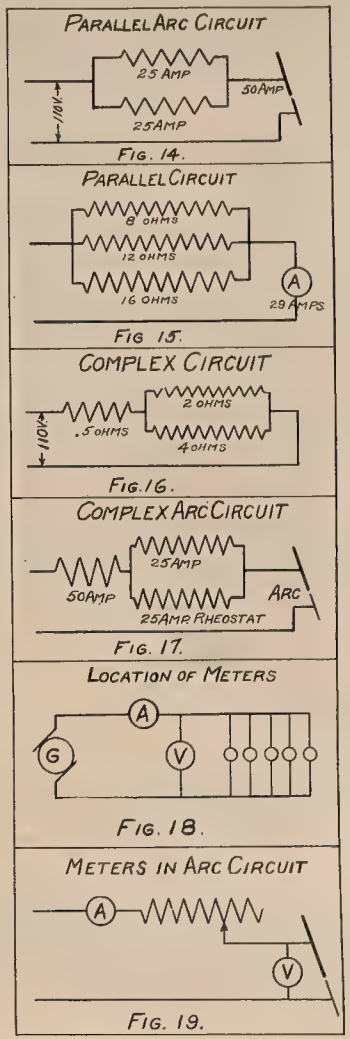
As an illustration of the method of solving the current flow through parallel paths we will use the circuit shown in Fig. 15 in which resistances of 8, 12 and 16 ohms, respectively, are connected to form parallel paths for the flow of the current through the circuit. An ammeter connected in the circuit shows a current flow of 29 amperes, and it is desired to find the current which is flowing in the separate branches.

It is first necessary to find the equivalent resistance of these three resistances in order to determine of drop in potential around this section of the circuit. This may be found from the formula of the previous lesson, which results as follows: $\frac{1}{R} = \frac{1}{8} + \frac{1}{12} + \frac{1}{16}$ or $\frac{1}{R} = \frac{13}{48}$ and R = 3.69 ohms. Then multiplying this value by the current, 29 amperes, we obtain 107 volts as the drop across this section.

We may now find the current in each branch by dividing the drop in potential by the resistance of the respective branches. This gives 13.4 amperes as the value of the current flowing in the 8 ohm resistance, 8.9 amperes in the 12 ohm resistance, and 6.7 amperes in the 16 ohm resistance. The sum of these currents gives the total amount of current in the circuit as shown by the ammeter.

When a combination of series and parallel connections are made in a circuit the circuit is known as a complex circuit. In solving a complex circuit as to total resistance, allowable current flow and drop of potential introduced in the line, it is best to consider each section of the circuit separately. A complex circuit is shown by Fig. 16 in which two resistances of 2 and 4 ohms resistance connected in parallel are in series with a resistance of .5 ohm across a 110-volt line. In order to determine the total resistance of the line we will first compute the equivalent resistance of the section connected in parallel. This is found from the equation $\frac{1}{R} = \frac{1}{2} + \frac{1}{4}$ or $\frac{3}{4}$ and R = 1.33 ohms. This added to the series resistance of .5 ohms gives a total resistance of the circuit as 1.83 ohms. This circuit will then allow a current flow of 110 divided by 1.83, or 60 amperes. The drop in potential around the parallel section is 1.33 × 60 or 80 volts.

A complex circuit is sometimes used on an arc circuit where a series resistance in the circuit is variable so that the current flow at the arc can be regulated. Fig. 17 shows two 25-ampere rheostats in parallel connected in series with a 50-ampere rheostat used in an arc circuit for 220-volt supply. The series resistance may be variable so that the combined value of the voltage reducing or ballast resistance may be altered and thus obtain a variation in the current supplied to the arc.



A variable resistance should not be used as a path in a parallel connection as a division of current might be obtained which would overload another section of the circuit and cause excessive heating. All the above combinations are possible for use in an emergency, but for successful and continuous operation a rheostat should be used which is specially suitable for each installation.

Besides supplying a voltage drop for the circuit the rheostat in the arc circuit acts as a ballast in order to stabilize the flow of current to the arc which is a very necessary factor due to the peculiar properties of the arc.

Rheostats are usually marked by the manufacturers giving the resistance and the current carrying capacities and in case of variable rheostats the maximum and minimum current rates. In connecting up a circuit care should be taken that the proper connections are made where more than one rheostat is used, and that they are of sufficient size such that undue heating will not take place.

In case of trouble in any circuit and the flow of current ceases it is necessary to determine at what point the line becomes dead before any wires are disconnected. The best way in which to test a line to determine whether or not a drop of potential exists at a certain point is by use of a lamp and socket, this may be placed across the line at any point without danger of a short circuit and by the brilliancy of the lamp will show whether or not full voltage exists at the point tested.

In order to measure the quantities of an electric circuit a voltmeter and ammeter are used.

A voltmeter is an instrument having a very high resistance so that it may be connected across any part of an electric circuit without appreciably effecting the current flow from the source. The movement of the voltmeter, however, depends on the magnetic effect of the current flow in the coils which in turn is proportional to the voltage applied to the terminals of the instrument. The scale of the voltmeter is calibrated by applying known values of E. M. F. to the terminals of the instrument and marking the position of the needle for each particular pressure applied.

An ammeter is an instrument consisting of a large winding having a small resistance and is connected in the circuit in series with the line, such that any current passing to the connected apparatus must pass through coils of the ammeter. Care must be taken that an ammeter is not connected across the line, i.e. in parallel with the connected apparatus, for on account of its low resistance coil practically a short circuit would be placed across the line and a large current would flow and blow the fuses, also the instrument would probabaly be damaged due to the excessive current.

The illustration Fig. 18 shows the method in which a voltmeter and ammeter may be connected in an electric circuit to indicate the properties of the circuit. Here the total current going to the lamps must pass through the coils of the ammeter and the current flow is indicated. The voltmeter as shown is connected at the load end of the line and shows the potential drop at the lamps. This is slightly less than

the generated voltage due to the line drop, but it is this voltage in which we are interested when calculating the resistance of the connected load.

An arc circuit is shown in Fig. 19 in which an ammeter and voltmeter are connected to show the current flow and the drop across the arc. After an arc circuit has been installed and tested to make sure that the proper series resistance has been inserted in the line, there is little need for a voltmeter reading as the voltage is practically constant. However an ammeter in the circuit to indicate the current flow is a great help in obtaining satisfactory operation of the arc.

Problems for Practice Work
Answers Will be Corrected and Returned

20. An electric flatiron draws 3 amperes at 110 volts. What is the resistance of the heating coil?
If the voltage applied to the heating coil is reduced to 100 volts, what will be the proportionate temperature of the iron?
21. If the ammeter in the circuit as shown by Fig. 15 reads 20 amperes, find the applied voltage and the current in each branch.
22. If 220 volts is applied to the circuit of Fig. 15, what will be the current in each branch, and the total current flowing as shown by the voltmeter?
23. Given three resistances, A of 5 ohms, B of 11 ohms, and C of 10 ohms. Find the voltage drop across each resistance, the current in each resistance, and the total current taken from the line when A and C in parallel are connected in series with B across 110 volts.
24. The meter readings of Fig. 18 are 4 amperes and 120 volts. Find the resistance and current consumption of each lamp.

To be Continued

Their Heads Are Their Signals

W. McG. and F. R., Cambridge City, Ind.:

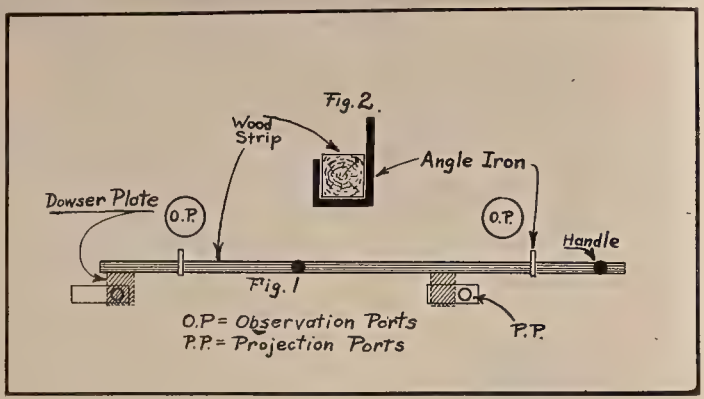
We are very much interested in our work and are always striving for better projection We have two Simplex motor driven machines, one 1914 and 1916, and they are in what we think the best of condition. We use White A. C. Special Carbons, which give the best possible results on A. C. Our town is about 3,000 population and only this one theatre here. We have been running first class pictures for this size town. Several patrons have remarked to the manager that the pictures were as clear and steady as they ever saw in a larger place. We do not mean to boast, but BOOST for better films and projection. We can proudly state that our heads have always been the "signals" for change of machines. We have never and SHALL NEVER punch or mark the film. We found the better way and think every projectionist can do so if he tries.

I. P. A. Hear Lecture of Optics

The International Projection Association of New York City listened to a lecture on Saturday, April 10th, on the subject of Optics. This was one of the lectures in a long series arranged by the Association for the benefit of its members.

Jayne Sends in a Drawing and Description of His Own Change-Over Device

A Lay-Out That Is Simple to Improvise and Equally Simple to Install and Operate



HAVE read the NEWS with much interest for two years now, but this is the first time I have ever gotten courage enough to "break into" the column. Am enclosing a description of a change-over device that I have been using here for some time. I have found it very satisfactory so am passing it along, hoping that it will be of some use to some one else. It is positive in its action providing the projectionist watches his cue for his change-over closely. You can forget about your off-going machine and put your attention on the on-coming. I simply watch my cue, get my on-coming machine under motion *with the light on* and the "dissolver" does the rest. It is a little awkward at first, of course, but with a little practice you can make a change without losing a foot of film.

I have found that the tendency nowadays is to have the dowsers connected, but in my opinion this has its drawbacks, as I always like to see that my shot is good and bright just before I start.

Well, if you think my idea is worth while you can pass it on. Am using two Type S Simplex with a Fort Wayne M generator. Have just recently installed all three of these machines and they make some difference in a picture. Was using a Westinghouse Mercury Arc Rectifier and a Fort Wayne Compensarc before. We kept both of these and have them for emergency, so we have two systems that are wired direct to the lamps.

I think it's a joke the way the "big fellow" in the small town and the "little fellow" in the city scrap about punch marks. I don't mean that the punch marks are a joke, however. Personally I think the only way we will ever get rid of the "conductor-operator" is through the exchange. If the exchange would jump good and hard on some of these babies that send their film back looking like a Swiss cheese, we would get somewhere. I remember when Goldwyn first started, the manager of the Buffalo exchange sent a letter with each show. The words "Managers will be charged for every punch hole found in these films" were especially emphasized. I ran Goldwyn about sixty days old and I don't remember ever finding a punch hole until they changed exchange managers and policies. What's the answer? Where does the trouble really lie?

My simple "change-over" device consists of five things, namely, two angle irons, one piece of wood 1 inch square of suitable length, and two pieces of tin or cardboard of a size best suited to meet local conditions.

With a couple of handles or knobs, a few nails and screws, and a hammer and screw driver, along with the above named, I find that I can, by using a small amount of gray matter, make a home made dissolver that makes a very fair change-over. You can readily see, I think, from the drawing above about what I mean.

In Fig. 1 A1 represents the two angle irons. Fig. 2 is a side view of one of the angle irons showing a cross section of the wooden strip which forms the main support. From this you see how the iron holds the strip up. The iron must be large enough, however, to allow the strip to slide freely from side to side. I have these irons placed, as shown in diagram, about eight inches to the right of the Projection Port. That is a matter of choice, however. The main thing is to hand them so that the wooden strip will slide evenly about six inches above the show, where the light rays are centered in the Projection Port.

BB in Fig. 1 are the two pieces of tin (or cardboard) so placed that when one port is open the other is closed. C represents a "stop" or "limit" pin which is placed so that the "slide" can only be pushed so far in either direction. By adding a couple of handles (H in Fig. 1), you have the whole thing.

In addition to this I have a 6-volt light hung on each of the two "blacks" of this affair of mine so that when the machine is shut off and being threaded I have a framing light just where it's needed. When the machine is running, it's out of the way. And the "blacks" keep this small light *out* of the auditorium.—C. H. JAYNE, *Blue Bird Theatre, Philadelphia, Pa.*

Power's Delegation at Director's Ball

Among the visitors at the Directors' Ball, held at the Hotel Biltmore on Saturday night, April 10th, were Messrs. Earl, Smith, Bell, Cassard, DeHart and McGuire of Nicholas Power Co.

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Gentlemen;-

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The service is hard and continuous and after three years of use, we have yet to pay our first repair bill.

Should we be in the market for any additional machines I do not believe there would be any question but that you would get the business.

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NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

New Home of Dwyer Bros.



A five-year lease on a large space on the ground floor of the former Court-House at Pioneer and Broadway streets has been secured by the Dwyer Bros. and Company, dealers in theatrical equipment. The Company will handle a larger line of equipment and accessories than heretofore, and has taken on several new lines, some of which will be handled nationally. Harry Bugie, for two years Southern branch manager for Pathe, with headquarters at Atlanta, has become connected with the firm in the capacity of sales manager. New store equipment, a modern projection room, a repair department and a film laboratory for making commercial film have been added. The latter department will be in charge of Homer Holobar. Mr. John A. Kent, 729 Seventh Ave., has been appointed New York representative of the Company.

The firm was recently organized and incorporated for $200,000. The new officers are Leo E. Dwyer, President; Otto Dieckmann, Vice President; Fred Dwyer, Secretary; and Chas. Weigel, Treasurer and Assistant Secretary.

Has Trouble With Picture Blurring

W. Y. S., Fayetteville, Tenn., writes:

Am having trouble with my Simplex machine and as the other fellows all seem to get more help from you than from any other source will make a try myself. I can draw the lens down to a fine focus, but every few seconds it will blur up for a fraction of a second. In other words, it is in and out of focus all the time, not badly out but just a slight blur. The other machine does not do this so I know it must be in the Simplex. All the parts seem to be all right and not worn, nor is the shutter gears worn to any extent, so it has us up in the air. Can you suggest any remedy? The aperture plate is not worn nor the film gate. Please give me the correct lineup as regards the condenser and projection lens. I am using alternating current, 110 volt, throwing a picture 8 ft. by 10 ft. The machines are square with the curtain and 65 feet from the screen. I want to know what size condensers to use and how far they should be from the aperture plate. In fact anything you will tell me as regards a correct lineup for the condensers and projection lens. I think you are doing a wonderful work for the exhibitors through your projection dept., I used to take two or three magazines but found that *The Motion Picture News* covered the entire field so I have narrowed down to it alone. I enclose stamped envelope and will appreciate an early letter.

Reply: We have received several reports of trouble similar to yours, happening on different types of machines, and have taken up the matter with the projection machine manufacturers. Your trouble is quite possibly due to a slight play between the lens case and the jacket of your objective, so that there is a change in the adjustment from the vibration of the machine.

The above may be caused by the surfaces having worn or the felt become matted, and may be remedied by placing a thin piece of felt evenly between these surfaces. This will prevent any change from vibration after the adjustment has been made.

Assuming you are using a current of 60 amperes your proper lineup should be: 2 6½ condensers spaced 1-16 inch apart and at a distance of 18 to 20 inches from the aperture plate.

How Important Is Your Projectionist

By E. B. Dunn

How important is your motion picture projectionist? Have you ever given him a thought? If you have it was not a second thought, just a first and a pass over.

A mere machine to be wound up, to be on time to put your show on—isn't that about all? Well, you might have another thought coming and one to cause a palpitation of the heart.

A beaming smile as you gaze on the long line waiting to put dollars in your already overflowing wallet. The sensation no one knows but you; no one can realize the tingling of pleasure or feel the flush of prosperity that mantles your brow. That exuberance of soul that makes you glad, that the world admires your production and you rusticate in the thought,—the film's the thing.

You enter the lobby; look over the expanse of heads, all is joy. You punch the buzzer, the curtains part, the house becomes dark; all is



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Some oils lubricate better than others, Fulco OKay lubricates better than any oil —there is

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Fulco OKay Lubricant is charged with Acheson oildag, a special manufactured deflocculated graphite.

A scientifically correct oil for picture machines, small motors and the most delicate machinery. Reduces friction to the minimum, and insures smooth running.

Unaffected by heat, cold, or any other influence that would impair its lubricating qualities, impossible to gum or oxidize.

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THE Columbia Cored Upper holds ingredients that permit a long and steady arc, and prevent cracking near the center.

The Columbia Silvertip Lower is unique for its current carrying capacity. Small in diameter, it does not shadow the crater of the positive.

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expectancy. But the picture what is the matter; it does not materialize.

The buzzer buzzes again and again from eager and anxious pressing no picture! Cuss words galore. The audience twists and squirms, clapping and whistling fills the air. The nervous patrons become alarmed and the buzzer continues to buzz long and strenuously. Darkness prevails. The gladness that was, is no more; gloom settles upon that manager's once becoming brow.

Why doesn't that——operator put on the picture? Who knows. A rush for the booth consternation. What! No operator here. Blue air and red lights, "That's All."

Now Mr Manager, this is not a dream, it is what is likely to happen any time. The projectionist is the man who really makes or breaks you, yet he never gets that second thought worthy of having his name on your program, while carpenters, ushers, etc., come to the front.

Would it matter if you carpenter, usher, or even you yourself failed to put in an appearance if your operator was on the job and the show went on? Think it over.

Says He Wasn't Scared Away

C. A. Christopher, Ambridge, Pa., comes to life again:

Well, I suppose you think that I have been scared out by the "City Operators" article on "punch marks, etc.," but nothing of the sort.

The reason I have been quiet is that I am more than busy handling five theatres, as chief, and so I am kept on the jump all the time.

Another thing is that I have bought a motion picture camera and am busy "shooting scenes" for the news reels around here.

What I wanted to write about was some labels, as I have been out for some time and can't be without them, so send me a batch as soon as you can. Also I would like to ask about the N. A. M. L. buttons. I did not receive any when I joined and later sent five cents for one and still didn't get one.

Will you please forward me one as I would like to have one and will pay for it if you say.

About "punch holes" in films, I have nothing to say any more for I have come to the conclusion that it is about 50-50 on both sides. I was sitting in a large, in fact the largest theatre in Pittsburg, Pa., and at the end of every reel there were a slew of punch marks and scratches went dancing on the screen.

An old man sitting next to me asked me what the big idea was to have all the "decorations" on the picture. I told him how it came. He said; it was time the manager of the theatre got wise to himself. He was right, for it is up to the managers to get wise to those kind of birds and give them the merry razz out of the theatre.

I don't think much of a manager who will let his operator put a lot of rotten punch marks on the screen and then always wonder why he can never get anybody to come to his theatre.

Why can't they come to their senses?

One more thing and I am done. Please tell me this; why is it if you punch one little hole in a film the exchanges jumps the operators and causes all kinds of rumpus when the same exchanges sends out film with as high as twenty exchange numbers in a single reel.

Here is a sample of some taken out of the Universal Company's film with twelve of these in every reel.

Let us not only stop the practise of punching holes in the film ourselves but *stop* the exchanges also from spoiling a good picture.

If they don't want to come fifty fifty with the operators then my sentiment is let all but punches and go to it right.

Comment:

Sorry you didn't get your membership button since you were certainly entitled to one. We are sending another under separate cover, together with an extra supply of labels.

Brown Appointed Typhoon Sales Representative

Mr. O. R. Brown, the well known motion picture supply man and partner in the A. & B. M. P. Supply Co. of Raleigh, N. C., was appointed last week representative of the Typhoon Company for North Carolina, South Carolina and Virginia.

Mr. Brown is well qualified to handle this exceptionally large territory for the Typhoon Company, having been for many years an exhibitor himself where he became familiar with the results obtained by the operation of Typhoon in his theatres.

In recent years, Mr. Brown has represented some of the largest supply manufacturers, and enjoys perhaps one of the widest acquaintances throughout this territory. He will make his headquarters, as heretofore, in Raleigh, N. C.

Mr. Brown came to New York last week and conferred with President Glantzberg of the Typhoon Company on prospects for the summer season.



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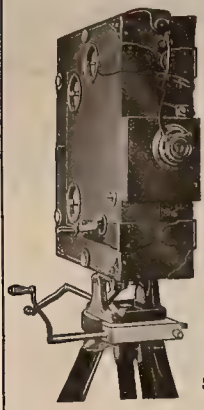
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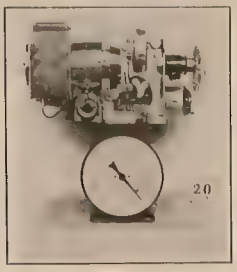
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"PENNY wise and a pound foolish" is an old saying and one that expounds a world of truth. How foolish it is not to install a Gardiner Velvet Gold-Fibre Screen when it not only pays for itself in saving electric power but also pleases the patrons by relieving all eyestrain, reflecting a clear, soft beautiful toned picture. Wherever installed, patronage is increased.

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Camera Laboratory — Picture Making — Studio Technique

White Light for Motion Picture Photography*

By Wm. Roy Mott, Research Laboratory, National Carbon Company

(*Continued*)

It is not practicable to operate more than a single enclosed arc on 110 volts because its starting arc voltage of 40 volts is over twice as great as the starting arc voltage of flame arc of 15 to 20 arc volts. The difference is further illustrated in Fig. 7, showing an Aristo enclosed arc lamp, the same converted to burn flame carbons and the twin arc Wohl lamp. (This Fig. 7 was prepared by Mr. Ben Parris.)

A vertical flame arc is generally preferred, but the arc will burn well in a great variety of positions. In general, flame upper carbons and flame lower carbons are used in motion picture flame lamps so that the lamps can be used on either direct or alternating current and without any regard to polarity if it is direct current. This arrangement is different from the photoengraving field where a very common trim is a neutral enclosed arc upper carbon with a *white flame positive lower*. In this case the flame carbon must always be made positive because the flame chemicals travel through the arc stream from the positive crater to the negative crater. It is the flame materials that produce the light and wrong polarity or pure carbon open arc gives about one-sixth the photographic light of the white flame arc. However, a positive flame upper carbon gives better efficiency with a flame negative lower as against a neutral negative lower.

On alternating current, both carbons should be flame carbons, as here the flame material feeds from both electrodes, and so this arrangement gives the maximum efficiency. The use of reactance ballast on alternating current lamps in place of resistance ballast in the arc, and gives from 50 to 100 per cent. more light for equal power on the line. With reactance ballast on two or three flame arcs in series on 110 volts, the overall power factor is better than 8.5. Three flame arcs in series on 110 volts with metal coated carbons gave very little if any more efficiency than two flame arcs in series.

We will now consider some of the typical flame lamps used in motion picture studios.

4—Rapid Developments of High Amperage Flame Lamps

Description of Several Types of Flame Lamps

SPECIAL flame lamps have been developed to operate on A. C. or D. C. and in series on 220 volts or in multiple on 110. This makes the lamp of universal use, and calls for no special attention to the electrical conditions. The resistance of the flame lamp to mechanical shocks, electrical shocks, such as overvoltage and to bad weather conditions, has made it universally used for outside (of Studio) motion picture work. Combined with all these advantages is the remarkably small weight of these lamps. For instance, some of the twin arc lamps weigh no more than 20 pounds for lights giving 8,000 or more horizontal candlepower, and with the light of a little greater actinicity than daylight. The amount of light is probably greater in proportion to weight than any other artificial light used in motion picture studios. Further improved design can greatly reduce this weight.

We will show briefly figures of a number of typical high amperage flame lamps. The following flame lamps are commonly used in motion picture work; Allison and Hadaway, Aristo, Bogue, Chicago State Lamp, Joyce, Klieglight Macbeth, Scott, Simplex, Sunlight, Universal, Wohl and others. As there is no article or book where these types have been shown collectively, I believe the following figures will be of interest.

The Aristo Lamp, Fig. 7 is an enclosed arc lamp which has been much used by portrait photographers and in motion picture studios. The motion picture studio now use in the Aristo Lamp, white flame carbons ½ x 12′ upper with a ½ x 6′ lower with or without the globe. The greater diffusion of the light and reliability of the flame arc immediately found great favor with the photographers of motion picture concerns when demonstrated a few years ago by Mr. A. D. Spear, June, 1912, at Edison studio. The amount of light with 28-A and 63 arc volts with flame carbons was 5,130 mean spherical candlepower in the tests in our laboratories in Cleveland.

The Allison & Hadway lamps is a twin arc designed especially for portability in a suitcase form. There is also made by this company, a diffusing cabinet with

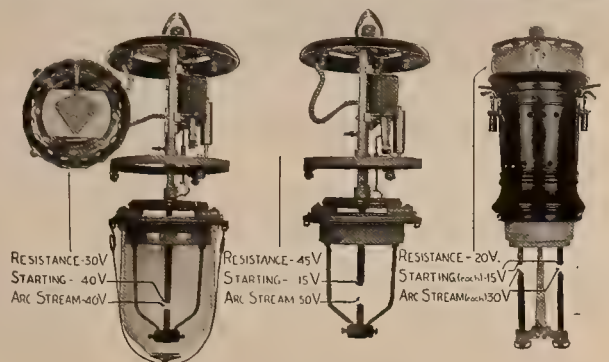


Fig. 7—Aristo Enclosed—Aristo Converted to Flame Carbons—Twin Arc Wohl—Shows Voltage Distribution.

* Trans. S. M. P. E.



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flame lamp and a small amateur flame lamp with shunt control to greatly raise the current at the time of taking the pictures. The horizontal candlepower of the 15 ampere flame lamp is said to be 8,000. Fig 8 is a hanging lamp of the Allison & Hadway type.



Fig. 8

(To be continued)

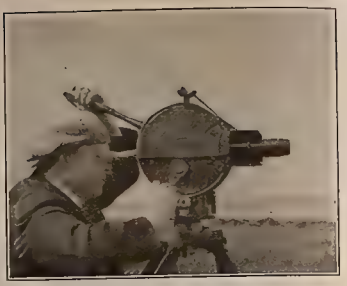
Why Amateurs Fail With Fine Grade Cameras

By R. B. Fowler

"In all the cheaper grades of cameras on the market, the largest diaphram opening on the lens is about one-fourteenth the focal length of the lens. We term that an F.14. It is only possible to take good clear snapshots with this lens when you have bright sunshine and you are out of doors. A little better grade of camera using two lenses (one before the shutter and the other behind the shutter) gives you an opening as large as one-eighth the focal length, or F.8. But you now have nearly four times as much light without varying your shutter speed, because areas of circles are to each other as the squares of their diameter.

"With the still better grades of cameras, you will find lenses which have openings as large as F.4.5 (which is nearly four times as fast as the F.8, or nearly sixteen times as fast as the cheap single lens cameras, working at F.14). I have said nothing about shutter variations because I wanted to give comparisons adhering to the original speed of the shutter of the cheap cameras, about one-twenty-fifth of one second.

"Now you should readily see that while with cheap cameras you will find yourself underexposing, with the better cameras, you will have a tendency to over-expose, not realizing the tremendous change in the volume of light with the diaphram opening. You will have to increase the speed of the shutter in order to cut down the light admitted. You will also see now why, with these cameras, it is possible to make good snapshots, where you would have to take time-exposures with the little single lens cameras."



J. B. Shackelford on the "joy stick" of an Akeley camera

Motion Picture Craftsman Hold Successful Ball

The newly formed Local 614, known unofficially as the Motion Picture Craftsmen, and consisting of workers in laboratories and studios, held an informal ball and mass meeting at Bryant Hall on Sixth Avenue, New York City, on the evening of April 12th. A large gathering was present, fully 600 persons enjoying the program of dancing and addresses.

According to a statement issued by Mr. Abe Heller, president of the association, the purpose of the ball was "to stimulate interest in the organization and to arouse enthusiasm amongst the members and prospective members." Most of the other New York organizations were represented by delegates.

Besides Mr. Heller, the officers are as follows: Wm. Painter, vice-president; Ralph Pecorelli, vice-president; P. E. Brulatour, treasurer, and Geo. G. Woodruff, secretary.

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"SHORE ACRES"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1000 ft.)
Theme: "Evening Hour" (Amoroso Ballade), Hulten

1—Theme (2 minutes and 30 seconds), until—S: At Screening.
2—"Spring Blossoms" (Intermezzo Novelette), by Castillo (3 minutes and 15 seconds), until—T: "The Berry farm, Shore Acres."
3—"Love Letters" (Valse Lente), by Jackson (2 minutes and 15 seconds), until—T: "New England boasts many."
4—"Flirty Flirts" (Intermezzo rubato), by Levy (3 minutes), until—T: "Sam Warren is figuring."
5—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 15 seconds), until—T: "I'd no idea Helen had."
6—Theme (1 minute and 45 seconds), until—T: "Why not, you wouldn't be."
7—"Camelia" (Andante Moderato), by Tonning (3 minutes and 30 seconds), until—T: "What a long tail our cats."
8—"Bleeding Hearts" (Andante Sentimento), by Levy (2 mnutes and 15 seconds), until—T: "Martin, hev yeh fergot."
9—"Home Sweet Home" (according to action seguetto), (2 minutes and 15 seconds), until—S: When boy descends stairs. (accordian effects)
"Budding Spring" (Romance Moderato), by Platzman (3 minutes), until—T: "Man works from sun to."
11—Theme (3 minutes), until—S: When Martin calls on Blake.
12—"Love Me" (Valse Moderato), by Zamecnik (1 minute and 30 seconds), until—T: "The rich man's house."
13—Theme (1 minute and 30 seconds), until—T: "How do you like the new."
14—"Mountain Song" (Andantino Characteristic), by Borch (2 minutes), until—T: "The folks have all gone."
15—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "The most difficult thing in." (glass crash)
16—"Serenade Romantique" (Moderato Serenade), by Borch (1 minute and 30 seconds), until—T: "Check up his books right."
17—Chanson Melancolique" (Andante Sympathetic), by Collinge (3 minutes and 30 seconds), until—T: "I got news, Martin."
18—Theme (2 minutes and 30 seconds), until—S: When Martin leaves office.
19—"Dramatic Narrative," by Pement (1 minute and 15 seconds), until—T: "Blake told me he fired."
20—"Scented Violets" (Moderato Expressivo), by Reynard (1 minute), until—T: "The Captain plays his last."
21—Old fashioned waltz (1 minute), until—T: "The silver wedding."
22—Theme (1 minute and 30 seconds), until—S: When Helen joins Sam.
23—"Frills and Furbelows" (Rondo Rococo), by Crespi (30 seconds), until—S: When Helen returns home.
23—"Dramatic Reproach," by Berge (2 minutes and 15 seconds), until—S: When boy enters.
25—"Thoughts At Twilight" (Andante Reverie), by Kendall (1 minute and 30 seconds), until—T: "Martin, don't do somethin'."
26—Dramatic Recitative No. 2," by Levy (2 minutes and 15 seconds), until—T: "We're wasting time."
27—"Storm Furioso" (Half Reel Storm descriptive), by Levy (4 minutes and 45 seconds), until—T: "And as the storm broke" (storm effects)
28—"Storm Furioso," by Minot (3 minutes and 15 seconds), until—T: "I loved the Mother and I let."
29—"Andante Pathetique," by Borch (2 minutes and 30 seconds), until—T: "Dawn."
30—"Light Agitato" (No. 4 A. B. C. Dramatic Series), (30 seconds), until—S: When Nat sees bodies.
31—"Semi-Pathetic" (No. 4 A. B. C. Dramatic Series), (1 minute and 30 seconds), until—T: "Eventide"
32—"In The Ruins" (Andante Grave), by Kempinski (1 minute and 30 seconds), until—T: "Martin, I have got eighteen."
33—Theme (1 minute), until—T: "Goodnight, Mr. Blake."

THE END

"THE DARING DUCHESS"

(Released by Universal)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.).
Theme: "Lovelette" (Allegretto Grazioso), Levy

1—"Western Moderato," by Bach (2 minutes and 50 seconds), until—S: At Screening.
2—Theme (1 minute and 15 seconds), until—T: "Mr. Williams is anxious."
3—"Canzonetta" (4/4 Andante), by Friml (2 minutes and 40 seconds), until—T: "Meanwhile in the English."
4—"In Lovers' Lane" (Char. light intermezzo), by Pryor (2 minutes and 5 seconds), until—T: "The daily mail."
5—Continue to action (1 minute and 25 seconds), until—T: "I have to see Saunders."
6—"Serenade Romantique" (And. con moto), by Borch (4 minutes), until—T: "The ranch is not for sale."
7—"Mamselle Caprice" (Allegretto Grazioso), by Baron (1 minute and 30 seconds), until—T: "So Ellen packs her."
NOTE: With railroad effects and shots.
8—Theme (2 minutes and 30 seconds), until—T: "Arriving in due time at."
9—"Dramatic Narrative" (For scenes of reminiscence), by Pement (40 seconds), until—T: "Daddy."
10—"Reflets De Lune" (3/4 Allegretto), by Baron (3 minutes and 15 seconds), until—T: "How'dye, ma'am, I'm Ellen"
11—"Capricious Annette" (Int. caprice), by Borch (4 minutes and 15 seconds), until—T: "Another clash between."
12—Produce effect followed by "Turbulence," by Borch (45 seconds), until—S: "Shot is fired."
13—Theme (2 minutes and 20 seconds), until—T: "Lady Clara required rest."
14—"Why?" (Fox trot ballad), by Levy (1 minute and 55 seconds), until—T: "Ellen accented by the."
15—"Dramatic Suspense," by Winkler (2 minutes and 20 seconds), until—T: "Her ladyship has already."
NOTE. To action pp or ff.
16—"Reverie," by Drumm (3 minutes and 50 seconds), until—T. "For tune seems to play."
17—"Serenade" (Dramatic), by Widor (3 minutes), until—T: "Local business connected."
18—Continue ff (35 seconds), until—T: "At breakfast a few days."
19—Theme (50 seconds), until—T: "Back in her own domain."
20—"L'Adieu" (12/8 Dramatic), by Fayarger (3 minutes and 10 seconds), until—T: "Having heard nothing from."
NOTE. With railroad effect.
21—"Spring Blossoms" (Mel intermezzo), by Castillo (1 minute and 10 seconds), until—T: "You mustn't go, we're."
22—"Andante Doloroso" (Depicting pathetic emotion), by Borch (2 minutes and 15 seconds), until—T: "Saunders is coming."
23—Theme ff (1 minute and 50 seconds), until—T: "The option you gave Saunders."

THE END.

"NURSE MAJORIE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.).
Theme: "Lovelette" (Allegretto Grazioso), Levy

1—Theme (3 minutes and 10 seconds), until—S: At Screening
2—"Flirty Flirts" (Melodious Rubato), by Levy (4 minutes), until—T: "The Lady Majorie Kinonan."
3—"Dramatic Maestoso," by Ascher (2 minutes and 20 seconds), until—T: "Lord Douglas Fitztrevor."
4—"Ye Old England" (Valse on English airs), by Tobani (1 minute and 55 seconds), until—T: "Perhaps you can induce."
5—Continue pp (35 seconds), until—T: "I'll have to have an."
6—"Reverie" (Dramatic), by Drumm (6 minutes and 45 seconds), until—T: "The morning of the operation."
7—"Capricious Annette" (Caprice Intermezzo), by Borch (4 minutes and 30 seconds), until—T: "The people's John seems."
8—Theme (2 minutes and 35 seconds), until—T: "Convinced that she's."
9—"Dancing Nymphs" (Moderato), by Brune (2 minutes and 20 seconds), until—T: "From this time on John."
10—"I Don't Want to Get Well" (Popular song) (2 minutes and 10 seconds), until—T: "A few days later."
11—"Adieu" (Moderato), by Karganoff, (3 minutes and 30 seconds), until—T: "And that's the man who."
12—"Love Letters" (Moderato), by Jackson (4 minutes), until—T. "This was not intended for."
13—Theme (1 minute and 15 seconds), until—T: "I am afraid you've been."
14—Continue pp (1 minute and 10 seconds), until—T: "Alone in her room."
15—"Shamrock" (Irish waltz), by Tobani (3 minutes and 55 seconds), until—T: "The following morning."
16—Continue pp (20 seconds), until—T: "My eyes are perfectly well."
17—Repeat: "Dramatic Maestoso," by Ascher (40 seconds), until—T: "John's return to the house"
18—"Love's Enchantment" (Intermezzo D'Amour), by Varley (4 minutes and 10 seconds), until—T: "But away from the house"
19—Repeat: "Shamrock," by Tobani (4 minutes and 45 seconds), until—T: "A fish emporium hasn't"
20—"Reve D'Amour" (Dramatic allegro), by Zamecnik (1 minute and 15 seconds), until—T: "You have come for my answer."
21—Theme (2 minutes and 45 seconds), until—T: "That wasn't Mr. Danbury."
22—"Sounds from Erin" (Irish waltz), by Bennet (4 minutes), until—T: "But I didn't mean it."
23—"Dramatic Allegro," by Berg (2 minutes and 20 seconds), until—T: "I got rid of him foine."
24—Theme ff (3 minutes and 20 seconds), until—T: "How dare you fool with this."
25—"Blushing Rose," by Johnson (1 minute and 10 seconds), until—T: "Things had somehow gone."
26—Produce effect of shot followed by "Turbulence," by Borch (40 seconds), until—S: "Shot is fired."
27—"Love Song" (Dramatic), by Fleiger (4 minutes and 40 seconds), until—S: "Marjorie reading paper."
28—Theme ff (2 minutes and 25 seconds), until—T: "I thought you were dying."

THE END.

¶ Musical Scores for the Very Latest Pictures may be found in these pages each week.

"DR. JEKYLL AND MR. HYDE"

(Released by Pioneer)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Sinister Theme" (for scenes of impending danger), Vely

1—Theme (1 minute and 5 seconds), until—S: At Screening.
2—"Chanson Melancolique," by Collinge (2 minutes and 30 seconds), until—T: "Dr. Henry Jekyll, a prominent."
3—"Reflets De Lune" (5/4 Moderato), by Baron (2 minutes and 15 seconds), until—T: "The free clinic maintained."
4—"The Roses That Die Bloom Again" (sentimental ballad), by Levy (3 minutes and 25 seconds), until—T: "Music brings Dr. Jekyll's."
5—"Mamselle Caprice" (Intermezzo Parisienne), by Baron (50 seconds), until—S: On golf links.
6—Continue pp (15 seconds), until—T: "His untiring efforts."
7—Theme (2 minutes and 50 seconds), until—T: "The night of the opera."
8—"Dramatic Agitato" (for general use), by Hough (1 minute and 10 seconds), until—T: "His man says he hasn't."

NOTE: To action pp or ff.

9—"Agitato" (for angry discussion or riot), by Kiefert (1 minute), until—T: "An Apostle of Hell."
10—"Agitato" (for general use), by Shepherd (2 minutes and 35 seconds), until—S: The fight.
11—Continue pp (15 seconds), until—T: "Oh, God, help me, save me."
12—Theme (1 minute and 35 seconds), until—T: "Plunged into despair."
13—"Agitato" (for excitement, fights, etc.), by Andino (1 minute and 10 seconds), until—S: Near fire.
14—"Chant Erotique" (Moderato), by Berge (1 minute and 25 seconds), until—T: "Convulsed with remorse."
15—Theme (1 minute and 25 seconds), until—T: "The monster in the man."
16—"Dramatic Conflict" (Hurry Heroique), by Levy (1 minute and 30 seconds), until—S: The fight.
17—"Misterioso Dramatique" (depicting mystery to dramatic climax), by Borch (2 minutes and 25 seconds), until—T: "The gloating monster."
18—"Hurry" (for pursuit and races), by Minot (1 minute and 30 seconds), until—S: Police chasing Mr. Hyde.
19—Theme (1 minute and 45 seconds), until—T: "We've got to get this."
20—"Prelude" (Dramatic), by Rachmaninoff (2 minutes and 10 seconds), until—T: "Dr. Jekyll finding his."
21—"Allegro Agitato" (for general use), by Kiefert (1 minute and 30 seconds), until—S: Dr. Jekyll fighting with girl.
22—Continue to action (1 minute and 20 seconds), until—S: Police arrive.
23—Theme (1 minute and 25 seconds), until—T: "Hours of fruitless anguish."
24—"Andante Dramatico" (for dramatic emotion), by Borch (1 minute and 55 seconds), until—T: "The Third Degree."
25—Theme ff (1 minute and 20 seconds), until—T: "Yes, yes, I killed him."

THE END

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"LOCKED LIPS"

(Released by Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Lotus Flowers" (Japanese Reverie), Parker

1—"Aloha Oe" (Waltz), by Lake (2 minutes and 50 seconds), until—S: At Screening.
2—"Reverie" (Dramatic), by Drumm (2 minutes and 40 seconds), until—T: "You are not afraid."
3—"Sinister Theme" (for scenes of impending danger), by Vely (1 minute and 25 seconds), until—T: "He was lying."

NOTE: Watch shot.

4—Continue pp (30 seconds), until—T: "Fair face may hide black."
5—Theme (2 minutes and 30 seconds), until—T: "So through Lotus Blossom."
6—"Chanson Melancolique," by Collinge (3 minutes), until—T: "But Stanwood was too."
7—"Dramatic Tension" (for general use), by Levy (1 minute and 20 seconds), until—T: "You have had too much."
8—Continue to action (2 minutes and 55 seconds), until—S: Interior of cabaret.
9—"Canzonetta" (Andante), by Friml (1 minute and 20 seconds), until—T: "For weeks Parker haunted."
10—"Reflets De Lune" (6/8 Allegretto), Baron (1 minute and 10 seconds), until—T: "Audry Stevens from San."
11—"Hawaiian Moonlight" (popular waltz), (55 seconds), until—T: "One fair day they."
12—"Dramatic Reproach," by Berge (1 minute and 30 seconds), until—T: "So the barriers."
13—Theme (2 minutes and 45 seconds), until—T: "Another also regretted."
14—"Tragic Theme" (for fatal or mournful news), by Vely (1 minute and 5 seconds), until—T: "In case of accident or."
15—"Mam'selle Caprice," by Baron (1 minute and 10 seconds), until—T: "Ardent had been the wooing."
16—"Golden Youth" (Waltz), by Waltz (2 minutes and 15 seconds), until—T: "One day Lotus Blossom."
17—Continue to action (1 minute and 15 seconds), until T: "And so in due time."
18—Theme (1 minute and 50 seconds), until—T: "Later she sought."
19—"Kilams Wailana" (Hawaiian Valse), by Lake, (1 minute and 10 seconds), until—T: "Meanwhile Harvey Stanwood."
20—"Baby Sweetheart" (6/8 Allegretto), by Corri (2 minutes and 30 seconds), until—T: "At length that mystic day."
21—"Cavatina" (Dramatic), by Bohn (5 minutes and 40 seconds), until—T: "Go to her now."
22—Theme (2 minutes), until—T: "Komo had also waited."
23—"Chant Erotique," by Berge (3 minutes and 25 seconds), until—T: "She would tell to-morrow."
24—"Andante Dramatico" (for dramatic emotion), by Borch (1 minute and 10 seconds), until—T: "Just as he knew she would."
25—"Agitato Appassionato" (depicting passionate agitation), by Borch (1 minute and 45 seconds), until—S: The fight.
26—Theme (1 minute and 20 seconds), until—T: "And so the barriers were."

THE END

"THE GIRL IN NO. 29"

(Released by Universal)

Specially selected and compiled by M. Winkler

The timing has been based on a speed limit of 14 minutes per reel (1000 ft.)

Love Theme: "Reflets de Lune" (Characteristic Allegertto), Baron

Mystery Theme: "Sinister Theme" (for scenes of impending danger), Vely

1—"New Era" (Overture), by Heed (1 minute and 25 seconds), until—S: At Screening.
2—Continue to action (1 minute and 35 seconds), until—T: "The producer, Jacob Epstein."
3—"Eccentric Comedy Theme," by Roberts (1 minute and 50 seconds), until—T: "The one success spurred."
4—Continue pp (1 minute and 15 seconds), until—T "Come on, you darn."
5—Love Theme (2 minutes and 55 seconds), until—T: "A new tenant moves."
6—Mysterious Theme (3 minutes and 5 seconds), until—S: Girl raising gun.

NOTE: To action pp or ff.

7—Chanson Melancolique" (3/4 Andante), by Collinge (2 minutes and 45 seconds), until—T: "I must die, I have no."
8—"Dramatic Recitative" (for intensive and heavy dramatic situations), by Levy (55 seconds), until—T: "You will have to stop."
9—Continue pp (35 seconds), until—T: "When night's shadows."
10—"Misterioso Dramatico" (depicting mystery and agitation), by Borch (2 minutes and 30 seconds), until—T: "The night of the 19th."
11—"Misterioso Dramatique" (depicting mystery to dramatic climax), by Borch (3 minutes), until—T: "Blind to all caution."

NOTE: Watch shot.

12—"Misterioso" (for general use), by Andino (1 minute and 30 seconds), until—T: "Have you the courage."
13—Mysterious Theme (1 minute and 15 seconds), until—T: "Next day found him."
14—"Misterioso Agitato" (descriptive), by Smith (1 minute and 50 seconds) until—T: "Home again, his first."
15—"Galop" (Characteristic), by Minot (2 minutes and 35 seconds), until—T: "My roadster, bring it to."
16—"Heavy Mysterioso" (for general use), by Levy (2 minutes, until—S: Near garage.
17—Love Theme (50 seconds), until—T: "I knew you'd come."
18—"Half Reel Furioso," by Levy (4 minutes and 20 seconds), until—S: Close up of streaks of lightning.
19—"Furioso" (depicting conflict and riot), by Shepherd (3 minutes and 50 seconds), until—S: After the fight.

NOTE: pp during interior scenes.

20 Mysterious Theme (2 minutes and 5 seconds), until—T: "Once more the fateful."
21—Love Theme (3 minutes and 5 seconds), until—T: "I have just killed Ransom."
22—"Scherzetto" (Allegretto), by Berge (2 minutes), until—S: Gang enters.

THE END

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Review of Latest Musical Compositions

1—"Alice Blue Gown," from the musical show "Irene" being shown with success on Broadway. (Leo Feist.)

2—"Daddy You've Been a Mother to Me," arranged as a medley waltz. (McCarty & Fisher, Inc.)

3—"Wond'ring," a fox trot by Lee David, a dance winner. (B. D. Nice.)

4—"Oh How I Laugh When I Think How I Cried About You," a fox trot. (Waterson, Berlin & Snyder.)

5—"Alabama Moon," a big, dreamy waltz melody by George Hamilton Green. (Sam Fox Pub. Co.)

6—"Crocodile," by Akst and Motzan, a new sensational fox trot. (Irving Berlin, Inc.)

7—"Oh By Gee, By Gosh, By Gum, By Juv, By Jingo," a snappy one-step which is fast proving to be a riot. (Broadway Music Corporation.)

8—"Hunkatin," a half tone one-step by Sol P. Levy, composer of "That Naughty Waltz," "Why?", etc. "Hunkatin," is a one-step, an original idea and different from the beaten path. (Belwin, Inc.)

9—"Chant Erotique," by Irene Berge, a moderate character suitable for light scenes. (Belwin, Inc.)

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"Down on the Farm"

(Mack Sennett Comedy—United Artists Five Reels)

MACK SENNETT'S long heralded five reel comedy, "Down on the Farm," has reached the screen, and judging from the quantity of lively incident and the quality of the production the publicity drive has not misrepresented the facts. Mr. Sennett is a past-master in the art of ridiculous tomfoolery, and no plot which ever appeared in a play may be said to be safe once he discovers its comical values. He is particularly partial toward the antique "city feller ruining little Nell, mortgage on the farm, erring daughter returning home to relieve the 'sorrer' of her parents" idea. And why not? Isn't it an excellent subject for b-u-r-l-e-s-q-u-e? It was funny enough when it appeared in its original melodramatic form in the local op'ry houses of these United States.

By dressing up the old plot with sure-fire hokum Mack Sennett has uncorked a comedy which is a knockout in more ways than one. One may call it a broad satire on the "ten-twenty-and-thirty" days, when Bertha and Nellie of Sewing Machine and Cloak Model fame, respectively, cried out to Paw and Maw that the villain still pursued them. There is the city slicker as desperate as any Desmond who ever twirled a mustachio, and there is the rustic swain who eventually frustrates the villain after a series of highly amusing complications. The "papers," meaning not only the cigarette kind, but those which spell "MORTGAGE," are given prominent display.

When the director wants to supply novelty and atmosphere he introduces a barnyard menagerie. Chickens, cows and geese meander about, thoroughly in harmony with the setting. The Great Dane, Teddy, has an important role. The same may be said of Pepper, the cat. This pet is totally unconscious of the camera and furnishes as droll comedy as any biped. A mouse comes in for a bit and enacts his part cleverly. Of course, Mr. Sennett has utilized the idea before in shorter pieces, and there may be some who will say that the more pretentious offering is "old stuff." But he has twisted it about a great deal and added novel touches through the employment of the menagerie, so when it falters the animals pick it up. The regular Sennett stock company is present. Louise Fazenda, Harry Gribbon, Bert Roach, Marie Prevost and limbs, Ben Turpin and eyes and Billy Armstrong carry the burden of the plot.

The comedy has rich exploitation possibilities, and during its premier showing at Quimby's Strand, in Fort Wayne, Indiana, it was given an unusual campaign. Hay wagons, acrobats on streets, rubes who walked about and registered at hotels, and other features literally stopped traffic. The management staged a prologue with eighteen people against a barnyard setting, and, also lending atmosphere, was a rube orchestra and a variety of barnyard animals. The manager of the house states that he did capacity business in spite of a snow and sleet storm. *LAURENCE REID.*

"The Woman Gives"

(First National—Six Reels)

A HIGHLY developed melodrama of rare order is this latest photoplay of Norma Talmadge where she sacrifices her love, her happiness, and her career to redeem the man who had been the first stepping stone to that success.

Inga Sonderson, penniless and alone, following the death of her father, is getting along well as Daniel Garford's model until one day she meets Robert Milton, a struggling young artist whom Garford is befriending, and falls in love with him. Milton returns her love, but lets his jealousy get the better of him when he learns that Inga is visiting disreputable places in an effort to save the soul of Garford, who is fast going to the dogs after a serious quarrel with his wife.

Inga's efforts to redeem Garford lead her into a subterranean opium den where she is pursued by a Chinaman, and just escapes a fist-fight with Garford himself who resents her interference. In the end, however, she wins and brings him back to his former social position and sees him repeat his former artistic successes.

Garford's proposal of marriage to her brings a realization of her true love for Robert Milton, and she goes to him and confesses her love just in time for the picture to close with a long, lingering kiss.

The picture is replete with tense situations. Norma Talmadge holds the stage almost all the time. Her support is excellent, but the major portion of the success of the production is due to Miss Talmadge herself.

ELSIE LOEB

Reviewed at Stillman Theatre, Cleveland.

"The Confession"

(National Film Company's Production—Adapted from Hal Reid's Stage Play)

"THE Confession" in films is an adaptation of Hal Reid's play of the same name and has lent itself well to screen production, since its story is intensely dramatic and permitted the injection of action and incident.

As the production stands it registers as one of the most notable independent pictures of the year. The plot holds attention and interest grows as the story is unfolded.

Henry B. Walthall, as the priest who heard the confession of the murderer, is most convincing and gives a portrayal which ranks with any of his extensive career.

Francis McDonald, as the brother, the sympathetic role, charged and convicted of the murder, plays the part most naturally. Margaret Landis ably portrayed the role of the sweetheart after two years' absence from the screen. William Clifford, as the heavy, added merit to the cast. All other parts are well cast.

The showing at Clune's Auditorium, Los Angeles, has created considerable word-of-mouth advertising. It, of course, has an especial appeal to Catholics, but contains real dramatic worth also. *J. C. JESSEN.*

"The Woman He Chose"

(Seven Reel Subject Produced in Sweden—Sponsored in America by Mickey Film Co., Inc.)

THIS is an adaptation of "The Girl from the Marsherofft," the powerful novel by Dr. Selma Lagerlof, the only woman ever awarded the Nobel prize, and in picture form, as in literature, proves itself to be a strong drama that should prove popular with audiences.

The literary masterpiece is a fine foundation for pictures. It tells the simple story of a young girl's betrayal in a land where sin is regarded as a disgrace and how she later comes to happiness. The picture is enacted by a capable cast of Swedish actors who demonstrate a technique rarely seen in pictures, especially those of foreign production. The story holds interest throughout and the scenery of Sweden, where the picture was made, affords fine backgrounds. The photography is excellent and the direction fully up to American standards. *L. H. MASON.* Reviewed at the Ziegfeld theatre, Chicago.

"The Strange Boarder"

(Will Rogers Starred—A Goldwyn Release)

"THE Strange Boarder" is more a series of semi-humorous incidents, made entertaining by the star, than drama. That Rogers is able to carry the slender story with his meritorious interpretation of the Arizona rancher, who is buncoed on his first visit to a city is a tribute to his art. The picture entertains, has some moments of real heart interest appeal and many bits of the sort of comedy for which the star is famous.

Irene Rich plays opposite Rogers in the role of a stenographer. Others in the cast are James Mason, Doris Pawn as the wife and Lionel Belmore, whose work as the ward heeler is meritorious.

The settings, photography and general excellence of the production also aid the star in making the picture interesting. *J. C. JESSEN.*

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

ALEXANDER FILM CORP.

Mar. 15—The Lone Hand (Roy Stewart).....5

INDIAN SUBJECTS

Mar. 29—Defying the Chief.....1
Mar. 22—Coming of Lone Wolf.....1
Mar. 15—The War Bonnet.....1
Mar. 8—The Fight on the Deadwood Trail.....1

KATTEJOHN COMEDIES

Mar. 22—Cabareting Under Difficulties.....1

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

The Thirtieth Piece of Silver (Margarita Fisher)....6
Slam Bang Jim (William Russell).....5
The Honey Bee (Marguerita Sylva).....6
The Dangerous Talent (Margarita Fisher).....6
The Valley of Tomorrow (William Russell).....6
Eve in Exile (Charlotte Walker).....7
The Hellion (Margarita Fisher).....5
Six Feet Four (William Russell).....6

ARROW FILM CORPORATION

May 10—Before the White Man Came (Indian Cast)..5
May 1—Love's Protege (Ora Carew).....5
The Desert Scorpion (Cobb-Johnson).....5
Wolves of the Street (Cobb-Johnson).....6
Villianes (Special Cast).....7
Fool's Gold (Mitchell Lewis).....6
The Law of Nature (Coleman-NeMoyer-Lee).....7

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.
Lightning Bryce (Ann Little-Jack Hoxie); 15-Episode Western.

WESTERN DRAMAS

Blazed Trail (Lowell-Crossman-Lawrence).....2
The Northwoods Dramas (Edgar Jones-Evelyn Brent).....2

ONE AND TWO-REEL COMEDIES

Arrow (Eddie Boulden-Lillian Vera).....1
Hank Mann (Hank Mann).....1
Sunbeam (Fatty Filbert-Bert Tracey).....1
Hank Mann (Hank Mann-Madge Kirby).....2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....6
Days of Daring (Tom Mix).....5
Persuasive Peggy (Peggy Hyland).....5
Eternal Penalty (Henry Kolker).....5
Roses and Thorns (Lenore Ulrich).....5
She Pays (Julia Dean-Louise Huff).....5
Justice (Cyril Scott).....5
The Guilty Woman (Marie Empress).....5
Adventures of Helen (Helen Holmes Serial) 20 two-Reel Episodes.

CHESTER-OUTING PICTURES

64—Fire.....1
63—In and Out of Kongo San.....1
62—Taken in Boarders.....1
61—Editorial Horseplay.....1
60—Adam and Eve in the Andes.....1
59—Pigs and Kava.....1
58—Wanted an Elevator.....1

SCREENICS

Feb. 7—The Great American Yawn and Getting His Angoran.....1
Feb. 1—Barks and Skippers and Men, Monkeys and Human Beings.....1
Jan. 31—In a Naturalist's Garden and Horseshoe and Bridal Veil.....1
Jan. 24—Hippety Hoppety Woppety and Cash Your Checks.....1

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Mar.—Petticoats and Pants.....2
Feb.—Her Bridal Night-mare.....2

SINGLE REEL COMEDIES

Mary's Nightmare.....1
Watch Your Step-Mother.....1
Nearly Newlyweds.....1
Fair But False.....1
Kids and Kidlets.....1
A Looney Honeymoon.....1
Kidnapping Caroline.....1

GAYETY COMEDIES

Beaned on the Boarder (Bletcher-Reynolds).....1
The Fatal Wallop (Geo. Ovey).....1
Silk Stockings (Geo. Ovey).....1
Kissed in a Harem (Bletcher-Reynolds).....1
Why Cooks Go Cuckoo (Geo. Ovey).....1
Fireman, Save My Gal (Geo. Ovey).....1
Ladies Must Dance (Geo. Ovey).....1

CANYON PICTURES CORP.

(Twelve Two-Reel Westerns Featuring Franklyn Farnum)

Twelfth, The Cowboy and the Rajah.....2
Eleventh, Cupid's Roundup.....2
Tenth, "Breezy" Bob.....2
Ninth, Brother Bill.....2
Eighth, When Pals Fall Out.....2
Seventh, Shackles of Fate.....2
Sixth, The Puncher and the Pup.....2
Fifth, The Uphill Climb.....2
Fourth, Vengeance and the Girl.....2
Third, Hell's Fury Gordon.....2
Second, The Two Doyles.....2
First, The Desert Rat.....2

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Lowe (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1
Everson's Comedy Circus (Pony, Dog and Monkey).1
Harry Collier & Co. (Comedy Bicycle Novelty)....1
La Meen Boys.....1
Marie DeWald (Aerial Girl).....1
The Arabian Whirlwind Troupe (Tumbling Arabs)..1

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Marie, Queen of Rumania.....1
Archangel, City of Snow.....1
The Tiny Kingdom of Montenegro.....1

BRUCE SCENICS

The Chilkat Cubs.....1
Wanderlust.....1

SPECIALS

The Why of a Volcano.....1
The Second Chance.....1
War Spruce.....1

EQUITY PICTURES CORP.

The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

The Toll Gate (W. S. Hart).....5590
Terror Island (Houdini).....5813
The False Road (Enid Bennett).....5582
The Cost (Violet Heming).....5547
Thou Art the Man (Robert Warwick).....5003
Treasure Island (Tourneur).....5134
Mar.—Easy to Get (Marguerite Clark).....4110
Mar.—My Lady's Garter (Tourneur Prod.).....4823
Mar.—April Folly (Cosmopolitan).....4983
Mar.—Excuse My Dust (Wallace Reid).....4330
Mar.—Mary Ellen Comes to Town (Dorothy Gish).....4704
Mar.—Jack Straw (Robert Warwick).....4707
Mar.—His House in Order (Elsie Ferguson)....4942
Mar.—Alarm Clock Andy (Charles Ray).....4938
Feb.—Dangerous Hours (Ince).....5771
Feb.—Young Mrs. Winthrop (Ethel Clayton)....4707
Feb.—Huckleberry Finn (Special).....7186
Feb.—The Amateur Wife (Irene Castle).....5358
Feb.—Black is White (Dorothy Dalton).....5562
Feb.—Mary's Ankle (MacLean-May).....4660
Feb.—On With the Dance (Special).....6483
Feb.—The Six Best Cellars (Bryant Washburn)..4822
Feb.—All of a Sudden Peggy (Marguerite Clark).4448
Feb.—Double Speed (Wallace Reid).....4144
Jan.—The Copperhead (Lionel Barrymore).....6351
Jan.—What's Your Husband Doing? (MacLean-May).....4692
Jan.—The Tree of Knowledge (Robert Warwick).....4940
Jan.—The Thirteenth Commandment (Ethel Clayton).....4721
Jan.—Too Much Johnson (Bryant Washburn)..4431
Jan.—The Woman in the Suit Case (Enid Bennett).....5410
Dec.—Everywoman (Special Cast).....6854
Dec.—Red Hot Dollars (Charles Ray).....4847

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage.....2
Nov. 16—The Hayseed.....2
Sept. 7—Back Stage.....2

PARAMOUNT-SENNETT COMEDIES

Apr. 18—The Gingham Girl.....2
Apr. 4—Gee Whiz.....2
Feb. 15—Ten Dollars or Ten days.....2
Jan. 18—The Star Boarder.....2
Dec. 21—Love, Honor and Behave.....2
Dec. 7—A Lady's Tailor.....2
Nov. 23—Down on the Farm.....2
Nov. 9—His Last False Step.....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....1
Dec. 21—Those Distant Cousins.....1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

Mar. 14—Teasing the Soil.....2
Feb. 22—Hoodoored.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

Apr. 25—In Lovely Lorraine.....1
Apr. 18—Up-Country in Siam.....1
Apr. 11—The Franco-British Rhine.....1
Apr. 4—Martyred Cities.....1
Mar. 28—The Boys' Big Club.....1
Mar. 21—Strassburg Redeemed.....1
Mar. 14—The Kingdom of the Yellow Robe.....1
Mar. 7—Bustling Brussels.....1
Feb. 29—The Yankee Watch on the Rhine.....1
Feb. 22—Oriental College Boys and Co-Eds.....1
Feb. 15—Parisian Faces and Figures.....1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz.....1
Dec. 14—Down the Strand in London.....1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle.....1
Dec. 7—Memory Lane.....1
Nov. 23—Sunshine and Shadows.....1
Nov. 9—A Night in June.....1

PARAMOUNT MAGAZINE

Apr. 25—The Nurse of the Tenements.....1
Apr. 18—Mental Acrobatics.....1
Apr. 11—Tailoring in Metal.....1
Apr. 4—The Zero Hour in Art.....1
Mar. 28—The Song Factory.....1
Mar. 21—Game Trails of the Southland.....1
Mar. 14—Reclaiming the Everglades.....1
Mar. 7—Popping the Question.....1
Feb. 29—The Growth of the North American.....1
Feb. 22—On the Job With Grandma.....1
Feb. 15—The Lure of Fashion.....1
Feb. 8—Museum Mysteries.....1
Feb. 1—Famous Women in World's Work.....1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoy.....2
Mar. 28—Cleaning Up (Al. St. John).....2
Dec. 28—To Good to be True (Ernest Truex).....2
Dec. 14—Speed (Al. St. John).....2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....7
The City of Purple Dreams.....6
Who Shall Take My Life?.....7
Zongar, the Dare Devil of Romance.....5
The Natural Law.....6
The Grain of Dust.....6
The Lust of the Ages.....6
Has a Man the Right to Kill?.....5
Beware of Strangers.....5
Persuasive Peggy.....6
The Spoilers.....9
The Ne'er Do Well.....8
The Garden of Allah.....8

FILM SPECIALS

JOLLY COMEDIES

Feb. 23—Girls Will be Girls (Leo White).....1
Feb. 16—Pardon Me (Gertrude Selby).....2
Feb. 9—Hubby's Mistake (Gertrude Selby).....1
Feb. 2—The Close Shave (Ben Turpin).....2
Jan. 26—Breaking Into Society (Billy Armstrong)..1
Jan. 19—Neptune's Step-Daughter (Gertrude Selby).2
Jan. 12—Artless Artie (Harry Fox).....2
Jan. 5—The Nutcrackers (Ben Turpin).....2

FIRST NATIONAL EXCHANGES

45 Minutes from Broadway (Charles Ray).....
The Jacknife Man (King Vidor).....
Curtain (Katherine MacDonald).....
Yes or No (Norma Talmadge).....
The Yellow Typhoon (Anita Stewart).....
Passion's Playground (Katherine MacDonald)...
The Love Expert (Constance Talmadge).....
Don't Ever Marry (Marshall Neilan's).....
Polly of the Storm Country (Mildred Harris)....6038
The Woman Gives (Norma Talmadge).....5923
The Idol Dancer (D. W. Griffith).....7033
The Family Honor (King Vidor's).....5884
The Inferior Sex (Mildred Harris Chaplin).....5695
Fighting Shepherdess (Anita Stewart).....5954
In Search of a Sinner (Constance Talmadge)....5485
The River's End (Marshall Neilan's).....6584

Release Information continued on page 3736

"DESERT LOVE"

Tom Mix Furnishes Plenty of Thrills

TOM MIX, hard-riding, quick-shooting, chasm-jumping, sure-hitting star, fills up five reels of "Desert Love" with the above mentioned playful stunts, and that is about all there is to the picture. The story is not over-impressive, sagging in the middle, but leading eventually to a thrilling climax. But the star has all the requisites for his daredevil stunts, including good western exteriors, and sufficient bandits to shoot at.

The whole production is up to the usual Mix standards and his admirers will continue to admire when they see it. They don't keep you waiting long before the action starts. In the first reel several score of outlaws arrive to "shoot up" an Arizona town. They do it in a very thorough manner, and the sheriff, played by the star, is killed, but manages to leave safely behind him a list of the bandits' names and a baby son. The latter grows up and in the course of twenty-five years, following his father's footsteps, is elected sheriff, and Tom Mix is brought back to life. He thereupon proceeds to "get" all the evil doers named by his dying father. We only see three of the outlaws receiving their just punishment, but this is enough to allow the star to get in some thrilling action. Of course there is love interest, and in the final climax there is a lovely maiden to be rescued as well as a father to be revenged.

There are some startling improbabilities if you want to look for them. The father's mistaking the innocent daughter for the guilty is crude. So is the existence of a second band of outlaws when we are led to believe that there were no more. One character ages about ten years in the twenty-odd year period. Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Buck Marston.....Tom Mix
Barbara Remington.....Francelia Billington
Dolly Remington.....Eva Novak
Jack Remington.....Charles K. French
The Wolf.....Jack Curtiss
The Whelp.....Lester Cuneo

PRESS NOTICE—STORY

Once more Tom Mix, the daredevil of the screen, is in town! The well liked Fox star will be seen at the ———— theatre on ———— in his latest production, "Desert Love." This is another drama of the untamed southwest, and is full of exciting thrills furnished by the fearless star.

Mix plays the part of "Buck" Marston, sheriff of an Arizona county. Twenty-five years before his father, also a sheriff, had been killed by a band of outlaws, whose names have come into the possession of the son. With endless vigor and energy he runs them down one by one, and finally captures their chief after a thrilling chase. Only one is left, The Whelp, who steals away with the girl loved by Mix. In a scene that is fraught with dangerous stunts the young sheriff rescues the girl and revenges his murdered father.

The scenes in which the daring star thrills his audience are too many to be named. The most thrilling is a leap from a broken trestle to a window of a house, with a clear drop of a hundred feet below.

PROGRAM READER

No picture is more able to furnish the thrills than a good old western picture. No character is more picturesque than a brave and brawny sheriff of these counties in the Southwest, where the only way to stop crime is by fast and vigorous action. Thus does Tom Mix, the daredevil of the screen, in his latest Fox picture, "Desert Love," which will be seen at this theatre on ————. The star proves once more that he is absolutely fearless, and some of the daredevil action which he exhibits in this picture excels anything ever seen before on the screen. It is a whirlwind, a tornado, and a cyclone of action all rolled into one.

SUGGESTIONS

As the star is the biggest thing in this picture, spend most of your exploitation energy on him. Spread his easy-to-say name all over the town, and speak of him always as "the daredevil of the screen" or the "cowboy-actor who fights as if he means it." Mention his last picture, "The Daredevil," even if you have not shown it. The best stunt would be to have a man dressed as a cowboy ride through the streets with such signs as "No! I'm not Tom Mix. But I know where he is—at the ———— theatre in 'Desert Love.'" Such a character in your lobby would also help. See if you can put over some press stories dealing with Mix's early life, such as his serving in the Spanish-American war under Roosevelt, and his life among the cowboys.

CATCH LINES

For twenty years his father's death had been unrevenged, but when "Buck" Marston grew to manhood—that's where the action starts in "Desert Love."

As drama of the wild Southwest, and the struggle of good against evil.

Tom Mix, the daredevil star, in a picture that gives him every opportunity to thrill his audience.

The pending railroad strike in New York has seriously hampered the shipments of paper. Until normal conditions again obtain, "Exhibitors' Box Office Reports" will appear but every other week.

"NEGLECTED WIVES"
(Alternate Title—"Why Women Sin"—Wistaria)

Careful Production Overcomes Trite Theme

THIS is a political and society drama, with an average cast, some lavish sets, and a theme that is a relic of bygone days. It will be known in some territories already sold as "Why Women Sin."

Despite the title, there is only one neglected wife in the picture, but she is so piteously neglected that she weeps through most of the six reels. Her husband is seeking the nomination for governor and can't find time to come home to dinner, so his wife passes the time by weeping and hugging her young daughter. Far too many close-ups are shown of the wife and child in loving embrace. Her husband, Pemberton, is being fought politically by a corrupt boss, who, when he can find no dark spots in his opponent's past, frames up several schemes whereby Mrs. Pemberton may be led from the straight path. Unsuspecting Mrs. Pemberton luckily avoids the snares until the last reel, when the "frame-up" seems perfect. But an international detective emerges from behind the goggles of a chauffeur, and we learn that the conspirators are wanted for murder in Paris. Pemberton, of course, reforms, and, we take it, is to neglect his wife no longer.

Once the villains begin to get in the work, the picture creates interest a-plenty. The gambling house and roadside inn scenes are well directed and splendid in detail. The sub-titles are sometimes too heavy in their efforts to put over the moral. And when the villain, who has been painted as a fop, turns out to be an Apache chief, it doesn't convince.

The "Why Women Sin" title is irrelevant. Among a sophisticated audience the ever-weeping wife, and the little child who brings papa and mama together, may savor a bit of oft-burlesqued melodrama. Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Philip Pemberton.....E. J. Radcliffe
Dorothy Pemberton.....Anne Luther
Little Grace.....Baby" Ivy Ward
Baroness de Ville.....Claire Whitney
Her Husband.....Charles Gerard
Horton.....Al Hart
Morelake.....J. W. Johnson

From the story by Lloyd Lonergan.
Directed by Burton King.

PRESS NOTICE—STORY

"Neglected Wives" ("Why Women Sin"), a powerful drama of modern American life, will be the attraction at the ———— theatre on ————. This is a society and political story laid in a large city in the United States. It tells the tale of a neglected wife, whose husband is so busy with his political plans that he can find no time for his wife and little daughter.

Pemberton, the husband, has a bitter opponent in Horton, a corrupt political boss. Horton, when he finds that Pemberton's record is clear, endeavors to trick his wife so that he may, through her, kill Pemberton politically. Mrs. Pemberton unsuspectingly goes to a gambling resort, and only through a stroke of good fortune is able to escape the raid that follows. Again she is tricked by one of Horton's spies into a compromising situation, which Horton promises to keep a secret if Pemberton will renounce his candidacy. But the spies also have a past, and when they are arrested for their past crimes, Horton finally announces that he is defeated.

Pemberton, realizing that his neglect has left his wife to seek the company of questionable friends, promises to make amends for the past. And while he still hopes for political advancement, he intends to first of all care for the brave little woman he has taken as his wife.

PROGRAM READER

A powerful lesson, clothed in a thrilling and exciting drama, is contained in "Neglected Wives" ("Why Women Sin"), which will be seen at this theatre on ————. There is a scene in a fashionable ladies' gambling resort that is one of the most elaborate and lavish ever screened. And throughout the entire six reels runs an entertaining story of a man who devotes his entire time to political advancement and forgets the little wife who waits at home, lonely and disconsolate.

SUGGESTIONS

This picture will be known in some territories as "Neglected Wives" and in others "Why Women Sin," which is given by the producers as an alternate title. The former is the better title and more appropriate for the picture. Rather than show any close-ups of the cast, it would be better to feature long shots of some of the lavish scenes in your lobby decorations. In your copy, dwell on the fact that it is a stirring political play, and is also a strong condemnation of the man who places business before his home. You might use a sign in front of your theatre reading "Pemberton Seek Nomination for Governor! In doing so he neglects his lonely wife. Such is the thrilling plot of 'Neglected Wives.'" You cannot boost the "moral lesson" angle of this picture too much. For a teaser campaign try the slogan, "Do You Neglect Your Wife?"

CATCH LINES

He placed his political advancement before his domestic happiness, but in the end he realized their relative values.

The story of a politician husband and the wife he neglected.

She had gained wealth and honor, but she had lost her husband's affection.

Advance Information on All Film Releases

(Continued from page 3734)

FLORIDA FILM CORPORATION
(At State Right Exchanges)

A Dumbwaiter Scandal
A Pool of Peaches
Fabulous Fortune Fumblers
His Conscience His Guide
Fred's Fictitious Foundling
Work and Win 'Em

FOX FILM EXCHANGES
BIG PRODUCTIONS

While New York Sleeps (Special Cast).....5
The Strongest (Special Cast).....6
Should a Husband Forgive? (Special Cast).....7
Evangeline (Special Cast).....7
Kathleen Mavourneen (Theda Bara).....6
Checkers (Special Cast).....7

WILLIAM FARNUM SERIES

The Orphan.....6
The Adventurer.....6087
Heart Strings.....6
Wings of the Morning.....6
The Last of the Duanes.....7

THEDA BARA SERIES

Lure of Ambition.....5
La Belle Russe.....6

TOM MIX SERIES

The Terror.....5
Desert Love.....5
Three Gold Coins.....5
The Daredevil.....5
The Cyclone.....5
The Feud.....5

FOX ENTERTAINMENTS

The Spirit of Good (Madlaine Traverse).....5
Forbidden Trails (Buck Jones).....5
The Spirit of Good (Madlaine Traverse).....5
Forbidden Trails (Buck Jones).....5
Love's Harvest (Shirley Mason).....5
The Dead Line (George Walsh).....5
The Mother of His Children (Gladys Brockwell).....5
The Tattlers (Madlaine Traverse).....4200
Would You Forgive (Vivian Rich).....5
Leave It To Me (Wm. Russell).....5
Black Shadows (Peggy Hyland).....4100
Molly and I (Shirley Mason).....5
A Manhattan Knight (George Walsh).....4800

SUNSHINE COMEDIES

Money Talks.....2
The Jazz Bandits.....2
His Musical Sneeze.....2
His Wife's Called.....2
Oh, What a Knight.....2
Mary's Little Lobster.....2
Girls and Gunpowder.....2
Monkey Business.....2

MUTT AND JEFF CARTOONS

The Paper Hangers.....½
The Wrestlers.....½
The Private Detectives.....½
Nothing But Girls.....½
The Bowling Alley.....½
The Bicycle Race.....½
The Beautiful Model.....½
Hula Hula Town.....½

FROHMAN AMUSEMENT CORP.
(At State Right Exchanges)

TEXAS GUINAN SERIES

Just Bill.....2
The Boss of the Ranch.....2
The Spirit of Cabin Mine.....2
The Heart of Texas.....2

MACK SWAIN SERIES

Nimrod Ambrose.....2
Ambrose and the Bathing Girls.....2
Ambrose in Bad.....2
Ambrose's Winning Ways.....2

GARDINER SYNDICATE
(At State Right Exchanges, Albany and Buffalo)

Apr.—Tillie's Punctured Romance.....6
Mar.—The Superman.....6
Mar.—The Forbidden Woman.....7
Feb.—Virtuous Men.....7
Jan.—Eyes of Youth.....7
Dec.—The Lost Battalion.....6
Dec.—Everybody's Business.....6
Nov.—Birth of a Race.....8
Oct.—Yankee Doodle in Berlin.....
Sept.—Mickey.....7
The Bandit and Preacher (Wm. S. Hart).....5
The Hell Hound of Alaska (Wm. S. Hart).....5
Satan's Pawn (Bessie Barriscale).....5
The Straight Road (Chas. Ray and Bessie Barriscale) 5
One Day.....5
How Molly Made Good.....6
The Birth of Man.....5
Heart of New York.....5
The Salamander.....5
The Birth of Democracy.....6
Custer's Last Fight.....3
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (10 episode serial, Gaumont).2
The Invisible Shadow (Serial in 10 episodes).....2
Series of 42 Fatty Arbuckle Comedies.....3
Series of 29 Chaplin Comedies.....3
Series of 28 Sennett Keystone Comedies.....2
Series of 28 Keystone Liberty Comedies.....1
Series of 16 Shorty Hamilton two reel Westerns.....3

GARSON-NEILAN PRODUCTIONS
(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet).....9
The Hushed Hour (Blanche Sweet).....

GAUMONT COMPANY
(At State Right Exchanges)

Husbands and Wives (Vivian Martin).....6
Tuesdays—Gaumont News.....1
Fridays—Gaumont Graphic.....1
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (Serial, ten two-reel episodes).....

GOLDWYN EXCHANGES
STAR SERIES
SPECIALS

The Slim Princess (Mabel Normand).....
Roads of Destiny (Pauline Frederick).....
Yes' Call Me Jim (Will Rogers).....
The Great Accident (Tom Moore).....
Dollars and Sense (Madge Kennedy).....
The Woman and the Puppet (Geraldine Farrar)....7
Trimmed With Red (Madge Kennedy).....7
The Strange Boarder (Will Rogers).....5
The Woman in Room 13 (Pauline Frederick).....5
Duds (Tom Moore).....5
The Little Shepherd of Kingdom Come (Jack Pickford).....6
The Blooming Angle (Madge Kennedy).....
The Paliser Case (Pauline Frederick).....5
Water, Water, Everywhere (Will Rogers).....5
Pinto (Mabel Normand).....5

GREAT AUTHORS PRODUCTIONS

Going Some (Rex Beach).....
The Tower of Ivory (Gertrude Atherton).....
Dangerous Days (Mary Roberts Rinehart's).....7
Partners of the Night (Leroy Scott).....5

BOOTH TARKINGTON'S EDGAR SERIES

Edgar's Hamlet.....2
Edgar and Teacher's Pet.....2

CAPITOL COMEDIES

Apr. 18—A Fly in the Ointment (Neal Burns).....2
Apr. 4—Rarebits (De Haven).....2
Mar. 21—Matrimoniacs (Neal Burns).....2
Mar. 7—Forget Me Not (De Havens).....2
Feb. 22—Down (Neal Burns).....2
Feb. 8—Excess Baggage.....2

FORD EDUCATIONAL WEEKLY

Mar. 21—The Alligator Hunt.....1
Mar. 14—With Every Meal.....1
Mar. 7—Broken Silence.....1
Feb. 29—Tick Tock.....1
Feb. 22—Silverware.....1
Feb. 15—In Higher Spheres.....1
Feb. 8—De-Light.....1

GOLDWYN-BRAY PICTOGRAPHS

433—People You'd Like to Know (Mary Roberts Rinehart).....1
432—Famous Robberies.....1
431—Guardians of Our Gateways.....1
430—Professor B. Flat.....1
429—Pheasants, Aristocrats of Birdland.....1

GRAPHIC FILM CORPORATION

Moral Suicide (Mason-Baird).....7
Ashes of Love (Hackett-Shannon).....6
When Men Betray (Gail Kane-Stuart Holmes).....6
Echo of Youth (Richman-Baird-Shepard).....6
Someone Must Pay (Gail Kane-Edmund Breese)....6
A Child for Sale (Leslie-Hale Connelly).....6

GREIVER'S EDUCATIONALS (CHICAGO)

Serpent's Tooth.....1
Speeding Through Dixie.....1
Royal Ease.....1
Colossus of Roads.....1
The Spirit of the Birch.....1
Suds.....1
Precisely as Polly.....1

HALL ROOM BOYS PHO. PLAYS

Dec. 29—The Lovable Scamps.....2
Dec. 15—Taming the West.....2
Dec. 1—The Chicken Hunters.....2
Nov. 17—Pretty Soft.....2
Nov. 3—A Howling Success.....2
Oct. 20—Nothing But Nerve.....2
Oct. 6—Almost Heroes.....2
Sept. 22—They do it on $8 per.....2

HALLMARK PICTURES CORP.
FAMOUS DIRECTORS SERIES

A Veiled Marriage (Lehr-Kellerd).....5
Carmen of the North (Anna Bos).....5
Chains of Evidence (Breese-Shotwell).....5
High Speed (Edward Earle-Gladys Hulette).....5
The Heart of a Gypsy (Florence Billings).....5
The Phantom Honeymoon (Marguerite Marsh).....5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy) 5
A Dangerous Affair (Billings Rawlinson).....5

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt.2
A House Divided (Sylvia Breamer).....6
The Littlest Scout (Violet Blackton).....6
Wanted for Murder (Elaine Hammerstein).....6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy).....6

SERIALS

The Screaming Shadow (Ben Wilson-Neva Gerber).....15 Episodes
The Trail of the Octopus (Ben Wilson, Neva Gerber).....15 Episodes

THE EVIL EYE

(Fifteen two-reel episodes starring Benny Leonard.)
Mar. 15—First, Below the Deadline.....2

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC

The Sagebrusher (Emerson Hough's).....7
The Westerners (Stewart Edward White's).....7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)
The Desert of Wheat (Zane Grey's).....6
Desert Gold (Zane Grey's).....7

J. PARKER READ, JR., PRODUCTIONS

Sex (Louise Glaum).....7
The Lone Wolf's Daughter (Louise Glaum).....7
Sahara (Louise Glaum).....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon).....6
The Bandbox (Doris Kenyon).....6

ARTCO PRODUCTIONS

The Capitol (Leah Baird).....6
Cynthia of the Minute (Leah Baird).....6

ROBERT BRUNTON PRODS.

$30,000 (J. Warren Kerrigan).....5
Live Sparks (J. Warren Kerrigan).....5
The Lord Loves the Irish (J. Warren Kerrigan)...5

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes).....6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast).....6

DIAL FILM CO. PRODUCTIONS

King Spruce (Mitchell Lewis).....7

IVAN FEATURE PRODUCTIONS
(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

JANS PICTURES CORP.

A Woman's Business.....6
Love Without Question (Olive Tell).....7

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner).....5
Efficiency Edgar's Courtship (Taylor Holmes).....5
The Misleading Lady (Henry B. Walthall).....5
Open Places (Jack Gardner).....5
The Little Shepherd of Bargain Row (R. Traverse).5
The Range Boss (Jack Gardner).....5
The Alster Case (Bryant Washburn).....5
The Man Trail (Richard Traverse).....5
Men of the Desert (Jack Gardner).....5
Little Shoes (Henry B. Walthall).....5
Broncho Billy Dramas.....
Snakeville Comedies.....
Fables in Slang (George Ade).....1
Stripped for a Million (Crane Wilbur).....5
Strife (George Le Guere).....5

CHAPLIN REISSUES

A Burlesque on Carmen.....4
Feb. 1—The Champion.....2
Mar. 1—Jitney Elopement.....2
Apr. 1—Work.....2
May 1—By the Sea.....1

Release Information continued on page 3738

"THE CUP OF FURY"
(Eminent Authors-Goldwyn)

Trite and Unconvincing Theme; Direction Is Poor

THERE is very little entertainment value in this picture, since it presents a theme which is *passe* and the director has not shown any imagination which might have given it some points of interest. The story goes back to war days when German spies were sneaking around with bombs and conceit. To give his story a note of heart interest, Mr. Hughes has written the idea around a girl who is under a cloud of suspicion because of her association with Germans. Suspense is aimed at in keeping her under this cloud, but it falls quite short of the mark. The moment comes when she vindicates herself and with considerable flag-waving the long-drawn out, obvious story comes to an end.

Most of the action transpires in a shipyard and it is so slow moving, so filled with unimportant scenes of interminable length, that if the subject carried any original punch it is lost. Certain crude touches don't help matters much. For instance, the British authorities would permit the heroine to leave England under suspicion and still they would go to the expense of watching her activities in America. Again, an I. W. W. character is seen haranguing the mob of workers in the same old way. The German spy comes over to get in touch with the girl, who is really of no importance to either side.

Then the crudest touch of all. Mr. Spy puts his bombs in a huge suitcase, walks through the supposed guard in broad daylight, and throws one (maybe two) into the "works," But it makes no more fuss than a firecracker. Rest assured he is killed. Ditto the I. W. W. The director has made errors of omission and commission. His groupings are bad, his lighting faulty. And the title editor goes to extremes in flag-waving editorials and dialect. The players succeed in appearing genuine, which is remarkable considering the unrealities that creep forth. The shipyard atmosphere is good.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Mamise	Helene Chadwick
Davidge	Rockcliffe Fellows
Nicky	Frank Leigh
Lady Clifton Wyatt	Clarissa Selwyn
Lady Webling	Kate Lester
Sir Joseph Webling	Herbert Standing
Polly Widdicombe	Florence Deshon
Major Widdicombe	Dwight Crittenden
Verrinder	Sydney Ainsworth
Jake	H. A. Morgan
Abbie	Marion Colvin
Larry	Wade Boteler
Mrs. Prothero	Elinor Hancock

By Rupert Hughes.
Directed by T. Hayes Hunter.
Photographed by Abe Scholtz.

PRESS NOTICE—STORY

An eminent author's production is "The Cup of Fury," which comes to the ——— theatre on ——— of ——— week with a cast that includes Helene Chadwick, Rockcliffe Fellows, Kate Lester, Herbert Standing, Florence Deshon and Sydney Ainsworth. Rupert Hughes is the author of this story and he has concocted a tale which is rich in action and suspense. The picture goes back to the period of the war when the shipyards of the country were working overtime to supply ships to carry troops and provisions abroad. One can see that such a background is appropriate for a spy melodrama like "The Cup of Fury."

The plot concerns the girl, Mamise, who has been reared under German guardianship in England. When her foster parents commit suicide to save themselves from disgrace, she is permitted to go to America under the promise that she keep silent regarding the machinations in which she was involved. And she has a struggle in disarming suspicion which lurks everywhere. A time comes when she vindicates her honor and shows her patriotism and it is this moment which presents a climax of undeniable strength. The picture carries an abundance of atmosphere, the shipyard scenes being genuine and dramatic. T. Hayes Hunter directed the picture.

PROGRAM READER

Rupert Hughes, one of the most vivid writers of the day, is the author of "The Cup of Fury," which will be shown at the ——— theatre in the near future. This is a German spy picture and details the shipyard industry and while the theme is familiar still it carries enough moving moments which eliminate its obviousness. The audience will look upon the plottings of a German spy to wreck a shipyard and the struggle of a girl who is under suspicion because of her German associations. Suffice to state that she vindicates herself. The picture carries a pleasant romance which counteracts the melodrama and gives the offering a perfect balance. The cast includes such adequate players as Helene Chadwick, Rockcliffe Fellows and Florence Deshon.

SUGGESTIONS

In advertising this picture it would be advisable not to mention the theme unless you are sure of your crowd. The fact that it is a German spy picture may keep certain patrons away. Feature it as a story of the shipyard industry during the war. Bring out that it is a melodrama which carries a pleasant vein of romance. The title can come in for some special exploitation and also the author's name. Here is another chance for an artist to draw the prow of a ship with the scaffolding about it. And you can run stories in the press of the shipyard industry and the important part it played in winning the war. Mention the director's name. Tell that he was responsible for "The Border Legion," one of the most vital pictures ever shown. Feature the players. Helene Chadwick has appeared in several successes. So has Rockcliffe Fellows.

"DANGEROUS TO MEN"
(Metro)

Viola Dana's "Pep" Carries Slight Comedy

EVER since Viola Dana made a hit in "Some Bride," as one of those irrepressible "cutie cut-ups," it has been her object to find similar material. Her search is rewarded in H. V. Esmond's comedy of the long ago, "Eliza Comes to Stay," which for picture purposes has been retitled "Dangerous to Men." This offering hasn't the comedy foundations of "Some Bride," and aside from the star's characterization it doesn't carry many interesting points. It cannot be said truthfully that her portrayal is always interesting because of its lack of repression. Certainly there is nothing arresting in the theme, which is the often told and always obvious idea of a girl being taken under the guardianship of an eligible bachelor.

The sustaining point of the piece is discovered in her efforts to torment him by appearing much younger than her years. And in accomplishing this Miss Dana throws caution to the winds and conducts herself in reckless abandon. Dismissing the farcical value and looking for logic it is incomprehensible that the older figures could be so easily fooled by the girl's age. Her well-rounded figure and sophisticated actions give the lie to her deception. Still she deceives them for four reels. To reveal the facts, Miss Dana has a vehicle and nothing more.

The picture depends entirely upon her character study and in giving expression to it she resorts to slapstick, high-jinks and grotesque apparel. Her exaggerated antics are apt to become tiresome to those who seek variety in characterization. The action is so concentrated in presenting her various caprices that it crackles throughout. Miss Dana is so keenly alive that she literally carries the slight material on her saucy shoulders. As it is a one character story, her healthy rendition is excusable. The other players don't have many opportunities to distinguish themselves since they are used to "feed" the star. The technical arrangements are well done. Length, 5 reels.—*Laurence Reid.*

THE CAST

Eliza	Viola Dana
Sandy Verrall	Milton Sills
Prof. John Vandam	Edward Connelly
Henrietta	Josephine Crowell
Miss Bird	Marian Skinner
Tommy	John P. Morse
Uncle Gregory	James Barrown
Aunt Ellen	Mollie McConnell
Vera	Helen Raymond

By H. V. Esmond.
Scenario by A. P. Younger.
Supervised by Maxwell Karger.

PRESS NOTICE STORY

Viola Dana, the Metro star, will appear at the ——— theatre on ——— of ——— week in her latest photoplay entitled "Dangerous to Men." This is an adaptation of H. V. Esmond's play, "Eliza Comes to Stay," and it affords the talented Miss Dana with a role which capitalizes her vital and vibrant personality. Not since the offering, "Some Bride," has the star had such an ideal vehicle for bringing out her rich sense of humor. She appears as an orphan who hides her eighteen years in the disguise of a girl of ten in order to provoke her newly appointed guardian into releasing her from his contract. She believed him to be a crusty old bachelor and went to such extremes to make him dissatisfied with his job.

However, when she discovers him to be an eligible young man she decides to keep up her deception simply for the fun of the thing. She carries her adventures so far that her age is easily guessed. But Eliza doesn't care since she has fallen in love with her guardian. It may be said that he returns the affection. The picture uncovers plenty of high jinks which make it an enjoyable comedy. There is a sparkle and vitality to it which is customary with a Dana offering. The star is supported by Milton Sills, one of the favorite leading men in pictures. A. P Younger, the scenarist, has maintained the original flavor of the play.

PROGRAM READER

Viola Dana, the versatile Metro star, whose inimitable comedy is in a class by itself, will appear at the ——— theatre in the near future in her latest picture, "Dangerous to Men," an adaptation of the play, "Eliza Comes to Stay." The star hasn't had a subject in a long while which has brought out her fund of humor to better advantage than "Dangerous to Men." It is a type of picture similar to "Some Bride" in that it offers Miss Dana plenty of opportunities to play one of those irrepressible girls who keep the man in the case in considerable hot water. Our patrons should be highly pleased with this offering. It will send them away in a good frame of mind. Miss Dana has the support of Milton Sills as her leading man. Watch for further announcements.

SUGGESTIONS

You have a popular stage success as an angle in the exploitation of this picture. "Eliza Comes to Stay" is one of the most pleasing farces that ever appeared before the footlights, and as the picture, "Dangerous to Men," it is bound to prove satisfactory. The title can be played up to advantage through catch lines, teasers and a poster campaign. Feature it as an uproarious farce comedy which treats of a girl who cuts up capers to torment her guardian in releasing her. Mention that the star is in a class by herself in the delineation of such roles. Also play the names of Milton Sills and other players prominently. Use stills of the star in some of her grotesque costumes. Tell that it is a sparkling picture which carries spice and sentiment.

CATCH LINES

She didn't like the idea of having a guardian so she decided to torment him. How did she go about it? See Viola Dana in "Dangerous to Men."

She was dangerous to men because of her thousand moods. See Viola Dana in the rollicking farce-comedy, "Dangerous to Men." A picture of humor and spice.

Advance Information on All Film Releases

(Continued from page 3736)

MASTER FILMS, INC.

Torchy Comedies (Johnny Hines).....2

MERIT FILM CORP.

Fools' Gold (Mitchell Lewis).....6
She Wolf (Texas Guinan).....5
Heart of Texas (Tom Mix).....5
Window Opposite (Leah Baird).....7
Once to Every Man (Jack Sherrill).....6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Apr.—The Best of Luck (Screen Classics).....6
Apr—The Hope (Special Cast).....6
Apr.—The Cheater (May Allison).....6
Apr.—Dangerous to Men (Viola Dana).....6
Apr.—Alias Jimmy Valentine (Bert Lytell).....6
Mar.—Old Lady 31 (Emma Dunn).....6
Mar.—Shore Acres (Alice Lake).....6
Feb.—The Walkoffs (May Allison).....6
Jan.—The Willow Tree (Viola Dana).....6
Dec.—Should a Woman Tell (Alice Lake).....6
Dec.—Fair and Warmer (May Allison).....6
Nov.—Please Get Married (Viola Dana).....6
Nov.—Lombardi, Ltd. (Bert Lytell).....6

C. E. SHURTLEFF PRODUCTIONS

Apr.—Burning Daylight (Mitchell Lewis).....6

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton).....6

NAZIMOVA PRODUCTIONS

The Heart of a Child (Nazimova).....7
Stronger Than Death (Nazimova).....7
The Brat (Nazimova).....7
The Red Lantern (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS

May—Nothing But Lies (Taylor Holmes).....6
Mar.—The Very Idea (Taylor Holmes).....6
Dec.—Nothing But the Truth (Taylor Holmes).....6

MISCELLANEOUS

(State Right Features)

Why Women Sin (Anne Luther) Wistaria Prods.....
A Dream of Fair Women (Murray Garsson).....2
Democracy (Special Cast) Democracy Photoplay Co. 10
Democracy (Special Cast) Lester Park-Edward Whiteside) .....
Why Women Sin (Ann Luther)) Westeria Prods...
Deliverance (Helen Keller) Geo. Kleine.....6
The Return of Tarzan (Numa Pictures Corp.).....
Empty Arms (Gail Kane-Thurston Hall) Photoplay Libraries, Inc. .....
Vera Mack (Two Reel Western Dramas) Doubleday Prod. Co. .....
The Blindness of Youth (Foundation Film Corp.).....
The Confession (Henry Walthall) National Film Corp.
The Mystery Mind-Serial (J. Robert Pauline) Supreme Pictures, Inc. .....
The Penny Philanthropist (Peggy O'Neil-Ralph Morgan) Arthur S. Hyman Attractions.....
The Whirlwind-Serial (Chas. Hutchinson) Allgood Pictures Corp. .....
Before the White Man Came(Northwestern Film Corp.)

COMEDIES

Mack Sennett Comedies (Majestic Pictures).....2
Comedy Art Prods. (Special Pictures, Los Angeles) 2
6 Turpin Comedies (Cameo Film, Chicago).....1 & 2
Doubleday Comedies (One Reel a Week) Doubleday Prod. Co. .....
Jolly Comedies (Film Specials).....2
Bobby Burns Comedies (Jaxon Film Corp.).....2
Jester Comedies (Territorial Sales Corp.).....2
Ham and Bud (Jans Prods., Inc.).....1

MONOPOL PICTURES

Crimson Shoals (Francis Ford).....6
Alma Where Do You Live (MacTammany-Larkin)..6

PATHE EXCHANGES

May 23—Simple Souls (Blanche Sweet).....6
May 9—The Miracle of Money (Seddon-Morrison)..5
May 2—Dollar for Dollar (Frank Keenan).....5
Apr. 25—Rio Grande (Theby-Sears).....7
Apr. 4—Lifting Shadows (Emmy Wehlen).....6
Mar. 28—The Deadlier Sex (Blanche Sweet).....6
Mar. 14—Tarnished Reputations (Dolores Cassinelli) 5
Mar. 7—In Walked Mary (June Caprice).....5
Feb. 29—Smoldering Embers (Frank Keenan).....5

THE BLACK SECRET (Serial)

(Fifteen two-reel episodes starring Pearl White and Walter McGrail)

Feb. 15—Fifteenth, The Secret Host.....2
Feb. 8—Fourteenth. The Hidden Way.....2

TRAILED BY THREE

May 16—Seventh, In the Pasha's Harem.....2
May 9—Sixth, Wanted for Burglary.....2
May 2—Fifth, Buried Alive.....2
Apr. 25—Fourth, The Prison Ship.....2
Apr. 16—Third, The Tyrant of the South Seas.....2
Apr. 11—Second, Trapped in Chinatown.....2

THE ADVENTURES OF RUTH

(Fifteen two-reel episodes starring Ruth Roland, William Human and Herbert Heyes)

Apr. 4—Fifteenth, The Key of Victory.....2
Mar. 28—Fourteenth, The Fighting Chance.....2
Mar. 21—Thirteenth, Within Hollow Walls.....2
Mar. 14—Twelfth, The Vault of Terror.....2
Mar. 7—Eleventh, The Trap.....2

DAREDEVIL JACK

May 16—Fourteenth, Terrible Vengeance.....2
May 9—Thirteenth, Baiting the Trap.....2
May 2—Twelfth, the Unseen Menace.....2
Apr. 25—Eleventh, Flames of Wrath.....2
Apr. 16—Tenth, Path of Destruction.....2
Apr. 11—Ninth, Phantoms of Treachery.....2
Apr. 4—Eighth, Blending Hate.....2
Mar. 28—Seventh, A Blow in the Dark.....2
Mar. 21—Sixth, A Skirmish of Wits.....2

BRINGING UP FATHER

May 16—Father's Close Shave.....2
Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)

Apr. 16—Second, The Stimulating Mrs. Barton.....2
Feb. 22—The Charming Mrs. Chase.....2

ROLIN COMEDIES

Apr. 18—Shoot on Sight (Snub Pollard).....1
Apr. 11—Speed to Spare (Snub Pollard).....1
Apr. 4—Cracked Wedding Bells (Snub Pollard).....1
Mar. 28—The Dinner Hour (Snub Pollard).....
Mar. 21—Cut the Cards (Snub-Pollard).....1
Mar. 7—Fresh Paint (Snub-Pollard).....1

ROLIN TWO REELERS

May 2—An Eastern Westerner (Harold Lloyd).....2
Feb. 8—His Royal Shyness (Harold Lloyd-Mildred Davis) 2
Dec. 28—From Hand to Mouth (Harold Lloyd-Mildred Davis).....2

TWO-REEL SPECIALS

Nov. 23—Miss Gingersnap (Baby Marie Osborne)...2
Oct. 12—Daddy Number Two (Baby Marie Osborne).2

BLACKTON PRODUCTIONS

Apr. 11—The Blood Barrier (Breamer-Gordon).....6
Feb. 15—Respectable by Proxy (Breamer-Gordon)...6
Jan. 4—My Husband's Other Wife (Breamer-Gordon) 6
Nov. 30—Dawn (Sylvia Breamer-Robt. Gordon).....6

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PHILIPP (ADOLF) CORP.

The Midnight Girl (Adolf Philipp-Marie Tagano)...2
My Girl Suzanne (Adolf Philipp-Patsy De Forest)....2
Oh, Louise (Adolf Philipp-Marie Tagano).....2

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Boomerang (Henry B. Walthall).....
Virtuous Sinners (Wanda Hawley).....
Sins of the Children (Alma Hanlon).....
Wives of Men (Florence Reed).....

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Luck of the Irish (Dwan's).....6
Soldiers of Fortune (Allan Dwan's).....7
The Mystery of the Yellow Room (Chautard's).....6

STAR PRODUCTIONS

Sinners (Alice Brady).....5
The Stolen Kiss (Constance Binney).....5
Judy of Rogue's Harbor (Mary Miles Minter).....5
The Fear Market (Alice Brady).....5
Anne of Green Gables (Mary Miles Minter).....6
Erstwhile Susan (Constance Binney).....5

REELCRAFT PICTURES CORP.

BILLY WEST SERIES

Mustered Out.....2
Strike Breaker.....2

TEXAS GUINAN WESTERNS

Fighting the Vigilantes.....2
The Lady of the Law.....2

ALICE HOWELL COMEDIES

Distilled Love.....2
A Wooden Legacy.....2

REPUBLIC DIST. CORP.

(See Selznick Enterprises)

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

The Brand of Lopez (Sessue Hayakawa).....5
A Woman Who Understood (Bessie Barriscale)....5
The Third Woman (Special Cast).....5
The Flame of Hellgate (Beatriz Michelena).....5
Seeing it Through (ZaSu Pitts).....5
The Luck of Geraldine Laird (Bessie Barriscale)....5
The Beggar Prince (Sessue Hayakawa).....5
The Third Generation (Brentwood).....5
Haunting Shadows (H. B. Warner).....5
Beckoning Roads (Bessie Barriscale).....5
The Tong Man (Sessue Hayakawa).....5

SPECIALS

The White Dove (H. B. Warner).....5
Who's Your Servant (Special Cast).....5

SUPREME COMEDIES

Oh, You Kid.....
Take Doctor's Advice.....1
Come into the Kitchen.....1
In Room 202.....1
Artistic Temperament.....1
Her Novel Idea.....1
Mollie's Mumps.....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1
The Home of the Hula Hula.....1

ADVENTURE SCENICS

Ghosts of Romance.....1
Sons of Salooskin.....1
Sheep O' Leavenworth.....1
Flaming Ice.....1
The Last Resort.....1
The Forbidden River.....1
I and the Mountain.....1

SELZNICK ENTERPRISES (LEWIS J.)

SELZNICK PICTURES

(Distributed through Select Exchanges)

Youthful Folly (Olive Thomas).....5
The Woman Game (Elaine Hammerstein).....5
A Fool and His Money (Eugene O'Brien).....5
The Desperate Hero (Owen Moore).....5
The Shadow of Rosalie Byrnes (Elaine Hammerstein) 5
Out of the Snows (Special).....5
The Woman God Sent (Special).....5
His Wife's Money (Eugene O'Brien).....5
Footlights and Shadows (Olive Thomas).....5
The Imp (Elsie Janis).....5
Sooner or Later (Owen Moore).....5

SELECT PICTURES

(Distributed through Select Exchanges)

She Loves and Lies (Norma Talmadge).....6
The Last of His People (Mitchell Lewis).....5
The Undercurrent (Guy Empey).....7
A Scream in the Night (Special Cast).....6
Faith of the Strong (Mitchell Lewis).....6
The Isle of Conquest (Norma Talmadge).....6

PRIZMA

Every Saturday.

NATIONAL PICTURES

(Distributed through Select Exchanges)

Blind Youth (Special Cast).....5
Just a Wife (Special Cast).....5
The Invisible Divorce.....5

REPUBLIC PICTURES

(Distributed through Republic Exchanges)

Children Not Wanted (Edith Day).....5
Trilby (Reissue) Tourneur Production with Clara Kimball Young 5
Girl of the Sea (Williamson Submarine Prod.).....5
The Amazing Woman (Ruth Clifford).....5
The Blue Pearl (Edith Hallor).....5
12:10 (Herbert Brenon Prod.) Marie Doro.....5
Wm. J. Flynn Series (Herbert Rawlinson).....2
Judge Brown Series.....2
Twelve Chaplin Reissues.....2
Dad's Girl (Jackie Saunders).....5
The Gift Supreme (Special Cast).....5
The One Way Trail (Edithe Sterling).....5
Mothers of Men (Special Cast).....5

KINOGRAMS

Every Tuesday and Saturday.

STATE RIGHT EXCHANGES

DOLL VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mad Lover.....
Public Defender .....
Carmen of the Klondike.....
The Grain of Dust.....
Hearts of the World.....
The Crucible of Life.....
Nine-tenths of the Law.....

Release Information continued on page 3740

"TREASURE ISLAND"
(Paramount-Artcraft)

Interesting Picture Made from Stevenson's Famous Story

ANOTHER classic from the realm of literature has reached the screen in Maurice Tourneur's production of Stevenson's "Treasure Island." It is to the credit of this director's artistic perceptions that he has been able to catch the charm and atmosphere of the memorable story even though the scenario is not a faithful adaptation. What if the character of Jim Hawkins, the boy hero, is deprived of his initiative and spirit—what if some of the lesser figures are given more prominence than they deserve These variations do not destroy the fabric of the tale. Rather are they permissible, to get every ounce of action from the translation.

In order to visualize the outstanding details, the scenarist has taken liberties with Stevenson and he may be excused upon the ground that even the screen has its limitations. However, the glamor, the atmosphere, the color, the fancy of the printed page, are caught effectively. In our opinion the children will respond enthusiastically to its stirring adventure and also those grown-ups who haven't forgotten their youth, because Mr. Tourneur's action is graphic and the picturesque characters, Jim Hawkins, Bill Bones, Long John Silver, Black Dog and the blood-thirsty pirates—these figures, with the exception of the first mentioned, are just as vivid as Stevenson painted them.

The action on the pirate ship, the conflict on the island, the incidents which lead up to Jim's adventure—these points are what make the picture retain the vital quality of the story. Mr. Tourneur, a stickler for atmosphere, has caught some marvelous shots and his details fit with Stevenson's descriptions. One serious flaw the picture has. Jim is interpreted by Shirley Mason, who, try as she might, is unable to make the character convincing because of her sex. Charles Ogle is immense as the peg-legged John Silver and Lon Chaney gives another of his vivid character studies as one of the pirate cutthroats or two. The buccaneer crew is picturesque to the core. The same may be said of the ship. So long as the action suffices there is no need of worrying over the traditions of the story.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jim Hawkins	Shirley Mason
Mrs. Hawkins	Josie Melville
Bill Bones	Al Filson
Black Dog	Wilton Taylor
Pew	Lon Chaney
Long John Silver	Charles Ogle
Israel Hands	Joseph Singleton
Morgan	Bill Montana
Merry	Lon Chaney
Captain Smollett	Harry Holden
Squire Trelawney	Sydney Dean
Dr. Livesey	Charles Hill Mailes

By Robert Louis Stevenson.
Scenario by Stephen Fox.
Directed by Maurice Tourneur.
Photographed by Rene Guissart.

PRESS NOTICE—STORY

Robert Louis Stevenson's "Treasure Island" has been adapted to the screen and as a Paramount-Artcraft picture it will appear at the ———— theatre beginning ———— with a cast of well known players. This is one of the best adventurous stories ever written and it did much to establish the vogue of the author. Telling a tale of the swashbuckling pirate days of the Spanish Main it presents a wealth of incident, a full quota of thrills, and a charming romance. It is not very long ago when it appeared as a play and as a picture it should be even more successful. The limitations of the theatre can not cope with the silver-sheet in visualizing the gripping episodes. The Spanish Main is well suggested—something which could not be said of it in terms of the spoken drama.

Nearly every picturegoer is familiar with the story and the vital and vivid characters. Jim Hawkins, the boy, Bill Bones, Black Dog, the blind man Pew, Long John Silver with his wooden leg, Captain Smollett, the Squire and the Doctor, are presented in the identical situations of the story. And they are wonderfully humanized by Shirley Mason, Charles Ogle, Lon Chaney of "Miracle Man" fame and others. Maurice Tourneur has directed the picture and brought out all its salient points. He hasn't overlooked a single detail to give the story its vitality.

PROGRAM READER

"Fifteen men on a dead man's chest—Yo-ho-ho and a bottle of rum!" This is the ballad sung by the pirates in "Treasure Island," the Robert Louis Stevenson classic, which has been made into a picture and which will appear at the ———— theatre on next ————. The management is congratulating itself at being able to present this wonderful story to the filmgoers of ———— Stevenson's wonderful tale of swashbuckling pirate days on the Spanish Main is one of the classics of literature. Unfolding as it does a world of adventure, a beautiful romance, a series of thrills, and a group of characters which are the most colorful ever drawn, the story is one that makes perfect screen material. Maurice Tourneur is the director who has humanized the gripping tale and the players who bring life to the figures are thoroughly capable. Remember next ————.

SUGGESTIONS

What fine exploitation can be given to this picture! The names of Stevenson, the author, and Tourneur, the director, can be linked together as a combination hard to beat. The bookstores can be exploited, too. And the picture, being a visualization of a classic, should be advertised from every angle. Bring on your mailing campaign—use newspaper space to present the ballad sung by the pirates—"Yo-ho-ho and a bottle of rum," etc. Tell something of the author. Use your artist to paint likenesses of the characters for lobby display. Use stills plentifully.

"SLAM BANG JIM"
(American—"Flying A")

Good Laughs in Mixture of Farce and Western

"SLAM BANG JIM" is somewhat of a hybrid. It is part farce and part wild western, with a few burlesqued characterizations thrown in. And although most of the picture is taken up with a bandit pursuit, the picture on the whole is going to please, for in some spots it reaches the heights of fine comedy.

Straight farces on the screen are few and far between. The audience, accustomed to a logically worked out plot, and carefully developed characters, may therefore be somewhat taken back by this picture. For there is little attempt at characterizations, and, since it is farce, the plot is weak, although well-developed. But it is filled with amusing situations, and with William Russell, the star, instills his zestful personality throughout. He has a dual role, and the glorious, gun-shooting chase is developed through mistaken identity. Jim gets into a fight a few minutes before his wedding, and his wrathful bride-to-be and disgusted father disown him. He goes to Arizona with a new found friend, and is there mistaken for a notorious bandit. He is arrested and escapes through the aid of the bandit's sweetheart. From then on he leads the sheriff's posse a merry chase. His fiancee and her father are brought on from the east, with more mistaken identity as the result. But before our heads begin to spin and we become too bewildered, the plot-atmosphere clears.

The star appears too kindly to be a bandit, and pleases more as the tenderfoot. He does some good riding and fighting in both roles, and the only time the action slows up is when the second set of characters are being introduced. His support is good, but, even allowing for farce, Harvey Clark overdoes it a bit. Sets and photography are very good. Length, 5 reels. *Matthew A. Taylor.*

THE CAST

James Page	William Russell
Murial Manning	Francella Billington
Franklin R. Manning	Harvey Clark
Henry Page	Charles Newton
Sam Baldwin	Perry Blanks
Phoebe Ryan	Ada Gleason
Tom West	Ashton Dearholt
Bull Montana	By Himself
Kate	Ruth Everdale

Directed by Edward Sloman.

PRESS NOTICE—STORY

One of the most delightful light comedies of the season is the offering at the ———— for ————. "Slam Bang Jim" is its title, and it lives up to its name, being just one rapid fire piece of action succeeding another with lightning speed. William Russell is the star, and proves that he is one of the screen's best comedians as well as a splendid horseman.

Jim Page is so unfortunate as to be arrested a few minutes before his wedding when he tries to aid a man against thieves. His fiance and irate father will listen to no explanations and so Jim, bucking up against fate with his omnipresent smile, reaches Arizona. But Jim is again unfortunate when he is mistaken for a notorious bandit and locked in the town jail. He escapes, however, and with the real bandit and his sweetheart turning up, as well as Jim's fiance and her father, there is no end of the humorous situations that follow in quick succession.

There are scenes is a western cafe which have seldom been equalled on the screen for magnitude. Hundreds of people are before the camera in a thrilling scene when the bandit "sticks up" the saloon. The whole production has been carefully and elaborately produced, and the many humorous situations and the star see to it that there is plenty of laughs.

PROGRAM READER

Don't some people just fall into bad luck. Jim proposed to a girl seventy-five times before she accepted him. And then, on his way to the wedding, he tried to prevent a hold-up and got arrested for resisting an officer! Of course his sweetheart would listen to no explanations. Such is the sad tale of "Slam Bang Jim," the attraction for ————. But it does not stay sad very long. William Russell, the star, helps to turn it into a side-splitting comedy. It is just five reels of laughs, with enough good comedy situations to crowd into half a dozen pictures. And William Russell's name is enough to tell you how much action there is in it.

SUGGESTIONS

The star, good program readers, and pointed catch lines, will be your best helps in putting this one across. Show photographs as well as stills of William Russell, and recall his past performances. In your program tell of the unhappy plight of the groom-to-be or else describe the "stick-up" scene in the western saloon. Use catch lines a-plenty. For a teaser use this: "Were you ever mistaken for a bandit? Slam Bang Jim was." Appeal to your comedy fans—there are plenty of them who are always looking for something to make them laugh instead of cry. The bandit scenes in the picture allow some opportunities for stunts, such as a masked rider through the streets.

CATCH LINES

Don't ever get into a fight on your way to your wedding. Jim did and not even the averting of a robbery would cause his pretty fiance to forgive the humiliation.

Advance Information on All Film Releases

(Continued from page 3738)

DOO LEE FILM CO., INC. (N. Y. STATE)

SPECIAL PRODUCTIONS

Are You Legally Married? (Lew Cody—Rosemary Theby)
Reclaimed (Niles Welch—Juvenile Scott)
Window Opposite (Leah Baird—James Morrison)
Once to Every Man (Jack Sherrill)

SELECTED PRODUCTIONS

Stripped for a Million (Crane Wilbur)
The Profiteer (Jack Sherrill—Alma Hanlon)
When the Desert Smiled (Neal Hart)
Miss Arizona (Gertrude Bondhill)
His Daughter Pays (Gertrude McCoy)
Denny from Ireland (Shorty Hamilton)5
Pen Vulture (Shorty Hamilton)5
The Snail (Shorty Hamilton)5
The Ranger (Shorty Hamilton)5
When Arizona Won (Shorty Hamilton)5
Gus Henry Comedies (2 reels—one every two weeks)
Bull's Eye Comedies (2 reels—one every two weeks)
Original Billy Weat Comedies (2 reels—one every two weeks)
Neal Hart (2 reel dramas—one every two weeks).
Al Jennings (2 reel dramas—one every two weeks)..
Napoleon and Sally (one reel comedies)
Tom Mix (one reel dramas, re-issues)
Ann Little (2 reel Western dramas, re-issues)
Lightening Bryce (Fifteen Episode Serial)
Dragon's Den
The Neuse
Perilous Trails

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Gareth Hughes)5
It Happened in Paris (Mme. Yorska)5
Human Passions (Lottie Tilford)5
Man and Woman (Betty Manon)5
The Red Viper (Gareth Hughes)6
Your Wife and Mine (Eve Dorington)5
And the Children Pay (Gareth Hughes)7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month)2

UNITED ARTISTS CORPORATION

Sept. 1—His Majesty, the American, (Douglas Fairbanks)8
Oct. 20—Broken Blossoms (D. W. Griffith)6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)6
Jan. 18—Pollyanna (Mary Pickford)6
Apr. 25—Down on the Farm (Mack Sennett)5

UNITED PICTURE THEATRES

Apr. 18—The Eternal Mother (Florence Reed)5
Mar. 28—The Lunch Hitter (Charles Ray) Recreated Triangle5
Mar. 21—Women Men Forget (Mollie King)5
Apr. 11—The Green Swamp (Bessie Barriscale) Triangle5
Mar. 14—The Vampire (Dorothy Dalton) Recreated Triangle5
Feb. 29—The Hick (Chas. Ray) Recreated Triangle 5
Feb. 22—The Corsican Brothers (Dustin Farnum)...6
Feb. 15—Tiger Girl (Lillian Gish) Recreated Triangle5
Jan. 25—A Gamble in Souls (Dorothy Dalton)5
Jan. 4—The Clodhopper (Charles Ray)5
Dec. 14—Betty of Greystone (Dorothy Gish-Owen Moore)5
Nov. 23—The Flame of the Yukon (Dorothy Dalton)5

CUCKOO COMEDIES

Feb. 29—Ball Bearing, but Hard Running (Burns-Ralston)2

KEYSTONE COMEDIES

The Lone Comet2
Apr. 4—First Aid (Special Cast)2
Mar. 28—Better Late Than Ever (Wm. Collier)...2
Mar. 21—Courts and Cabarets (Peggy Pearce)....2
Mar. 14—The Two O'Clock Train (Special Cast)..2
Mar. 7—The Worst of Enemies (Weber-Fields)...2
Feb. 22—Bombs and Brides (Murray Thurman).....2
Feb. 8—The Dancing Master (Alice Lake).....2
Jan. 25—She Loved a Nut (Mary Thurman-Ray Griffith)5
Jan. 18—Mabel's Speed Cop (Mabel Normand-Roscoe Arbuckle)5
Jan. 11—Only a Farmer's Daughter (Louise Fazenda-Charles Murray)1

TRIANGLE COMEDIES

Feb. 22—The Love Riot2
Feb. 1—His Baby Doll1

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Bullet Proof (Harry Carey)5
Locked Lips (Tsuru Aoki)5
Her Five Foot Highness (Edith Roberts)5
The Road to Divorce (Mary MacLaren)5
Burnt Wings (Mayo-Hill)5
Overland Red (Harry Carey)5
The Forged Bride (Mary MacLaren)5
The Peddler of Lies (Mayo Carew)5
The Prince of Avenue A (James Corbett)5
Rouge and Riches (Mary MacLaren)5
Marked Men (Harry Carey)5

JEWEL PRODUCTIONS, INC.

Mar. 29—The Virgin of Stamboul (Priscilla Dean)..7
Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francelia Billington)6
Nov. 17—Blind Husbands (Eric Van Stroheim)....6

JEWEL COMEDIES

Feb. 9—Over the Transom (Mrs. Joe Martin-Adams)1

CENTURY COMEDIES

Apr. 26—Lion Paws and Lady Fingers (Century Lions)2
Apr. 14—Dog Gone Clever (Century Dog)2
Mar. 22—A Lion's Alliance (Century-Lions)2
Mar. 10—My Dog Pal (Century Dog)2
Feb. 23—Tiger Rose and Dandy Lions (Century Lions)2

STAR COMEDIES

May 3—Why Lee! (Lyons-Moran)1
Apr. 26—Pick Out Your Husband1
Apr. 19—Somebody Lied (Lyons-Moran)1
Apr. 12—Stop That Wedding (Lyons-Moran)1
Apr. 5—Downing and Uprising (Lyons-Moran)1
Mar. 29—Running on a Baby (Lyons-Moran)1
Mar. 22—Oiling Uncle (Lyons-Moran)1
Mar. 15—Stop That Shimmie (Lyons-Moran)1
Mar. 8—Wives and Old Sweethearts (Lyons-Moran).1

OKEH KOMEDIES

Jan. 12—Bill's Wife (Ben Wilson)1
Dec. 29—Seeing Things (Neal Burns)1
Dec. 15—His Lucky Blunder (George Ovey)1
Dec. 1—Tailor Maid (Neve Gerber)1

RAINBOW COMEDIES

May 3—A Restaurant Riot (Cole-Zinilick)2
Apr. 21—A Jazzy Janitor (Monberg-Warwick)2
Apr. 5—A Champion Loser2
Mar. 29—Light Hearts and Leaking Pipes (Monberg-Warwick)2
Mar. 15—Roaring Love Affair (Monberg-Sweet)...2
Mar. 3—A Red Hot Finish (Warwick-Harmon)2

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 15—The Mad Woman (O'Neil-Power)2
Mar. 1—His Woman (Julia Arthur)2
Feb. 16—The Madonna of the Slums (Blinn Eagles).2
Feb. 2—Tom's Little Star (Constance Binney-Otis Skinner)2
Jan. 19—Romeo's Dad (Thos. Wise-Gail Kane)2
Jan. 12—A Baby Doll Bandit (Mrs. Joe Martin-Jammy Adams)2

WESTERN AND RAILROAD DRAMAS

May 7—Wolf Tracks (Gibson-Percey)2
Apr. 26—The Gun Game (Reeves-Hill)2
Apr. 24—One He Man (Perrin-Hill)2
Apr. 17—Nine in the Box2
Apr. 9—When the Cougar Called (Lane-Burns)....2
Mar. 29—Finger Prints (Robert Reeves)2
Mar. 22—The Rattler's Hiss (Gibson-Moore)....2
Mar. 20—Held Up for the Makin's (Gibson-Moore).2
Mar. 13—Runnin' Straight (Gibson-Faire)2
Mar. 6—Hair Trigger Stuff (Gibson-Moore)2
Feb. 28—The Sheriff's Oath (Gibson-Hill)2
Feb. 21—A Sagebrush Gentleman (Burns-Merriam).2

MAJOR ALLEN'S ANIMAL HUNTS

May 3—Tiger Land1
Apr. 5—The Story of the Wolf1
Mar. 1—The Story of the Jaguar1

THE MOON RIDERS

(Featuring Art Accord)

May 3—The Masked Marauders2
Apr. 26—First, Over the Precipice2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 26—Eighteenth, In the Nick of Time2
Apr. 19—Seventeenth, In Cruel Clutches2
Apr. 12—Sixteenth, The Relentless Renegades2
Apr. 5—Fifteenth, The Furnace of Fury2
Mar. 29—Fourteenth, Desperate Deeds2
Mar. 22—Thirteenth, When Hell Broke Loose....2
Mar. 15—Twelfth, The Jaws of Destruction2
Mar. 8—Eleventh, At the Mercy of the Monsters..2
Mar. 1—Tenth, A Perilous Plunge2
Feb. 23—Ninth, Sold Into Slavery2
Feb. 16—Eighth, The Dungeon of Despair2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

May 3—Thirteenth, The Avalanche2
Apr. 26—Twelfth, Crashing Through2
Apr 19—Eleventh, The Temple of the Dragon2
Apr. 12—Tenth, The Fatal Bullet2
Apr. 5—Ninth, The Assassin's Knife2
Mar. 29—Eighth, The Fatal Crossing2
Mar. 22—Seventh, The House of Mystery2
Mar. 15—Sixth, The Battle Under the Sea2
Mar. 8—Fifth, The Smuggler's Cave2
Mar. 1—Fourth, The Flames of Death2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)1
Wednesdays—International News1
Fridays —Current Events (International)1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

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"LOCKED LIPS"
(Universal)

Antique Story and Crude Touches Provide Weak Entertainment

SINCE the featured player of this picture is a Japanese actress, the wife of Sessue Hayakawa, it is perfectly obvious that the scenario written for her would be based on the "Madame Butterfly" formula, which can be pigeon-holed as number (6) among screen productions. There is a deal of coincidence and very little logic in the plot, although it would be less theatrical had more attention been paid to the editing. The idea becomes rather vague because certain subtitles which would clarify matters are conspicuous by their absence.

The only variation on the threadbare story is found in the locale. The Hawaiian Islands provide the locale of Lotus Blossoms fall from grace. And the guilty culprit is not a lieutenant of the navy but a derelict who is washed up on the white sands. It is understood that a marriage ceremony is performed between them. The action on the island only discloses a few close-ups of the "actory" derelict, a few cross words which he utters, a view of a native hut and a marine shot. The culprit leaves his Jap wife vowing that he won't come back "'til he's good and ready." In Honolulu he meets and falls in love with a San Francisco girl and a subsequent scene shows him married to her, though there is no wedding ceremony or a caption which would inform us of the fact. Not having one redeeming quality he leaves her to satisfy his lustful desires in New York. Returning he finds that he is a father.

Which introduces the very long and arbitrary arm of coincidence. For the nurse is none other than Lotus Blossom. A man who doesn't have any scruples whatsoever would not worry over the anguish he might cause his wife. Yet he professes to believe that Blossom will reveal the facts. But she maintains a silence (hence the title, "Locked Lips"). In order to get her out of the way he attempts to poison her with incense fumes, but he falls a victim instead. This is a crude scene to say the least. The picture is so clumsily constructed, so palpably "manufactured" that it carries very little quality. Length, 5 reels.—*Laurence Reid.*

THE CAST

Lotus Blossom	Tsuru Aoki
Harvey Stanwood, alias Parker	Stanhope Wheatcroft
Komo	A Jap
Audrey Stevens	Magda Lane

By Clifford Howard.
Scenario by Violet Clark.
Directed by William C. Dowlan.

PRESS NOTICE—STORY

The piquant Japanese actress, Tsuru Aoki, who is the wife of Sessue Hayakawa, will be seen at the ———— theatre on ———— of ———— week in her latest photoplay entitled "Locked Lips." The story is modeled somewhat upon the "Madame Butterfly" pattern and presents the idea that a Jap, male or female is highly endowed with a sense of honor. Tsuru Aoki plays the part of Lotus Blossom, a teacher in a mission in the Hawaiian Islands. Romance comes to her in the form of an American, a victim of a shipwreck. And she trustingly entertains his proffer of love. Eventually he tires of her and going to Honolulu he meets and falls in love with a San Francisco girl. He follows her to the California city where a marriage is duly performed.

Then into his life comes a vision of the past. Lotus Blossom appears as the companion of his wife although for the latter's sake the Jap maiden resolves to keep silent. However, her seducer holds the belief that she may talk and in order to have her out of the way he attempts to poison her. But he is a victim of his devilish scheme. So Lotus Blossom finds happiness with one of her own race. The picture is punctuated with incident and suspense and is colored with an appealing note of heart interest. Tsuru Aoki plays the heroine with charming repression, while Stanhope Wheatcroft is capital in the opposite role.

PROGRAM READER

"Locked Lips" is the title of the picture which will come to the ———— theatre next ———— featuring the dainty Japanese actress, Tsuru Aoki, who in private life is the wife of the eminent star, Sessue Hayakawa. The offering is based upon the characteristic sense of honor of the Jap, and the actress has a chance to prove this virtue in a climax of genuine dramatic strength. How she gives up her heart to an American—how she discovers that her romance is shallow —how she hides her sorrow in order not to bring anguish to another is told in scenes which reveal deep pathos and heart interest. The picture is constructed upon a sound premise and patrons of the ———— should be highly pleased.

SUGGESTIONS

Here is your chance to bill the star as the wife of Sessue Hayakawa. And make the most of your opportunity. Since he has a big following it is natural that screenlovers would have an interest in his wife. So feature her name prominently. Play up the picture as something similar to "Madame Butterfly." This should arouse interest because the latter subject is a favorite everywhere. Exploit the title and bring out that the offering is a heart interest drama which reveals a broken romance. Mention that the picture presents the accepted fact that the Japanese race have a high sense of honor. Dress your lobby in the atmosphere of the flowery kingdom. Your musical program should be appropriate, too. Getting an audience in a responsive mood through atmospheric touches helps a lot in putting a picture over.

CATCH LINES

She had great faith in mankind and when romance beckoned she responded. What came of it? See "Locked Lips" with Tsuru Aoki.

She had a high sense of honor and vowed to keep silent about her tragedy Why? See Tsuru Aoki (Mrs. Sessue Hayakawa) in the appealing picture, "Locked Lips."

"CAPTAIN SWIFT,"
(Vitagraph)

A Pleasing Picture Which Should Interest

ALTHOUGH this feature has nothing in its makeup which would startle an audience, still it has enough "life" to make it pleasant entertainment.

Its great drawback lies in the fact that the story is too tame, there being no decided action in any of its reels and no strong love interest which would tend to keep an audience in suspense until the final scenes.

Earle Williams is seen in the Australian bush country and the "English drawing rooms with the same set expression of repose which seems to give him a certain sameness throughout the length of the feature.

But it is not his fault, for the story does not go into the details of Captain Swift's adventurous life, showing him as a crook, bandit and thief but rather makes him out a man of goodness and kindness of heart.

This may be all right provided there is enough "life" left in the story to give it the proper interest.

However, the object aimed at in this picture has been attained in many ways, for it shows "Swift" as a good, likable character throughout and in doing this a certain charm is given to the scenes which is sure to keep an audience in a pleasant state of mind until leaving the theatre.

Tom Terriss has been very careful in his direction, taking great pains with his exteriors and he has selected a good cast among whom are Florence Dixon, Edward Martindale, Adelaide Prince, Downing Clarke, Barry Baxter, Alice Calhoun and James O'Neill. Length, 6 reels. *Frank Leonard.*

THE CAST

Captain Swift	Earle Williams
Stella Darbisher	Florence Dixon
Gardner	Edward Martindale
Lady Seabrook	Adelaide Prince
Sir Hugh Seabrco	Downing Clarke
Harry Seabrook	Barry Baxter
Mabel Seabrook	Alice Calhoun
Marshall	James O'Neill
Ryan	Herbert Pattee

From the play by C. Haddon Chambers.
Scenario by Lucien Hubbard.
Directed by Tom Terris.

PRESS NOTICE STORY

Earle Williams' latest Vitagraph production, "Captain Swift," will be the attraction at the ———— on the ———— of next ————.

In this picture Mr. Williams gives a unique performance of the bold and daring adventurer only he prefers to accentuate the good qualities of "Swift" rather than those of the robber and bandit. And let us say that the star has never been seen to better advantage than in a role of this kind, where the adventurer alternates with the gentleman of the drawing-rooms. The story is taken from the famous stage play by C. Haddon Chambers and was directed by Tom Terris who has taken great pains to inject the proper atmosphere into it and at the same time to make his characters real and human.

The story opens with a prologue showing "Swift" making his escape across the hot sandy deserts after a bank robbery has been committed. He stops long enough to succor a prospector who in dying of thirst but whose life he does not save. Seeing that his pursuers are hot upon his trail, he changes clothes with the dead man and eludes his pursuers by walking in the bed of a river where he leaves no tracks.

We next see him in England moving in the best society But his identity is known to a servant who promises not to let the matter out provided he is paid to keep his mouth shut. Swift refuses to comply with his request, whereupon the blackmailer proceeds to make known our hero's identity to a detective who is hot upon his trail.

Fortune favors Swift again, however, for a banker whose life he had spared in the sage brush country and who knows him to be a good man at heart, decides to drop the charge and allow Swift to go free, thus bringing a pretty love affair between the hero and his sweetheart to a close

PROGRAM READER

Earle Williams in "Captain Swift," his latest Vitagraph production, will be the attraction at this house next ————.

In this feature Mr. Williams gives preference to the finer qualities of the adventurous captain, evading those of the robber and bandit. And in doing this he brings to the screen a thoroughly likeable character and one that is sure to make a lasting impression on the minds of those who witness his latest portrayal.

The story is taken from the famous stage play by C. Haddon Chambers and was directed by Tom Terris who has taken great pains to inject the proper atmosphere into it and at the same time to make his characters real and human.

In the opening scenes "Swift" is seen making his escape across the hot sandy deserts after a bank robbery has been committed. He stops long enough to succor a prospector who is dying of thirst but whose life he does not save. He now changes clothes with the dead man and makes his escape to England where he is followed by a detective who finally lands upon his tracks and is about to arrest him when a prominent banker comes to his assistance, drops the charge and allows Swift his liberty, thus bringing a pretty love affair between the hero and a young girl who has become attached to him, to a close

SUGGESTIONS

When you book this picture your one best bet is to feature the story, which is taken from the life of the famous Australian outlaw, who lived a good many years ago and whose life is well known to readers of history.

It would be a good idea to run teaser lines in your advertising such as "Who was the famous Captain Swift?" "Have you read his life?" "Do you know that he was one of the most famous outlaws that ever lived?" "And do you also know that the money he robbed from the rich was given to the poor and needy," or some such lines.

You might mention that this is a new type of role for Earle Williams and that he makes the character of "Captain Swift" a likeable one.

"RIO GRANDE"
(Carewe-Pathe)

Should Give Satisfaction Wherever Shown

THIS is Edwin Carewe's first production to be released under the Pathe banner, and we must say that he has made a picture which should interest in any house where it is shown.

"Rio Grande" is taken from the stage production of that name and was written by one of our greatest playwrights, Augustus Thomas, whose recent film, "The Copperhead," is only one of this remarkable author's contributions to enjoy pronounced success upon the screen.

Mr. Carewe has been careful in many ways to get the proper atmosphere into the story and has the right idea in opening his picture with many scenes showing the rare wild beauty and grandeur of the border country. There is only one fault which the writer observed—the love interest should have been stronger. Instead of developing the story with this essential point in view, Mr. Thomas has chosen to switch his plot and give preference to the wilder scenes of border life.

Maria Lopez is the daughter of a Mexican father and American mother. She was stolen in childhood by her father and brought to Mexico. The "Rurals" are pursuing her one day because it is known among them that her parent is an insurgent leader. Fortune favors our heroine and she arrives in safety on the American border only to be captured by a Texas ranger, Danny O'Neil. Romance now enters their lives which ends in Danny's winning the girl of his heart—but only after many thrilling adventures have taken place.

Rosemarie Theby gives a splendid performance as the Mexican girl, in action, manners and appearance.—Length, 6 reels.—*Frank Leonard.*

THE CAST

Maria Inez	Rosemary Theby
Danny O'Neil	George Stone / Allan Sears
Mary Lopez	Peaches Jackson
Felipe Lopez	Hector V. Sarno
Alice Lopez	Adele Farrington
Don Jose Alvarado	Arthur Carew
Father O'Brien	Harry S. Duffield

Story by Augustus Thomas.
Directed by Edwin Carewe.
Scenario by Madge Tyrone and Edwin Carewe.

PRESS NOTICE—STORY

Augustus Thomas' "Rio Grande" produced by Edwin Carew and released through Pathe, will be the attraction at this theatre on ———— of next week. It is a picture strong in heart interest and shows the love of a Mexican girl for a young Texas ranger. Rosemary Theby, who is so well known to screen followers for the various roles she has played in the past few years, plays a Mexican girl with a trueness that makes one believe that she is a descendant of that race.

While on guard at the Rio Grande, Danny O'Neil captures a young girl dressed in men's clothes. The girl had been pursued by the Mexican "Rurals" on the other side of the river but by a clever ruse she had evaded them and gained the opposite shore. She is greatly surprised when "Danny" decides to let her go. For this she invites him to a ball. Being romantic Danny accepts the invitation, goes to the affair but encounters such opposition that he barely escapes with his life. Maria's love now turns to hate, for she hears that her father has been wounded and taken prisoner by the Americans. She calls her men together and attacks the little town of Fronteras. After terrific fighting on both sides her men are defeated and Maria meets for the first time, her long lost American mother. Danny pleads with her to marry him but the wrong she had committed against the Americans weighed heavily on her but Danny's persistence finally overcomes all obstacles and he finally wins her.

PROGRAM READER

Manager ———— announces that "Rio Grande," an Edwin Carewe production released through Pathe will be the attraction at this house on ———— of next ————.

It is a story of life and love along the border with Rosemary Theby, who is so well known to screen followers, playing the principal role, that of a young Mexican girl who braves many dangers for the young Texas ranger who has won her heart.

Edwin Carewe who directed this picture, has taken great pains to inject the right atmosphere into the story and has selected a splendid cast of types, whose acting ability can be judged by their remarkable likeness to what the real characters should look.

Marie Lopez is the daughter of a Mexican father and American mother. She was stolen in childhood by her father and brought to Mexico. The "Rurals" are pursuing her one day because it is known among them that her parent is an insurgent leader. She eludes them, however, and escapes to the American border, only to be captured by a Texas ranger, Danny O'Neil. A strong love interest now enters their lives which ends in Danny's winning the girl of his heart—but only after many thrilling adventures have taken place.

SUGGESTIONS

One of the few kinds of stories which has always interested American audiences and perhaps always will, is the one with a tale of western or southwestern life where the thrills are many and the life is of the wild, carefree variety with romance intermixed. Now this tale has all the necessary ingredients of this type of story to make it appeal to an audience and give them good entertainment.

It would be a good idea to feature it as a romance of the border and mention also the fact that it contains enough thrills to make the ordinary serial take a back seat. Also mention the fact that Augustus Thomas is the author, who for strong heart interest stories is in a class by himself. He also wrote "The Copperhead" and "Arizona." And do not forget to let your patrons know that Rosemary Theby plays the leading role, that of a Mexican girl

CATCH LINES

She hated the Americans and called them "Gringos." What caused her to change her opinion when she met the young Texas ranger? See "Rio Grande" at the ———— theatre.

"THE WOMAN GIVES"
(First National)

Lots of Talent and Effort Almost Wasted

WE fear that in spite of Norma Talmadge's art and beauty, this splendid production so far as sets, detail and lightings go, is not going to be viewed by audiences as anything wonderful.

The fault lies chiefly with Mr. Johnson's story, or rather that portion of it which has been adapted. Basic plots having to do with the regeneration of a man through the devotion of a woman, platonic this time, however, are not new, and when nothing is provided in the way of incident for countless scenes, a picture based on one becomes tedious. Even Miss Talmadge fails to make it interesting. She is cast as a model and artist who through gratitude is led to attempt the reformation of another artist who is well along on the down grade. Just how this is accomplished is not explained. She rescues the man from a "hop joint" and then a sub-title informs that he is regenerated.

Complications to the romance are provided by the jealous lover, who mistakes her interest in the artist for something more than friendship. Sub-titles tell most of the story. Some more sound rather like platitudes and profess a profound knowledge of the feminine sex. It seems rather a shame that this star's talents and so much technical ability should be devoted to a story which is so commonplace. None of the roles provide an opportunity for any characterization. Few of the scenes have any action. There will be some curiosity, no doubt, to know which of the two men Norma will marry, but this is going to be mild for the reason that neither of them are worthy of any great concern. This will get by with Miss Talmadge's admirers, who are legion, but as a real picture it fails.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Inga Sonderson	Norma Talmadge
Daniel Garford	John Halliday
Robert Milton	Edmund Lowe
Mrs. Garford	Lucille Lee Stewart
Cornelius	John Smiley
Bowden	Edward Keepler

By Owen Johnson.
Directed by Roy Neill.

PRESS NOTICE—STORY

Norma Talmadge, one of the most talented and popular actresses on the screen, will appear at the ———— theatre beginning ———— in her latest First National picture entitled "The Woman Gives." This is an adaptation of Owen Johnson's novel and it affords the star with one of the strongest vehicles of her career. Miss Talmadge has risen to such emotional heights that she demands photoplays of the best quality. "The Woman Gives" measures up to requirements in every particular. The star appears in the role of Inga Sonderson, a model. She poses for her artist lover and the world looks on and smiles. When she poses for her benefactor—well, that is another matter.

She follows him into the Street of a Thousand Sorrows—to undergo an experience that has fallen to the lot of but few living women. She has courage and works out her salvation. The dramatic intensity of her experiences keeps the spectator in complete suspense. Very few actresses could enact this character and make it ring with sincerity. To see Miss Talmadge in the part is to see screen acting at its highest development. Roy Neill, who directed the feature, has brought out all the high lights and has kept his action moving from beginning to end. Miss Talmadge is supported by a cast that includes John Halliday, Edmund Lowe, Lucille Lee Stewart and John Smiley.

PROGRAM READER

"The Woman Gives" is the title of the First National picture which comes to the ———— theatre, shortly, starring Norma Talmadge. This story by Owen Johnson shows how supreme trust is regarded as the greatest proof of true love, but which is apt to cause mischief if it is persisted in too far. In the working out of this strong dramatic story the star has abundant opportunities to display her emotional talent. It is quite needless to say that she takes full advantage of them. Miss Talmadge risks happiness to repay in full a debt of gratitude she owes for her start to success. The result of this course and the circumstances which lead to a happy conclusion make one of the most entertaining productions which has appeared at the ———— in a long time.

SUGGESTIONS

Of course the star is the best medium to exploit this feature and prominence should be given her in every way possible. Make mention of the fact that stories have to be of big calibre to present her at her best. Which introduces "The Woman Gives." This picture can be well advertised through its title. Bring it out in appropriate catch lines and teasers. Feature the story as a drama of a woman's gratitude—a gratitude which she holds above any thought of love. Bring out the high lights. Make a bid for feminine patronage, as there is considerable heart appeal in the story. Use your circular letter here announcing that Norma Talmadge, the emotional star, will be at the ———— next ————. This is sufficient to attract the crowds.

CATCH LINES

Should she redeem the man who is responsible for her success and risk the chance of losing her fiance? What would you do? See Norma Talmadge answer this vital problem in "The Woman Gives."

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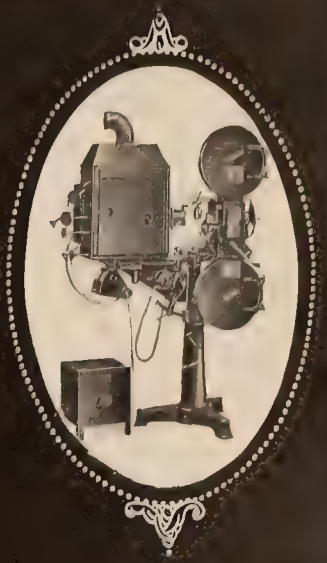
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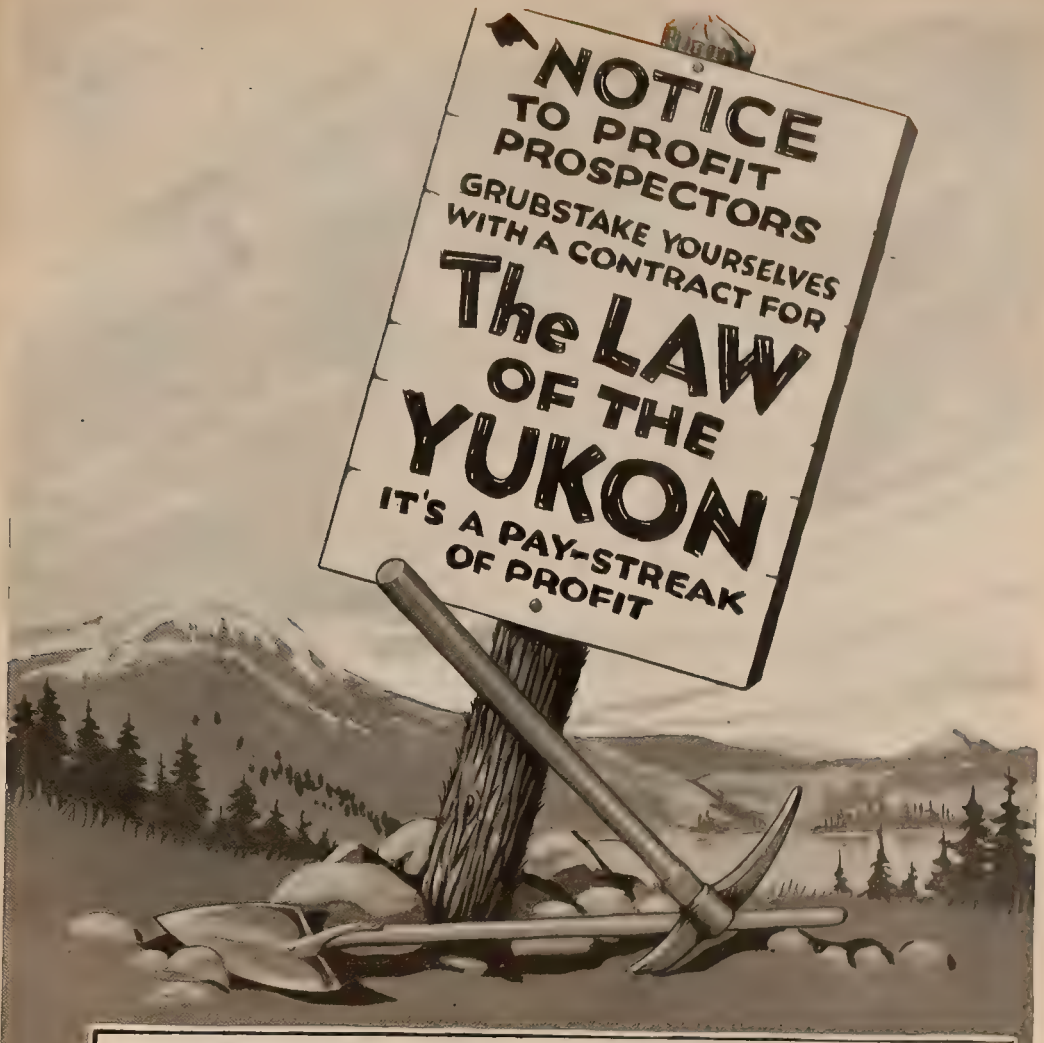
AN R.A.WALSH PRODUCTION

THE DEEP PURPLE

Directed by R.A.WALSH *From the Famous Play by* PAUL ARMSTRONG & WILSON MIZNER

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MAYFLOWER PHOTOPLAY CORPORATION *Presents*

A CHARLES MILLER PRODUCTION

The LAW *of the* YUKON

Based on the Verse Classic by **ROBERT W. SERVICE**

Published by BARSE & HOPKINS *New York City N.Y.*

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J. PARKER READ JR.
presents

LOUISE GLAUM
in
SEX

By C. Gardner Sullivan
Directed by Fred Niblo



"SEX"
ACCLAIMED BY EXHIBITORS
as the surest
and biggest
MONEYMAKER IN TEN YEARS

"SEX"
HAILED BY PRESS AND PUBLIC
as the
peerless picture
OF THE DAY

"SEX"
properly presented means much more than the asset of an hour;
it means A LASTING ADDITION TO THE FAME OF YOUR HOUSE

The ceaseless demand for bookings SPEAKS LOUDER than volumes of advertising

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated


Theodore C. Deitrich & Arthur F. Beck
present
DORIS KENYON
in The
Harvest Moon
From the celebrated play by
AUGUSTUS THOMAS
Directed by J. Searle Dawley
The Harvest Moon
will appeal to your patrons
from many angles. Not the
least compelling of its big
points is a startling illustration of the
"Power of Suggestion"
which develops one of the
tensest situations ever seen
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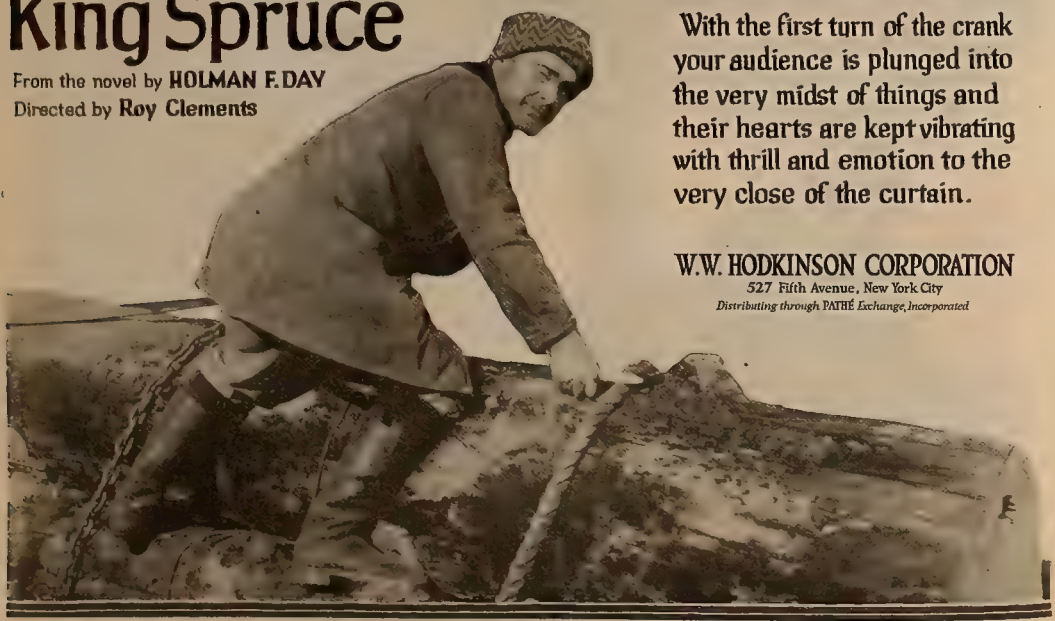


The Swing and Pace of this Tale of the Woods Will Delight Your Crowds

Dial Film Company
presents

MITCHELL LEWIS
in
King Spruce

From the novel by **HOLMAN F. DAY**
Directed by **Roy Clements**



Mitchell Lewis in a part which fits him like a glove-homespun honesty and heart of gold.

With the first turn of the crank your audience is plunged into the very midst of things and their hearts are kept vibrating with thrill and emotion to the very close of the curtain.

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ROBERTSON-COLE

PRESENTS

GEORGES CARPENTIER

THE IDOL OF TWO CONTINENTS

IN AN INTRIGUING ROMANCE OF AMERICAN SOCIETY

A MILLION DOLLAR ATTRACTION



SCENE FROM THE CARPENTIER PRODUCTION

If he was not a hero of the world war, whose deeds of heroism have been heralded from the four corners of the earth; if he was not the idol of two continents as a result of his startling record as a boxer; if he had not received the greatest amount of favorable publicity ever granted an individual

GEORGES CARPENTIER

would prove a great success on the screen anyhow.

His unusual versatile talents, as portrayed in the intriguing romance of American society, directed by John G. Adolfi for Robertson-Cole, will prove a startling revelation and the sheer charm of his compelling personality will give him a permanent place in the hearts of picture lovers throughout the world.

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ROBERTSON-COLE
SUPER-SPECIAL



The Butterfly Man

GASNIER
Presents
LEW CODY
In the story by
GEORGE BARR McCUTCHEON

SUCCESSFUL STARS in



SESSUE HAYAKAWA

"The acting of Hayakawa reaches perfection."

EXHIBITORS TRADE REVIEW.

"Hayakawa is always an actor of exceptional ability."

EXHIBITORS HERALD.

BESSIE BARRISCALE

"Miss Barriscale's ability to score in photoplays in so decisive a manner is due to the application of an unfaltering artistry possessed by few indeed."

MORNING TELEGRAPH.

"Bessie Barriscale is always a real box office attraction."

EXHIBITORS HERALD.

H. B. WARNER

"Mr. Warner gives a smooth and sustained performance. Again he scores."

CHICAGO TRIBUNE.

LEWIS S. STONE

"Lewis S. Stone, who plays the lead, acts with sincerity and conviction."

MOTION PICTURE NEWS.

HENRY B. WALTHALL

"A star with great charm."

CHICAGO TRIBUNE.

ALMA RUBENS

"Miss Rubens' name in electric lights over a theatre will prove a strong drawing card."

N. Y. MORNING TELEGRAPH.

SUCCESSFUL PICTURES



WILLIAM DESMOND

"Dependable actors are few. William Desmond is one of them."

GRACE DARMOND

"The Blonde beauty, Grace Darmond, knows how to display the gorgeous wardrobe of a ravishly pretty adventuress."

MOTION PICTURE NEWS.

BILLY RHODES

"Billy Rhodes is a dainty little person who shows a lot of life and enthusiasm in her work."

EXHIBITORS TRADE REVIEW.

MARTIN JOHNSON

"Martin Johnson's Captured by Cannibals, are truly remarkable photoplays". NEW YORK MAIL.

BEATRIZ MICHELENA

"Volumes would inadequately describe Miss Michelena's wonderful portrayal of the woman."

BILLBOARD.

"Beatriz Michelena's work is the most convincing I have ever seen in picture art."

EDWIN MILTON ROYLE.

BRENTWOOD PRODUCTIONS

"Exhibitors will find in "Better Times" a box office attraction of unusual value."

EXHIBITORS TRADE REVIEW.

"The exhibitor who is looking for good things cannot afford to overlook "The Other Half."

EXHIBITORS HERALD.

"Poor Relations broke all records at Riviera, Chicago's largest picture house." EXHIBITORS HERALD.

PACK YOUR THEATRE

WITH THESE FIFTY-TWO PROVED BOX OFFICE WINNERS

BESSIE BARRISCALE

"All of a Sudden Norma"
"A Trick of Fate"
"Hearts Asleep"
"Josselwyn's Wife"
"Tangled Threads"
"The Woman Michael Married"
"Her Purchase Price"
"Kitty Kelly, M. D."

SESSUE HAYAKAWA

"His Birthright"
"The Temple of Dusk"
"Bonds of Honor"
"A Heart in Pawn"
"The Courageous Coward"
"His Debt"
"The Man Beneath"
"The Gray Horizon"

H. B. WARNER

"The Man Who Turned White"
"The Pagan God"
"For a Woman's Honor"
"A Fugitive From Matrimony"
"The Gray Wolf's Ghost"
"Haunting Shadows"

MARTIN JOHNSON

"Captured By Cannibals"
"Cannibals of the South Seas"

WILLIAM DESMOND

"Life's a Funny Proposition"
"The Prodigal Liar"
"Whitewashed Walls"
"The Mints of Hell"
"Barefisted Gallagher"
"A Sage Brush Hamlet"
"Dangerous Waters"
"The Blue Bandanna"

ALMA RUBENS

"Diane of the Green Van"
"A Man's Country"

BRENTWOOD PRODUCTIONS

"Better Times"
"The Other Half"
"Poor Relations"

BEATRIZ MICHELENA

"Just Squaw"
"The Heart of Juanita"

HENRY B. WALTHALL

"The Long Lane's Turning"
"And a Still Small Voice"
"Modern Husbands"

BILLIE RHODES

"Hoop-La"
"The Love Call"
"The Lion and the Lamb"
"In Search of Arcady"

SPECIALS

"Man's Desire"
"What Every Woman Wants"
"The Turn in the Road"
"The House of Intrigue"
"The Open Door"

ROBERTSON-COLE

It Was Midnight---

The Transcontinental
was snow-bound—
on the edge of
the Arctic.
Inside one of the
coaches sat
David Raine.
He was telling his
story. He was
running away from
a shattered romance
and tragedy. He was
trying to
lose himself.

"It was late when
I reached home—
unexpectedly," said
David.
"I heard voices from
her room.
I went in—

"No. I didn't kill them.
I don't know why
I didn't kill
the man.
He was a coward.
That man.
He crawled away
like a worm. Perhaps
that's why I
didn't kill him.
And the wonderful
part of it.
My wife.
She was not afraid.
She stood up in her
ravishing dishevelment.
And she laughed!
Yes, she laughed.
A mad sort of laugh.
A laughter of fear
perhaps, but laughter!"

That's a word picture
of the opening scenes
in

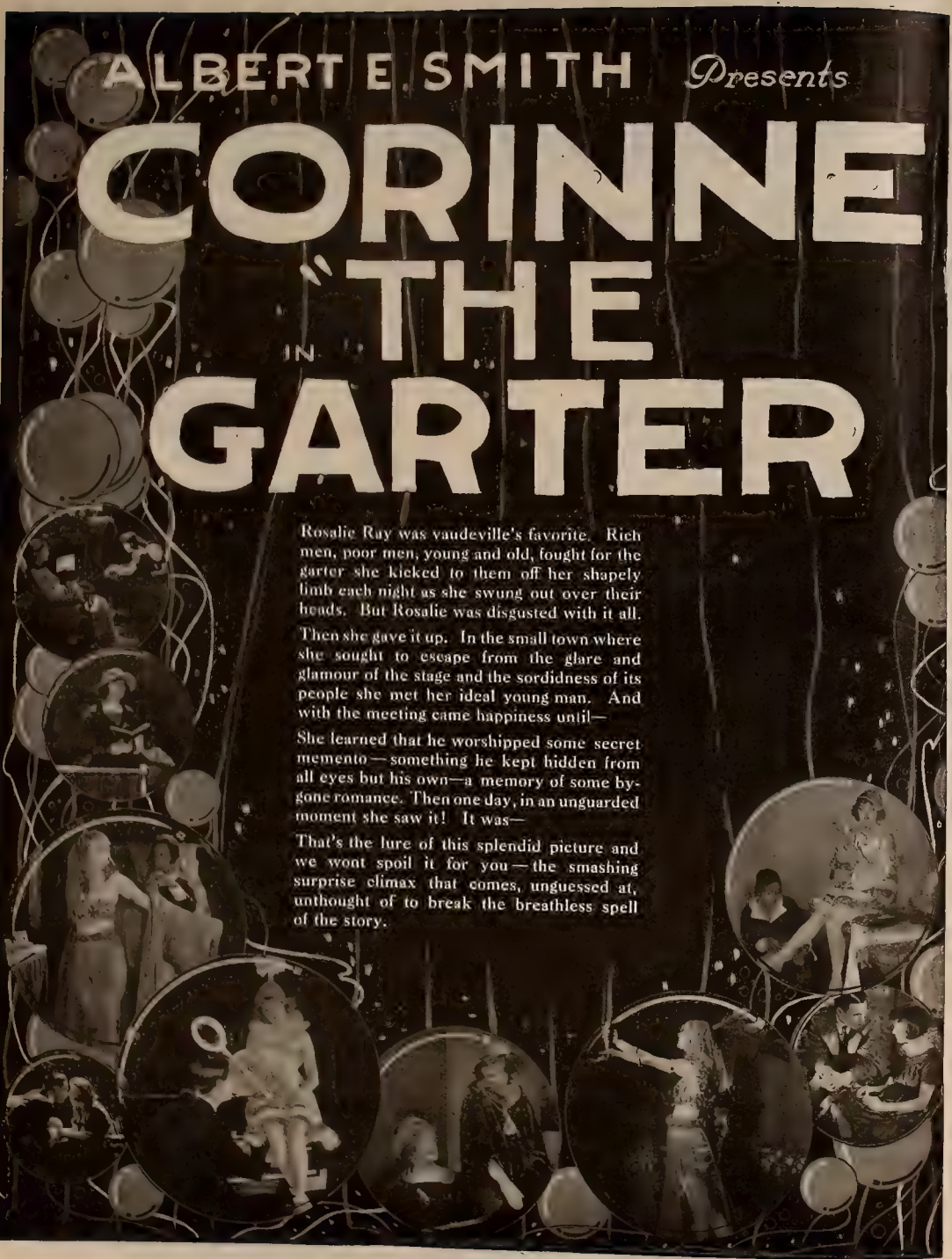
"The Courage of Marge O'Doone"

THE BIG SPECIAL
PRODUCTION by
VITAGRAPH made
from the great story by

JAMES OLIVER CURWOOD

The greatest living
author of tales
of romance and
adventure in the
frozen North.
It is a master story
made into a masterly
photoplay production
with strong men and
plucky women,
half-breeds and
wolf-dogs, mystery and
breathless suspense.

With a cast of star
players, headed by
NILES WELCH and
PAULINE STARKE.
Directed by—
DAVID SMITH.


ALBERT E. SMITH Presents
CORINNE
IN "THE
GARTER
Rosalie Ray was vaudeville's favorite. Rich men, poor men, young and old, fought for the garter she kicked to them off her shapely limb each night as she swung out over their heads. But Rosalie was disgusted with it all.
Then she gave it up. In the small town where she sought to escape from the glare and glamour of the stage and the sordidness of its people she met her ideal young man. And with the meeting came happiness until—
She learned that he worshipped some secret memento—something he kept hidden from all eyes but his own—a memory of some by-gone romance. Then one day, in an unguarded moment she saw it! It was—
That's the lure of this splendid picture and we wont spoil it for you—the smashing surprise climax that comes, unguessed at, unthought of to break the breathless spell of the story.


GRIFFITH
GIRL

MILLIONS AND BENNY LEONARD



Staged by
J. Gordon Cooper
Supervised by
Wally Van

Presenting
STUART HOLMES
MARIE SHOTWELL
RUTH DWYER
MADAM MARSTINI
and a powerful cast

Millions read about *Benny Leonard*, The Lightweight Champion of the World, in all the newspapers of the country every day.

Millions read *Roy L. McCardell* in the leading dailies, and have enjoyed his writings day in and day out, for years.

Millions have followed the astounding front page accounts of the sensational *Wall Street Bond Theft Mystery* with breathless interest -- the greatest unsolved crook conspiracy in history.

That Is Why

Millions Want To See

BENNY LEONARD

The World's Most Popular Champion
in

"THE EVIL EYE"

The Sensational Bond Theft Mystery Serial
by

ROY L. McCARDELL

Book this tremendously advertised attraction today and get your share of the record-breaking box-office business reported from all sections of the country.

Presented by
Ascher's Enterprises, Inc.

Distributed by
Hallmark Pictures Corp.

Foreign rights controlled by E. S. Manheimer



"THE THIRD EYE"



with **Warner OLAND** and **Eileen PERCY**

a Pathé Serial

A battle of wits and the matching of muscle with muscle in the wide open country of the West; action fast and furious; dramatic incidents galore, interesting all the time.

Presenting the screen's greatest "heavy," Mr. Oland, with the beautiful Miss Percy, in a real box-office attraction,—fifteen weeks long.

Produced by Astra

Coming Soon

Pathé Distributors

Edgar Lewis PRESENTS

PRODUCTIONS INC.



Pathé Distributors

SHERRY

From
GEO. BAR McCUTCHEON'S
well known novel. Personally directed by
EDGAR LEWIS

Why did the millionaire hire him at a good salary to occupy the room between his room and that of his wife?

Why did the millionaire trust a down-and-outer over whom nearly the whole town was singing an anvil chorus?

And what did the most eligible girl in town see in him anyway?

The kind of a picture one expects from one of the greatest directors in the country.



Pathé Distributors



Hobart Henley presents

"THE MIRACLE OF MONEY"

adapted from the story

"Marrying off Emmy"

by Beulah Poynter

A Hobart Henley production

Can money come too late? Or can it at any time work a miracle in love and happiness? Mr. Henley has taken a charming, true-to-life story and with his magic touch made it a human document which will appeal to all those who love, have loved or are willing to be loved. × × × × ×

Pathé Distributors

ONCE UPON A TIME



YOU WILL RE[illegible]
fond memories of once u[illegible]
When
ANDREW J. CALLAGHAN
PRODUCTIONS, Inc.
Presents

BESSIE LOVE

THE PRINCESS CHARMING
in
"THE MIDLANDERS"

From The Absorbing Popular Novel
By CHARLES TENNEY JACKSON

Directed by IDA MAY PARK and JOSEPH DE GRASSE

A love story of the Mississippi Valley when a pioneer civilization was moulded out of primitive passions and tender loyalties to become the rugged middle west of today.

The joy of living, its sweet sorrows, its struggles and defeats and its ultimate victories—these are human threads in this drama woven from life.

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
25 WEST 43d STREET NEW YORK CITY

Katherine MacDonald Pictures Corp.
Sam E. Rork, president and General Mgr.

presents

Katherine MacDonald

A Winner for Matinee Crowds

All the women will want to see the radiant beauty of this star, her perfection of Parisian gowns and the exquisite millinery creations

Great for the Evening

No man ever lived who does not long to catch a glimpse of this great sport of the aristocracy of wealth.

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Avenue, New York City



The Great Casino of Monte Carlo.

The American Beauty in "Passions Playground"

A romance of Monte Carlo where women of beauty and fashion, men of wealth and power, gather from the ends of the earth, the meeting ground of those thirsting for excitement and adventure—where stands the great Casino with its Hall of Passions in which fortunes are won and lost in a night—where men and women of culture give way to primitive emotions in their crazed lust for gold—where souls are wrecked and lives are broken on the mad wheel of chance.

Taken from the famous novel
"The Guests of Hercules," by C. N. and A. M. Williamson

Directed by J. A. Barry

By Arrangement with Attractions Distributing Corporation
B. P. Fineman, President



The Famous Hall of Passions

Goes Over With A Bang!

Listen to these exhibitors:

"As guaranteed a success as can be made. A story of Dixie always advertises well. It is clean, of a fast tempo and is one of those good reliable pictures that is bound to make your patrons feel at home."
—H. M. Thomas, Mgr., Rialto Theatre, Omaha, Neb.

"If you want to make a host of friends for your theatre play this one. You can't go wrong because it's THERE. It is really a big production with wonderful characterizations."
—C. A. Kuhlman, Rex Theatre, Jackson, Mich.

"One of the most finished productions I ever saw. Pleased my patrons in EVERY CITY."—*Edward C. Beatty, General Manager, Butterfield Circuit, Michigan Theatres.*

And read what the critics say:

"An all star cast is employed in 'The Family Honor,' a film drama of the American home. A finished presentation and very pleasing. Acting, photography and direction is of great merit."—*Detroit Free Press.*

"A remarkable portrayal. Story presented in an entirely new fashion."
—*Detroit News*

"Plentitude of action. All the rugged thrills and ample vigor. Rich in atmosphere."—*Los Angeles Times.*

"A compelling drama, wholesome and with the sunshine of life. The human touches give the impression of the real, so natural, so simple that one is refreshed, revitalized."
—*Los Angeles Evening Herald.*

"A fine play and a human element throughout that is pleasing. Excellent performance."
—*Los Angeles Evening Express.*

"A beautiful picture—not surpassed on the screen. Clean, wholesome, appealing."—*Los Angeles Examiner.*

It's All About

King W. Vidor's

"The Family Honor"

A Romance of Dixie by John Booth Harrower

Directed by King W. Vidor

Scenario by William Parker

Photography by Ira H. Morgan

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

Foreign Representative, David P. Howells, Inc.
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Immediately after our Chicago Convention

Which opened April 26.

Exhibitors' Defense Committee
Composed of members of
The First National Exhibitors' Circuit, Inc.

"Shakes Big Broadway

That's What

CONSTANCE TALMADGE

Does in the screen presentation
by Joseph M. Schenck of

"The Love Expert"

The Newest Idea
of love ever seen

A John Emerson—Anita Loos
production

Directed by David Kirkland

Photographed by Oliver Marsh
Tech. Director, Willard M. Reineck

A First National Attraction

Foreign representation, David P. Howells, Inc.
729 Seventh Ave., New York City

Your Patrons Can Learn

Strand With Laughter"

Jack Eaton, manager of the great New York theatre, says the vast throngs simply shook with laughter—and the critics say nothing better has been seen in any sort of theatre. It will pay you to read the reviews:

NOTHING BETTER SEEN

"Nothing better of the sort has been seen in any sort of theatre in New York in some time. It gives Constance Talmadge plenty of chances for the display of her real gifts as a comedienne. The touch of the star is so deft that she lifts the whole piece to a very high plane. Her 'Babs' is, in fact, a real and delightful bit of character acting. Whoever made the play had an excellent idea of what was needed to bring out the fascinating qualities of Miss Talmadge. This actress shows very clearly what delicate effects can be got in the moving picture drama, without over emphasis and through the use of real intelligence."—*New York Evening Telegram.*

BRIGHT, AIRY AND GAY

"It is a typical Constance Talmadge picture, bright, airy and gay, and certainly amusing to the onlookers. A novel love plan. The method? Ah! You must get your lesson from Constance Talmadge to see how it is done effectively. An able cast supports Miss Talmadge, who looks her prettiest in her latest picture, and is fresh and unaffected."—*New York Morning Telegraph.*

PACKED WITH FUN

"Packed with humorous situations and both the acting of Miss Talmadge and the titling of John Emerson and Anita Loos are up to the standard set by this capable team. The story allows the star a wide field for the exercise of her whimsy and temperament."—*New York Tribune.*

BIG LAUGHS AT STRAND

"Constance Talmadge was the cause of much amusement at the Strand theatre in 'The Love Expert.'"—*New York Evening Post.*

A RIOT OF FUN

"Runs riot with theories of romance —a romantic love research with diverting results."—*New York Sun and Herald.*

A CLEVER IDEA

"Entertaining, with a clever idea of pantomime in connection with novel lighting effects thrown in for good measure. As an expert in affairs of the heart, Miss Talmadge gives a very competent performance."—*New York Evening Sun.*

About Love From Her

SAMUEL GOLDWYN & REX BEACH PRESENT

REX BEACH'S



This for ACTION

The fight for the silver horde rages across the continent—from Wall Street to Alaska and down to the Seattle docks!



This for ROMANCE

The love story of Boyd Emerson and Cherry Malotte—prettiest woman in Alaska. and the most dangerous!



This for MYSTERY

A mystery that winds its sinister course through the entire picture and is only revealed in the last hundred feet!



This for EXHIBITORS

And more of it than you've seen coming through your box-office window for a long, long time!

THE SILVER HORDE

DIRECTED BY FRANK LLOYD

GOLDWYN PICTVRES CORPORATION



WILL BE READY SOON

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MURRAY W. GARSSON, PRES. CHAS F. SCHWERIN, GEN'L. SALES M'GR.
130 WEST FORTY-SIXTH STREET
NEW YORK

THE GOSPEL of FUN

PARAGON COMEDIES



featuring

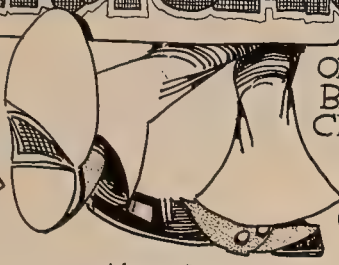
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TWO-A-MONTH

ORDAINED BAPTIST CLERGYMAN

DIRECTED BY FRED JEFFERSON

TWO WHIRLWIND COMEDIES EVERY MONTH WITH THE— REV. GEORGE-LE-ROI CLARKE, WHIRLWIND BOY EVANGELIST, IN THE PRINCIPAL ROLES.



SUPPORTED BY MARIAN PICKERING AND JOHNNY HAYES.

THINK OF THE EXPLOITATION POSSIBILITIES!!!!

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Is Gratified to Announce to the Trade
the Election of

B. P. SCHULBERG

as

President and General Manager

and the Election of

B. P. FINEMAN

as Vice-President in Charge of Productions
and Los Angeles Headquarters

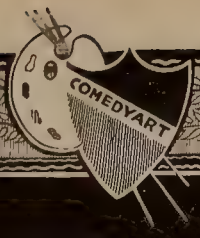
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Independent Factors –

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Longacre Building

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Colonial	Michigan.
Indianapolis	Lynch Circuit, Atla.
American Denver	Jenson & Von Herberg,
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Cleveland.	Tacoma. Butte

COMEDYART is within *your* reach, but if you want choice dates, quick action is necessary. Address nearest branch

Special Pictures Corporation
H. W. HELLMAN BLDG. LOS ANGELES

MARY MILES MINTER in NURSE MARJORIE

REALART PICTURES

MINTER--
The Out-Of-Doors Girl

YOUR audiences will take very kindly to the new Mary Miles Minter that "Nurse Marjorie" reveals. They will find her a splendid equestrienne — an out-of-doors girl who is as happy on horseback as in the ballroom breaking hearts. She will win you from her steed in "Nurse Marjorie" and make you sincerely happy that Israel Zangwill wrote a book which proves a really "different" vehicle. William Desmond Taylor produced this story and Julia Crawford Ivers wrote the scenario adaptation. Add the popularity of Miss Minter plus her unquestioned acting ability and the answer is plain: *You will do good business with "Nurse Marjorie."*



REALART
PICTURES CORPORATION
469 Fifth Avenue
New York

!!! Territory Going Fast !!!

Since our ads appeared in the last two weeks offering State Rights on Mrs. Sessue Hayakawa in "Ashes of Desire," territory has been selling like hot cakes. It simply proves one thing, i. e., that a really good picture, based on a big story and played with a genuine Box Office Star is instantly recognized by experienced State Rights and Independent Exchange men. We didn't exaggerate or over-advertise this picture. We didn't have to. Merit will be discovered even tho' you cover your light with a bushel. When we told you we had a winner for you, we meant it and we've got it in—

MRS. SESSUE HAYAKAWA



In the mighty Drama of world-wide heart appeal

"ASHES OF DESIRE"

Directed by FRANK BORZAGE

Millions of people know and love this dainty Star, whose work has been the talk of the trade press, critics and public for months. At the present time she is appearing in big feature plays of another Producing Company, so she is being advertised constantly, making her a bigger bet for you than you imagine. If you haven't written, called or wired us for terms, prices and territory on—

STATE RIGHTS

basis for this picture, get busy this minute and get your communication in to us. Territory is being allotted as rapidly as inquiries can be handled. Remember—here is a winner with complete advertising accessories all ready for you. Write, wire or long-distance phone TODAY to—

WILK & WILK

825 Longacre Building, New York

THE CAPITAL FILM COMPANY PRESENTS

EXTRA! BILL FORMAN'S SPORTING PAGE

"THE PINK SHEET OF THE MOVIES"

SPORT REVUE OF THE SCREEN

PRODUCED AND EDITED BY WM. S. FORMAN, FORMER SPORTING EDITOR CHICAGO EVENING POST

CAPITAL FILM CO. SIGNS FORMAN UP FOR 12 RELEASES

ATHLETIC REELS A REAL NOVELTY; MAKE A REAL HIT

EXHIBITORS CAN'T FAIL TO CASH BIG ON THIS 'PULLER'

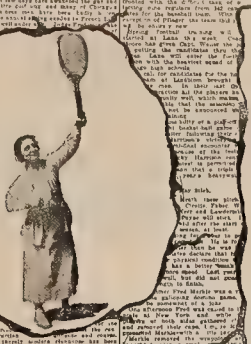
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IT'S A KNOCKOUT! THAT'S WHAT OUR EXCHANGES SAY!

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ALL CHAMPIONS OF ALL SPORTS SEEN IN ACTION

NIFTIEST SHORT FEATURES EVER PUT ON SCREEN



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CAPITAL FILM CO. (INC.)

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TERRITORY NOW AVAILABLE - ACT QUICKLY

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That You
Find On Your
Favorite Sport
Page You'll
See In Action
In Capital's
Sport Reels

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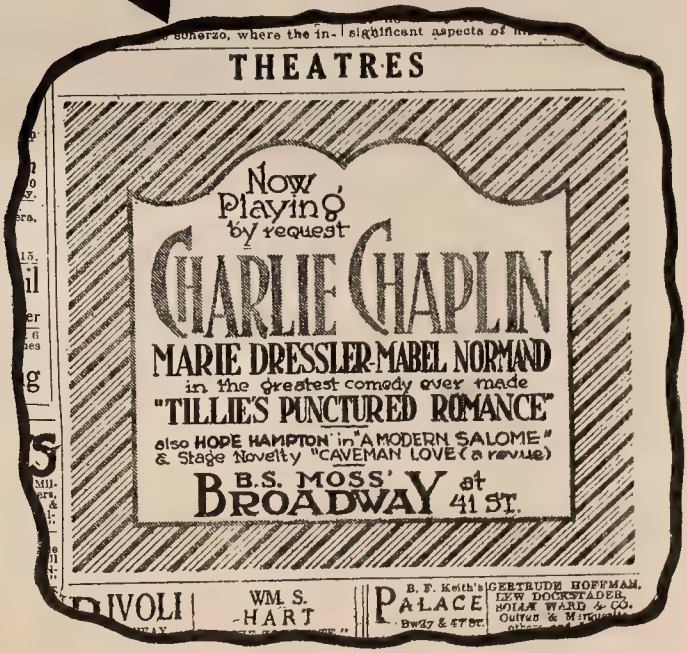
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Motion Picture News

VOL. XXI MAY 8, 1920 No. XX

Thoughts at Random

That "25 Per Cent Stuff"

"DO you know," said an exhibitor to us the other day, "I didn't think much of that percentage argument of yours at first but now you are beginning to win me around. That twenty-five per cent stuff sounds just right."

Others have said much the same thing in differing words since the appearance of our editorial, "The Problem of 1920."

Throughout the discussion on percentage we have tried heroically, almost painfully, to make our position clear. But until recently, it has seemed impossible to exhibitors that we could eventually state where percentage would be the rule with all the bigger productions without advocating the present percentage systems or any particular proposed method.

We are not even certain about "that twenty-five per cent stuff." For there will be more factors, and more important ones, than the "split" in the ultimate percentage plan. Exploitation, presentation, etc., must have their place.

But we are certain that *discussion* is the real need; that percentage cannot, *ipse facto,* be condemned and become taboo as an editorial and conversational discussion.

And insofar as we have aided to conceive and develop that discussion we know we have carried out our duty as an industry's trade journal.

Church and Theatre

THE problem of competition between theatres and churches—as well as other semi-civic institutions—is gaining in importance. Our mail has shown it a popular topic; reports of exhibitors such as Harry Crandall, who have recently toured the country, confirm our impressions.

It is a subject that we are glad to see on the schedule of topics at the coming June convention of exhibitors in Cleveland.

We cannot blindly shut our eyes to the fact that logical developments are going to increase such competition, that it cannot be legislated out of existence.

But producers, if they are to show some semblance of foresight, must admit that in their hands remains the decision as to whether that quasi-public competition is to kill off the small town exhibitor.

Where a distributor books to a church at purely nominal sums pictures which offer a direct competition with his theatre customers in the same village he is using his left hand to dismember his right.

It is a problem with serious thought. The thousand dollar rental of the big fellows may "pay production costs" but we know of no distributor ready to give up smilingly his share of the "eighty per center's" dollars.

And on the other hand, the proper thought directed to the subject can retain the advantages the church offers to the screen both financially and in strengthening its moral position in the community.

Who Wants This Job?

NEW YORK'S exhibitors have succeeded in devising a bill curbing the advance deposit evil which has been passed by the Legislature and seems assured of Governor Smith's signature.

We have two jobs open for ambitious promoters of legislation. Who wants to tackle Fate by erasing:

The salesman—and his manager—who sells you the picture at one price in the morning, jacks a higher price out of your competitor in the afternoon, and then cancels on you the following day.

Here's a husky job. Where is a Samson?

W. A. Johnston

MOTION PICTURE NEWS

William A. Johnston, Pres. & Editor
Robert E. Welsh, Managing Editor
Henry F. Sewall, Vice Pres.
E. Kendall Gillett, Sec'y
Fred. J. Beecroft, Adv. Mgr.

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Exhibitors Convene in Chicago-Plan for Cleveland Meet

Committee of Fifteen to Study the Question of Producer-Owned Theatres

THE Independent Exhibitors Convention, called together by Willard C. Patterson, opened at the Hotel Congress, Chicago, Monday morning. The first steps preparatory to the organization of definite opposition to "producer-owned" theatres were taken on Tuesday when a committee of fifteen was appointed to study all phases of the problem and prepare a report to be submitted to the national convention of Motion Picture Theatre Owners of America, called by Sidney Cohen in Cleveland for the first week of June. The committee consists of Willard Patterson and Sig Samuels of Atlanta, Frank Rembusch of Indianapolis, C. E. Whitehurst of Baltimore, H. W. Crest of Ohio, Carl Keppler of Florida, L. V. Lester of South Carolina, Dan Chamberlain of Minneapolis, Hector Pasemozoglu of St. Louis, Maurice Choynski of Chicago, Lou Blumenthal of New Jersey, E. T. Peters of Texas, H. C. Farley of Alabama, A. F. Brentlinger of Indiana, John Mannheimer of New York and M. VanPraag of Kansas. This committee will meet at an early date in New York to place all motion-picture manufacturers on record regarding the question of theatre ownership. Together with the report which will be submitted to the Cleveland convention, the committee will make recommendations as to the proper course to be followed by the independent exhibitors.

The committee of exhibitors has split two ways, one section journeying off to Cleveland to get the 'up and down' on the coming exhibitors' convention, and the other to New York to beard the producers in their dens. If the visitors to Cleveland report favorably there is every indication that the June 8, 9 and 10 affair will break all records for exhibitor attendance and for once a real prospect for national organization.

On Tuesday afternoon pledges of co-operation were given during the course of several addresses delivered by J. D. Williams, Robert Lieber, L. J. Selznick, Charles Pettijohn, Harry Berman, Harry Levey and Sam Morris. A call for funds brought a ready response, and five thousand dollars was collected from the exhibitors present. This sum, however, was returned later to the subscribers pending developments at the Cleveland convention in June. The temporary officers were made permanent until the convening of the exhibitor forces at Cleveland. Those installed in office are: Frank Rembusch, president; Sig Samuels, secretary; Dan Chamberlain, treasurer. There was no definite title chosen for the organization, which has been generally referred to as the Independent Exhibitors Association. In effect, the Chicago convention of independent exhibitors served as a grand ballyhoo for the convening of the exhibitors at Cleveland in June. This spirit was generously shared in by Willard C. Patterson, the organizer of the meeting held this week.

The conclusions arrived at Monday evening, following an all-day session of the general body and an afternoon meeting of the executive committee, would have convinced a bystander that there were too many evils in the picture industry to justify the hope that there would be a concerted move set afoot to eradicate any one of them successfully.

The status of the convention was the subject of some discussion. Mr. Patterson's efforts had resulted in bringing together in Chicago a larger number of representative exhibitors than had ever been seen at a convention before. But the wheels were not running very long before it became apparent that to the evil of producer-owned" theatres there were being added the percentage evil, the advance-deposit bane, and here and there a sprinkle of plain politics to season up things.

The complexion of the executive committee, representing as it did various sections and organizations, boded a herculean task for the convention's promoters, if they were to reach any definite, one-purpose organization.

Ivan Abramson inserted himself into the convention with a claim of being able to swing nine millions in backing provided exhibitors put up a million for a producer-exhibitor proposition. The offer was taken under consideration.

The gathering got under way at an early hour Monday morning with close to one hundred and fifty exhibitors present, representing, from indications, many times that number of theatres. Willard Patterson, as the instigator of the movement towards an independent exhibitors' organization, opened the meeting by reading a speech, telling of the inroads being made by producers into the theatre field and the need for some sort of protective steps on the part of the exhibitors. Sig Samuels, owner of the Atlanta Criterion, acted as secretary of the meeting.

When a temporary organization of the meeting was decided on, Patterson was nominatetd for the post of chairman but withdrew in favor of "Doc" Sam Atkinson, the Chicago exhibitor, who passed the buck on to Frank Rembusch.

The committee which drew up the constitution and by-laws of the organization was then named, consisting of Willard Patterson, Hector Pasemozoglu, Maurice Choynski, John Mannheimer of New York, Dan Chamberlain of Michigan and E. T. Peters of Texas.

Among the exhibitors present at the call to order on Monday morning were the following:

G. L. Hooper, owner of the Orpheum in Topeka and the Variety in Chicago; Joseph Hopp, Majestic, Chicago; A. F. Bundinger, Theatre Circuit, Fort Wayne, Ind.; J. P. Bowenerschein, Gaiety, Bluffton, Ind.; C. W. Mason, Orpheum, Fort Wayne, Ind.; Ralph W. Crocker, Star, Elgin, Ill.; M. B. Kincaid, Burke, Kenosha, Wis.; C. S. Cone, Grand Opera House, Wausau, Wis.; E. E. Richards, 12th St. & Wonderland, Kansas City, Mo.; J. P. Adler, Adler, Marshfield, Wis.; O. J. Treulich, Bonita, Chicago, Ill.; Jas. G. Rhode, Rhode Opera House, Kenosha, Wis.; Owen McKwett, Bijou, Racine, Wis.; Hector M. E. Pasemozoglu, Congress & Delmar, St. Louis, Mo.; S. Bauer, Atlas, Milwaukee, Wis.; Fred C. Seegert, Regent, Milwaukee, Wis.; C. F. Lewis, Fischer, Dan-

(Continued on page 3982)

Robertson-Cole Wires Willard C. Patterson

A FULL, sincere outline of the aims, purpose and hopes of the Robertson-Cole Corporation is contained in the following wire, sent to Willard C. Patterson at the Independent Exhibitors' Convention in Chicago. Copies of the wire were sent the trade press without comment, and the message is so presented, needing no comment:

"I desire to place on record the position of Robertson-Cole in this industry. Our plans have been completed calling for the release of nothing but the biggest of special productions. Robertson-Cole is now in position to offer the independent exhibitors a product worthy of their support to continue to deliver bigger and better pictures. Our definite fixed policy is to remain independent of all entanglements, and we are absolutely against the acquisition of theatres. Robertson-Cole has no desire to enter the theatrical field. But we feel that with the quality of productions that we are offering we have the right to representation in the finest theatres everywhere, and if this right is continually denied us, we must, in justice to ourselves and to properly place our pictures before the public, take steps for the exhibition of our pictures under proper auspices in all of the big centers of population. We feel that our productions merit recognition of this kind, and we are determined to have this recognition, but we earnestly hope that it can be accomplished without the acquisition of theatres. We are independent distributors and we desire to do business on an honesty of purpose basis. We will never be satisfied until our productions, standing as they do on merit alone, are absolutely at the pinnacle in the motion picture industry, and if exhibitors appreciate our efforts in this direction we will feel justified in making whatever investments are necessary to insure success for all. If properly supported in our efforts we will go the limit in the acquisition of stars and productions of the highest standard of excellence. We are in the business of distributing motion pictures and we repeat we have no desire to trespass on the premises of the exhibitor unless we are forced to do so in justice to ourselves and to the public, who have the right to enjoy productions we are furnishing. R. S. Cole."

First National Convention Brings Up Important Subjects

Sennett is Signed for Five Reelers and Present Officers are Re-elected

THE First National Convention opened at the Hotel Congress in Chicago on April 26th with an excellent attendance that had been forecast by First National officials several weeks ago. Special cars brought the exchangemen from the South, East and West, while the Broadway Limited on the Pennsylvania carried Home Office officials, salesmen, exploitation men and representatives of the different trade papers.

One of the important pieces of news revealed in the early sessions of the convention was that Mack Sennett has been signed by First National to produce two five-reel comedies to be released as Mack Sennett Productions. No plans were obtainable as to the nature of these supercomedies but it is believed that First National officials are confident that the laugh king will bring forth the best and highest grade of comedies that have yet been seen on the screen.

The election of officers brought a re-election for all of the present incumbents. Robert Lieber, of Indianapolis, will again guide the destinies of First National Theatres, Inc., and J. B. Clark, of Pittsburgh, was re-elected vice-president. Harry Schwalbe, of Philadelphia, will be secretary and treasurer, and J. D. Williams will continue in his capacity of general manager. The executive committee elected at the convention consists of the following: Moe Mark, of New York; Nathan Gordon, of Boston, and Harry Schwalbe. The board of directors will consist of J. G. Vanherberg, of Seattle; E. B. Johnson, of San Francisco; J. H. Kunsky, of Detroit; Fred Levy, of Louisville; Robert Lieber, Harry Schwalbe, Nathan Gordon, J. B. Clark, A. H. Blank, of Omaha; Moe Mark and J. J. Allen, of Canada.

The officers of First National Exhibitors Circuit who were re-elected were Robert Lieber, president; Sam Katz, of Chicago, vice-president; Jacob Fabian, second vice-president; Harry Schwalbe, treasurer, and J. D. Williams, general manager. The board of directors will consist of Messrs. Vanherberg, Ralph Clark, of New York; E. B. Johnson; Sam Katz; Harry Lieber; Harry Schwalbe and Nathan Gordon.

As was expected, the sub-franchise plan, as adopted at Atlantic City several weeks ago, came in for considerable discussion by franchise holders and directors. This plan will probably be considered and discussed by the First National men during the entire week, but it is expected that definite announcements will be made before the close of the session. It is believed that an inauguration of the rental system which is fixed by the proposed sub-franchising plan at a definite percentage of the exhibition value of the picture for each individual house, will give a startling new turn to the method of film distribution. The final decision of the convention on this matter is being looked forward to with interest. The possession of a franchise, it is said, will guarantee an exhibitor First National product for his territory, and in addition, it will furnish him full protection against even possible invasion of his town by any other First National theatre owner.

Besides the number of First National officials and franchise holders who literally poured into the Windy City on Sunday, there were numerous directors and screen stars. Among the latter were Norma and Constance Talmadge. This is believed to be the first time that Miss Norma Talmadge has appeared publicly at a gathering of exhibitors to meet each of them personally.

First National Will Make "Twin Beds," Says Rumor

FROM Chicago comes news of a rumor that has gotten afloat to the effect that First National has closed conracts for "Twin Beds," to star Mrs. Carter De Haven. Also, according to the tales that emanate from the convention city, there is a possibility that Marshall Neilan will direct the picture. "Twin Beds" is a farce comedy that proved highly successful as a legitimate stage play on Broadway several seasons ago.

Universal Will Support Independent Exhibitor

THE Universal Film Manufacturing Company has definitely taken its stand on the side of the independent exhibitor. Mr. Carl Laemmle, president of Universal, has even offered financial backing to the Independent Exhibitors' Association, now in convention in the Congress Hotel, Chicago.

Through his representatives, H. M. Berman and Harry Levey, of the Universal Company, Mr. Laemmle wholeheartedly assured the independents that they can count on Universal to take a leading stand in the fight for open bookings and the rights of the independent exhibitor.

Following the session at which the Universal offer was made, Frank Rembush, Chairman of the Independent Exhibitors' Association of America, sent the following telegram of thanks and acceptance to R. H. Cochrane, vice-president of Universal:

"The convention of independent exhibitors, in session at Congress Hotel, today formed a permanent national association and greatly appreciate the offer of Universal Film Mfg. Company for their clear-cut and straightforward statement made by your representatives, Berman and Levey. It was further voted and will so be enforced that the independent exhibitors shall cancel and refrain from buying service from any producer who has not declared himself to the effect that he will not buy or operate theatres in competition with the independent exhibitors."

Exhibitors from Forty-Five States to Meet

Indications now point to at least forty-five states being represented at the convention in June in Cleveland of the Motion Picture Theatre Owners of America. This statement was made here today by Sydney S. Cohen of New York, temporary president of coming National Convention. S. I. Berman, who was in Albany recently with Mr. Cohen, left last night for Chicago and on the present trip will arrange other details.

"The Cleveland Convention," said Mr. Cohen today, "will undoubtedly result in a nationwide organization concentrating its efforts at Washington for relief from the 5 per cent film tax. There will be formed in Cleveland a national organization that will be entirely uncontrolled and uninfluenced by any of the special representatives of film manufacturing companies and distributing agencies."

Arthur W. Blankmeyer Dies in Michigan

Arthur W. Blankmeyer, one of the pioneers of Michigan in the motion picture field, passed away suddenly on April 19th of heart disease. Funeral services were held in Toledo. Mr. Blankmeyer operated the General Display and Film Company and owned a half interest in the Gratiot theatre.

Distributing Company is Organized

A NEW national distributing organization to be known as "National Exchanges, Inc." has just been organized and is financed by the Johnson and Hopkins Company, 398 Fifth Avenue, New York City, Finance Construction, Capital Management.

Hunter Bennett, well-known to the industry at large as general sales manager for large distributing corporations, has been elected vice-president and general manager. Mr. Bennett until recently was a special representative for the Famous Players-Lasky Corporation. He was sales manager of the Mutual Film Corporation when that company was maintaining sixty-eight offices throughout the country. He also at one time was assistant general manager of the World Film Corporation.

Convention High Lights From Two Big Gatherings

By Robert E. Welsh

TOOT! Toot! We're off! On board the good Pullman ship SCHAEFER It must have been named after PETE SCHAEFER Which should be omen enough for any exhibitor convention.

Let's see. We thought this was a First National Convention and an Independent Exhibitors Convention. And isn't that UNIVERSAL BERMAN and HARRY LEVY we see going down the aisle? Maybe we're mixed in our dates.

Gosh, we must be twisted. There goes JOE BRANDT. But then, Joe has become a Chicago convention commuter. Whenever no one else is holding a convention he organizes one himself in the Windy City.

JOE LEE comes in sight. Force of habit almost made us ask where Louis Mayer was. But EARL HAMMONS loomed up behind the irrepressible Joe and we were saved the slip. Earl looks his usual chipper self. Must be great to be born with that Beau Brummel instinct.

Feel a lot better. Yo, ho, boys! Sailing the seven seas to Chicago. The seven being named Straight, Flush, Threes, a Pair, Fours, Openers and "Oh, I didn't have anything but I thought I might scare you out."

Someone just saw a wonderful cherry tree in bloom and everyone was looking out the window when JIMMIE GRAINGER reported with a pat flush King high. If some of Jimmie's remarks get into the next Neilan picture it will be a knock-out.

Well, there's some class in the party. NORMA TALMADGE is aboard the ship, along with JOE SCHENCK and BEULAH LIVINGSTON. And yes, CONSTANCE is here, too.

Was that a parade that just passed? No, only L. J. and staff. Calm once more.

HARRY SCHWALBE and MRS. SCHWALBE are reported as having boarded ship at Philadelphia. Mysterious rumblings commence. Someone has previously discovered Mrs. CARTER DEHAVEN and the whispers say "million dollar deal."

Mrs. DEHAVEN—Oh! yes, FLORA PARKER—leaves the train at Altoona and every First National man wears a mile-wide smile. We take it that the papers have been signed. The whispering increases in intensity. Shh, here comes a trade paper man!

More arrivals to report. MR. and MRS. TOM MOORE made the junction on the Washington train. TOM NORTH is along.

DAVE HOWELLS is with us, which gives First National's gathering an international touch. Sorry to hear that HARRY MUSGROVE, of Australia, is on the ocean and won't make the U. S. in time this year.

BILL YEARSLEY says his watch is doing a shimmy trying to keep up with the fifty-seven varieties of time. From daylight saving time to ordinary honest to goodness time and then to Central time would give any watch the feeling of a ninety-day print.

Well, well! EARL GULICK is here. "No convention is complete without one."

William A. Johnston Recovering

THE many readers of Motion Picture News will be glad to learn that William A. Johnston, following an operation for appendicitis, has rallied rapidly and is now on the high road to recovery.

Sitting opposite J. D. WILLIAMS at dinner. Every time that man talks First National to us he sells us up to the hilt. Just whispered some big news to us. Can't spring it yet. But maybe it will break before the week is over.

Well, if this isn't Chicago! What did we bother to buy a berth for? LE MEAR H. MASON meets us with a Chicago welcome: Three cheers and a wink. The wink worked.

The Congress Hotel thinks a cyclone has struck it. If they have enough rooms to meet all the reservations that have been made they must have built another Annex last night.

Let's slip a word in here for JANE STANNARD JOHNSON and the efficient way she is setting the tangle straight and making everybody happy.

AL LICHTMAN is on the job. He says this is just a hold-over from the Paramount convention. He's good enough salesman to sell us that idea if we give him half a chance.

EARL HUDSON and COLVIN BROWN are two others waiting in Chicago to meet us. The place seems like home to these Elgin boys. They are even starting to apologize to us for the rain. That's native son stuff.

Gosh, that fellow ROBERT LIEBER has a genial personality. Just see him there giving the boys the glad hand. First National uses the same judgment picking a president that it exercises choosing a star.

JOHN KUNSKY, MINNEAPOLIS FINKELSTEIN, AL BLANK and MOE MARK add to the exhibitor touch.

Save us, boys. The ship is sinking. There's FRANK REMBUSCH. It looks like the good old free-for-all exhibitor conventions.

FRANK reports that he is just five weeks away from an attack of "flu." Doesn't look it. Looks in "the pink."

Cheering news. DON BARTON has just told us what wonderful things *Motion Picture News* advertising is doing for Barton organs. We're willing to listen to that talk all day. But Barton has just been pulled away from us by EXHIBITOR BARBIAN—the Akron, Ohio, live wire—who wants to talk business on his next new house. Yes, he saw the ad in the *News*.

FRED QUIMBY has arrived. We're not sure whether to change the name of the hotel to Alexandria or Astor. One by one they are arriving. Wonder if there is anybody left back in New York.

LIEUTENANT JIM ANDERSON is boasting to everyone that his picture broke on the front pages of all the Chicago papers. The first press agent coup we have heard about. Bought a paper and read the heading: "U. S. Asked to Take Over Armenia."

Wonder if the Allies will insist on Uncle Sam taking over the LIEUTENANT too? AURORA MARD-D-D—spell it yourself—might term this another Armenian atrocity.

Who's this MYSTERIOUS STRANGER buzzing around the lobby? Why, FRED WARREN, as I live. Must have something interesting to say the way his listeners bristle up.

Just heard the WARREN news myself. Big? I should say a mouthful! Guess the story will break from New York so we won't bother with it here.

FRED BEECROFT wants to know what it's all about. He's getting tired of having the question popped at him. Ninety-nine producers are here and up till ten

Pithy 'Close-ups' of Industry's Great and Near Great

From the Vantage Point of a Lone Scribe in a Sea of Exhibitors

o'clock Tuesday morning ninety-eight have asked us, "Just what is this exhibitors' convention aiming at?"

Search us! You're welcome. Try the hip pocket, too.

A. H. SAWYER has arrived. And with him the news that a telegram from HERB LUBIN declares that five producers in New York have already shown interest in his new proposition advertised exclusively in last week's *News*. We'll say we're feeling good.

The SAWYER and LUBIN boys certainly have a good idea. "The story's the thing," and for the first time on record two real all-wool picture men are going to tackle the story and play proposition for the best interests of producers and authors.

Have just met SI GRIEVER and LEE HERZ. Likeable chaps, and they certainly know the independent field and this territory.

All these Chicago boys give us a good word for L. H. MASON, who handles the fate of the *News* in this belt. Must be great to be boosted that way. Go to it, Lee.

Tuesday morning and RALPH PROCTOR has just arrived. Two of the Three Musketeers are now here. But neither FRED QUIMBY nor RALPH can explain JACK WOODY'S absence.

This trip gave us our first real chance to get acquainted with J. C. RAGLAND, who is representing ARTHUR KANE and CHARLES RAY'S interests. Clean cut, regular sort of chap that you'd expect to find hanging his hat on the same rack with ARTHUR KANE and CHARLES RAY.

So! Lesser made the hit of the convention with his 'daily newspaper extra.' Harry Beal succeeded in covering the news and giving attention to Annette Kellerman in impartial and clever manner.

Tuesday afternoon and all is well. CHARLIE PETTIJOHN has just invited us into the camp of the friendly enemies. We beg to report surrender without a struggle

Someone reports an enforcement officer snooping around the rooms this morning and jotting down the names of the possessors of empty bottles. If they were empty before we'll bet they were a vacuum when he got through.

JOE LEE must have put something over. He can't wear that smile and fool us. A birdie has just flown in from the Alley with the tip to watch Chicago's Saturday and Sunday papers. We knew it.

Now we know it is Chicago. Just spoke to WATTERSON ROTHACKER. The keys of the city have been given us. "WAT" doesn't expect to see them himself for some time with plans for his big English laboratory buzzing around.

Speaking of one regular fellow reminds us—where is JIMMIE QUIRK. "Photoplay" owns the Congress newsstand display space but we can't find BR'ER QUIRK.

BILL HUFFMAN has been here for a week and we haven't heard him mention engraving once.

Just shook the Congress long enough to learn why Capital is now getting solidly on the map. The same information being given us through the simple act of meeting J. HERBERT MILLIGAN. A man who sits in front of the big desk with all the air of knowing what he is doing and how to do it.

We knew that New York liked FRED WARREN, but we didn't imagine any sales manager could be as popular with exhibitors as we find FRED WARREN to be since the Associated News began buzzing around. There's something radically right when you find the customer liking the seller.

HARRY SHERMAN has been holding court for two days with appreciative audiences. HARRY has a simple gospel. "Let's make pictures," he says, "and stop making speeches."

EMANUEL MANDELBAUM, the original sub-franchise man, has an "I told you so" smile. We don't blame him.

J. D. WILLIAMS' speech to the exhibitors seems to have made some hit—judging from remarks. J. D. talked cold turkey, hearkening back to the old days to tell what united exhibitor action made General Film do when LUBIN tried to buy theatres, and being frank enough to say that even should a sub-franchise holder need protection from a First National member he'll get it.

ERNIE SHIPMAN leaves us on Wednesday for the Canadian country to work on a Ralph Connor story. A little item like a stampede of 'steen thousand buffalo is one of the tasks that faces Ernie. We didn't know there were that many left. Ernie must have been holding them out all these years waiting for the picture.

H. M. THOMAS and "JAZZ BAND" HOLAH have voted the convention a success ably seconded by H. W. CHRIST, of Piqua, "DEE" DIEBOLD, ELLINGE WARNER, JOE LEE, FRED WARREN and YOURS TRULY.

First time we've had the good luck to meet BR'ER WARNER. Have to see more of this boy in New York.

MRS. SYDNEY DREW and JOHN CUMBERLAND have reported at the city gate preparatory to starting work at the Essanay plant.

Which reminds us that GEORGE SPOOR whispered an earful to us yesterday. It only takes four lines to say it here, but here's a tip that it will take as many pages to back it up in the near future. We'll say so. And repeat it.

HARRY SCOTT tells us a new Ringling story every time we meet him, and he hasn't repeated on himself yet. We're beginning to suspect him. AARON HOFFMAN must be supplying him with new material weekly.

LOU BLUMENTHAL is enjoying his first convention in years. No expense accounts to O. K. but his own.

That must be BILLY BRANDT who's paging LEE OCHS just now. BILLY seems to be having a good time, but we are beginning to believe that he was born with that smile. It's good to look at.

HARRY RICE just appeared with a shame-faced look. HARRY confesses that after all these years of publicity crime he pulled his first pure "Hokum" stunt last week. Yes, it stole The Examiner for "The Virgin of Stamboul."

Well, it's all over. The boys are scattering East, West, North and South. Back to li'l old New York—with pleasant memories. Quite a convention. Yes, we are a little tired—and poorer—but we surely met a bunch of real fellows this time.

"Big Six" Organizes Distributing Company for Product

Oscar A. Price named President; F. B. Warren, General Manager

It has been officially announced that the Associated Producers, Inc., have organized their own distributing company to handle the pictures that will be made by the prominent directors that allied themselves about two months ago under the corporate title of the Associated Producers. By virtue of this newly organized distributing company, the Associated Producers will be enabled to deal directly with American exhibitors instead of through a sales organization controlled by other interests. Oscar A. Price has been made president of the distributing company, and F. B. Warren has been appointed general manager.

Contracts pertaining to the new organization were signed last week by Thomas H. Ince, Mack Sennett, Marshall Neilan, Allen Dwan, George Loane Tucker and Maurice Tourneur. All these directors will complete their contracts at present in force with other organizations, it is stated, and at least two more prominent directors will join the Associated Producers.

The following statement has been issued by the Associated Producers, Inc., regarding their distribution plans:

"The Associated Producers, Inc., distribution will not utilize the facilities of any other organization. It will own and operate its own newly opened exchanges in all the important sales zones of the country, completely manned and managed by its own exclusive employes. Production plans of the members of the Associated Producers, Inc., are well developed and their new organization will be actively releasing their first powerful productions at the opening of the next motion-picture year.

"Both Oscar A. Price and F. B. Warren, operating executives of this new distribution are men trained in other business outside of the motion picture industry. They are both characteristically independent and have always shown little or no regard for film industry precedents, being organizers of wide experience and with the mental independence of the newspaper publishing profession from which they were recruited into pictures. Mr. Price has been active in editorial and political circles for many years and served his government throughout the World War as Wm. C. McAdoo's strong right arm in the Railroad Administration. Mr. Price has been president of the United Artists' Corporation from the date of its formation a year ago, retiring two weeks ago for this expansion of his activities in the motion picture industry.

"Mr. Warren was one of the founders of the Goldwyn organization in association Samuel Goldwyn, and Edgar and Archibald Selwyn. He was vice-president and a director of Goldwyn Distributing Corporation from the day of its formation, with control over sales. For a year, following his retirement in April, 1919, he was vice-president in charge of sales of the Hodkinson organization from which he retired ten days ago for his new alliance with the Associated Producers, Inc."

Hallmark Takes Over Triangle Exchanges

Frank Hall Closes Deal Acquiring Big System of Exchanges and Many Pictures

FRANK G. HALL, president of Hallmark, and Percy L. Waters, president of Triangle, have just closed another big deal which is of unusual interest to the industry, as it not only involves the taking over of a complete distributing organization with eighteen branches, but also includes control of many big productions of some of the screen's famous stars.

Mr. Hall has acquired for Hallmark Pictures Corporation the complete system of Triangle Exchanges from the Triangle Distributing Corporation and also control of the pictures of Triangle Film Corporation which gives Hallmark exchanges in Boston, Buffalo, Chicago, Cincinnati, Cleveland, Denver, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh, San Francisco, Seattle, Detroit, Salt Lake City, Washington, New Haven and Milwaukee, all of which have been handling the physical distribution of Hallmark pictures for some time.

This move by Frank Hall is said to be the opening gun of an offensive campaign to place Hallmark at the very top of the list of independent producers and distributors. Preparations for large expansion have been going on quietly for several months and with the announcement of the closing of the Hall-Waters deal comes the news of four special pictures completed and ready for immediate release with eight more to follow at short intervals; two of which are already in preparation.

The finished specials are: "The Discarded Woman" and "For Love Or Money," both Burton King productions; and "Should a Wife Work?" and "What Children Will Do," staged by Horace Plimpton. "The Common Sin," another Burton King production is in preparation as is also a new Plimpton production, the title of which has not been decided upon.

The former Triangle distributing organization, now Hallmark, will be kept intact and the personnel of each office will remain the same with George N. Montgomery, general sales manager for Hallmark, in charge. Mr. Montgomery recently completed an extended trip which took in all of the branches and was greatly pleased with the marked spirit of co-operation he found, a spirit which is very much in keeping with Frank Hall's ideas.

The productions controlled by Hallmark through the purchase include some of the pictures of many of the screen's biggest stars and by the world's foremost directors. Frank Keenan, William S. Hart, Douglas Fairbanks and Norma Talmadge are among the most prominent stars in the Triangle Film Corporation's list which contains nine Keenan pictures, thirteen Fairbanks pictures, seven Talmadge pictures in addition to sixteen elaborate Keystone comedies and other interesting productions.

Among the more important subjects are: "The Coward," "Jim Grimsby's Boy," "The Thoroughbred," "The Disciple," "Hells Hinges," "Wolf Lowry," "The Lamb," "Double Trouble," "The Matrimaniac," "Missing Links," "Children in the House" and "Going Straight."

Midnight Picture Show for Newspapermen

On the occasion of the convening of the American Newspaper Publishers' Association in New York this week a monster "midnight matinee" was given on last Wednesday evening, April 21st, at the Rivoli by the Associated Motion Picture Advertisers, Inc. An entertaining program was presented, including special and timely topical features designed to be of particular interest to the newspaper men invited. The arrangements for the evening's performance were conducted by a committee of the advertisers under the chairmanship of Paul Gulick, who is also president of the A. M. P. A.

Carl Laemmle Buys Out Interests of P. A. Powers in Universal

President Now has Practical Control; Powers Resigns as Treasurer Too

P. A. POWERS has sold out his interests in the Universal Film Manufacturing Company to its president, Carl Laemmle, and has resigned as the treasurer of that organization. This transaction and the resultant readjustment of Universal's holdings several days ago has been made the occasion of the publication of a lengthy statement by President Laemmle. The statement as submitted, follows:

"In buying out Mr. P. A. Powers' interest in the Universal Film Manufacturing Company, I have achieved the ambition of my life. I organized the Universal company eight years ago and it always has been my 'baby.' In all the vicissitudes of the Universal company's varied existence, I never gave up hope of gaining practical control of it some day. That day has come, and I am glorying in the opportunity I have for making Universal the greatest film organization on the globe.

"There is the friendliest feeling between Mr. Powers and myself. He has known for a long time of my ambition to have complete control of the company. He finally consented to sell out to me. The deal was consummated in all friendliness and with regard for the mutual interests of both of us. Although he no longer is connected with Universal, he has my good will and I have his.

"Universal has had its ups and downs, but today it is stronger than ever before, and with a promise for the future which gives me the confidence to go to every possible extreme to make Universal greater.

"It has been a hard struggle most of the time, building Universal. I wouldn't go through it again for all the money in the United States. We have taken the slowest, but likewise the surest, way of building it into a tower of strength. Our basis has been—fair treatment of exhibitors plus fair treatment of competitors. I do not believe that there is an exhibitor in the world who denies that the Universal has tried to right every wrong in the business, and I know that no producing company can honestly accuse us of any of the tricks that have been a blight on the industry.

"It looks like fair weather for Universal from now on. In the past year there has been a marvelous improvement in the quality of Universal pictures. We are prepared to show a more astonishing improvement this year and in the years to come. Never in the history of the company have we been in such excellent shape to produce and market the kind of pictures the public seems to like best. Already, we have on hand for next fall a huge supply of the very best productions the trade has ever known.

"I know whereof I speak. Our latest success, 'The Virgin of Stamboul,' is proving itself one of the most popular pictures of the year. It is a huge money-maker for us and for exhibitors. And it is only the beginning of a succession of master productions, many of which already are completed, which we will release in the near future.

"'The Devil's Pass Key,' Erich von Stroheim's latest Jewel production, will cause a sensation in the film world. It makes you think you're set right down in Paris, so realistic is the Parisian atmosphere. We have five of these big pictures ready now, including 'The Virgin of Stamboul' and 'The Devil's Pass Key." The others are 'Ambition,' with Dorothy Phillips, 'The Breath of the Gods,' with Tsuru Aoki, and 'The Beach Comber,' with Elmo Lincoln.

"For its special pictures, to be released approximately every week, beginning next July, Universal has selected six popular stars, each star to make a series of eight pictures during the ensuing year. This plan has already met with hearty commendation on the part of exhibitors. It will assure them a steady output of excellent pictures starring players of first rate ability and prestige.

"In the serial field Universal is far ahead of its competitors. Our five great 1920 serials are taking like hot-cakes. 'The Lion Man,' 'Elmo the Fearless,' 'The Moon Riders,' 'The Vanishing Dagger' and 'The Dragon's Net,' taken either individually or together, form a distinct stride in chaptered photo-drama. That is because Universal has put unlimited care and money into their production. Two of them are the results of foreign expedition, one to Europe and the other to Asia, so that the proper settings and foreign atmosphere for their various episodes might be absolutely correct.

"Universal is beating new paths in other directions. Two exploring expeditions now are in the hearts of Africa and Borneo, getting pictures never before shown on the screen—pictures of native life, of the scenic wonders, and of the strange animals of those two untrodden sections of the world.

"Other new and recent ventures by Universal include the turning out of high-class five-reel comedies based on farcical stories by popular writers, a new brand of high-class two-reel comedies, and a weekly novelty reel of strange and curious things in nature and in the works of mankind.

"Universal rapidly is expanding its great sales and distribution force. An expedition now is nearing Australia to set up the first Universal branch in that continent.

"All these and other awakenings of activity I see about me in Universal give me great hopes for the future. The more I make comparisons between the methods the Universal has used to arrive at its present position of prosperity and popularity and the various methods others have employed, the more I realize that any man or company which bases its efforts on high principles is bound to come out on top.

"Keep your eye on Universal. We've just begun to fight."

Indiana Exhibitors Form Production Concern

FORMATION of the United Exhibitors Productions Corporation, organization of which was revealed a few weeks ago when articles of incorporation were filed in Indianapolis, constitutes a protest of a league of Indiana exhibitors against what they consider to be exhorbitant prices of producers, directors said this week.

The leaders declined to divulge the names of theatres which are to be included in the circuit, but stated that it is their intention to book co-operatively and eventually form their own producing company in California.

The organization is incorporated with $1,000,000 capital. Original incorporators are Robert W. McClaskey, G. L. Pugh and Frank Fitzgibbon, of Indianapolis; Merrill Moore, of Kokomo, and Herbert Williams, of Los Angeles, California. Headquarters of the corporation for the time being will be located in Indianapolis.

Musicians' Demands May Boost Admission Rates

Admission prices in nine large motion picture houses and theatres of St. Louis will be increased, beginning next season, if the demands presented by union musicians employed by members of the Theatre Managers' Association of St. Louis, amounting to an increase in salaries of forty per cent, are granted. This statement was made last night by E. J. Sullivan, manager of the St. Louis Orpheum and chairman of the managers' association.

At a conference of musicians and managers of the Shubert-Jefferson, Orpheum, Grand opera House, Loew's Garrick, Empress, Gayety, Standard, Rialto, and Columbia Held recently, the union musicians presented their demands for increased salaries. The managers offered to concede to an increase of fifteen per cent in salaries, but the union refused to accept this, Mr. Sullivan said.

Schulberg Heads Distributing Company

Corporation Distributing Katherine MacDonald Pictures Plans Wider Field of Activities

B. P. SCHULBERG, one of the oldest executives, in point of service, in the motion picture industry, has acquired an interest in and been elected president of the Attractions Distributing Corporation, which releases the Katherine MacDonald productions through the First National Exhibitors Circuit. B. P. Fineman, who has been president of Attractions since its inception a year ago, becomes vice president and will remain in Los Angeles to cooperate with Sam E. Rork, president of the Katherine MacDonald Pictures Corporation, on the productions of this star and others whom Attractions plans soon to present on the screen. Mr. Schulberg's headquarters will be in New York, and he will move the offices of Attraction Distributing Corporation to those he has occupied for some time in the Longacre Bldg.

The assumption of this office restores to activity in American film circles one who has steadfastly endeavored to advance the standards both of production and distribution. For the past year, since leaving Famous Players-Lasky and the United Artists Corporation, after aiding Hiram Abrams in its formation, Mr. Schulberg has been identified with the export end of the business, through an affiliation with one of the largest distributing concerns of Europe, who entrusted him with the purchase, to the extent of many hundreds of thousands of dollars, of American film product. This association supplemented a film education dating back over twelve years, a period during which Mr. Schulberg has been identified with every progressive development of the industry, and seven years of which were served with Famous Players-Lasky, starting with Adolph Zukor's formation of the Famous Players Film Co., in 1912, and culminating as General Manager of the combined Paramount and Artcraft.

Under the new regime, Attractions Distributing intends to offer specialized representation to stars, directors and other factors in the business, besides producing big special features from time to time.

In a statement regarding the new plans of the company, Mr. Schulberg said:

"Although I have thought so for a long time, I have never felt with more conviction that the time has come when individual initiative and original thought and action are at last to bring their fullest reward in the film industry. Whether in the case of star, director, or sales or exploitation executive, the independent worker in the industry who really serves the screen by conscientious effort and serious purpose can accomplish more than was ever before possible because the industry has fortunately reached that stage where personal and specialized methods of production or exploitation transcend in value and in effect all the machinery of unwieldly organizations lacking the same degree of personal inspiration and zeal, without which all creative art is futile.

"The big successes of the screen have emanated from this spirit and from these independent sources, and from them will spring the future masterpieces of the screen.

"It is our purpose to maintain such a policy as will enable us to bring most readily and with the least hindrance to the open market all such pictures as we may be selected to sell or exploit, and to bring to independent producers and distributors all stars and directors who wish to establish independent units of production."

Legislature Passes Motion Picture Laws

Session Ends in New York with Passage of Three Statutes, Including Cotillo Bill

THE New York State Legislature came to a close at 2 o'clock on the morning of April 25th with the passage of three bills of interest to the motion picture industry, the Cotillo deposit bill, the Kelly guardianship bill and the waiver bill to protect the exhibitor from any effort on the part of the manufacturer towards circumventing the provisions of the Cotillo measure. The three bills are now in the hands of Governor Smith for action during the next thirty days.

Three bills to which the New York State Motion Picture Exhibitors' League offered strenuous opposition, died by remaining in committee, these being the Hunter bill, seeking to repeal the present law under which motion picture theatres are operating in this State on Sundays, the Davenport bill, raising the age of admission to theatres, from 16 to 18 years, and the Flynn bill which sought to force upon the exhibitor the necessity of employing in addition to the regular operator, an apprentice.

In passing the three bills and blocking the others, the New York State Exhibitors' League secured what might be termed a 100 per cent victory, for every bill they supported was passed and on the other hand every bill opposed was downed. The victory belongs to Sydney S. Cohen, president of the League; S. I. Berman, Charles L. O'Reilly and Irvin Salyerds, who not only spent the entire week here but remained through the session, which lasted until 6 o'clock in the morning, returning at 11 o'clock and sticking to their posts until 2 o'clock the following morning, when the session ended.

The chief interest, of course, centered around the Cotillo bill, the opposition coming from the manufacturers, who sent telegram after telegram to the senators and assemblymen in the vain hope of keeping the bill in committee. The bill passed both houses, however, and it is understood, stands a fair chance in being signed by the Governor. The bill prevents the use of money exacted on film contracts for deposit by manufacturers or producers, in the producing of films or in other ways carrying on his business.

In a motion picture way, this session of the New York Legislature has been a most interesting one. Almost at the start Assemblyman Hunter introduced a bill seeking to close all motion picture theatres in the State on Sunday. The League took up the cudgels and as a result when the session closed last night the bill was still in the Assembly rules committee. The Flynn bill, pertaining to operators, was also held in committee. The Davenport bill met a like fate.

The Kelly bill, which really defines what constitutes a guardian in accompanying children under 16 years of age to the motion picture theatre, had rather a hard time of it in the Assembly. In fact, the bill was defeated Friday night by a vote of 76 to 50 after a thirty-minute discussion. It was apparent that many of the Assemblymen did not fully understand the meaning and intent of the bill. Efforts to bring about its reconsideration and vote were successful and at 9 o'clock last night the bill was passed by a vote of 130 to 12 and went to the Governor.

According to word which came from the Executive Chamber last Monday, there is a probability that Governor Smith, desirous of becoming better acquainted, not only with the Cotillo bill but with the other two measures, will call for a hearing during the next thirty days, at which time both sides will be heard. There has been so much opposition on the part of manufacturers and producers to the Cotillo bill that it is said, the Governor, wishing to be fair and square to each side, wishes to learn the merits first hand.

Fox International Convention to Open May 24th

Branch Managers from Foreign and local Offices Will Meet in New York

AN announcement from Fox Film Corporation heralds the sixth annual convention of the Fox sales forces, which will be held at the Commodore Hotel, New York City, and will bring together the Fox branch managers, district superintendents, special representatives and sales heads from every Fox office in the world. It will be held from May 24th to 29th.

Herman Robbins, general sales manager of Fox Film Corporation, has sent out a call to all branch offices of the firm—including all foreign exchanges of the organization, which now encircles the earth. Representatives of the firm will come from all the principal cities of the United States and from the various branches located in the Dominion of Canada. London, Liverpool, Manchester, Newcastle, Glasgow, Cardiff, Leeds, Birmingham and Dublin will furnish the quota of Fox officials from Great Britain. The Australasian field will send managers from Sydney, Melbourne, Brisbane, Adelaide and Wellington, New Zealand, and the South American field will contribute its share from the Fox exchanges in Rio de Janeiro, Sao Paulo, Buenos Aires, Rosario, Montevideo and Lima.

Fox Film Corporation for some time has maintained offices in France at Paris, Marseilles, Strassbourg, Lyons, Lille and Bordeaux. Additional branches have recently been established in Treves, Nancy and Toulouse. The managers of these new branches are not expected to attend the convention, in view of the fact that these are sub-divisions of the territory covered by the Paris branch.

The other Fox foreign branches which will be represented include the Brussels office in Belgium, the Amsterdam branch in Holland and the Italian exchanges in Rome and Turin.

William Fox, one of the pioneers among film producers to gather together in convention the heads of his exchanges, brings his sales force together this year for the most important business meeting in the history of the corporation. Six years ago William Fox issued a nation wide call to his managers which is said to have marked the beginning of sales conventions in the film industry.

Winfield R. Sheehan, general manager of Fox Film Corporation, who is in Europe, will return in time to take charge of the convention, as in the past. According to the most recent advices from Mr. Sheehan, he will be in the United States about the middle of May to perfect plans for the meeting and the subjects which are to come up for discussion.

Mr. Sheehan, upon his return, will be thoroughly equipped for an exhaustive conference with Mr. Fox regarding the results of his tour and the conditions of the foreign market with relation to Fox Films. Thus far, the reports received from him have been most encouraging.

William Fox himself will open the convention, and will outline to his sales organization the policy to be adopted by the corporation for the ensuing year as regards the distribution of Fox Specials, Sunshine Comedies, Mutt and Jeff Animated Cartoons and other Fox entertainments. It is expected that the plans to be laid before the salesmen will show a notable development in the entire system from both the producing and distributing view points.

Those who will attend the convention from various sections of the United States and Canada are listed below and will represent thirty five or more branches of the Fox organization in this country and at least a half dozen in the Dominion of Canada.

District superintendents with headquarters are as follows: Harry F. Campbell, Boston; Clayton P. Sheehan, Buffalo; George Allison, Atlanta; E. H. Wachter, Kansas City; Howard J. Sheehan, Los Angeles; Vincent L. McCabe, Toronto.

Dominion branch managers: Maurice West, Montreal; L. M. Devaney, Toronto; Jos. Lieberman, St. John, N. B.; R. A. Scott, Vancouver; William Spencer Jones, Winnipeg; Mitchell Rose, Calgary.

United States branch managers: George Allison, Atlanta; H. F. Campbell, Boston; M. H. Greenwald, Buffalo; C. W. Eckhardt, Chicago; Rudolph Knoepfle, Cincinnati; William Shapiro, Cleveland; L. E. Harrington, Dallas; Joseph Kaliski, Denver; W. C. Barnes, Detroit; C. E. Penrod, Indianapolis; E. H. Wachter, Kansas City; B. E. Loper, Los Angeles; M. J. Weisfeldt, Minneapolis; B. L. Dudenhofer, New Orleans; Sidney Meyer,

(Continued on page 3982)



Fox film officers: President, William Fox (centre); General Manager, Winfield Sheehan (upper right); photos copyrighted by Underwood and Underwood; Vice-President, Jack Leo (lower left); General Sales Manager, Herman Robbins (upper left)

Independents Convene

(Continued from page 3974)

ville Ill.; Martin F. Gruenewald, Victory, Kokomo, Ind.; P. O. Heller, Standard, Anderson, Ind.; Wm. H. Korn, Frederal, Salem, Mass.; A. B. Lawton, Bijou, Pittsburg, Mass.; Samuel Goldstein, main office, Springfield, Mass.; Carl Keitler, Jr., Bijou, West Palm Beach, Fla.; Fred J. Cusan, Family, Port Huron, Mich.; Earle Snell, Majestic, Reno, Nev.; M. B. Shanberg, Columbia, Junction City, Kans., Palace, Salina, Kans., Midland and Royal, Hutchinson, Kans.; S. Rubin, Francisco, Chicago, Ill.; L. M. Miller, Palace, Wichita, Kans.; Wm. H. Cadoret, La Petite, Kankakee, Ill.; M. J. Prumski, Princess, Florence, Ala.; Ken B. Lindsay, Broadway, Richmond, Va., Andrew Cusen, Queen, Chicago, Ill.; J. Otis Ladland, Lyric Theatre, Cherow, S. C.; William M. Roob, Grand, Port Washington, Wis.; A. L. Picker, Rex, Ironwood, Mich.; C. A. Barbian, Waldorf, Akron, O.; C. A. Smith, mgr., Sherman, Chillicothe, O.; Geo. Wilbur, mgr., Oakland, Pontiac, Mich.; Herb L. Weil, Majestic, Port Huron, Mich.; Thos Diamond, Grayland, Chicago, Ill.; W. J. Friedman, Metropolitan, Cleveland, O.; Roy Cummings, Majestic, Oshkosh, Wis.

D. J. Kuiaszewicz, Rex, Beaumer, Mich.; J. E. Conden, Star, De Kalb, Ill.; F. E. Wolcott, Majestic, Racine, Wis.; Dee Robinson, Apollo, Peoria, Ill.; O. W. Friederich, Capitol, Pekin, Ill.; Dave Feinberg, Fern, Milwaukee, Wis.; Joseph J. Schmott, Riviera, Milwaukee, Wis.; Wm. A. Steffes, Northern, Minneapolis, Minn.; L. A. Wagner, Princess, Eureka, Kans.; L. M. Goldberg, Harper, Chicago, Ill.; H. C. Farley, Empire, Montgomery, Ala.; W. S. Mudd, Rialto, Birmingham, Ala.; M. A. Choynski, Newberry, Chicago, Ill.; George Grace, Triangle, Chicago, Ill.; William Brandt, Carlton, Brooklyn, N. Y.; Simon Simansky, Savoy, Chicago, Ill.; C. L. Hackworth, Grand, Huntsville, Ala.; Franke Rembusch, Grace, Martinsville, Ind.; John Boheng, Crown, Chicago, Ill.; Carley & Hansen, Leola, Chicago, Ill.; Dr. J. W. Pence, Lyric, Columbus Junc., Ia.; L. T. Leister Jr., Rivoli, Columbus, S. C.; G. Hill, Victory, Greensboro, N. C.; Wm. B. Hill, Bijou, Greensboro, N. C.; G. Treulich, Bonita, Chicago, Ill.; Sidney H. Selig, Gem, Chicago, Ill.; J. Mannheimer, Park, Brooklyn, N. Y.; Mrs. R. G. Jordon, Hinsdale, Hinsdale, Ill.; Charles Scelner, Sunshine Theatre, New Comerstown, O.; N. Y.; Henry Bambora, New Paris, Chicago, Ill.; M. F. Baker, Baker-Dodge, Keokuk, Ia.; Louis Fichtenberg, Langley, Chicago, Ill.; James P. Dunlevy, Strand, Akron, O.; Harry W. Kress, Mays Opera House, Piqua, O.; N. Woll, Vision, Chicago, Ill.; M. Sumlikoff, Franklin, Chicago, Ill.; S. Barrett McCormick, Circle, Indianapolis, Ind.; John J. Campbell, Wonderland, Minneapolis, Minn.; J. J. Cooney, Vernon, Chicago, Ill.; C. P. Lantinslager, Grand, Chicago, Ill.; Al. P. Lyons, People's, Chicago, Ill.

Walter Johnson, Parkway, Chicago, Ill.; E. T. Peter, Wheen, Yeokum, Tex.; E. H. Colley, Rialto, Birmingham, Ala.; Claude M. Musselman, Grand, Paris, Corsican, Tex.; O. A. Engelbrecht, Gem, Temple, Tex.; C. E. Whitehead, Graden, Baltimore, Md.; Thos. D. Goldberg, Walbrook, Baltimore, Md.; E. H. Harris, Harris Grand, Bloomington, Ind.; Chas. Olson, Alhambra, Indianapolis, Ind.; R. W. Case, Riviera, Anderson, Ind.; S. M. Grimes, Arc, Brazil, Ind.; A. C. Zaring, North Star, Indianapolis, Ind.; L. H. O'Donnell, Grand Opera House, Washington, Ind., Appleham & Klein, Argmore, Chicago, Ill.; Louis F. Blumenthal, National, Jersey City, N. J.; A. Jordon, University, Chicago, Ill.; Sam Atkinson, Hoyburn, Evanston, Ill.; Henry E. Newell, Howard, Chicago, Ill.; H. Speyn, Grace Patime, Milwaukee, Wis.; Reines Langenack, Colonial, Milwaukee, Wis.; Paul Langheinrich, Bushleigh, Milwaukee, Wis.; Geo. H. Hines, Auditorium, South Bend, Ind.; S. Samuels, Criterion, South Bend, Ind.

R. Chiggett, Gene Gauntier, Kansas City, Kans.; F. J. Krug, Park Manor, Chicago, Ill.; A. J. King, Windsor Park, Chicago, Ill.; George W. Silverman, Eagle, Pana, Ill.; Chas. J. Law, Palace, Pana, Ill.; Richard E. Seibert, Majestic, Madison, Wis.; Wm. H. Young, Kasta, St. Louis, Mo.; Tom H Boland, Empress, Oklahoma, Okla.; I. Kora, Columbia, Evansville, Ind.; Abe Powell, Rex, Chicago, Ill.; F. J. McWilliam, Grand, Madison, Wis.; C. G. Behrens, Family, Davenport, Ia.; J. J. Rubens treas., Aurora Theatre Co., Aurora, Ill.; H. L. Nortman, Drexel, Chicago, Ill.; M. Van Praag, Central Garden, Kansas City, Kans.; Wm. Meyn, Photoium, Kansas City, Kans.; Reines B. Clark, Pittsburg, Pa.; Investment Service Co., Savoy, Milwaukee, Wis.; I. E. Berkson, Roseland, Chicago, Ill.; Hilliard Campbell, Southern, Oak Park, Ill.; B. F. Stanleton, Centre, Ottawa, Canada; W. E. Wilkerson, Signal Amusement Co., Chattanooga, Tenn.; Jack Schwartz Silvershine, New York City, N. Y.; E. C. Oreston, Empress, Hastings, Mich.; H Gainsboro, Flushing, Flushing, N. Y.; Adam Dembach, Grand, Wheaton, Ill.; C. F. Fricke, New Home, Chicago, Ill.; B. Beacham, Jr., now building, Orlando, Fla.; Chas. Fink, Star Bakersfield, Cal.; D. L. Martin, building theatre, Chicago, Ill.; Johnny Campton, E. A. & R. Linder, Chicago, Ill.; Robert Gumbines, De Luxe, Chicago, Ill.; Jimmy Coston, Harvard, Chicago, Ill.; Charles Rick New Lyric, La.; H. S. Gallup, Delft, Marquette, Mich.; W. W. Watts, Gaiety, Springfield, Ill.; C. W. Bartlett, Majestic, Fairbury, Neb.; G. A. Ward, Wabash, Wabash, Ill.; L. J. Jacobs, Delft, Essanaba, Mich.; Henry Meeteren, Rainbow, Chicago, Ill.; C. H. Vieke, Vieke, Downers Grove, Ill.; Maurice Ruebau, Rubens, Joliet, Ill.; H. T. Loper, Kimbark, Chicago, Ill.; H. E. La Dow, Columbia, Indian Harbor, Ind.; Herbert J. Thacher, Strand, Selma, Kans.; F. M. Catthey, Rex, Beloit, Wis.; Sam R. Pyle Columbia, Milwaukee, Wis.; Fred Hollman The Billboard, Cincinnati, O.; W. H. Swanson, Gem, Salt Lake City Utah; R. H. McCluskey, 1707 Vine Street, Denver, Colo.

Famous Players Studio Ball a Success

THE Eastern Studios Employes of Famous Players-Lasky Corporation Ball was held at the Hotel Commodore, New York, on the evening of April 28, and proved to be a brilliant affair. General Sir Charles Townshend, Commander of the British forces in Asia Minor, was the guest of honor, and occupied a box with Daniel Frohman, upon whose personal invitation he was present. Other boxes were occupied by prominent film magnates.

Miss Elsie Ferguson led the Grand March at midnight, during which Mr. Frohman and Alfred Cheney Johnston, as judges of the Beautiful Girl Contest, selected the three lucky aspirants who would subsequently have tests made at the studio, in order to determine their eligibility for moving picture engagements with Famous Players. Arc lights had been installed, and the cameramen were busy "shooting" many feet of film during the march.

Blue Sunday Movement Grows in Oklahoma

A blue Sunday ordinance, prohibiting the operation of picture shows, vaudeville, tent shows and other public amusements of any kind on Sunday was passed by the City Commissioners at Norman, Oklahoma, last week. A section of the ordinance also calls for a board of censorship.

Eugene Zukor, F. P. Lasky Executive, to Wed

The wedding of Miss Emma Dorothy Roth, daughter of John Roth of Kansas City, Mo., and Eugene J. Zukor, assistant treasurer of the Famous Players-Lasky Corporation, will take place the evening of May 6th in the Blackstone Hotel, Chicago.

Miss Roth was formerly a teacher in the Kansas City public schools. Mr. Zukor is a son of the president of the Famous Players-Lasky Corporation.



Miss Emma Dorothy Roth, who will become the bride of Eugene J. Zukor

Fox Convention

(Continued from page 3981)

Omaha; George F. Dembow, Philadelphia; Leo Burnstine, Pittsburg; Clyde A. Walker, Salt Lake City; Charles Muehlman, San Francisco; Lester Sturm, Seattle; G. E. McKean, St. Louis; Paul E. Krieger, Washington; Louis Rosenbluh, New York City.

According to Mr. Sheehan's plans the schedule will be as follows: Monday morning, conference at Commodore Hotel, opened by Mr. Fox; afternoon, screening of special films; evening, theatre party and dinner. Tuesday morning, conference at hotel; afternoon, screening of special films; evening, theatre party and dinner. Wednesday morning, conference at hotel; afternoon, screening of films; evening, entertainment. Thursday morning, conference at hotel; afternoon, screening of films; evening, beefsteak dinner. Friday morning, conference at hotel; afternoon, screening of films; evening, closing session of convention.

On Friday night delegates hailing from the most distant points on this continent will leave for their homes. The others will remain until Saturday morning, and depart under fire of the Fox cameras—still and motion, prints to be filed in the very complete Fox library, which contains records of all the conventions.

Ascher Bros. Acquire Big Theatre in Milwaukee

Ascher Brothers of Chicago, through Nathan Ascher, have acquired the Merrill theatre, Milwaukee, one of that city's leading downtown houses, and expects to take it over on May 1st. No immediate change in policy of operating the Merrill is contemplated, according to Mr. Ascher, as the theatre already is one of the most successful in the Middle West.

The Ascher Brothers already control many of the biggest houses in Chicago and are building large theatres in several other important cities of the Central West.

No United Artists Head Named by Directors

No president was elected by the directors of United Artists Corporation at their recent meeting to succeed Oscar A. Price, who resigned as head of the company. Dennis F. O'Brien, attorney for Mary Pickford and Douglas Fairbanks, was elected vice-president, and it is expected that the president will be chosen at some future meeting, the date of which is undecided.

Grauman Denies Rumor of Friction

In a telegram from Los Angeles on April 29, Sid Grauman made unqualified denial of rumors he said had spread to the effect that there were strained relations existing between himself and Famous Players-Lasky.

Throngs See Carpentier Box in Studio

Cameras Grind as French Pugilist Dons Gloves, and New Yorkers Applaud

THE Solax studio in Fort Lee was packed to the doors on the night of April 26th, by crowds who made the ferries and New Jersey trolleys carry double loads in their desire to watch Georges Carpentier, the French pugilist, and Robertson-Cole screen star, don his fighting costume for the first time since his arrival in America.

The occasion was the "shooting" of some of the fighting scenes for the fighter's first Robertson-Cole picture. Invitations were sent out by the producers and as a result the big arena was flooded with fight fans and others who are interested in this gentleman-fighter, who has created such a great interest since his arrival in America several weeks ago to make a Robertson-Cole picture. The number who made the journey to the wilds of Jersey reflects the warm reception given to this latest star by all New York, and also the amount of publicity given him by the daily press.

It was a typical New York crowd except in the matter of dress. For practically the entire audience appeared in evening dress, and as a result an enthusiastic and well groomed set of extras was obtained by Director Adolfi, who, megaphone in hand, directed the fast and furious action that Monsieur Georges displayed in the ring while three cameramen turned their cranks. John Barrett was the unlucky opponent, and was knocked out at the end of the fourth round. This, of course, was ordained long beforehand by the scenario writer.

Sporting writers of the New York dailies gave a great deal of space the next morning to reporting the first impressions which they have been able to obtain of the coming heavyweight contender. And Carpentier, although the studio lights did not allow him to forget that he was only "play acting," gave the light fans plenty of thrills and the sporting editors enough material to judge his ability. His reputed fast footwork was very much in evidence, and in the knockout picture, he evinced an honest to goodness righthand cross that laid Barrett out on the mat in a realistic manner.

Of course M. Georges pulled his punches a bit. Barrett after all was only a movie actor, and was not there to be knocked entirely dead. But in the final scene in was a "no fooling" punch that made the actor take the count. Smelling salts were necessary to bring him back, and it was not in the picture either.

Robertson Cole will probably have in this picture one of the most distinguished sets of extras that ever sat before a camera, for some prominent New York City officials were lined about the ring, their stiff white fronts and sparkling studs gleaming under the heavy lights.

Carpentier proved also that Robertson Cole has also acquired an actor as well as a fighter. In the third round he feigned grogginess. He made for the wrong corner and then staggered to his haven of rest. It was a pretty bit of acting, and the cameraman ground feverishly, while Director Adolfi bawled forth instructions.

Mrs. Carpentier sat in the gallery and applauded her Georges. As the scene in the film called for men only as extras, Mrs Carpentier will be obliged to wait for another opportunity to get closer to the camera.

Many New Companies in New York State

AN unusually large number of concerns were incorporated during the past week or ten days in New York State for the purpose of embarking in the motion picture business. The list includes the Independent Movie Supply Co., $200,000, William H. Rabell, C. F. Rabell and James J. Wilkinson, New York; the Ultimate Productions, Inc., $200,000, Harry Rosenbaum, Nan Esterman and Almon C. Kellogg, New York; Killester Films, Inc., $100,000, James A. Rafferty, John J. Rooney and Robert D. Ireland, New York; Wilpak Amusement Company, $50,000, J. Victor Wilson of Brooklyn and Olav K. Pacjt and Emile E. Larkin of New York City; Brunswick Film Corporation, $100,000, James Currie, Jr., H. F. Parmalee and Edward L. Parker, New York; Sumner Charles Britton, Inc., $100,000, Orpha Emily and William A. Britton and Julius Goldsmith of New York; New York Exchange for Educational Film, $100,000, Earl W. Hammons, George A. Skinner and Harry G. Kosch of New York; Climax Film Corporation, $50,000, Morris E. Vanbergh, Jacob H. Friedenwald and Aaron H. Schwarz, New York; the Civic Theatre, $100,000, Florence Lipnick, David K. Shappiro, Harry Wolfe, New York City; Federated Film Exchange of America, $50,000, Louis J. Rosett, Henry Margoshes and Nancy Katz, New York; Ward & Glynne, Inc., $520,000, James H. Ward, Michael Glynne, Joseph P. Ward, Brooklyn.

Famous Players Defends Stage Invasion

By Jesse L. Lasky

"THE action of the Famous Players-Lasky Corporation in helping to finance plays and in securing the control of various theatres is not going to hurt the stage, as some people profess to think, but, on the contrary, is going to help it.

"Persons who have said our entrance into the legitimate producing field would debase the standard of the drama seem to forget that the most artistically successful legitimate plays in recent years have been made into motion pictures. The fact that a play is artistic in no way bars it as film material. On the contrary, if any Broadway producer puts on a production that is artistic, no matter what its commercial success may be, he will find the Famous Players-Lasky Corporation the first to bid for its motion picture rights. Instead of seeking to lower the standards of the legitimate drama, we want to raise those standards.

"Our critics also seem to ignore the fact, well known in the theatrical business, that no Broadway manager will accept a play for stage production unless he also can have the motion picture rights to that play, for disposal, at a big profit to him, to the motion picture producers. No matter how high an artistic standard a given play may set, not a producer on Broadway will put it on the stage unless he has the motion picture rights. Are these producers who are so loud in their defense of the drama seeking themselves to drag it into the mire?

"Moreover, in the past many an artistic and praiseworthy play has been denied a hearing because its theme was one which the prospective producer feared might prevent it from becoming a popular success. Has any Broadway manager produced 'Dr. Jekyll and Mr. Hyde' since Mansfield? Has any Broadway manager produced 'The Admirable Crichton' in recent years? The Famous Players-Lasky Corporation has produced both these famous works in motion pictures.

"Dramatic critics for years have been assailing the managers for having an eye only to the box-office. These are the managers who have raised the American drama to the dizzy heights of the bedroom farce, the crook melodrama, the sex play. And these are the managers who now loudly protest that the Famous Players-Lasky Corporation is seeking to drag the drama down from this high estate!

"The entrance of the Famous Players Lasky Corporation into the legitimate field cannot but have a salutary effect on the American drama. It stands to reason that if an arrangement is made between a producer and a motion picture organization whereby the former is assured against loss, he can select his plays on artistic merit alone, and cast with big stars."

Chicago and the Mid-West

Covered By L. H. MASON

C. L. Philkins, who has been salesman for the American Film Company in the Chicago district for the last eight months, has resigned to go with the Chicago exchange of National as a salesman.

Director of Exchanges E. R. Pearson was in Chicago last week for several days conferring with Manager Aschmann on sales and exploitation plans for the imposing array of Pathe productions to be released during the Fall and Winter. Before returning to New York Mr. Pearson expects to visit Pathe exchanges in Minneapolis, Omaha, St. Louis, Cincinnati and a number of other cities.

R. C. Cropper, president of the recently formed Reelcraft Pictures Corporation, is in Chicago and will be at his old offices in the Film Exchange Building, formerly the Beehive Exchange but now Chicago exchange of Reelcraft for a week before returning to New York. He is enthusiastic over the substantial progress already made by the new company.

Western Division Manager J. T. Rogers and Phil H. Solomon, manager of the Chicago office of the Masterpiece Film Distributing Corporation, are proud of the remarkable record they have made in getting their exchange under way. The Masterpiece office at 207 S. Wabash avenue was opened on April 7th and on April 23rd, sixteen days afterwards, an office force and sales staff were organized, booking contracts made with sixty theatres and Masterpiece releases were being shown in Lubliner & Trinz houses. Mr. Rogers states he regards this accomplishment as showing that the exhibitor appreciates the fair deal for all and no deposit policy of Masterpiece.

Unity Photoplays Company have acquired a number of important new productions for release in the near future and President Zambrino is enthusiastic over the outlook for big business. Among the pictures purchased for Illinois and Indiana territory are: "Hawk's Trail," a serial; "Frivolous Wives," a six-reel feature made by Fidelity, twelve five reel "Tex" mystery stories produced by William Steiner and which will be released one a month. Mr. Zambrino has also bought "The Window Opposite" for the states of Indiana, Illinois and Wisconsin and obtained the rights to "The Fall of Babylon" and "The Mother and the Law" for Illinois, exclusive of Cook County.

Tom Saxe, it is reported, has bought the Strand theatre in Milwaukee and will retain Frank Cook as manager of that house.

Peter L. Schaefer, of Jones, Linick & Schaefer, is a golf fan of the first magnitude and has had himself put in A-1 physical condition for the season on the links. He recently discovered that a soreness in his left knee was interfering with his stance and as this was an important thing, hastened to a doctor who advised him it was caused by trouble with his tonsils. "If tonsils interfere with golf they have to go," was Mr. Schaefer's decision and had himself to the Presbyterian Hospital where he had them removed. He is out again now and with all handicaps eliminated is prepared to land on the pill as never before.

John Bowman, widely known in local motion picture circles, will be in charge of the Chicago office of Arthur James, who recently resigned from the Fox Film Corporation as director of publicity and advertising to go into business for himself. The new firm will specialize on publicity and advertising campaigns for the big pictures. Mr. James, it is understood, will have his headquarters in New York.

The ushers at the Castle Theatre are up to the minute and have joined the overall brigade in fighting the high cost of clothing. Clad in overall costumes, they handled the crowds which visited this theatre where Clara Kimball Young in "The Forbidden Woman" was the screen attraction.

District Manager Hansen of Robertson-Cole has returned from a trip to the southwest during which he appointed P. K. Johnston, formerly of Triangle, as Robertson-Cole manager at Dallas, and R. S. Mosely, formerly with Sherman Williams, publicity director. Mr. Hansen reports the business showing satisfactory increase in the Dallas territory and one of the best evidences of it is the necessity of placing much larger print by orders. At Kansas City he arranged to move the office from the Gloyd Building into larger quarters in the Ozark Building and appointed a new assistant manager and publicity man, Mr. Feildman, formerly salesman working out of the Kansas City exchange.

Gumbiner Brothers have added another theatre to their chain of Chicago movie houses. It is the Belle situated at Milwaukee and North avenues. Mr. Retchen has been appointed manager of the new Gumbiner house and it is his intention to install a large symphony orchestra and run only latest and biggest pictures.

One of the biggest contracts of the week in the Chicago territory was closed by Manager Max Levy of Robertson-Cole with Lubliner & Trinz. Mr. Levy reports that beginning September, he has arranged for all Robertson-Cole feature releases to be shown in all of the Lubliner & Trinz theatres for one year. He has also booked "The White Dove" into the same firm's houses for an early showing.

George Weinberg has joined the sales staff of Masterpiece Film Distributing Corporation and will cover Illinois territory.

Frank Flaherty, sales manager for Unity Photoplays Company, was speaking in a whisper last week and claimed that he had lost his voice talking to exhibitors who were anxious to book "Lightning Bryce."

L. T. Rogers was in New York for a conference this week on new pictures and to take up advertising and exploitation matters with the eastern representatives of Masterpiece.

Philip H. Solomon, whose appointment as manager of the Chicago office of Masterpiece Film Distributing Corporation was recently announced, has added the following sales representatives to his staff. Daniel Ryan, formerly with Republic and also Wisconsin Film Distributing Corporation; Harold Loeb, formerly attached to the selling force of Republic and George Weinberg, formerly with the Beehive Film Corporation. The first releases noted by Masterpiece, are "The Trap," "Friday The 13th," "Souls Adrift," "The Pawn of Fate," "The Dancer's Peril" and "The Man of the Hour." The stars being presented are: Alice Brady, Robert Warwick, George Beban and Ethel Clayton.

L. A. Roselle, four years with World, has been appointed manager of Triangle's exchange. Jack O'Toole has retired as manager of United in Chicago and it is understood that Triangle will handle all United pictures released up to date. No announcement has yet been made as to how United pictures not yet released will be taken care of in the Chicago territory. Joe Unger, sales manager, and W. Hughes, special representative of United were in Chicago this week conferring with Mr. Roselle as to sales plans.

Harry Cassidy, widely known as theatrical and circus exploitation man, has joined the staff of Famous Players-Lasky and will work with Publicity Director Roche in exploiting their productions in this territory.

Doyle & Winans have opened the Majestic at Peoria, which formerly was a vaudeville house, as a high-class moving picture theatre. "Male & Female" was the picture chosen as the premier feature and Messrs. Doyle and Winans' policy will be to show super specials exclusively. Publicity Director Roche of Famous Players-Lasky Corporation, Chicago office, went to Peoria to take charge of the exploitation in connection with the showing of "Male & Female" and found himself confronted with a paper shortage which prevented him from getting newspaper advertising space. He, however, located a job printer who had a large amount of book paper of newspaper size on hand and succeeded in buying enough of this to have 20,000 inserts carrying a full page ad run in the *Transcript Journal's* Sunday edition. He sold the back page of the insert to a Peoria merchant at a price which practically paid for the "Male & Female" page ad, all of which was some advertising achievement.

The Reelcraft Exchanges located at Chicago, Indianapolis and Milwaukee are now releasing the Helen Gibson two-reel thrillers for Illinois, Indiana and Wisconsin. Manager Harthill reports that they are going strong.

Manager Jack Graumont of Metro's Chicago Exchange has returned from honeymooning at Colorado Springs and jumped into one of the busiest booking seasons ever experienced at the Metro exchange.

R. T. Smith, formerly manager of the Triangle Chicago office and later sales manager of United's Chicago exchange is now associated with Superior Screen Service, the distributing corporation recently organized by Harry Weiss.

Among the Illinois exhibitors seen around Chicago exchanges this week were Pete Wales, who runs a string of houses in Lanark, Kirkland and other Western Illinois towns; D. S. Smith of the Opera House, Hoopestown, Ill., and W. H. Cadort of La Petite theatre, Kankakee.

J. M. Jacobs of the First National, Indianapolis, Ind., was in Chicago last week on business connected with his organization. J. F. Cubberly of the Minneapolis office of First National also was a Chicago visitor and spent Sunday with Harry Weiss, leaving Monday for New York where he expected to remain for a week.

Prints of "The Courage of Marge O'Doone," Vitagraph's big super special, have been received in Chicago and Manager Fred Aiken is arranging for a special exhibitors' showing of the picture which he regards as one of the most important of the year.

A. H. Haagen announces that arrangements have been completed with Superior Screen Service to handle "The Confession" for the states of Illinois and Indiana

Exhibitors' Service Bureau—Pages 3985-4000



This cut shows the stage setting by John Wenger and the characters which took part in a prologue staged for the Capitol theatre, New York, showing of Nazimova's "The Heart of a Child." The action of the prologue was almost identical with that of the first scenes of the film

Advisory Board
Exhibitors' Service Bureau

Thomas D. Sorlero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. O. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Geo. Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Lowell W. Calvert, Managing Director, New Garrick theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Washington theatre, Detroit, Mich.
Phil. Gersdorf, Director of Publicity and Advertising, S. A. Lynch Enterprises, Jacksonville, Fla.

Middle West Sets Fast Pace in Presentation Ideas



(Left)
Lobby display by the Columbia theatre, Cincinnati, for "Haunted Spooks" in which some "Spooks" as shown in the cut were the means of getting a lot of attention from Cincinnati residents

(Right)
Stage setting for "The Fall of Babylon" at Quimby's Strand theatre, Fort Wayne, Ind. Madjah an Oriental dancer is seen in the center. She gave an elaborate dancing number as the feature of a prologue. The windows of the houses in the background are cut out and colored lights shown through An electric ripple played upon the water and a color wheel revolved at the top of the volcano



(Below)
Prologue and stage setting used by Mr. Quimby at the Strand for "Down on the Farm," under the title of the "Rube Band and Hoe Down Prologue." Mr. Quimby is certain that his presentation and exploitation of the feature added hundreds of dollars to the Strand coffers



Kinema, Los Angeles, Originates Prologue For "Sex"

The engagement of "Sex" at the Kinema theatre, Los Angeles, was marked by an exploitation campaign that left nothing undone to make the picture a success. Among the exploitation stunts employed was the placing of large oil paintings of Miss Glaum mounted in expensive frames in the leading hotels of Los Angeles and in the lobby of the theatre.

A colorful prologue, accompanying the picture, was arranged by Producer Read and Manager Calicott of the Kinema theatre. A reproduction on the stage of the famous "Spider Dance" which was one of the sensations of the picture was used as the prologue. The original "Spider gown" worn by Miss Glaum in "Sex" and which has been displayed in nearly all the newspaper rotogravure sections in the country was worn by a Denishawn dancer in the prologue.

The results of the entire exploitation campaign were registered at the Kinema Box Office in a way that pleased both the producer and the Kinema Management.



Moore's Ushers Play "Glad Game" for "Pollyanna"



Exterior of the Colonial theatre, Tacoma, Wash., decorated for the showing of "Pollyanna" and the ushers who played the "glad game" as explained by Mr. Moore, manager of the Colonial on the opposite page

Newspaper Prints Story of Feature for Pittsburgh Exhibitors

WHAT is declared to be one of the most unique and enterprising bits of exploitation ever accomplished in Pennsylvania has been recently brought to a close with gratifying success for the Pittsburgh Sun and the Rowland and Clark theatres.

The genuine and definite box office results which Samuel Sivitz, director of advertising for the Rowland and Clark houses, obtained for "A Daughter of Two Worlds," is important and interesting in its possibilities for other exhibitors.

The arrangement worked out harmoniously both for the newspaper and for the theatre interests and to such an extent that an explanation of this promotion is justified in view of the fact that its very plausibility makes it extremely desirable for other exhibitors to undertake.

Several weeks before "The Daughter of Two Worlds" was scheduled for release in Pittsburgh, the Sun, approached by Mr. Sivitz, agreed to print a four-page section carrying ten chapters of "The Daughter of Two Worlds." This section was amply illustrated with scenes from Miss Talmadge's production. The ten chapters and the special edition were brought forth on a Sunday, calling attention to the fact that the screen version of the story would soon be ready for release and asking those who read the special ten-chapter installment to begin following the remaining chapters as they would appear in the Pittsburgh Sun beginning the Monday thereafter.

This special edition was printed in a lot of 100,000 and distributed by the Pittsburgh First National Exchange. The natural advantage to the Sun was the fact that in the edition of 100,000 many people hitherto not readers of the Sun, would be reached. The number allotted to Pittsburgh was 30,000 of which 15,000 were distributed among the Grand and Liberty theatres. The balance of 70,000 was distributed in towns in Western Pennsylvania.

On the Monday following the ten-chapter installment, the Sun, true to promise, carried the next chapter of the story of "The Daughter of Two Worlds." And just at the time the concluding chapters of the story were being published the picture was ready for release.

Hy Mayer's Travelaugh Worth Showing

THE Capitol theatre is showing a reel occasionally made especially for this theatre under the title of "Hy Mayer's Capitol Travelaugh" which has so much merit that it seems a shame that it is not released for showing in other theatres.

The offering on the bill this week is titled "Such Is Life in The Great Melting Pot." It is the best thing of its kind we ever saw, when the novelty of the idea, the combining of the cartoon and current events number is considered.

Enterprising managers in other cities who are on the lookout for short stuff which is different will do well to inquire of the Capitol management if these reels could not be secured for showing in their houses.

Good Idea for Exploiting "Stamboul"

SAM W. B. COHN, director of exploitation for the Allen Theatre Enterprises, of Canada, has recently turned out special stunt campaigns covering the exploitation of such productions as "The Virgin of Stamboul," "Partners of the Night" and "Dangerous Days." These campaigns are first employed at the Allen theatre in Toronto, Ontario, and are then passed on to the seven suburban houses of the same circuit, in the city, and also the other fifty theatres comprising the Allen chain throughout the Dominion.

In connection with the exploitation of "The Virgin of Stamboul" a victoria carriage drawn by a team of showy horses, conveyed "the virgin of Stamboul" and her sheik escort on the downtown streets of Toronto. There was no advertising matter on the outfit and the only way of ascertaining the identity of the gay couple was to approach them, whenever the carriage stopped in front of one of the prominent shops, where cards which stated "Introducing Sari, the Virgin of Stamboul, at home at the Allen theatre" were distributed.

The stunt was carried out in a dignified manner. The wardrobe worn by the occupants of the victoria was of the highest order, as was the livery of the coachman. The carriage and team were spick and span and the horses were decked out in plumes and fly nets.

It is needless to state that this stunt created much comment and thereby obtained the desired results.

New Angle For Exploiting "Pollyanna"

H. T. Moore Makes Some Observations on the Psychology of Exploitation

"THE psychology of the exploitation of a big feature is to follow in its every degree the spirit of the production, not only in the dress of your house, your bill-boarding, your newspaper advertising and publicity, but also in the dress and actions of your ushers and attendants.

That's the final analysis of the exploiting of big features, according to H. T. Moore, General Manager for Jensen-Von Herberg's Colonial theatre, of Tacoma, Wash., who has been giving the subject considerable study during the past few years, since exploitation has become one of the paramount requirements in the successful management of the theatre he has had under his supervision.

"The 'keeping in the spirit' idea was excellently exemplified recently when we presented 'Pollyanna,' in which production the spirit is that of being glad. No one can exploit gladness unless they themselves are glad, and it was this fact that I impressed upon each and every member of our theatre staff during the staff meetings that are regularly held every few days prior to the opening of a new production.

"It was pointed out to them that all around us were people sorely in need of 'the glad girl' medicine, for there were in our very community the prim and crabbed and loveless people who needed the glad heart to bring to the fore a heart fully as glad and loving, the recluses who need the persistent rays of affection's sunshine for the layers of ice about their hearts to melt away; the joyless and hopeless invalids, who need but the sunny eye and heart about them to reopen their own eyes and hearts to the sunshine of life; and in pointing out these facts I made it very plain that it was to be part of their province about the theatre during the week of 'Pollyanna' that they help the 'glad game' along.

"And this is what we did. Every employee was taught how to smile and keep on smiling. To see the bright side of everything, that, when the crowds started to push, they were not to get mad, but to remember that it could have been worse if it were a riot, and so on and on. They soon got the idea, and after they started to do the glad thing, they were happier themselves than ever before, and it was the easiest thing in the world. It worked admirably, and it certainly did add to the atmosphere of the theatre and helped in the exploitation of the picture.

"For the picture we extended our advertising, our bill-boarding and got in touch with all the school children in the community. The usherettes were dressed in dresses similar to that worn by Miss Pickford in the production, and as a prologue a small tot from the town, known to all lovers of music and elocution, did a number of characteristic songs, blending very well with the spirit of the production.

"The result of it all was that the Colonial did one of the biggest week's business in its career and the picture brought much joy and happiness to their townsfolk.

Wm. Cutts Gives "Virgin of Stamboul" Fine Showing



On this page is shown some of the stunts which William Cutts, manager of the Kinema theatre, Salt Lake City, used to put over "The Virgin of Stamboul". At the top is the lobby display built for the occasion. In the larger circle is a window display in which a "Turk" advertised the picture during the showing. In the smaller circle is shown a street ballyhoo in the form of the "Turkish" girl who rode about the streets of the city on a horse. At the bottom is a view of the Kinema lobby with "Sari" in her "harem"

Exhibitor Must Be Diplomat Says Pittsburgh Exhibitor

Mason Cites Qualities Which Insure Real Success in the Photoplay Field

"THE man with czar instincts has no place in the show business. The well-remembered 'opry house' manager who could assume the go-to-hell-if-you-don't-like-it attitude has ruled himself into the class of deposed monarchs. The combination that unlocks the door to exhibitor success will snare itself into an indestructible and immovable object when forced by czar tactics. Time and the public have made many changes."

Such are the convictions of W. F. Mason, manager of the Grand theatre, Pittsburgh, Pa., who recently demonstrated how an exhibitor, by making friends, could work wonders in the way of successfully putting over a special feature attraction. No man in the world has a right to be a better diplomat than an exhibitor, says Mr. Mason. If he is not a diplomat, he is generally a failure. There is only one choice, and the dividing line must be drawn short and sharp. The bigger the diplomat, the more successful the exhibitor.

"Diplomacy," claims Mr. Mason, "when tempered with good judgment can help the exhibitor pack his house. The exhibitor of today is the exact paradox of the opera house manager of yesterday. The very existence of the former depends upon his friendliness for humanity in general. His exploitation is a basic ingredient in his very existence, and successful exploitation cannot be accomplished without co-operation. It takes friends to insure hearty co-operation. It takes diplomacy to make and keep friends.

"The small-town 'opry house' manager made more enemies for the show business than he did pennies for himself.

"An exhibitor must have a good standing in his city. A good standing is impossible without friends. Particularly in the smaller cities is this so. The motion picture exhibitor is looked upon in somewhat the same light as the town post-master. It is up to him to give the town proper theatrical representation. An unpopular exhibitor in a town of less than 200,000 would stand about as much chance as a celluloid dog who was chased through h—l by the asbestos cat. And as little as it seems probable, the same essential facts hold true for the big city exploitation. The city is an outgrowth of the village. Every city is simply an overgrown cow-path, where the population once upon a time was as gullible as modern day villagers are said to be and usually are not.

"Any business man in the world will tell you that he tries to make friends. That is why a business man will spend so much of his valuable time at the different civic clubs—to insure his standing with his fellow citizens; to show them that he is one of them; and incidentally to remind them that when they need a suit of clothes or a pair of shoes or whatever the required article happens to be, *he is selling that article*. An exhibitor should place himself in the same position. In my opinion, the exhibitor is a business man, the same as the grocer, or the butcher. Perhaps his stock is not as entirely essential to the existence of the community—but close up all the motion picture houses in a city of 700,000 for one week and then ask the people what they think about it. It would take a very short time to ascertain the fact that the motion picture exhibitor DOES supply a want, a need, an hiatus, an exigency, a demand, a requirement that no other business man fills.

"It also can be observed that the motion picture exhibitor in your city who is making the clean-up, who enjoys the patronage of the high-class citizenship, is a fellow who understands and appreciates the value of patronage-friendship—a man who goes out of his way at every opportunity to nod to or chat with his patrons. You will never find a grouch at the manager's desk of a successful motion picture house.

"I believe that this system of patron-friendship, which I have tried to cultivate, especially since I have been at the helm of the Grand theatre is one of the big things that have built up the patronage of the theatre. There are hundreds of ways the spirit of managerial friendship makes itself known to the patron. The usher system, the temperature and ventilation of the theatre, the prohibition of 'waits' in the performance, a clear and unhampered projection and a hundred other little things, mean volumes to the patron, who has always been the easiest person in the world to offend.

"A good percentage of people, whether for the purpose of viewing a theatrical attraction or buying a pair of sox, carry their feelings on their sleeves and a chip on their shoulder. And they are panting for someone (preferably the executive of the joint) to knock the chip off. That is why the careful exhibitor would rather have one friendly patron than ten whom he has taught to 'look for a row.'

"I'm betting on the exhibitor who has foresight enough to pin this sign on his desk: 'RIGHT OR WRONG, THE PATRON IS ALWAYS RIGHT. IF YOU CAN'T SUIT HIM THERE'S SOMETHING WRONG WITH *YOU*.'"

Criterion Showing Specially Compiled "Beautiful" Reel

UNDER the title of "Beautiful Things" managing director of the Criterion theatre, New York, Hugo Reisenfeld is presenting a reel of especially selected bits of film from various scenics, educational, etc., made up in the same way as it is now the custom to compile a special news weekly.

The result accomplished is an offering that probably has never been equaled in one reel of film when "Beautiful Things" as the appropriate title states is considered.

Whether such a reel is a practicable thing for weekly change houses is a matter of considerable doubt, but for a long run engagement it is an idea well worth remembering. Many a person is going out of the Criterion more impressed with this single reel than they are with the feature.

People who do this may not be termed "fans" but there is a certain percentage of such "highbrow" souls in every audience which makes it worth while to spend a little time and effort in arranging something on the program for them.

Omaha Theater Gets Publicity From Local Aeroplane

The aeroplane is getting to be an old story but that does not prevent street crowds from straining their necks every time the hum of a motor is heard overhead. An aeroplane will attract more attention than a fire, any day. Perhaps people watch aeroplanes in the hope that something will happen and the machine will fall.

Even Omaha is not aeroplane proof, as the management of the Moon theatre recently proved when they exploited "The Great Air Robbery." C. E. Tuttle, an amateur aviator of Red Oak, Iowa, flew over Omaha for the Moon theatre. He scattered handbills, dropped 500 passes to the theatre and pulled a series of air-stunts for the edification of the interested spectators below.

The Moon further capitalized the local interest in aviation. They borrowed a weird machine constructed by Guy Smith, a resident of Omaha. It was a hybrid, with an automobile body and aeroplane wings. It was "driven" down to the theatre where it was "parked." Crowds continually pressed about it, thinking it was a new invention—a helicopter, a gyrocopter or some other such strange bird-machine.

Window and Lobby Displays That Merit Great Praise



(Left)

Gordon Wrighter, the live wire manager of Poli's Palace theatre, Springfield, Mass., is the originator of the exploitation idea illustrated to the left for "The Flame of the Desert."

An Egyptian hour glass strongly constructed and standing nine feet high was placed directly in front of the lobby. The upper compartment of the hour glass was filled with sand which flowed slowly into the lower glass. A large compo board frame surrounding the glass carried the question, "How long will it take sand to pass to lower glass?" Then at the bottom of the frame, "Free tickets to nearest correct guesses." A cut-out of Geraldine Farrar was placed at the top of the stand.

Prologue Author Receives Ovation

The unique occurrence of a crowded theatre calling for the author of a prologue of a moving picture feature was witnessed at the Russell theatre, Ottawa, Ontario, at the close of the final presentation of "Pollyanna," starring Mary Pickford, on Saturday evening, April 10. The theatre was packed to the roof and the evening's show had been received with considerable enthusiasm. The climax in this respect came when the audience made repeated demands for the appearance on the stage of Will McLaughlin, Photoplay Editor of the *Ottawa Journal*, who had written the exceptionally clever and interesting prologue for the picture. Mr. McLaughlin eventually responded to the insistent calls by stepping out from the wings to address the gathering briefly.

Mr. McLaughlin's prologue, which was entitled "Pollyanna at the Court of Happiness," bore an important relation to the success of the engagement at the Russell during Easter Week. Many local dancers, who had been trained by Prof. Sinclair, a dancing tutor of Ottawa, participated in the sketch which was used as an introduction to the film feature. The prologue consisted of three appropriate scenes, the theme of which was a dream by a "Pollyanna" in human form in the person of an Ottawa young lady. The tiny tots who took part in the dance of the fairies were particularly effective in arousing the admiration of the crowds.

In addition to the fine prologue, the character and magnitude of which had never been seen in the Canadian capital before, the newspaper advertising for the presentation was highly creditable.

Prologues of this kind always have been and always will be a credit to the theatre producing them, and are also a stimulant to the minds of an audience and an attraction which is constantly looked for.

A little stunt in connection with the "Pollyanna" engagement was the use of a small pony and cart to parade the downtown streets, with appropriate banners.

De Mille Features Presented at Criterion Theatre

"WHY CHANGE YOUR WIFE?" at the Criterion theatre for an indefinite engagement is being proceeded by a specially written prologue which adds to the entertainment of the feature.

Following the screening of the scenic the drapes are drawn for a moment to be again parted when Helen Shipman and four dancers attired in short skirt gowns present a singing and dancing act extolling the virtues of the feature to be shown and reciting some lines concerning the moral it is supposed to convey. A tuneful song under the title of "Why Change Your Wife?" is sung by Miss Shipman and company. At the finish of the picture the company again appears on the stage with more of the song which admonishes the audience not to change wives under penalty of having an experience similar to that of the characters of the picture. The singers then leave the stage and repeat the song from the aisles of the theatre standing under spot lights in the orchestra pit.

The Criterion stage has been improved for picture purposes by the installation of a pretty screen border well up center. Right and left stage is screened by drapes. The orchestra is invisible as is also the organist. For the screening of the short reels shown first, a piano is used, this being placed in view of the audience down stage right.

This is another illustration of the successful way Hugo Reisenfeld has of featuring his programs.

Give Prizes to Locate Non-Attendants

Charles Krebs, whose Cherokee theatre is one of the live ones in the suburbs of Louisville, Ky., is going after business.

Krebs has started a daring, little stunt that any neighborhood theatre man may follow. He is delving his patrons to locate ten persons in his community who have never been in the Cherokee theatre. He offers ticket prizes for the ten names. Result: The children of the neighborhood are galloping from house to house, with pad and pencil, trying to get those ten persons who never were in the Cherokee.

"Have you been to the Cherokee?" is the slogan in Krebs' neighborhood.

Not a bad business-building slogan, is it?

And when Krebs gets the names of those who have not been in his theatre what a great mailing list it will make! He can make a special drive to get those "back-numbers" and make fans of them.

Sellman Recognizes His Opportunity

Manager Sellman of the Strand theatre, Waterbury, Conn., grasped his opportunity to give the "Daredevil Jack" serial a good send off when he presented on the bill showing the first episode a local aspirant to boxing honors, Buddy Faulkes with a sparring partner in a boxing bout. The combined attraction of the world champion in pictures and the fistic encounter was a winning stroke, "Daredevil Jack" was introduced to an unusually large percentage of Waterbury theatregoers and that is the main thing to be considered in starting a serial. Get 'em in on the first episode.

How Libson Killed the Holy Week Jinx

"Everywoman" and An Exploitation Campaign Win for Cincinnati Manager

"EVERYWOMAN" was the picture Manager Libson of the Strand theatre, Cincinnati chose to buck the "Holy Week" jinx, and exploitation was the aid he gave the production to overcome the handicap of the worst show week in the year. The Strand campaign was begun several weeks in advance of the showing and was centralized in the newspapers.

Among the newspaper stunts used were: Three weeks in advance a search was started for "original movie fans"—those who saw "Miss Jerry" on the screen twenty-five years ago. A number of the "first fans" were found and were given a party at the Strand. This stunt resulted in a dozen stories covering several weeks. The idea was tied up with "Everywoman" by explaining that the "original fans" were to be shown this most lavish, up-to-the-minute photoplay in contrast with "Miss Jerry," a reproduction of which is in the Paramount Magazine released February 15. One of the original fans wrote a letter, lauding "Everywoman."

The *Commercial-Tribune* put on a stunt in which five questions were asked regarding several members of the "Everywoman" cast. Prizes were awarded to the best set of answers. This attracted attention and got space. The *Commercial-Tribune* also ran a quarter page feature, illustrated, entitled "What Becomes of the Gowns Worn Only Once in Moving Pictures." The supposed fate of "Everywoman" gowns was revealed.

The *Cincinnati Post* put on the most elaborate feature, which brought first page publicity for three days and two columns space inside for a week. It was a simple classified ad page stunt—one of the best read pages in any metropolitan newspaper. Tickets to "Everywoman" were offered for women of Cincinnati who sent in letters telling what the *Post* want ads had done for them. The stunt gave the newspaper many good testimonials for classified ads and much publicity for "Everywoman."

The newspaper advertising campaign was made distinctive with hand-drawn ads and the space was about twice that used on the usual attractions at the Strand.

Window displays were secured in several of the Dow Drug Stores chain, in the finest locations in Cincinnati. The toilet accessory idea was carried out in these windows with beautiful photo-illuminated cards by Display Manager Fleshman of the Dow Company. Florist windows were tied-up with cut-outs showing Everywoman looking into a vase of flowers and with stills showing the Garden of Contentment. The drug store used newspaper space with a scene cut from "Everywoman" to tie up the toilet requisite idea.

Broadway Strand, Detroit, Gives "Huck" Big Send-Off



On this page is shown a view of the cars which took the Detroit orphans to the Broadway-Strand theatre as described on the opposite page and the window display arranged by Jeweler Sallan, host to the children at their party

Brand New Exploitatoin For Small Towns

A brand new method of exploitation for towns under 4,000 population and guaranteed by Lieutenant A. R. Thomas, owner and manager of the Argone theatre, Colton, Calif., recently put over a special feature attraction with the greatest success and least cost in the history of the theatre.

This new form of promotion as used by Lieutenant Thomas had its beginning during the presentation of "Auction of Souls," starring Aurora Mardiganian.

The exhibitor explained his campaign in the following manner: "I realized that the best way to start current discussion is to just whisper something in the form of a secret. Following this procedure I apparently 'tipped' off some of the local folks about the unusual scenes to be shown in 'Auction of Souls' and cautioned them not to miss seeing women sold for eighty-five cents.

"In turn those people whom I told about the production told others until, the first thing we knew, the town was talking about it. I whispered the information that America interfered in this war in time to assist in securing civilization from just such atrocities as are shown in the picture. This was big news to lots of the townsfolk and it spread rapidly. I also whispered the fact that one of the girls who passed through the horrors of that terrible Armenian catastrophe was shown in the picture and that the story would tell my friends about town how gilrs were treated before they were made slaves and also how they were treated after they got into the hands of the Turks.

"There are a little less than 4,000 people in Colton and if I had blazed away at billboards and painted up the streets and sidewalks I couldn't have got better results or aroused any more interest. It seemed that the majority of the people thought they were taking advantage of a confidential tip in seeing the picture."

Although Mr. Thomas maintains that his "whispering" stunt was largely responsible for the remarkable box office success he attained with "Auction of Souls," there is little doubt that his unstinted billboard and newspaper exploitation aided in the final result. Unusual care in the arranging of his display matter and the featuring of interesting details was plainly evidenced.

"Lohengrin" Being Sung at Capitol

THE Capitol theatre grand opera company is giving Wagner's famous romantic drama "Lohengrin" a splendid production this week with some exceptional voices singing the leading roles.

The costuming and scenic investure is perhaps the most elaborate of any given the bills presented under the opera policy at the Capitol. John Wenger's stage setting is a marvel of beautifully blended colors, which combined with the wealth of colorful costumes makes the offering a truly inspiring spectacle.

The music of this opera is probably as well known as that of any of the classics and for this reason if for no other, "Lohengrin" is being royally received by Capitol audiences.

The role of "Lohengrin" is being sung by Karl Jorn with Wilfred Glenn as "King," William Beck as "Telramund," and Irene Williams and Gladys Martell as "Elsa."

New Idea in Inexpensive Exploitation

AN instance of the clever showmanship that distinguishes the exploitation efforts of Harry J. Troxell, Jr., manager of the Photo Play theatre, Gettysburg, Pa., is afforded by one of his recent campaigns which with almost little or no extra expense stirred up an unprecedented amount of local comment.

At the same time Mr. Troxell's idea offers to exhibitors a new idea in inexpensive exploitation. The main idea he brought out is that it is a good idea for exhibitors to watch the cast names of the person appearing in the various screen dramas they present.

To illustrate, in Gettysburg there lives a man named Hon. John Keith, prominent for his integrity and civic interest and well known through his prominent connection with the Adams County bar. Mr Keith has a multitude of friends in Gettysburg.

"Free Ticket" Advertising Idea

Fred W. Postle, manager of the Victoria theatre, Columbus, Ohio, is the originator of the following bit of advertising, used in his case for "Eve in Exile," but as good for any other attraction.

A neat blue ticket which at first glance purported to be a free ticket but which wasn't extolled the merits of the film in the following manner:

"This is not a FREE TICKET, but you will be willing to ADMIT ONE thing about 'Eve in Exile,' that it is the best acted, most fascinating, dramatic and artistic picture you've seen this year."

Style Show Staged by Huntington House

C. E. Tipton, Manager of the Orpheum, Ties Up With Dealer in Woman's Apparel

HUNTINGTON, WEST VA., probably never saw an exploitation campaign for pictures which equalled that which Manager C. E. Tipton of the Orpheum put over for "Male and Female" and which brought the theatre record-breaking business.

The most spectacular feature of his exploitation was the staging of a style show in co-operation with the Zenner-Bradshaw Co., leading dealers in women's apparel. The store had its spring style exhibit, using live models. For the show the Zenner-Bradshaw company arranged a stage setting of wonderful beauty and effect. More than $500 was spent on this feature alone; everything on the stage being real—draperies, rugs, flowers, etc. Six models were used and each day the gowns worn were changed, causing many to return again and again to the theatre. Each day the Zenner-Bradshaw company used nearly half a page ad to announce the styles to be exhibited at the Orpheum. At the store entrance a large booth of attractive design and with a mechanical electrical device attracted attention and tied up with the theatre presentation. In the store windows—mammoth windows—oil paintings and cards announced the Orpheum "Male and Female Style Show." Across the street, in front of the theatre, Manager Tipton rigged up in cut-out letters "Male and Female Style Show," stretching across the thoroughfare and visible for miles in each direction. The style show was given at the theatre in conjunction with "Male and Female" three times a day. The women came to see the gowns; the men came to see the models; both came to see "Male and Female."

The style was only the climax of the campaign. Leading up to it was a drive that puts Mr. Tipton in the forefront of showmen. He started off with an immense amount of lithographs and window cards. He augmented the latter with especially hand-painted cards, embellished with "stills." These gained entree into windows otherwise closed to exploitation material.

The newspaper campaign reached its biggest smash with the Male and Female Section in the Sunday edition of the Herald-Dispatch. Twelve pages comprised the section and even then the publicity matter and tieup ads ran over into another section. More than 20 advertisers hooked up with "Male and Female." Interesting publicity stories filled in the section where the ads didn't crowd them out. A "missing word" contest was run through all the ads in the section, compelling the reader-interest for the entire section.

Prior to the Sunday splash, the Herald-Dispatch ran a series of six illustrated stories on "A Day With Gloria Swanson," attracting keen interest.

Mr. Tipton used the traction card to carry his message to other towns and also used space in the local papers of those places.

Alhambra, Milwaukee, Stages Prologue for "River's End"



One of the most artistic stage settings ever presented in Milwaukee was that which the Alhambra theatre arranged for its showing of "The River's End." Two views of the setting are shown on this page

Programs of the First Runs

REPORTS BY WIRE

LOS ANGELES

Grauman's Theatre—

Overture—Let the Rest of the World Go By.
Cartoon—Felix the Food Controller—Paramount.
Organ—Cling-a-Ling — Solo by Jesse Crawford.
Comedy—The Champion—Chaplin reissue.
Current Events—Gaumont Graphic, and News, International and Pathe News.
Special—"Sassy Jane Review"—Under the above title Sid Grauman is staging a decided novelty. Three hundred feet of film showing women's dresses and gowns made of cotton material is first projected. This is followed by the appearance of 25 girls in as many different designs of dresses suitable for all occasions. The review is in keeping with the overall propaganda. A stage setting showing a sunken garden enclosed by high walls is provided for the act. The girls are raised on an elevator to the top of the fence and come down a grand staircase to the stage.
Feature—The Amateur Wife—Irene Castle.
Next Week—The Sea Wolf.



Novelty is the paramount feature of the Imperial theatre's (San Francisco) for "Down on the Farm." In size it was six inches deep and of irregular width owing to the fact that the display was a part of a three part ad for the theatres under the Roth and Partington direction.

Clune's Broadway Theatre

Current Events—From Pathe and International News.
Scenic—The Kingdom of the Yellow Robe — Holmes—Paramount.
Vocal—Classical number sung by Florenza Bianco.
Feature—Blind Youth — Beatrice Joy.

Victory Theatre—

Scenic—Bouncing Over the Bounding Blue—Chester.
Comedy—Oh Baby—Hall Room Boys.
Feature—The Deadlier Sex Blanche Sweet.

Miller's Theatre—

Organ—"Humoresque" played in jazz time.
Comedy—Jiggs in Society—Pathe.
Current Events—From International, Fox, Pathe and local pictures.
Feature—The Valley of Tomorrow—William Russell.

Palace Theatre—

Comedy—How to Raise Babies—Lyons-Moran—Universal.
Current Events—International Weekly
Current Events—From Pathe, Kinograms, International and Universal releases.
Feature—The Idol Dancer—Griffith—First National—Given with prologue number. In front of a setting showing a South Sea Island scene with huts and beach, Hawaiian singers and musicians perform with a hula-hula dancer giving native dances.
Next Week—The Woman Gives.

Kinema Theatre—

Overture—Dance of the Owls.
Educational—Searchlights to See Mars—Universal.
Special—Bert Lennon's Literary Laughter—Four hundred feet of jokes culled from leading newspapers with entertaining illustrations.
Vocal—The Sunshine of Your Smile—Sung by Earl Alexander.
Instrumental—Jazz melody with Xylophone solo by orchestra.
Cartoon Tad Cat.
Feature—Live Sparks Kerrigan.

Superba Theatre—

Third Week of "The Virgin of Stamboul."

Grauman's Rialto Theatre

Second Week of Clara Kimball Young in "The Soul of Rafael."

Alhambra Theatre

Third Week of Louise Glaum in "Sex."

Symphony Theatre—

Current Events Fox News, Mutt and Jeff cartoon, "The Beautiful Model."
Feature—Desert Love Tom Mix

California Theatre—

Overture—Peer Gynt Suite.
Special—Will Roger's Illiterate Digest.
Vocal—Absent—Sung by Arda Mae Eddington, soprano.
Scenic—The Ghost of John Barleycorn—Prizma. Orchestra plays "How Dry I Am," "Bring Back Those Wonderful Days," "In a Japanese Tea Room," etc
Organ—The Glow Worm.
Current Events—From International, Fox, Kinograms and local pictures.
Feature—The Silver Horde—Rex Beach Goldwyn. Presented with a prologue. In a stage setting showing a night scene in Alaska, wind and snowstorm effects are worked while the orchestra plays a specially constructed composition.
Cartoon—Jerry and the Mosquito Bray-Goldwyn.
Next Week—Scratch My Back.



This one, a third of a page on "Alias Jimmy Valentine" is the work of the Merrill theatre of Milwaukee

Tally's Broadway Theatre

Overture Madame Butterfly
Current Events From Pathe News, International News.
Feature Women Men Forget Molly King



Much of the beauty of Sid Grauman's display for "The Dancin' Fool" is lost in reducing to our columns but the dimensions of the Grauman's theatre display are bad for reproduction. In size this was four columns by fifteen inches.

NEW YORK

Capitol Theatre

Opening Topics of the Day—Pathe.
Current Events Capital News.
Overture Zampa.
Special Hy Mayer's Capital Travelaugh.
Opera—Lohengrin.
Feature—Sinners Alice Brady.
Comedy—A Dog's Life—First National.
Next Week—The Deep Purple—Feature The Gingham Girl—Comedy.

Rivoli Theatre

Overture March Slav.
Current Events—Rivoli Pictorial.
Vocal—Oh! Dry Those Tears. Soprano solo by Gladys Rice
Feature The Amateur Wife—Irene Castle.
Comedy—What Could be Sweeter Goldwyn.
Organ—Polonaise in A Major.
Next Week—A Lady in Love—Ethel Clayton.

Rialto Theatre

Overture Ruy Blas.
Current Events Rialto Magazine.
Instrumental—Andante Symphonie Espagnol.
Violin solo played by Sascha Fidelman.
Feature—Terror Island Houdini.
Comedy The Great Nickel Robbery Fox
Organ Sixth Symphony.
Next Week—The False Road.

Criterion Theatre—

Overture—Arranged from melodies in "Why Change Your Wife?"



For this premiere at the California theatre, Los Angeles, a display of which this is a reproduction, five columns by thirteen inches, was carried in the Sunday papers. This is the first display to have been able to boast an "Out of the Storm" outlay to the fact that the California is giving it a pre-release showing.

Special Beautiful Things—Bits from various scenics, etc., of recent release.
Scenic—A Tale of a Terrier—Paramount-Post.
Feature Why Change Your Wife—De Mille.

Strand Theatre—

Overture First Hungarian Rhapsody.
Current Events Strand Topical Review From Pathe News, Selznick and Kinograms.
Special Screen Screams.
Vocal Valentine Song from "Faust" Sung by Carlo Ferretti, baritone.
Feature The Love Expert—Constance Talmadge.
Vocal Sweetheart duet from "Maytime"
Comedy—Stick Around Paramount.
Organ Pilgrim's Chorus from "Tannhauser."
Next Week Not announced.

ST. LOUIS

William Fox Liberty—

Overture Selection from "You're in Love" Friml.
Current Events Fox News.
Comedy Mutt and Jeff cartoon—"The Bicycle Race."
Added Attraction "Would You Forgive"—Vivian Rich.
Comedy—"The Great Nickle Robbery"—Sunshine.
Prizma Scenic Colored.
Feature "Desert Love" Tom Mix.
Next Week—William Russell in "Leave it to Me."

King's Theatre—

Opening—Selections from "Sometime"
Current Events—Pathe Weekly.
Feature—"Soldiers of Fortune"—Allan Dwan.
Comedy—Sunshine
Pershing Theatre—
Opening Selections from "Sometime."
Current Events—Pathe Weekly and Pershing Review.
Organ—Tom Terry with his specially arranged program including "Love Me" and "My Cairo Love."
Feature Pauline Frederick in "The Woman in Room 13"
Vocal Solo—James G. Rohan, tenor
Comedy Sunshine
Last Half of Week—"Water, Water, Everywhere"—Will Rogers.

MINNEAPOLIS

New Garrick Theatre—

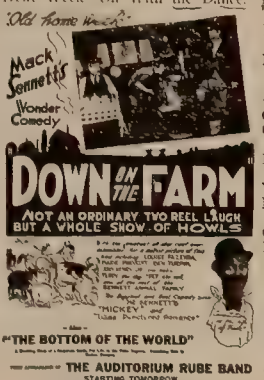
Current Events Pathe News—Topes of the Day.
Vocal The Clang of the Forge—My Land of Dreams Sung by Charles Laird, basso.
Cartoon Felix, the Pinch Hitter—Pat Sullivan
Feature The Fall of Babylon—Constance Talmadge.
Organ—Julius K. Johnson in selections.
Overture The Feast of Belshazzar.
Next Week Don't Ever Marry

Auditorium—

Current Events Special number compiled from all releases.
Vocal White Brothers and Standle in selections.
Feature Down on the Farm—Mack Sennett United Artists—Presented with prelude in which the country barn dance is introduced to the music of "Barnyard Fantasie," with a special setting prepared for the offering and suggesting the atmosphere of the picture.
Novelty—Bottom of the world—Robertson-Cole.
Next Week—Romance—Doris Keane.

New Lyric Theatre—

Current Events—Lyric Screen Journal—Special number compiled for the theatre.
Vocal—Kiss Me Again—Shadows—Sung by Coster and Clements.
Novelty—Coloratorial Pastimes and Review.
Cartoon—The Shennigan Kids—Bray.
Feature—Dr. Jekyll and Mr. Hyde—John Barrymore.
Next Week—On With the Dance.



Charlie Branham is responsible for this display four columns by sixteen inches for "Down on the Farm" which is playing a week's engagement at the Minneapolis auditorium

DETROIT

Broadway Strand—

Fourth week of "Why Change Your Wife?"
Next Sunday—John Barrymore in "Dr. Jekyll and Mr. Hyde."

Washington—

Overture—Selections from "Greenwich Village Follies."
Current Events—Fox News.
Comedy—Mutt and Jeff in "The Beautiful Model."
Vocal—Misses Sue and Wilma, soloists.



This is the first display, the work of the Adams theatre of Detroit we have found on "The Love Expert," in size it was three columns by thirteen inches.

Feature—"The Virgin of Stamboul," Priscilla Dean.
Next Week—Tom Mix in "Desert Love."

Adams—

Overture—"Oberon."
Current Events—Free Press Film Edition.
Educational—"Up Country in Siam," Burton Holmes.
Vocal—Emmons and Colvin.
Feature—"The Love Expert," Constance Talmadge.
Comedy—Pictograph cartoon.
Next Week—Jack Pickford in "The Little Shepherd of Kingdom Come."

Madison—

Overture—"La Boheme."
Current Events—Pathe News.
Educational—"The Bottom of the World."
Vocal—Willard Andelin, basso.
Feature—"His Wife's Money," Eugene O'Brien.
Comedy—Snub Pollard in "Eta-Bita-Pie."
Next Week—"Dangerous Days."

CHICAGO

Pantheon Theatre—

Organ Solos—Popular Melodies
Weekly—Universal News—Pathe Review—The "Gumps," "Upstairs and Down."
Overture—"Merry Wives of Windsor."
Cornet Solo—"The Palms," by F. C. Redwood.
Trombone Solo—"Sort of Miss You," by Lloyd Barber.
Comedy—"Life in Poison Valley."
Feature—Eugene O'Brien in "A Fool and His Money."
Coming Next—Tom Moore in "Duds."

Randolph Theatre—

Ford Weekly.
Feature—"Why Change Your Wife," starring Gloria Swanson.
Coming Next—"The Yellow Typhoon."
Organ Selections.

Alcazar Theatre—

Organ Selections.
Feature—"Alias Jimmy Valentine," starring Bert Lytell.
Added Attraction—"Treasure Island."

Rose Theatre—

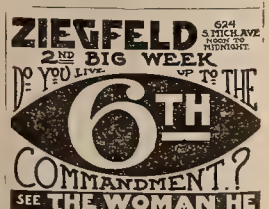
Musical Selections.
Feature—Nazimova in "The Heart of a Child."
Comedy (Harold Lloyd)—"Eastern Westerner."

Ziegfeld Theatre—

Incidental Music by orchestra.
Feature—Norma Talmadge in "The Woman Gives."
Comedy—"The Twilight Baby."
Coming Next—Katherine MacDonald in "Passions Playground."

Woodlawn Theatre—

Organ Offertory—"Starlight of Mine"—Woodlawn Brighter Side of Life—Woodlawn News and Views.
Gump Cartoon—"Andy's Night Out"—A Far Cry from East 63rd St., Chicago, Ill., to the New Czecho-Slav Republic, but the Woodlawn Orchestra provides a safe and pleasant journey to that distant point of the globe via the "S. M. R." (Symphonic Music Route), using that speedy vehicle known as "Slavische Rhapsodie," by Carl Friedmann.
Feature—"The Turning Point,' with Katherine MacDonald.
Intermission—Selections from the recently successful London musical production of Monsigur Beaucaire by Andre Messader.
Coming Feature—Clara Kimbal Young in "The Forbidden Woman."



This small display, two columns by four inches was used by the Ziegfeld theatre of Chicago for "The Woman He Chose."

CLEVELAND

Stillman—

Overture—Selections from "Faust."
Theme—"Two Little Brides" and selections from "Oh Oh Delphine."
Current Events—Kinograms.
Comedy—"The Teacher's Pet," first of the Edgar comedies.
Feature—"The Heart of a Child"—Nazimova.
Next Week—Mack Sennett's "Down On the Farm."

Euclid—

Overture—Popular songs of long ago contrasted with popular songs of today.
Themes—"I Might Be Your Once-In-A-While" from "Angel Face" and "Rintintin" from "Glorianna."
Current Events—Kinograms No. Topical Tips No.
Feature—"Why Change Your Wife," the fourth consecutive week.
Next Week—Probably continued "Why Change Your Wife," to be followed by "Huckleberry Finn."

Metropolitan—

Overture—None because of length of feature.
Theme—Specially arranged theme by Director Phil Spitalny.
Current Events—Selznick News.
Bray Pictograph—"Guardians of Our Gateway."
Comedy—"A Light Weight Lover"—Sunshine Comedy.
Feature—Rex Beach's "Silver Horde."
Next Week—"Passion's Playground" with Katherine McDonald.

Alhambra—

Overture—English Fantasie, arranged by pianist Julius Groenwald.
Theme—"Love That's Sincere."
Current Events—Pathe News No. 33—Pathe Review No. 49—Topical Jazz.
Comedy—"A Perfect Husband"—Christie Comedy.
Feature—"Heart of a Child"—Nazimova.
Next Week—Mack Sennett's "Down On the Farm."

Strand—

Overture—A Country Orchestra, arranged by Musical Director Adler
Theme—"Hand in Hand."
Comedy—"A Light Weight Lover"—Sunshine Comedy.
Feature—"The Silver Horde," Rex Beach.
Next Week—Katherine McDonald in "Passion's Playground"

Orpheum—

Overture—Popular medley.
Comedy—"Her Perfect Husband" Christie Comedy
Feature—"Tarnished Reputations," featuring Dolores Cassinelli.
Serial—Lost City, episode 12.
Next Week—"Some One Must Pay."

Standard—

Current Events—Universal News No. 528.
Comedy—"Lion Paws and Lady Fingers," a Century Comedy.
Feature—"Locked Lips" starring Tsuru Aoki.
Next Week—Not booked at this time.



Nearly a perfect ad we call this display, three columns by eight inches, for "The Silver Horde" by the Metropolitan theatre of Cleveland.

West End Lyric Theatres—

Opening—Popular selections celebrating Sam Fox Week "Stop It," Alabama Moon," and Amarito." David Siverman's orchestras.
Current Events—Lyric Review.
Feature—"The Woman Gives" Norma Talmadge—First National.
Overture—Norma—V. Bellini.



"Locked Lips" was advertised in this manner by the Standard theatre of Cleveland. In size the display was two columns by six inches.

CINCINNATI

Walnut—

Overture—Florodora.
Current Events—Pathe 32.
Literary Digest—51.
Feature—On with the Dance—second week.
Next Week—The Right of Way.

Strand—

Current Events—Pathe 33.
Comedy—A Jungle Gentleman—Mrs. Joe Martin.
Feature—Should a Woman Tell.
Next Week—My Lady's Garter.

Gifts—

Fox News 42.
Comedy—Marry Me Standard.
Feature—Heart Strings
Next Week—Road to Divorce.

Palace

Literary Digest—51
Feature—Mrs. Temple's Telegram

PHILADELPHIA

Stanley Theatre

Overture—Southern Melodies
Feature—Huckleberry Finn
Comedy—Four Times Foiled
Short Subject—Aid to Cupid Select
Current Events—Pathe News, Fox News, Select News, Gaumont News, Current Events.
Topics of the Day—Literary Digest
Cartoon—The Bicycle Race.
Next Week—The Woman and the Puppet.

Arcadia Theatre—

Feature—The Woman Gives—Selznick.
Current Events—Pathe News.
Educational—Paramount Magazine.
Scenic—Burton Holmes.
Comedy—Courageous Courage.
Next Week—The Dancing Fool—Wallace Reid.

Victoria Theatre—

Overture—"Turandot"—Lachner.
Feature—His Wife's Money—Selznick.
Comedy—Light Weight Lover—Fox.
Current Events—Pathe News
Cartoon—The Bicycle Race
Next—The Paliser Case.

Palace Theatre—

Feature—The Toll Gate.
Comedy—The Gingham Girl.
Current Events—Pathe News.
Topics of the Day—Literary Digest
Next Week—The Dancing Fool—Wallace Reid.

Regent—

Feature—A Daughter of the Gods—Kellerman.
Comedy—A Captivating Captive.
Educational—Ford Weekly.

Fairmount Theatre—

1. Overture—"Cavalleria Rusticana."
2. "Topics of the Day."
3. Pathe News Weekly.
4. Selznick News Weekly.
5. Mack Sennett Comedy, "The Gingham Girl."
6. Feature, Clara Kimball Young in "The Forbidden Woman."

SAN FRANCISCO

California Theatre—

Overture—March Slav.
Current Events—From Pathe, Fox, Selznick
Organ—Let the Rest of the World Go By—Eddie Horton.
Feature—The Broken Melody—Eugene O'Brien
Next Week—The False Road.

Imperial Theatre—

Dr. Jekyll and Mr. Hyde for an indefinite run.

Tivoli Theatre—

Overture—"Maximilian Robespierre" and "Ave Maria."
Vocal (a) Venetian Love Song, (b) A Winter Love Song, Sung by the Tivoli quartette
Features—Just a Wife—Selznick. The Stolen Kiss—Constance Binney
Next Week—The River's End



"For the Soul of Rafael" gets its premiere at Grauman's Rialto theatre, Los Angeles. This is the display carried in the Sunday papers, two columns by a short page in depth, for the showing.

KANSAS CITY

Newman
Overture—"If I Were King."
Scenic—"Separate Trails" with vocal accompaniment by James McGrillen.
Current Events—Newman News and Views.
Comedy—"Cleaning Up"—Al St John.
Vocal—"Micaela Song"—Miss Hallie Styles.
Feature—"Mrs. Temple's Telegram."
Next Week—"Out of the Storm."

Liberty
Overture—"Italian Folk Songs."
Current Events—Pathe No. 31.
Comedy—"Don't Weaken"—Pollard.
Scenic—"Roosevelt's Dam"—Prizma.
Feature—"The River's End"—Margery Daw.
Next Week—"A Daughter of Two Worlds"—Norma Talmadge.

Royal
Current Events—Pathe No. 49.
Vocal—"Roses of Picardy"—Irene Jacques.
Feature—"Huckleberry Finn."
Next Week—Undecided.

Regent
Current Events—Regent News.
Feature—"Terror Island"—Houdini.
Next Week—"The Sage Brusher."

Dorie
Program same as last week.
Next Week—"The Heart of a Child"—Nazimova.

Loew's
First half of week—"Burnt Wings"—Frank Mayo.
Last half—"The Blue Pearl"—Edith Hallor.

WASHINGTON

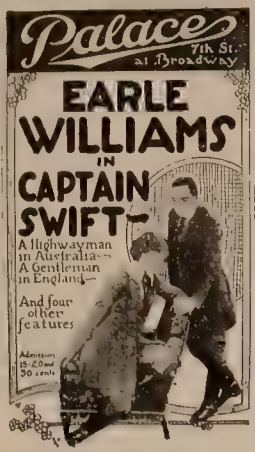
Metropolitan—
Overture—The Love Nest.
Current Events—International News—Topics of the Day.
Cartoon—Mutt and Jeff in the Bicycle Race.
Scenic—The White City of Algiers—Pathe.
Comedy—None.
Feature—The Sporting Duchess—Alice Joyce.
Next Week—The Woman and the Puppet—Farrar.

Palace—
Overture—La Feria.
Current Events—Pathe News—Topics of the Day.
Comedy—Four Times Foiled—Christie.
Feature—The Woman Game—Elaine Hammerstein.
Next Week—The Little Shepherd of Kingdom Come—Jack Pickford.

Rialto—
Overture—La Feria.
Current Events—Pathe News—Topics of the Day.
Comedy—Are Brides Happy—Christie.
Feature—The Woman Gives—Norma Talmadge.
Next Week—The Family Honor—King Vidor.

BROOKLYN

Strand Theatre—
Overture—Ricnzi.
Current Events—Strand Topical Review.
Vocal—Songs of Long Ago, Southern Banjo Trio.
Feature—Don't Ever Marry—Marshall Neilan—First National.
Vocal—"My Hero" from "The Chocolate Soldier."
Organ—Grand march from the "Queen of Sheba."



The Palace theatre of Los Angeles is sponsor for this display, two columns by seven inches on "Captain Swift."

DENVER

America Theatre—
Feature—Water, Water Everywhere—Will Rogers.
Comedy—The Fly Cop—Larry Semon—Vitagraph.
Next Week—Dangerous Days.

Rialto Theatre—
Current Events—Pathe News.
Scenic—Paramount Magazine.
Feature—The Cost—Violet Heming.
Instrumental—To a Wild Rose—Xylophone solo.
Next Week—The Toll Gate.

Rivoli Theatre—
Feature—Desert Love—Tom Mix.
Current Events—Fox News—Pathe Review.
Comedy—Don Raws and Lady Fingers—Universal.

Tabor Theatre—
Feature—The Fighting Shepherdess—Anita Stewart.
Comedy—The Gump Family.
Current Events—Kinograms.
Next Week—The Turning Point.

BOSTON

Modern Theatre—
Overture—Piano and Organ.
Pathe Weekly.
Topics of the Day.
Comedy—"His Royal Flyness"—Lloyd.
Special Stage Setting—Gold Fibre Screen.
Features—"The Deadlier Sex," with Blanche Sweet. "Mrs. Temple's Telegram," with Bryant Washburn.

Park Theatre—
Overture—Dream Melody—Victor Herbert—Park Symphony Orchestra.
International Weekly.
Topics of the Day.
Comedy—"Distilled Love."
Special Stage Setting—Red Plush Draperies with floor lamp on stage, together with baskets of May flowers.
Feature—"Treasure Island," All Star Cast—Tournier production.
Next Week—"Deep Purple."

BUFFALO

Shea's Hippodrome—
Overture—"Magic Melody"—Romberg.
Stage Setting—New York harbor skyline at night, attractively lighted. Electric fan played against back of scene on moonlight water, giving effect of moving waves.
Vocal—Aria from "The Barber of Seville"—Margaret Huddle, of Chicago, soloist.
Feature—"Excuse My Dust"—Wallace Reid.
Comedy—"The Fly Cop"—Larry Semon.
Current Events—Hippodrome Pictorial News, consisting of Universal and Gaumont News, Pictograph, Pathe Review and Topics of the Day.
Scenic—Pathe Hand-Colored Subject.
Next Week—Priscilla Dean in "The Virgin of Stamboul."

Strand—
Overture—Selections from "Linger Longer, Letty."



This is one by the Madison theatre of Detroit, "The Idol Dancer" being the current week's attraction at this theatre. In size the Madison ad was four columns by seventeen inches



This one for "Leave It To Me" and the Chaplin reissue comes from Milwaukee, the home of the Princess. In size it was four columns by nine inches.

Current Events—Latest Pathe News.
Feature—"The Woman Gives"—Norma Talmadge. Presented all week.
Comedy—"Haunted Spooks"—Harold Lloyd.
Next Week—Eugene O'Brien in "Sealed Hearts."

Empire—
Revival of Charlie Chaplin in "Carmen."

Family—
Eyes of Youth.

Palace—
The Gay Lord Quex.

SEATTLE

Clemmer Theatre—
Overture—Mighty Like a Rose (a) May Time (b).
Feature—The Heart of a Child—Nazimova.
Current Events—Selznick News.
Comedy—Don't Weaken.
Next Week—Sex.

Coliseum Theatre—
Overture—La Boheme.
Current Events—International News, Gaumont Graphic, Smart Set Magazine.
Cartoon—Felix the Pinch Hitter—Sullivan.
Scenic—Filming the Ferocious Formosians—Holmes-Paramount.
Feature—Silk Husbands and Calico Wives—House Peters.
Special—Cello solo—"Brophers Polonaise."

Liberty Theatre—
Overture—Rainbow Isle.
Feature—Down on the Farm—Mack Sennett—United Artists.
Scenic—Up in Siam—Holmes-Paramount.
Dramatic—The Five-Dollar Plate—Herbert Rawlinson.
Current Events—Pathe News.
Next Week—The Daredevil.

LAWRENCE, MASS.

Rialto Theatre—
Overture—Raymond.
Scenic—Boys Pig Club—Holmes-Paramount.
Current Events—Paramount Magazine.
Feature—The Virgin of Stamboul—Priscilla Dean.
Comedy—The Great Nickle Robbery—Fox.

"The Great Reward" Is New Burston Serial

The original working title of Frances Lords newest serial, "The Great Reward," is to be retained as the permanent title of the production after all. This chapter-picture, just completed by Louis Burston, is fifteen episodes in length. Hopeful that a sprightlier name than the production's working title might be conceived, Burston some weeks since offered honors and other compensation to anyone who might submit an acceptable name for the serial. The competition that Burston started via the trade periodicals brought him quantities of mail, but despite "amazingly wide variety of suggestions," not one of the many thousands of names sent in elicited the majority favor of the committee elected to pass upon the submissions. The story has to do principally with a young adventurer who boldly steps into the shoes of an errant monarch, with the result that he is received joyously by the populace of the king he resembles.

Charles H. Hoyt Farces Praised by Comedian

Otis Harlan, the noted comedian who first became famous as star of the Charles H. Hoyt farce comedies, which were recently purchased by the Charles Ray Productions, Inc., paid a visit to the Ray studios in Los Angeles this week to congratulate the First National star on the acquisition of a wealth of unusual screen material in the Hoyt plays. Mr. Harlan first appeared in a Hoyt comedy at the age of seventeen, and during his career acted in eleven of these stage pieces.

"The Silent Barrier" Nearing Completion

"The Silent Barrier," first of the Louise Tracy novels to be picturized by Louis Tracy Productions, Inc., under the management of Charles C. Burr, with William W. Worthington as director, is rapidly nearing completion at the Cliffside studios, Cliffside, N. J., where important interiors were filmed during the past week.

The Tracy picture is a lavishly staged offering, having cost close to $150,000, according to the announcement of Mr. Burr



Snub Pollard's new comedy for Pathe release is titled "Trotting Thru' Turkey"

Live News From The Producers

Polar Film in First Runs

Large Houses Book "Bottom of the World," South Pole Picture

IN the engagement of the film for appearances on Boadway, and in the largest first run houses of the country, Robertson-Cole believes it has received an endorsement of "The Bottom of the World,' the Sir Ernest Shackleton South Polar expedition picture, which is unsurpassed. All indications point to this official record of the last great South Polar dash being capitalized by exhibitors of the most discriminating class as no similar picture has been taken advantage of in years.

Perhaps the most significant booking in the country is that by Hugo Riesenfeld, the managing director of the Rivoli and Rialto theatres both on Broadway, New York. San Francisco will see "The Bottom of the World" first run, in the California theatre, one of the most important houses on the Coast. The Stanley theatre, one of the leading houses in Philadelphia, has also booked it. In Detroit the picture is to be shown at the Madison theatre, Michigan's finest house, and a center which holds to the best ideals of pictures in the Middle West. Ohio's great theatre, the Euclid, of Cleveland, will show the Shackleton picture first run, and in Minneapolis it has invaded the Auditorium, which is owned and operated by a competing company.

Sennett Comedy Scoring

United Artists Tell of Good Reports on "Down on the Farm"

EXHIBITORS from all over the country have been sending good reports to United Artists telling of the success of the new Mack Sennet five-reel comedy, "Down on the Farm," according to an announcement of the distributors.

"The picture has proven nothing less than a comedy sensation," says United Artists. "With its preshowings in nearly a dozen communities and its general release in over fifty cities during the past week, the praises that have been bestowed upon this production are unprecedented in comedy circles, for exhibitors, critics, reviewers and public alike, record it as the most attractively interesting and hilariously funny five-reeler that has ever come from the studios of Mack Sennett, who has won for himself the enviable reputation of "the comedy king."

Mr. Abrams' messages have come from every section of the country, from exhibitors, writers, individuals and prominent film people; all agreeing it is said, that it is Mack Sennett's most pretentious, speedy and genuinely funny picture that has ever been screened, and one that lends itself wonderfully to exploitation of a distinctive type.

Drew Comics Moved to Chicago Studios

John Cumberland, starring in Sidney Drew's two reel comedy series has been having such success in his stage offering, "The Girl in the Limousine," that he has been unable to leave the show to devote himself exclusively to picture work. Because of this, Mrs. Drew has been compelled to move her production activities from New York to Chicago, where for a month Cumberland will appear in his stage attraction.

Mrs. Drew took over part of the Essanay Studio, and left New York on Saturday, April 24th to resume work on her "After Thirty" series, written by Julian Street. Part of the technical crew which aided in the three previous productions accompanied Mrs. Drew to Chicago. So did Eleanor Custis, who has been playing opposite Mr. Cumberland.

George Kleine Resumes Picture Production

George Kleine has reentered the active field of motion picture production as president of the Kosmik Films, Inc. Kosmik Films, Inc., is producing an expensive serial, "The Hope Diamond Mystery" with studio space at Universal City, Calif. The officers of the company are, George Kleine, president, John Larson, vice president, J. C. Wheeler, treasurer, and B. C. Hardcastle, secretary. The New York offices are at 110 West 40th street.

J. C. Wheeler is personally supervising the serial which was written by May Yohe, formerly Lady Francis Hope. Simultaneously with the release of the serial the Hearst newspapers will publish a dramatized version of the play. May Yohe will also make personal appearances at many theatres showing the serial.

"Tillie" Draws Crowd at Broadway Theatre

A significant precedent in showmanship was established at the Broadway theatre, New York, last week with "Tillie's Punctured Romance." Featured on the bill at the Broadway theatre were two other attractions in addition to "Tillie's Punctured Romance." This comedy, however, was given no special prominence or display at the beginning.

The opening that week brought a record crowd the first day, with nine out of every ten people, it is said, inquiring as they purchased their tickets when "Tillie's Punctured Romance" would be on the screen.

Charles Hutchison Cast for Pathe Serial

Charles Hutchison, who recently signed a contract with Pathe to star in serials, arrived in Los Angeles Tuesday, April 1. Mr. Hutchison was accompanied by his wife.

A welcome planned by Gilson Willets, of the Pathe serial department, was tendered the new arrival to Patheville. Harold Lloyd, Ruth Roland, Herbert Heyes, and other Pathe players greeted Mr. Hutchison upon his arrival in their midst.

It is expected that Mr. Hutchison will commence work on his first serial under the new contract on April 19 at the Robert Brunton Studio.



A. Lincoln Hart, formerly prominent as a stage director, who has become production manager for J. Parker Reid, Jr.



Bessie Hayakawa and Rhea Mitchell in Robertson-Cole's dramatic feature, "The Devil's Claim No. 14"

Two Big Features Are Ready For Release

Robertson-Cole announces Sessue Hayakawa's starring vehicle to be "The Devil's Claim." It is described as a story of love, mystery and adventure, in which an American society girl sets her wits against those of a Hindu novelist, played by Hayakawa. The story opens in New York and later extends to the East and Paris. Hayakawa and the two leading women, Rhea Mitchell and Colleen Moore, play dual roles.

"The Notorious Mrs. Sands," starring Bessie Barriscale, is a drama of high society in which the star is said to have made the best of her opportunities to display attractive gowns, sixteen in all, and demonstrate her talent for emotional acting. Lavish settings, including a gorgeous ballroom scene, are also stated to be a feature of the production. The release dates of these two pictures will be announced shortly, says Robertson-Cole.

Peters Heads Far East Film Expedition

Consummating five years of detailed preparation, a photographic exploring expedition will leave New York early next month for a four years' sojourn in the remote regions of Asia and the South Sea Islands. The party will be headed by T. Kimmwood Peters, far Eastern traveller and photographic expert, who has only recently been released from scientific work for the Government aircraft production.

Leaving New York early in May, the first stopping point of the expedition will be at Honolulu. A tour of the Hawaiian Islands will be made and detailed scenes of the life of the Islanders will be taken. The industrial life of our Pacific Island territory should well repay its portrayal, and the Kamaka cowboys, fishermen and sugar growers will be filmed.

Japan, China, Korea, Java, the Philippines, New Zealand, Australia, India, Arabia, Persia, Egypt, Abyssinia and the Holy Land are among the other countries to be visited.

Betty Blythe Cast for First National Role

Betty Blythe will complete work in the Lew Cody picture this week and on April 19 will commence her role in the Curwood story, "Nomads of the North," under the direction of David Hartford, for First National.

Farrar Vehicle Announced

Associated Exhibitors to Present "The Riddle: Woman"; Jose Directs

GERALDINE FARRAR'S initial production for Associated Exhibitors, Inc., will be "The Riddle: Woman," adapted from the highly successful stage play in which Mme Bertha Kalich starred. The picture will be directed by Edward Jose and will be given such production as to make it, from every angle, one of the biggest box-office pictures of the year, says the Associated's statement.

"The Riddle: Woman," was purchased from the Shubert theatrical interests. The play was written by C. M. Jacoby and polished by Charlotte Wells and Dorothy Donnelly. It ran for more than nine months on Broadway, seven months in Chicago and five months in Boston. Since its New York premiere a little more than two years ago, "The Riddle: Woman" road companies have been traveling the country constantly.

"The Riddle: Woman" is a present-day drama of realism and absorbing power, and the leading role is such as to allow Geraldine Farrar full scope to blend her beauty and dramatic abilities with it to such a degree as to make the picture play a vast improvement over the spoken piece.

Concerning the forthcoming production, the following statement has been issued: "The heroine is tigerish, tantalizing, impassioned and calculatingly cool by turns. Fire turns to ice and frigidity to flames in the psychological make-up of the woman who is the pivotal figure in a tragic complexity of emotions. The story has frankness, speed and a flaming run of passion, seasoned with a love interest and ultimate justification that make it the nucleus of a truly big attraction.

"'The Riddle: Woman' is a play that will appeal particularly to women. It is a modern story with a society setting. The subject matter and title are rife with exploitation possibilities. This fact, coupled with the further fact that the picture will be produced as well as it is possible for human endeavor to produce a picture with everything necessary at command, promises that 'The Riddle: Woman' in picture form will be one of the biggest pictures of the season."



Charles Miller and scene from "The Law of the Yukon," which he directed and which is released by Realart as a Mayflower special

Selig Serial Selling Fast

"Vanishing Trails" Arouses Interest; Several States Already Sold

HARDLY had the advertising campaign been started on "Vanishing Trails," the Colonel Wm. N. Selig serial featuring Franklyn Farnum and Mary Anderson, when the Canyon Pictures Corporation, which is state righting this production, started receiving a great number of inquiries in the form of wires and long distance calls.

J. M. Goldstein, treasurer of Canyon, is handling the sales from the New York office, while Jack Weinberg, president of the concern will visit many state right buyers enroute while making a trip to the coast.

Mr. Goldstein has already sold several important territories to some prominent buyers, names of which he is at present withholding, and he has also entered into negotiations for other territories. He confidently expects to have the entire country sold within the next thirty days. The foreign rights are controlled by Donald Campbell.

A definite release date has not been set for the serial, and will be decided upon when Mr. Weinberg returns from the coast, where he is conferring with Col. Selig for future productions featuring Franklyn Farnum.

In addition to the serial, Mr. Goldstein plans to make an announcement very shortly on several other well known features which he expects to issue shortly on the open market.

Michigan Manager Confers With Kremer

W. H. Seifert, manager of Independent Masterfilms, Inc., of Detroit, Mich., is in New York this week conferring with Victor Kremer relative to the various productions which Seifert's exchange distributes for the state of Michigan.

"The Third Eye" to Be Released May 23rd

The first three episodes of "The Third Eye" were presented at a special trade showing on Tuesday last at the Stanley Theatre, New York. "The Third Eye" is scheduled by Pathe for release on May 23rd. "The Third Eye" was produced at the Astra studios and co-stars Warner Oland and Eileen Percy in a mystery story written by H. H. Van Loan. James W. Horne, who directed Ruth Roland in "Hands Up," is credited with the direction of "The Third Eye."

This is the first serial by H. H. Van Loan, whose numerous screen plays produced of late have brought him forward suddenly as one of the most prominent and successful contemporary scenarioists.

"Deep Purple" to Have New York Premiere

"The Deep Purple," adapted from Paul Armstrong and Wilson Mizner's notable stage success, prepared and directed for Mayflower by R. A. Walsh and distributed by Realart, will have its premiere screen presentation at the Capital Theatre, New York City on May 2nd. According to the Mayflower announcement, the thrilling scenes in the gilt-edged and underworld life of New York, which enabled the play to hold the stage in one metropolitan theatre for more than a year are produced on a scale for the screen that is out of reach of possible stage presentation.

Albert Cowles Holds to the Practical

Albert Cowles, director of the Law of the Yukon," is spoken of as a practical sort of person. His studio uniform would lend support to the opinion, for Mr. Cowles's working rig consists of olive drab jeans, overall and shirt snappily surmounted by a khaki-tinted celluloid collar. Mr. Cowles again shows his practical streak in the conviction that a director should at all times conduct his work with a twofold purpose in view—to impart the spirit of the author to the picture and at the same time to see and guide the production in "the critical spirit of the audience." Not only the story, but its presentation, mode of titling, and similar details are scrutinized by Mr. Cowles.



Al St. John in his latest Warner comedy, "Trouble"



New York crowds were attracted by window displays in local stores of Georges Carpentier, who is now at work on a feature film sponsored by Robertson-Cole

Carpentier Exploitation Scores

Painting of Carpentier Attracts in Shop Windows

THE eagerness with which New York merchants seized upon the opportunity to exhibit in their windows handsome oil paintings of Georges Carpentier, "the Idol of France," now making his American society drama in the Solax Studio, Fort Lee, N. J., for release by Robertson-Cole, has a message of deepest importance to every exhibitor in the country, states the producers. It is an index of the tremendous interest there is in this fine-looking gentlemanly athlete.

Backing up the avidity with which these New York business men grasped the opportunity to show in their windows the picture of a man they knew would draw great crowds, was the unmistakable conduct of the people attracted by the pictures. In several instances police had actually to give attention to crowds before the windows to make sure that traffic was not impeded. This in particular occurred in Nassau street, that narrow canyon-like slit through which enormous crowds pour daily into the financial district.

Robertson-Cole, in conducting this publicity campaign, did it as much as an experiment in feeling the public pulse as to show off the pictures of Carpentier. For the public press has given the young man in the past month many columns of space. The company desired, therefore, to find out how the man who is dependent upon the public—in this instance the merchant—felt about Carpentier as an attraction, and how the actual man on the street felt.

Not more than three or four places were approached on the idea of placing the paintings in windows when it became evident that hundreds of the paintings could be placed, if it were advisable. Robertson-Cole, however, did not wish in any wise to cheapen the stunt, and so selected only the cream of the locations, in the best of stores. After placing one in the United Cigar Store, at Twenty-third street, overlooking the famous Madison Square, the main Spalding store, at 523 Fifth avenue, was supplied.

While remembering famous streets, Broadway was not forgotten. In the windows of Davega, an exclusive men's haberdasher, which is in the very heart of the great wholesale and clothing district, was located one of the paintings. A little farther up Broadway, in the center of the gigantic department store district which skirts Herald Square, the Gimbel Stores, one of the greatest organizations of its kind in the world, welcomed another of the pictures.

The companies which handle gunnery were not overlooked, and far down Broadway, at No. 314, in the district around Worth and Warren streets, the Folsom Arms Company received another picture. Below it, at Broadway and Fulton street, in the upper part of the financial district, among banks and bonding houses, the L. E. Waterman Fountain Pen Company gave window space to a picture.

One more store, further south still, the Spalding store at 126 Nassau street, close to the heart of the world's financial center, at Broad and Wall streets, opened its doors for one of the big pictures, and business New York was covered.

These paintings are to be sent by Robertson-Cole into every one of its twenty-five exchanges, and will soon be placed in the windows of leading merchants in all the more important windows. There promises to be a lively contest for them, as provincial America is likely to make an even greater show of enthusiasm than the remarkable demonstration of the metropolis. Robertson-Cole tried out many artists in New York City to obtain the best possible oil paintings, reproductions of the lighting poses of Carpentier, made since his arrival in this country, and showing him as he will appear in his American society drama.

Lila Lee Re-Signed by Famous Players

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, announces the renewal of Lila Lee's contract, and it is understood that she will continue to appear in roles similar in character to those which she has been doing of late.

It is not as yet announced what her next work will be, but in the meantime she is appearing in William D. Taylor's production, temporarily titled "The Boy."

Many Sales for "Comedyart" Reported

Sales Manager H. J. Roberts of the Special Pictures Corporation, reports that 3,000 contracts have been signed for the Comedyart productions during the week beginning March 22nd. These were signed by representative exhibitors throughout the United States and Canada. Over sixty of the leading first run theatres throughout the country had signed for the Special Pictures "short subject" Comedyart production, before the organization had been in existence more than two months.

Elmer Pearson Touring Key City Exchanges

Elmer R. Pearson, director of exchanges of Pathe Exchange, Inc., is on a tour around the key cities of the central Western states. In the three weeks he has arranged to be away from New York visits will be made to ten of the Pathe exchanges. He began his tour in Cleveland, and in turn will visit Indianapolis, Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Kansas City, St. Louis and Pittsburg. This is Mr. Pearson's first tour of the Pathe branches since his appointment as director of exchanges.

C. J. VerHalen Moves New York Offices

C. J. Ver Halen, who recently established himself as advertising engineer to the motion picture industry, has moved into new offices at 116 West 39th St. Mr. Ver Halen specializes in complete campaigns on pictures, press books and everything of an advertising or exploitation nature connected with motion pictures.

Martha Mansfield in Leading Part

Wilfred North, a representative figure in directorial circles, has been engaged by the American Cinema Corporation to direct a new production for them, work to be started Monday of next week. An original script by N. Brewster Morse is the vehicle, a story founded on the timely and vital theme of the control of mind over matter.

Martha Mansfield, most recently seen in support of John Barrymore in "Dr. Jekyll and Mr. Hyde," has been engaged by the American Cinema Corporation for the leading feminine role. Albert L. Barrett will play the male lead.



Two jacks and a pair of queens who appear in a new Century comedy

"One of the Greatest" Says Jesse Lasky

"One of the greatest photoplays I have ever seen," is the comment of Jesse L. Lasky, first vice president of the Famous Players Lasky Corporation, on the second special production which George Fitzmaurice has made for Paramount Artcraft. Mr. Lasky has given "The Right to Love" as the title of the picture, which he predicts will be even a greater success than the first George Fitzmaurice production, "On With the Dance."

"I firmly believe," said Mr. Lasky this week, after having seen "The Right to Love" at a private screening, "that, in the picture, Mr. Fitzmaurice has taken the motion picture art a long step forward. I have seldom seen a photoplay which combines so excellently all the elements that go into the artistic production."

Victor Seastrom Seen At Broadway Theatre

The Radiosould Film, Ind., have come forward with the determination to make Victor Seastrom the "prince of the screen" in America, as he is in Europe. And the unusual warm reception accorded to Seastrom by the critics of the trade press, which recognized him not only as a great actor but as a great director as well, is, Radiosould believes, a good start in the battle.

"A Man There Was," starring Seastrom, is now playing at the B. S. Moss Broadway theatre, New York, together with Mack Sennett's comedy, "Down on the Farm." This play by Henrik Ibsen is said to be one that can be enjoyed by those who are somewhat contemptuously known as "high-brows" as well as the average movie fan.

George Fitzmaurice on His Third Special

George Fitzmaurice, who recently completed a special production, as yet unnamed, has taken an entire company to Florida to take exteriors for his third special for Paramount-Artcraft. The title of this is "Idols of Clay," an original story of Onida Bergere. Mae Murray and David Powell will be the principal players in "Idols of Clay."



Kathleen O'Connor, recently appearing in Universal serials, who has a strong role in a forthcoming Universal feature, "The Path She Chose."



One of the many big scenes of Viola Dana's Screen Classics feature, distributed by Metro, "Dangerous to Men"

First National Plans Los Angeles House

As the outcome of conferences between Sol Lesser, owner of the First National franchise for Los Angeles, and J. D. Williams, manager of First National Exhibitors Circuit, a new theatre is to be built in Los Angeles by First National. The building expense, estimated approximately at $3,000,000 will be borne by First National. The outstanding feature of all First National houses, throughout the country will be incorporated in the new structure, it is stated. The theatre will be used as a non-competing house; it will stage the premier showings of the First National attractions. The location, which has not been announced definitely as yet, will be in the downtown district. The new picture palace, say officials of First National, will represent a beautiful tribute to Los Angeles on the part of the franchise holders of First National, who are scattered throughout every section of the country.

Ince Special Will Be F. P.-Lasky Release

"Homespun Folks," the new Thomas H. Ince super-special presenting Lloyd Hughes, a recent Ince discovery, as the leading masculine player of an all-star cast, will be distributed by Famous-Players Lasky Corporation through Paramount-Artcraft exchanges, it was announced this week by Thomas H. Ince.

"Homespun Folks" is an original story from the pen of the Thomas H. Ince staff author, Julien Josephson.

Bosworth Writes Own Story for Screen

"Bucko MacAllister," a vivid and colorful tale of the South Sea Islands from the pens of Hobart Bosworth and Charman K. London, is now being unrolled before the camera on an island one hundred miles out in the Pacific Ocean. According to J. Parker Read, who is producing the picture, no expense will be spared to make this an elaborate production.

Shipman Has Option on Ralph Connor's Stories

Ernest Shipman announced recently that he had secured an option on the well-known stories of Ralph Connor, the majority of which deal with woodland romance. Among stories now being considered are "Cameron of the Royal Mounted," by Mr. Connor, and "The Forge in the Forest," by Charles G. D. Roberts.

The consideration and perfecting of plans for future activities of Canadian Photoplays, Ltd., will probably occupy Mr. Shipman's attention for the next five weeks. A considerable portion of this time will be spent in Canada.

Small Town Exhibitor Books Big Features

Once in a while the small town exhibitor, commonly referred to in a general way as the 'backbone of the industry," comes in for his proper share of glory, as in the case of H. E. Rodell, owner of the Crystal Theatre in Mitchell, Neb., who gets credit as the pacemaker in Realart's end-of-season campaign.

Mr. Rodell, through Realart's Denver manager, booked "Soldiers of Fortune" and "The Luck of the Irish" and other Realart features. Mitchell is a town of 840 people, and this is considered to be proportionately the biggest deal ever put through by Realart.

Rothacker Site May Be Made into City Park

Construction on the Rothacker Coast laboratory in Hollywood has been held up until the city council decides whether it wants to make a park out of the site Mr. Rothacker has purchased on Sunset Boulevard. Mr. Addons, treasurer of the Rothacker Film Manufacturing Company, leaves for Los Angeles next week to let contracts for the laboratory construction. The contracts will be let immediately, and if the city council takes the boulevard site for a park the laboratory will be erected on another site which is under option.

Serials Said to Be in the Ascendant

The announcement that just as William Duncan is preparing to stage the twelfth episode of "The Silent Avenger," Vitagraph has booked two-thousand-four-hundred contracts with theatres that never before booked a William Duncan serial, and hundreds that never ran a serial of any kind, is regarded as significant. The indications are that the total number of theatre contracts signed for "The Silent Avenger" within the next thirty days will exceed six-thousand, declares Vitagraph.

The change of sentiment on the part of so many exhibitors formerly opposed or indifferent to the serial will have a big effect on the motion-picture going public, it is believed. "Smashing Barriers," Duncan's previous serial, did its part in the elevation of this type of film entertainment, as at one time it was showing in over five thousand theatres in the United States and Canada.

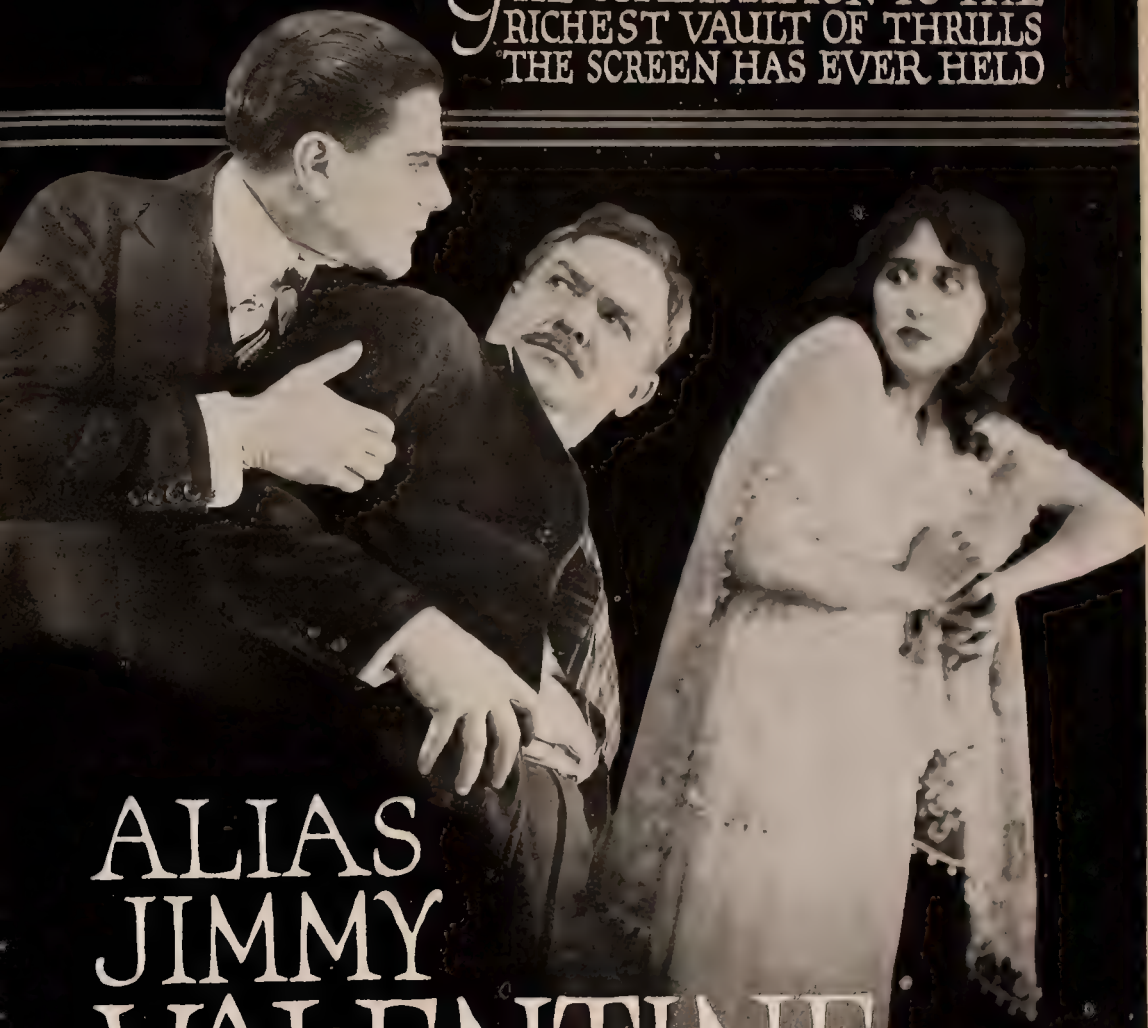
"Flying A" Breaks Own Business Record

"American Film broke the big business record the first week of the S. S. Hutchinson Tribute Month—did more business than ever before in the history of the company, and the second week we did more than the first so there's no question but we'll go over big," said C. A. Stimson, general sales manager. "There's no reason why we shouldn't put it over in good shape. There isn't anything on the screen today that has a wider appeal than "The Honey Bee," "The Story of a Woman in Revolt," as told by Samuel Merwin; "The Thirtieth Piece of Silver" is without question one of the best stories ever put on the screen. "Slam Bang Jim" is selling to the best houses all over the country for extended runs. "The Dangerous Talent" received the highest praise from the critics and pleases everywhere; "Eve in Exile" and "The Hellion"—two strong dramas of greater contrast could scarcely be imagined—have already proved their worth."



Seena Owen, famous leading woman for many big stars who will soon appear in the leading role of a new "Flying A" picture, "The House of Toys," from Henry Miller's popular novel

THE COMBINATION TO THE RICHEST VAULT OF THRILLS THE SCREEN HAS EVER HELD



ALIAS JIMMY VALENTINE

Starring Versatile

BERT LYTELL



Scenario by FINIS FOX
Directed by EDMUND MORTIMER
MAXWELL KARGER *Director General.*



The tremendous drama of a convict who reforms through the love of a good woman.

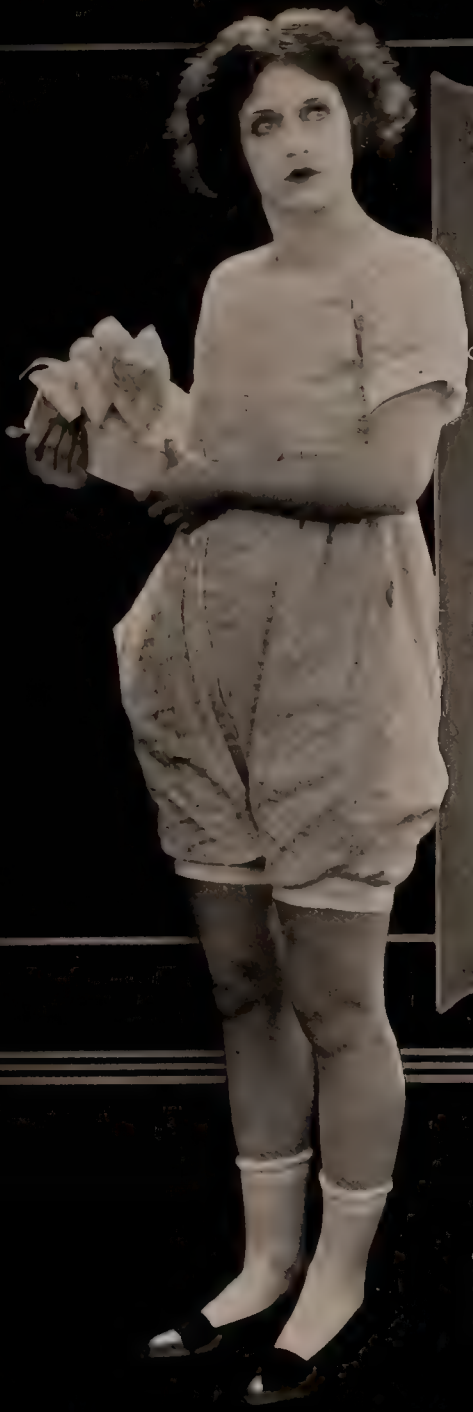
It is the story of Lee Randall, alias Jimmy Valentine, who can open steel vaults — through his highly developed sense of touch. For sheer dramatic power the picture is unsurpassed. It is the perfect filmization of Paul Armstrong's famous stage play.

Some of Mr. Lytell's best work before the camera is contained in this picture. We urge you to book it.



JURY IMPERIAL PICTURES Ltd
Exclusive Distributors throughout Great Britain
Sir WILLIAM JURY Managing Director


PAUL ARMSTRONG'S
Great Success
ALIAS JIMMY
VALENTINE
Starring
BERT LYTELL
Scenario by FINIS FOX
Directed by EDMUND MORTIMER
METRO



His Soul was tested exploring wild countries amid fierce peoples . . . but . . . when he tried to explore the hearts of women in society that girl Eliza !!!

Let

VIOLA DANA

in

DANGEROUS TO MEN

Show You and Your Audiences

Adapted by A. P. YOUNGER from H. V. ESMOND'S famous stage success "ELIZA COMES TO STAY"

Directed by W. C. DOWLAN
MAXWELL KARGER Director Genl.

METRO

JURY IMPERIAL PICTURES Ltd
Distributors throughout Great Britain
Sir WILLIAM JURY Managing Director.



Blanche Sweet and two views from her latest starring vehicle, "Simple souls," distributed by Pathe Exchange, Inc. Charles Meredith plays the male lead

To Show Lumber-Piling Machine at Work

Rothacker Film Manufacturing Company announces the completion of a picture made for the national lumber association, which shows a lumber-piling machine at work. This machine, it is stated, can do the work of fifty men in moving lumber in large quantities from one point to another. The film will be shown before lumber manufacturers and wholesalers for the purpose of inducing them to put the machine in their equipment stock. Sumter Calvert directed the film.

Good Support for Miss Young in Her Next

J. Frank Glendon will support Clara Kimball Young in the leading male role of Miss Young's next production, "Mid-Channel," Arthur Wing Pinero's famous drama in which Ethel Barrymore starred some seasons ago. Mr. Glendon has enjoyed an interesting career both on the stage and screen.

Helene Sullivan, who played the role of the young widow in the production of "Civilian Clothes" will support Miss Young

"Simple Souls" is Pathe's

Blanche Sweet Production Completed on West Coast

THE widespread comment caused by the appearance in the trade papers in the past few weeks of the teaser advertising on "Simple Souls" came to a denouement with the announcement that "Simple Souls" is the title of the latest Blanche Sweet production to be completed for release by Pathe. Production experts who have been permitted to see the film state that it is one of the finest productions of the West Coast studios and is undoubtedly the best of Blanche Sweet's career.

Supported in this opinion it has been determined by Pathe to back the production with an exceptional campaign of advertising and exploitation. Nothing will be spared to make clear the merits of the production to the end that the thousands of exhibitors who have been steadily building a Blanche Sweet clientele in their houses may clearly realize on this latest superb picture.

The story is from the novel by John Hastings Turner and tells the romance of Molly Shine, a show girl of lowly birth, and the Duke of Wyninghame. They were two simple souls, delighting in their youth and simplicity. Their ideals and dreams made them kindred spirits but their attachment could not be understood by his rich relatives or her poor folks and scandal brought its sting into their lives.

In the direction Richard Thornby again distinguished himself. He has scored in all of the Blanche Sweet pictures, "The Woman of Pleasure," "Fighting Cressy," and "The Deadlier Sex." In selecting a cast he showed excellent judgment in picking types and he strengthened the production with such excellent performers as Charles Meredith, Herbert Grimwood, Mayme Kelso, Herbert Standing, and Kate Lester.

The settings range from the modest home of a shopgirl to the palace and yacht of the Duke and throughout are many beautiful exterior scenes. London streets, a park, scenes in the country, an ocean trip on a yacht all give the picture that healthy atmosphere of the outdoors so urgently sought by the exhibitors who are endeavoring to meet the public demand today.

The work of Miss Sweet herself is said to be distinguished for the delicious sense of humor blended with emotional talent which she displays. She wins laughter with sympathy and never resorts to clowning for her effects. Her humor is shown in a keen expression of the really unusual situations in which she finds herself placed as the forgotten bride of an absent-minded Duke. She is forgotten by the Duke for a time but never for a moment is she overlooked by his relatives.

In announcing the latest Blanche Sweet production the Pathe Exchange, Inc., calls attention to the remarkable success of the star in her last pictures, "The Woman of Pleasure" and "Fighting Cressy" are strong features in every part of the country and have not begun to show up in the least in bookings in any part of the country. They are two great outdoor pictures with a wealth of action



A practically all star cast including Roy Stewart and Joe Dowling, enact "Riders of the Dawn," an adaptation of Zane Grey's novel, "The Desert of Wheat," for W. W. Hodkinson distribution

"Master-Key" Near Ready

Earle Williams Puts Finishing Touches on Vitagraph Picture

EARLE WILLIAMS is just putting the finishing touches, out on the coast, to his newest Vitagraph production which has been named "A Master Stroke." The working title of this picture was "The Three Keys," this having been the title of Frederick Van Rensselaer Dey's well known novel from which the picture was adapted by H. Thompson Rich and Lucien Hubbard. The direction of the picture has been in charge of Chester Bennett.

"A Master Stroke" is announced as a clever comedy drama of wits, women and Wall Street. That Williams can handle the comedy touches deftly has been proved it is said, by his work in Winchell Smith's comedy, "The Fortune Hunter," in which he portrayed the John Barrymore role, and big things are expected of him in the role of Yale Durant in "A Master Stroke." A little idea of the original touches may be formed from the knowledge that the "Safe and money" action runs in a more picturesque vein than given a novel twist. The action centers not at all about taking money from a safe, but on getting the money back into the safe after it has been taken.

Viola Vale appears as Mr. Williams' leading woman, and other prominent members of the cast are H. A. Barrows, Ethel Shannon, John Elliott and Frank Crayne.

The exteriors of the production were taken at Santa Barbara, California, where several beautiful estates and the noted country club were used.



Clarine Seymour. Courtesy of White Studio, N. Y.

Clarine Seymour Dies after Operation

Clarine Seymour, who played the leading role in D. W. Griffith's "The Idol Dancer," died last Sunday night at the Misericordia Hospital, East 80th street, New York, following an operation for intestinal trouble. Her parents, Mr. and Mrs. Albert Seymour of New Rochelle, were at her bedside when she died. Miss Seymour played ingenue roles in the Griffith companies for several years. "The Idol Dancer" was so successful that Mr. Griffith had arranged for a special scenario to be written for Miss Seymour

Anita Stewart Picture Gets Under Way

Anita Stewart's new picture, "Harriet and the Piper," went into production recently at the Louis B. Mayer studio with Bertram Bracken at the directorial post. The story, by Kathleen Norris, originally appeared as a serial in the Pictorial Review. The screen version was arranged by Monte M Katterjohn.

Among the cast supporting Miss Stewart are: Ward Crane, Irving Cummings, Charles Richman, Margaret Landis, Barbara La Marr Deely and Byron Munson. Rene Guissart is in charge of the photography and effects. The picture is being made as a Louis B. Mayer-First National attraction.

L. Bickel in Charge of Dallas Exchange

L. Bickel has taken over complete charge of its Dallas (Texas) exchange for Metro Pictures Corporation, under instructions from the home office. As recently announced, Metro now has full ownership of the Dallas exchange, for the exclusive distribution of Metro productions in the southwestern territory embraced in Texas, Oklahoma and Arkansas

Pioneer Appoints New General Manager

Last week the Pioneer general staff appointed C. A. (Buck) Taylor general manager of the Buffalo district, who took up his duties immediately. Mr Murphy still remains in charge as office manager under the direction of Mr. Taylor, who was formerly connected with Pathe exchange.

To Continue Serial Policy

Pathe Will Release Two Serials at a Time as Decided Last Fall

PAUL Brunet, vice-president and general manager of Pathe Exchange, Inc., announced this week that the policy of two serials at a time, inaugurated last fall, when the "Bound and Gagged" serial and "The Black Secret" were released at practically the same date, has been successfully established and that the plans for the balance of this year and 1921 with regard to serials were to be drawn on the "two at a time" basis.

It is stated that the success of "Trailed by Three," released early in April, in obtaining bookings in practically every house that ran "The Adventures of Ruth," has been accepted by Pathe as final and conclusive evidence that the scheme introduced October last has now been established, and that there is an active demand for serials great enough to warrant the continuance of a schedule offering exhibitors two serial episodes per week.

Reports of increased demand for serial plays during the latter half of last year and in 1920 have been insistent, and the announcement from Pathe takes on added significance as proof that these reports were based on facts.

The records of Pathe's serial department show that "The Adventures of Ruth" was contracted for by nearly every theatre that ran "Bound and Gagged," and made considerable gains over its predecessor on the release chart. In turn "Trailed by Three," has succeeded to the screens on which "The Adventures of Ruth" were projected with few exceptions, and has added a number of new theatres to the list of users of Pathe serials.

The "Trailed by Three" picture is understood to be reaping some of the benefits of the increased field for serials built up by the Pathe organization since the inauguration of the present schedule.

June Mathis Speedy Writer

Completes Four Scenarios in Four Months; Has Written Many Successes



A recent photo of June Mathis, one of the mainstays of the Metro's scenario department

WHEN June Mathis, head of the scenario department of Metro Pictures Corporation, finished her adaptation of the spectacular Drury Lane melodrama, "Hearts Are Trumps," by Cecil Raleigh, which will be picturized for release by Loew Metro with an all-star cast, Miss Mathis signalized the completion of her fourth continuity in something like four months This accomplishment furnished fresh evidence of the rapidity with which this scenarist is able, when the necessity demands, to turn out finished work in a minimum of time.

Miss Mathis scenarioized "The Right of Way," from Sir Gilbert Parker's novel, for Bert Lytell, as the first of the quartet. She followed that with "The Saphead," done from "The New Henrietta," by Winchell Smith and Victor Mapes, and "Parlor, Bedroom and Bath," from the stage comedy by C. W. Bell and Mark Swan, the latter in collaboration with A. P. Younger. Miss Mathis is an exceptionally facile worker, and although she frequently re-writes her scripts entirely, has been known to complete one in two weeks, it is stated.

When Vicente Blasco Ibanez, the famous Spanish novelist, visited California several weeks ago, June Mathis was selected as the transposer to the screen of his world-famous novel, "The Four Horsemen of the Apocalypse." Metro has purchased the film rights to this, one of the most sensational books of the decade, and will make an all-star picturization of it in the East.

June Mathis has been regarded as the prop and mainstay of the Metro scenario department for more than four years, having been with the company almost from its very beginning. She has a formidable list of successes to her credit.

Bert Lytell Cast For Role of Outcast

"The Price of Redemption" will be the title of Bert Lytell's next Metro special production. This picture has hitherto been known as "The Temple of Dawn," the name of I. A. R. Wylie's novel from which the feature was adapted. The story is the narrative of a man who fights his way back through adversity to regeneration. The picture is said to be rich in the barbaric splendor of its East Indian settings.

Bert Lytell plays the part of an English outcast. The director is Dallas M. Fitzgerald. The cast, supporting Mr. Lytell, includes Seena Owen, as leading woman; Cleo Madison, Landers Stevens, Edward Secil, Arthur Morrison and Wilbur Higby.

"Original Photoplay to Come Into Its Own"

Marshall Neilan believes that producers are about to revert to the practice of looking to the original photoplay for picturization material. "When a few years ago some producers sought material among past stage successes and works of famcus authors, their lead was quickly followed by nearly all of the manufacturing companies," says Neilan, "with the result that competition became very keen between them for the procuring of well-known stories and plays adaptable to the screen. Now these sources have become almost depleted as the result of the heavy drain upon them for the last few years. The scanty supply of desirable books and stage plays available can be bought only at prices prchibitive to the average independent producer. The result," says Mr. Neilan, "is that the producer will have to select his material from the fund of original scripts.

David Kirkland Leaves For Europe May 15

David Kirkland, director for Constance Talmadge, will sail for Europe on May 15th. On that date he will have finished work upon "The Perfect Woman," which is the sixth of Miss Talmadge's First National Productions. Kirkland will take with him a compact "travelling camera," to secure pictures of European locales for reproduction in American studios.

"Bonds of Fate" Bought by Metro for Screen

"Bonds of Fate," a novel by John E. Wilkie, for sixteen years chief of the United States Secret Service, has been purchased by Metro for production on the screen. The acquisition of Chief Wilkie's tale of master criminals is in line with Metro's aim to buy appropriate subjects from the literary market in its quest for desirable material.



These festive females, one being Eileen Percy, members of Pathe's "The Third Eye" company seem to forget Warner Oland's (screen) reputation of being a villain

Chester Speeding Up On New Plant in West

Dispatches from Los Angeles this week announced the practical completion of the physical organization of C. L. Chester Productions, Inc., whose entire product will be released through Educational Films Corporation. Only the laboratory and permanent offices remain to be finished before the entire plant will be in operation.

Mr. Chester is in personal charge of all the activities on the Coast, having offices for the present at 6372 Hollywood Boulevard. Until the new Chester laboratory is completed, the cutting and projection room will be located in the William Horsley Laboratories at 6060 Sunset Boulevard.

The Chester studios, where the comedies are being produced, are located near Lincoln Park, not far from the Selig Zoo. William S. Campbell is in charge of activities. Adjoining the studios is the Chester Zoo, which affords unusual facilities for the production of animal scenes. Animals figure as prominently in the second of the Chester comedies, now nearing completion, as they did in "Four Times Foiled," the initial production, which recently had its pre-release showings in New York.

Simplex Notes

IN keeping with the progressive policy that has characterized the Precision Machine Company since its inception, a newly organized division is now part of this popular projector-building plant known as the non-theatrical division.

Mr. E. M. Porter, general manager of the Precision Machine Company has for some time been preparing an analysis of the groups included in the fields outside of the theatrical one, and so promising does the future for Simplex installations in churches, schools, industrial plants and other public buildings look, that it was decided to create a separate division for the cultivation of this productive future marketing place for Simplex.

Mr. Leon L. Horstman has been placed in charge of the Simplex Non-Theatrical Division.

Mr. E. M. Porter expresses himself as being particularly pleased with this latest branch of the Simplex organization, the installation of which had been planned for the new year but was rather held back through other pressing manufacturing problems.

The Criterion theatre, Long Acre Square, New York, which has been devoted to legitimate drama since the Vitagraph Company last showed their productions upon its screen, has again succumbed to the popular call for more Broadway motion picture shows.

Under the direction of Dr. Hugo Reisenfeld, two type "S" Simplex projectors were installed immediately following the close of the latest of the legitimate performances which were playing at this theatre until Wednesday. Mr. John Krulish of the Simplex factory, supervised the installation, which includes two 90 ampere rheostats and a 100 ampere spot-light.

Mayflower's Releasing Tie-Up

First National Will Handle All Future Productions

ALL rumors and reports concerning the distribution plans of Mayflower were definitely set at rest early this week by the announcement of Benjamin P. Prager, president of the Mayflower Photoplay Corporation, that a releasing contract had been signed with Associated First National Exhibitors whereby the bulk of Mayflower's future productions will be distributed through the First National organization.

In consummating these negotiations, the Associated First National Exhibitors were represented by Harry Schwalbe, secretary-treasurer, while President Prager and General Manager John W. McKay acted for Mayflower.

Under the terms of the contract, Associated First National will take over the distribution of the Allan Dwan features; all future R. A. Walsh productions and the picture now being completed in Los Angeles by Sidney A. Franklin. Of the Dwan series, the first subject, "A Splendid Hazard," from the Harold McGrath novel, has been completed and is now ready for release. When viewed by First National officials, great enthusiasm was expressed regarding this picture and it is predicted that it will be a splendid box-office attraction. The other Dwan pictures are "In the Heart of a Fool," based on William Allen White's book of that name, and "The Scoffer," from a magazine story by Val Cleveland. Both of these pictures will soon be available, and preparations are now being made by Dwan for another production, as yet unnamed, which he is scheduled to start shooting May 1st.



A trio of Mayflower directors: R. A. Walsh, left; Allan Dwan, center, and Sidney A. Franklin, right

With the exception of "The Deep Purple," which is being handled by Realart, all of Walsh's product will go through First National in the future.

It is expected that Franklin will be finished shortly with "Athalie," his current production, which is an adaptation of the Robert W. Chambers' novel, and according to the tentative program, this will be the second Mayflower production to go through the First National channel.

For a considerable time the film industry has been much agog over the movements of Mayflower. Announcements regarding releasing affiliations have been expected for more than a month. At one time it was reported that Associated Exhibitors would handle Mayflower films, and of late there have been persistent rumors of a continued relationship with Realart. It is believed now that the latter report grew out of the fact that an arrangement was made with Realart for the handling of Miller's "Law of the Yukon" and Walsh's "The Deep Purple."

"In contracting with First National for the distribution of our pictures," said President Prager, "I believe the Mayflower company has put into effect an arrangement which will enable it to reach the photoplay public through the very best medium in the film industry. First National has demonstrated by results the practicability of its system."

It is recognized by the trade that the alignment of Mayflower with Associated First National Exhibitors brings together two potent factors in the fields of production and distribution. Mayflower, despite its youth, has achieved phenomenal growth. Its initial contribution, "The Miracle Man" proved a startling revelation of the financial and artistic forces behind this organization. Following "The Miracle Man" came "Soldiers of Fortune," "The Mystery of the Yellow Room," and "The Luck of the Irish," and it is expected that at least half a dozen new productions will be added to the Mayflower total before the end of the year.

"Riders of the Dawn" Ready

Picturization of Zane Grey Novel Awaits Exhibitors

ANOTHER challenging Benjamin B. Hampton-Elinge F. Warner production is ready for exhibitors following four previous pictures made under the Benj. B. Hampton imprint which were introduced to the industry by the W. W. Hodkinson organization last year. The noted publisher-producer's newest and probably greatest achievement is "Riders of the Dawn," from Zane Grey's world-known novel, "The Desert of Wheat."

"Riders of the Dawn," a worthy successor to Zane Grey's "Desert Gold," had the advantages of every attribute that made Benj B. Hampton's first Zane Grey picture one of the most talked about productions in years. All during the course of production, a matter of eight months, the producer had the detailed assistance of the author, and the value that a writer of Zane Grey's repute contributes to a screen version by taking an active part in the picturization of his novel, will be amply demonstrated to the world of Zane Grey readers by the remarkable power and beauty of "Riders of the Dawn."

Shipment of prints of the new production to all Hodkinson branches is now being made and during the forthcoming ten days "Riders of the Dawn" will be shown to exhibitors in all the first run cities of the country, particularly the scores of prominent showmen for whom "The Westerners," "Desert Gold" and "The Sagebrusher," the previous Benj. B. Hampton successes scored new house records during their sweep of America.

The success achieved by Benjamin B. Hampton, known as "the producer without a failure," in revealing the tremendous hold that finely made romantic melodrama has upon the affections of picture patrons. And Hodkinson executives are firm in the belief that "Riders of the Dawn" ranks nearer perfection than any production yet made by Mr. Hampton.

"Riders of the Dawn" was produced under the direction of Hugh Ryan Conway, director of a score of cinema successes, and as is customary in a production made by Benj. B. Hampton, a powerful cast was assembled for the screen translation of the Zane Grey novel. Roy Stewart, who contributed much to the success of "The Westerners" and "The Sagebrusher," has an equally powerful role in "Riders of the Dawn." Beautiful and talented Claire Adams, an ingenue artist of unquestionable merit, is seen as the heroine, and Robert McKim, the noted heavy, forcefully injects a new brand of villainy.

Joseph J. Dowling, of "The Miracle Man" fame, supplies one of his beloved characterizations. Other notables in the roster of "Riders of the Dawn" are: Marc Robbins, Frederick Starr, Violet Schram, Marie Messenger, Frank Brownlee and Arthur Morrison, who also achieved no little distinction in "Desert Gold" and "The Sagebrusher."

Lew Cody Forecasts Good

Early Showings Indicate Success; Special Campaign Book Is Issued

EARLY showings of "The Butterfly Man," the latest special production in which Lew Cody is starred by Robertson Cole, is said to indicate that the predictions made by the distributing corporation as to the drawing power of this picture are being amply borne out. Messages which are coming to the executive offices from the twenty-five branches in the country tell of an even greater success than was won by Mr. Cody in "The Beloved Cheater," which was the first of his new series produced by Gasnier for distribution by Robertson-Cole.

To back up the acting of Mr. Cody, which is at its best in "The Butterfly Man," there is presented to the exhibitor a great diversity of exploitation opportunities on this picture. Feeling confident that this phase of the production would mean an even greater success than its mere merits as a dramatic screen production, Robertson Cole lost no time in preparing a most sumptuous campaign book to suggest to the exhibitor methods of exploiting film.

Advantage is taken, first of all, of the great publicity which this story enjoyed in its novelized version. Written by George Barr McCutcheon, "The Butterfly Man" enjoyed a great vogue among American readers. Several methods of cashing in on the popularity of the writer are suggested in the press book, including a tie-up with book stores on the McCutcheon novel.



A story of the sea is Harry Morey's latest picture for Vitagraph, "The Sea Rider"

Adopt Commission Regime

Three Commissioners Will Guide Activities of Universal City

UNIVERSAL CITY, California, the home of Universal films, has adopted a commission form of government, it was announced this week at Universal's New York headquarters. Following the lead of other American communities, a committee of three men has been appointed to administer the affairs of the little screen municipality. They are Isadore Bernstein, Sam Van Ronkel and Louis E. Loeb, all three well-known in the film world. Carl Laemmle, president of the Universal company, will hold rank as mayor of Universal City and be an ex-officio member of the commission. In his absence, the Commission of Three will be supreme.

Since its inception in 1913, Universal City has been under a one-man government. The general manager, representing the Universal company, has in the past been mayor, controller, police judge and everything else. The affairs of the curious city have grown beyond the scope of one man, however, causing the change to the commission system.

The three commissioners will share the burdens of administration equally. Bernstein will be known as production manager, Van Ronkel as studio manager and Loeb as business manager. All phases of activity within the gates of Universal City have been catalogued under one of these three heads.

Bernstein was the first general manager of Universal City. He left Universal about five years ago and produced pictures of his own. Van Ronkel has been associated with the film industry for many years, although he has never been identified directly in the production of pictures. Loeb comes to Universal from the Famous Players-Lasky Corporation.

Keenan Picture Due May 2

Strong Cast Announced for Pathe Star in His "Dollar for Dollar"

THE first of the Pathe features to be released in the month of May is "Dollar for Dollar," a Frank Keenan production, said to be one of the finest pictures in which the noted star has ever appeared. It will be released on May 2, and hundreds of exhibitors who have shared in the success of previous Keenan pictures have already booked it.

A strong cast is seen in support of Mr. Keenan, Kathleen Kirkham, Kate Van Buren, Jay Belasco and Gertrude Clair are among the well known faces in the supporting cast. Miss Kirkham will be remembered for her work in "The Master Mind." Kate Van Buren and Jay Belasco were the youthful lovers in "Smouldering Embers," and they have similar roles in this picture. Gertrude Clair duplicates her splendid work in "Brothers Divided." Others in the cast are Harry Van Meter, Larry Steers and Harry Kendall.

All the strength that has characterized the previous work of Mr. Keenan is said to be found in "Dollar for Dollar." Several of the exteriors were staged at Bear Valley in the mountains of Southern California, and some unusual effects were achieved. The interiors are of the usual Keenan standard.

As may be inferred from the title the theme is developed from the theory that as we sow we reap. A woman in this case turns blackmailer to avenge the death of her husband. One of the men she blackmailed became her enemy. Another becomes her sympathetic friend. The author, Ethel Watts Mumford, gracefully unfolds her situation with Keenan as Marcus Gard, disclosed as a power in the world of finance and politics. This man with power over the lives and fortunes of many people reveals many of the grim qualities of a strong man of business; and when he discovers the woman blackmailer in her operations, a battle of wits between the two is created.

Wesley Barry to Be Starred

Neilan Will Make Series of Boy Stories; "Penrod" to Be Filmed

MARSHALL NEILAN last week announced plans in connection with starring little Wesley Barry, the freckle faced youth who appears in "Don't Ever Marry," "Daddy Long Legs" and other Neilan-directed pictures.

The story in which Wesley will be featured is an adaptation from an original boy story by Mr. Neilan and Reed Heustis. No title has as yet been selected but it will be the first of a number of kid pictures in which Mr. Neilan plans to star young Barry during the coming year. Among the subjects in which Wesley will be seen on the screen for Mr. Neilan, will be an adaptation of Booth Tarkington's famous "Penrod."

For the past year little Barry has been studying for stardom under Mr. Neilan's tuition. Aside from detailed lessons effecting his conduct before the camera, Mr. Neilan has provided the boy with daily lessons in riding, boxing, swimming and in fact all forms of athletics besides which the youngster is receiving his general education at home under the expert eye of a private tutor.

To co-direct the initial Wesley Barry story, Marshall Neilan has just engaged Jack McDermott, considered one of the most promising young directors among Hollywood producing circles. Mr. McDermott is very well known in the trade, having been a director of excellent repute with the Christie Comedy Company and prior to that, with Universal. Reed Heustis, who as above mentioned is co-author with Mr. Neilan of the story, will write the continuity.

Selling Force Is Increased

Heavy Business Causes Enlarged Staff in Hodkinson Organization

THE W. W. Hodkinson Corporation announces its intention of immediately enlarging its selling staff by fifty per cent. Mr. Hodkinson in speaking of the proposed increase, called attention to the circumstances which have made the enlargement of the selling organization an imperative necessity.

"The progress of our organization and the constant improvement in the quality of our pictures," said Mr. Hodkinson, "have naturally resulted in an increased volume of business, with which the present selling force is scarcely able to cope. We are, therefore, looking for the best material which can be found in the selling field of the industry. I want to take this occasion to point out the unusual opportunity offered to young men gifted with energy and vision. These qualities are as essential as experience and much harder to find.

"I hope that every man in the selling field who is looking for a career, rather than a mere job will send me his name. I want the best brains in the selling field, as well as every other department of our organization. The motion picture industry today offers a maximum of reward to a young man with ambition and the ability to think and look ahead."



Charles Miller, director of "The Law of the Yukon," an adaptation of the Robert W. Service poem of the same name. The picture is a Mayflower production released through Realart

Releasing Plans for Butler Picture

Contracts are now in New York for the signing by one of the big distributing organizations for the distribution of the D. N. Schwab Productions starring David Butler. The first production of this recently organized company, "Sitting on the World," has been shown, and so favorable were the comments that the picture was sold immediately, and contract for future releases negotiated.

Work has already been started on the second of the Butler subjects which is "Smiling All the Way," an adaptation from a recent magazine article prepared by Paul Schofield.

"Humoresque" Showing in Ritz-Carlton

"Humoresque," Cosmopolitan Productions' new feature picture, featuring Alma Rubens, directed by Frank Borzage, which is scheduled for release by Paramount-Artcraft on June 6, will be given a special private showing in the big ball room of the Ritz Carlton Hotel, New York, on May 4. Prominent men and women will be invited, among whom will be such noted philanthropists and captains of industry and finance as Jacob Schiff, Oscar S. Straus and many others.

To Produce on A Bigger Scale

Canadian Photoplays to Release Big Picture in the Fall

IN a statement just issued by the First National Exhibitors' Circuit, the announcement is made that the Canadian Photoplays, Ltd., which produced "Back to God's Country," has adopted plans for extensive production work in the future. Most of the details are being taken care of by Ernest Shipman, who upon the completion of the First National Convention this week in Chicago will leave for Canada to "sit in" with the Board of Directors of the Canadian Photoplays. According to the present plans of this producing organization, a "super feature" will be ready for release by First National in the fall.

It is the opinion of the First National that the entrance of the men controlling Canadian Photoplays, Ltd., into the field of picture production is another argument in favor of the contention that producing forces in the picture industry at the present time include figures of responsible financial and political positions, not "get-rich-quick" adventurers, "wild-cat" promoters and kindred kinds of fortune-hunters. With this point in mind First National reviews the opening chapter that led to the formation of Canadian Photoplays, Ltd., in the following statement. Speaking of the company's decision to continue production of even bigger pictures than "Back to God's Country," the First National statement begins:

"This decision by the Canadian company represents far more than an announcement of the continuation of its production plans. And perhaps the keynote of the situation is the fact that the men who decided to proceed in the producing 'bigger and better pictures' are new to the motion picture business, and represent the soundest business men and economists of the Dominion.

"It was on February 19, 1919, that the men who have repudiated even the faintest accusations that motion picture production is a branch of wild-cat promotion, unreliable, not advantageous for the men with capital and that it best typifies the get-rich-quick investor, first met in Calgary, Canada, to consider plans for the making of motion pictures in that dominion.

"Among those who attended the first meeting were members of Parliament, multi-millionaires, bankers and prominent business men of the Province of Alberta. The consensus of opinion at the outset fixed the purpose definitely in the minds of those who were to be entrusted with the production of the initial feature to bring forth a picture that would reflect credit on Canadian activity in this line.

"Credulous speculators who regarded the first meeting of this group of business men and financiers with extreme doubt were surprised to find in the newspaper accounts next morning that Canadian Photoplays, Ltd., had no intention of making an exorbitant profit percentage that could not be expected in any other enterprise. The men who backed up the effort with their dollars had no interest in amassing profits. Unless the proposition was sound, logical and businesslike, their support would not be forthcoming. Fair profits, a picture that would carry out their high ideals and the most modern and thorough business methods carried through out every detail were their requirements.

"Before the charter members of Canadian Photoplays, Ltd., was brought the efforts of many leading authors. And out of the many literary works was selected the story, 'Back to God's Country,' by James Oliver Curwood, who had devoted a great part of his time and writings to Canadian locale. And when the time came for the production of his story, its most remarkable scenes were filmed on the bosom of Lesser Slave Lake, north of parallel 56, in a temperature of 60 degrees below the zero mark.

"The sale of its distribution right to First National Exhibitors' Circuit was then effected. And the gratifying returns made on this production through First National's distributing chain is largely responsible for the enthusiastic verdict of Canadian Photoplays, Ltd., to continue producing."

Will Produce in England

Famous Players to Work in London with British Stories and Locales

FILMING of British stage successes in England for distribution in this country, England and on the Continent will begin at once by a Famous Players-Lasky, British producing company, it was declared by Adolph Zukor, president of the Famous Players-Lasky Corporation, upon his arrival aboard the Mauretania.

The plays include all of Sir James M. Barrie's successes, including "Peter Pan," "What Every Woman Knows," and "The Little Minister." A new play being written by Henry Arthur Jones, and the Drury Lane spectacle, "The Great Day," also are among the British stage successes which will be converted into motion pictures under the direction of Jesse L. Lasky, producing head of the Famous Players-Lasky Corporation, Hugh Ford, a director of the company, is already on his way to London to open the new Famous Players-Lasky studio in that city with the production of Marie Corelli's novel, "The Sorrows of Satan."

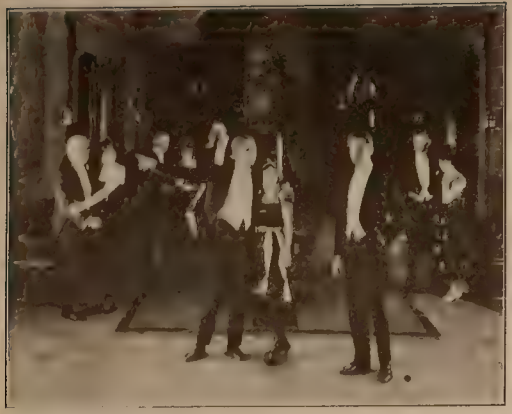
These plays, Mr. Zukor stated, will be enacted by British casts in British settings, and more than any thing else will serve to bring the Old World closer to America.

While in London Mr. Zukor conferred with several leaders of British life, it is stated, and he says he received many indications that the British people are greatly pleased, because American motion picture producers were going to film British plays in British settings for American consumption.

"When I was in England," he asserted, "I received letters by the score congratulating me and my associates on our enterprise. The British people like American photoplays, which are having a tremendous success throughout the British Isles as well as on the continent. But, naturally, they want to see photoplays in English settings, and with our new London studio we are in a position to supply them."



Interesting scenes from "Humeresque," the Cosmopolitan feature from the Fannie Hurst story of the same name in which Alma Reubens is featured and which was directed by Frank Borzage



A glimpse of the Robertson-Cole drama now being made in which Georges Carpentier, the French pugilist is being starred. Carpentier is standing center with arm outstretched

Hugh Ford Goes to Europe

To Take Charge of European Studios of F. P.-Lasky Corporation

HUGH FORD, director general of European Sudios of the Famous Players-Lasky Corporation, left New York last week for London aboard the White star liner Cedric. Since the first of the year his trip has been postponed many times, due to the building conditions in England and the impossibility of preparing the new London studio of Famous Players Lasky British Producers, Ltd., for immediate production of pictures. Everything is now ready, and the first picture to be done by Mr. Ford will be "The Sorrows of Satan," by Marie Corelli.

Mr. Ford has many things to say in regard to his contemplated activities with the Famous Players-Lasky British Producers, Ltd.

"My particular work will be in assisting to establish a British institution to develop British talent and produce pictures with an international appeal," he stated. "It is my firm belief that motion pictures will play a big part in keeping up the spirit of friendliness and good feeling between the United States and Great Britain by the production of pictures with an international appeal. By developing new British talent and writers, and interchanging them between our New York and West Coast studios, and having our leading stars working in the European studios, it is bound to bring about a common interest in motion pictures between the two countries and a common interest in any one thing is bound to increase the friendliness and good feeling.

"A complete lighting system has been sent abroad to introduce the American lighting system, the possibilities of which have not been capitalized upon by the British. They do not use the Cooper-Hewitt banks, and the Sunlight arc is a comparatively recent invention, so it was necessary to send a shipment of these lights ahead of us.

"I am very enthusiastic over the possibilities of the natural settings offered by Britain in the springtime, and very eager to get started."

S-L Production is Started

Work Begins on "Love, Honor and Obey" at Metro's New York Studio

WITH Maxwell Karger, director general, in full charge, Metro's New York studios at No. 3 West Sixty-first street resumed picture-making this week. The first production to get under way is Eugene Walter's picturization of "The Tyranny of Weakness," the successful novel by Charles Neville Buck. This picture, an S-L Production which Metro will distribute, is being made under the working title of "Love, Honor and Obey."

Eugene Walter recently joined Metro's staff of distinguished authors, and "Love, Honor and Obey" is the famous playwright's first screen dramatization under Metro auspices.

"Love, Honor and Obey" is to be interpreted by an all-star cast and every effort is being devoted to making this, the first of the five S-L pictures for Metro release this year, a notable special production de luxe. Mr. Walter, as photo-dramatist, is giving personal assistance in the staging and direction of the story, being "on the set" throughout the day while the cast is at work.

Wilda Bennett, the prima donna of the current stage success, "Apple Blossoms," has the leading feminine roles in "Love, Honor and Obey."

Speeding up on Big Special

Robertson-Cole Expects to Have Carpentier Picture Ready May 30

URGED by continuous demands from exhibitors who are anticipating beating all records with the production, Robertson-Cole is putting forward every effort to complete details of the Georges Carpentier "million dollar production" in full time for the pre-release, which is scheduled for May 30th.

In the studio at Fort Lee, N. J., where the interiors are being made, the company under the direction of John G. Adolfi is working morning, noon and night. Carpentier has cancelled engagement after engagement so that he can devote nearly every one of his waking hours to furthering the desires of all those interested, it is stated by Robertson-Cole.

Notwithstanding the speedy work, nothing is being left undone and the production, according to those around the studio, will be as polished as Carpentier himself. The latter is reported to be showing an extraordinary aptitude for motion picture acting, and every day reveals some new phase of the man's unusual versatility, it is said. Throughout last week, M. Carpentier and the principals in the supporting cast were busy making some of the dramatic episodes of the feature society drama.

The picture has not yet been named. So many elements enter into the story and such a striking character is played by Carpentier that Robertson-Cole is giving the matter the very gravest of consideration, recognizing it is no small task to chose a title of sufficient brevity that carries with it the characteristics of the story and the star.

Today, nothing but interior settings have been "shot," but Director Adolfi anticipates beginning exterior production next week. Some locations have been selected at Lakewood, N. J. It is expected that the final scene will be taken on or about May 8th, and cutting will be begun immediately after that date.

The Robertson-Cole Exchanges throughout the country have been unable to answer all inquiries regarding the production owing to their volume, it is stated; but every letter is being answered in the order that it is received. Extra help is being engaged in all offices to handle the additional work that has resulted from the Carpentier production, and everybody is said to be working at top speed.

More Time to Two-Reelers

Unusual Time, Energy and Expense Given Short-Lengths by Universal

ACCORDING to Carl Laemmle, president of Universal, who is at present giving his attention to the affairs of the studios at Universal City, there is an ever-increasing demand for short material of the highest grade, and his organization will be the first to heed the call of the big exhibitors.

"The managers of the cinema theatres have discovered that the five-reel feature is the most desirable length, as almost any story can be told in that footage," says a statement from the Universal offices. "This leaves considerable room for program fillers, and the public desires the quality of the short subjects to be on a par with that of the feature productions.

"Universal has therefore decided to devote unusual time, energy and expense to the production of two-reel subjects of the highest quality—tabloid features that will occupy the same position in the picture world that the one-act drama does on the stage or the high class short story does in the field of literature. Some of the best directors on the Universal lot will devote the next two months to the filming of two-reel productions that will be features in every respect except footage."

Jack Ford, who produced Harry Carey's biggest success, "Marked Men," is now at work on a two-reel story entitled "Two from Texas," with a cast of unusual strength. This miniature drama is being enacted by J. Farrell McDonald, Ethel Ritchie, Hennie Lee, Dick Cummings, John Walters, and Jack Woods.

Philip Rosen, the man who filmed "The Miracle Man," and who recently produced "The Road to Divorce," with Mary MacLaren, and "The Path She Chose," with Anne Cornwall, has started on a two-reel pastoral drama entitled "'Neath Purple Skies," from the pen of Alma Hearn. Chief in the cast will be Magda Lane, Alfred Regnier, Clarence Hodge, and Joseph Neary.



Charming Priscilla Dean who has created a sensation in her latest Universal picture, "The Virgin of Stamboul"



Scenes from James Oliver Curwood's great novel, "The Courage of Marge O'Doone," now being adapted to the photoplay by Vitagraph. The cast includes such well known players as Pauline Stark

Believe Curwood Story Will Smash Records

That the booking records of any previous Vitagraph special production will be smashed by the forthcoming James Oliver Curwood production, "The Courage of Marge O'Doone," is becoming more apparent each day, according to the producers. Every mail brings contracts from the larger cities served by that companies' various exchanges. The advance exploitation received by this film, however, seems to have created interest everywhere, and several hundred managers of theatres in the smaller centers have also booked it.

Vitagraph officials say that there is every evidence that even the records hung up by "Over the Top" will be smashed. This prediction was based on the figures totalled this week, which showed that in addition to the big city bookings, several hundred smaller town theatres had booked the film.

Ruby De Remer Dines Marcus Loew

Ruby De Remer gave a Swedish supper party at her home, 33 West Sixty-seventh street, on Friday evening of last week, at which Marcus Loew was the guest of honor. The party was in the nature of a "reunion" of those who accompanied Mr. Loew during his tour of the South some time ago. Two reels of motion pictures taken during the course of the Southern trip were shown to the guests. Doraldino, who was also a member of the traveling party, entertained by dancing in Hawaiian costume, accompanied by her four Hawaiian musicians.

Wilda Bennett to Make Debut With Metro

Wilda Bennett, who has been engaged to play the leading role in "Love, Honor and Obey," the S-L Special production to be distributed by Metro, was selected from a number of prominent actresses who were given camera tests for the role of Conscience Williams, at Metro's New York studios. In this role Miss Bennett will make her first screen appearance.

Vitagraph's Releases for May

Four Starring Vehicles on List; Larry Semon in Own Story

AMONG the Vitagraph productions scheduled for release during the month of May are:

Larry Semon in "School Days,' which was written and directed by the star; Harry T. Morey in "The Sea Raider," written by Harry T. Dittmar and directed by Edwin L. Hollywood; Alice Joyce in "Dollars and the Woman," a special production from the story by Albert Payson Terhune, directed by George Terwilliger, and Earle Williams in "A Master Stroke," from the novel by Frederick Van Rensselaer Dey, directed by Chester Bennett.

It is believed by Vitagraph that these plays represent an exceptionally good selection from the exhibitor's point of view.

Vitagraph has issued the following statement concerning the character of the productions scheduled for release during May:

"As in his former comedies Larry Semon has a well connected story in his new comedy, 'School Days.' The earlier scenes show Larry and his boyhood friends learning their three R's at the little one-room district school. The bad boy, the fat boy, the teacher's pet and all the others dear to school days are present. Then the action jumps to several years later and shows what become of the school boys and girls. Of course, none is what he expected to be, not even Larry.

"In 'The Sea Raider,' Mr. Morey has assumed an entirely new type of character, but one that fits perfectly his robust physique. As the title indicates, he is seen as a seaman, the master of a big fishing schooner. Nearly all the scenes are of the great outdoors, either on land or sea. It is a strenuous story with many exciting scenes, including the burning of the schooner at sea, and has taxed the ingenuity of both camera men and director. The two leading feminine roles, of practically equal importance, are played by Alice Calhoun and Louiszeti Valentine.

"The new Alice Joyce special production, 'Dollars and the Woman,' affords the Vitagraph star one of the most emotional roles she has assumed for some time, one that shows her in a variety of moods and takes her from the daughter of luxury type, in which she has met with such great success, to poverty and then back again to wealth, which she cannot fully enjoy through her fear of meeting straightened circumstances. Aside from the strong dramatic story, the picture preaches an excellent sermon on thrift. Robert Gordon is Miss Joyce's leading man in this picture.

"'A Master Stroke' again presents Earle Williams in a role that is partly serious and some time light comedy, although not so out-and-out comedy as Winchell Smith's play, 'The Fortune Hunter,' in which he recently met with such great success. It is a comedy drama of wits, women and Wall Street. There are many original touches in the story, one of the unexpected situations being the attempt to 'crack' a safe to return money, not to steal it. Vola Vale is Mr. Williams' leading woman."

Equity Advertising Heavily

Entire Campaign Book Inserted in Trade Paper; "Stunt" Gets Notice

AS an instance of the advertising that the Equity Pictures Corporation is carrying on for "The Forbidden Woman," the insertion of an entire campaign book in "The Exhibitor," a trade journal, is described in a statement just received from the Equity offices. The statement follows:

"It has long been conceded that the motion picture industry has within its personnel some of the most energetic, vital and wide-awake business men in the country —men who are accustomed to tackling the very hardest sort of propositions and accomplishing the apparent 'impossible'—but the most daring proposition that has come up, to date, is the insertion by Ben Amsterdam, of Equity Productions, Philadelphia, of the entire publicity and advertising campaign book of 'The Forbidden Woman' as an advertisement in 'The Exhibitor,' a trade paper with a circulation of many thousands.

"Mr. Amsterdam certainly hit the ball on the head when he decided to place the colored insert of thirty-six pages — Equity's lock, stock and barrel—intact, and when exhibitors opened their April 15th trade issue to find Equity's complete volume, cover included, waiting to greet them, they were hit squarely between the eyes. No ad has ever created such a sensation among exhibitors, and the achievement adds one more to the already long list gained by Equity for dynamic exploitation of their Clara Kimball Young output.

"The success of the Clara Kimball Young 'Mystery Style Model,' who suddenly came to light in Birmingham, Ala., for the showing of 'The Forbidden Woman' under the auspices of the Trianon theatre, is only another sample of the live-wire advertising used in the exploitation of Equity Pictures. This stunt was most successfully put through by M. A. Lightman, Equity franchise holder for the states of North and South Carolina, Georgia, Florida and Alabama, and the management of the Trianon theatre, where 'The Forbidden Woman' was shown the week of April 4.

Irving Schwab Leaves Vitagraph Office

Irving C. Schwab has resigned from the advertising staff of Vitagraph. Mr. Schwab has been associated with Vitagraph for the past two years.

Miles Company Moves to New Quarters

The Joseph R Miles Motion Picture Enterprises has moved to new quarters in the film building at 126-132 West 46th street, New York City. Although only several years old, the organization was in great need of more room. An entire floor will be occupied, and this will include three projection theatres fully equipped with the most modern appliances; three spacious vaults; and ten completely fitted cutting rooms, enabling the necessary alterations to be made without leaving the floor. Each room is furnished with a telephone.

The Film Service Bureau is also located in the same place. Here besides packing and shipping of films, titles in any language for domestic or export trade, are supplied. A large stock of film supplies are also kept on hand.

Universal Exchange in Buffalo Is Moved

Universal's Buffalo exchange soon will be ready to move into its new offices, it is reported by E. H Goldstein, assistant to Mr. H. M. Berman, general manager of exchanges for the big film company. Goldstein has just returned from a three-day inspection trip to approve the layout of the new up state offices.

The new exchange will occupy two floors and will be equipped with every modern convenience for the benefit of exhibitors and for the efficient distribution of film products. It was laid out by E. H Hopkins, manager of the Buffalo branch, and A. A. Schmidt, departmental chief for Universal's Great Lakes districts.

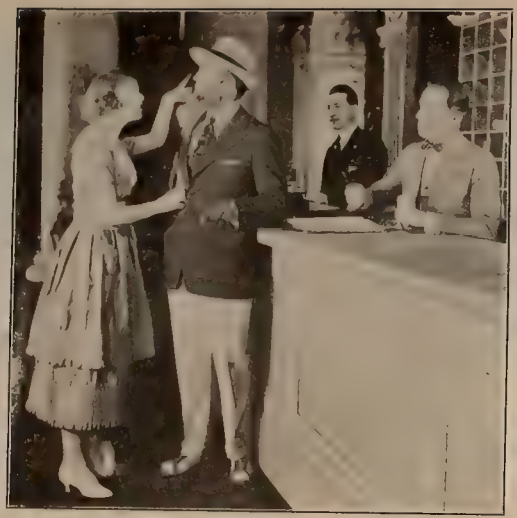
The Cohns Announce Another Novelty Reel

Closely following the announcement of "Screen Snapshots" the new bi-monthly release, Jack Cohn is about to launch another novelty reel, which will also be issued every other week, and so, with "Screen Snapshots" offer a weekly short subject feature to exhibitors, the year round.

"Laughographs" is the title of the new reel. This subject is composed of a succession of animated jokes, a varied assortment of quips and gags, and is said to be entirely new in its conception. The first issue is now ready for release.



A scene from Charlie Chaplin's "The Champion," which is reissued by Victor Kremer Film Features



This is a scene from Constance Talmadge's next First National picture, "The Love Expert," now in the making from an Anita Loos-John Emerson story

More Prints Necessary to Satisfy Demand

The demand for "Sex," J Parker Read, Jr.'s-Louise Glaum production, from every section of the country has necessitated the shipment of additional prints the past week to twenty-two of the Hodkinson exchanges.

Last week "Sex" created two picture records in Des Moines, playing to the largest business ever done on a picture in the Iowa metropolis.

Among the smaller first run houses that have arranged to stray temporarily from their usual two-a-week policy to give the Louise Glaum production a week's presentation are: The Mecca Palace, Saginaw, Mich.; the Grand, Rutland, Vt.; the Grand Jamestown, N. D.; the Colonial, Aberdeen, S. D., and the Grand, Reno, Nev.

Yudkin Leaves to Visit Independent Exchanges

Herbert H. Yudkin, the originator of Screen Smiles, the novelty topical film now being distributed by Victor Kremer Film Features, Inc., left New York this week for a trip to the leading independent exchanges in the interest of Screen Smiles. Mr. Yudkin carries with him prints of the last three releases and will visit in turn exchanges in Philadelphia, Washington, Baltimore, Pittsburg, Indianapolis, Cleveland, Detroit and Chicago.

Baker Makes Plans For Tarkington Pictures

Tarkington Baker, who is to produce the Booth Tarkington pictures, has returned from Indianapolis where he was in conference with Mr. Tarkington regarding the first of the Tarkington pictures. Production, Mr. Baker announced, will be begun within the next few weeks, probably on the Coast.

Robertson-Cole Star Will Start Soon

Pauline Frederick, the announcement of whose contract with Robertson-Cole was made last week, commences within a few days on the first of the productions which will be distributed by this company. From ten to twelve weeks will be consumed in making the initial picture. The name of the director, the story, and other details of the first production as yet are carefully guarded.

Enid Mayo is Head of New Film Company

A picture producing company headed by a feminine star is the latest development in filmland. Enid Mayo is the name of the adventurous lady and the company is known as the Colonial Film Producing Company. Miss Mayo herself is president, John S. Whiting is secretary and Paul Cazstellaine, treasurer. The board of directors is made up of capitalists and business men. The advisory board is chosen from the stockholders, and the whole concern is stated to be backed by big moneyed men.

"Flying A" Release to Star Mary Minter

"Peggy Rebels," starring Mary Miles Minter, will soon be put on the market by the American Film Company. The "Flying A" statement on the forthcoming release maintains that in this picture Miss Minter "is unquestionably at her best as a bewitching water sprite" and later as a "dream of a girl arrayed for her first ball, with the manners and vocabulary of an old tar." The drama, in five acts, includes in its cast Alan Forrest, George Periolat, Jack Connolly and Adele Farrington. The scenario was written by Elizabeth Mahoney and the direction was by Henry King.

Edgar Lewis Assembles Strong Line-Up

Pathe announces that a strong cast marks the line-up for Edgar Lewis's newest production, "Sherry," which is to be released via the Pathe exchanges. Heading the cast is Pat O'Malley, and opposite him is to appear Lillian Hall. Others in the cast are Harry Spingler, Richard Cummings, Maggie Holloway Fisher, Gertrude Norman and Scott McKee.

"Sherry," which is an adaptation of George Barr McCutcheon's novel, is said to have given Mr. Lewis another opportunity to display his skill in producing striking out-door productions.

New "Torchy" Comedy Started at Cliffside

Work was started this week at the Cliffside studios on the second of the "Torchy Comedies," starring Johnny Hines. "A Knight for a Night" is the working title of this production which is made from a group of stories in the first volume of the creation of Sewell Ford. The first of the series, known simply as "Torchy," has already been given its pre-release showing at the Strand theatre and an effort will be made to finish three of the comedies before the first release is made through Educational Films Corporation.

Robert Gordon Cast for Vitagraph Special

Robert Gordon, who has been co-starring with Sylvia Breamer in Blackton productions, is said to have obtained a release to play the leading male role in the Vitagraph special, "Dollars and the Woman," with Alice Joyce. It is reported that Gordon will sign very soon with another company on a long term contract providing he can secure a permanent release from the Blackton company. His present contract extends until July.

Four Vitagraph Comics Have Been Completed

New Vitagraph comedies, recently completed at Vitagraph's West Coast studios, are announced this week as follows: Jimmy Aubrey in "Pals and Pugs"; Montgomery and Rock in "Sauce and Senoritas"; Jimmy Aubrey in "Fists and Fodder"; Joe Rock in "Nymphs and Nuisances."

Four additional comedies, completed under working titles, have been finished and are being shipped East for titling and editing this week.

Contest Winner Plays in Two Reel Western

Hoot Gibson is supported by Virginia Faire, the winner of a recent "Fame and Fortune" contest, in "Ransome," Universal's new western two reeler. The picture will be released May 10th.

The fourteenth episode of "Elmo the Fearless," featuring Elmo Lincoln, and the third episode of "The Moon Riders" with Art Accord and Mildred Moore, constitute the serials releases for the week.

The Most IMPORTANT ANNOUNCEMENT EQUITY ever made

THE Motion Picture Industry at large is aware of the fact that EQUITY is not in the habit of making promiscuous or meaningless announcements.

Exhibitors especially, knowing EQUITY'S policy of truth, will understand the full meaning of what follows.

We are about to release our latest Clara Kimball Young picture—"FOR THE SOUL OF RAFAEL," Marah Ellis Ryan's love story of old California.

"FOR THE SOUL OF RAFAEL" surpasses "Eyes of Youth" in dramatic action and box office power, attested to by the action of Mr. Sidney Grauman of Los Angeles, who broke his long established policy of playing no pictures other than those of one prominent Producing Company, and who further, for the first time in the history of his house, booked any outside picture for an indefinite run—thus, it is with pleasure we announce that—

HARRY GARSON presents

CLARA KIMBALL YOUNG

In the Greatest Picture of Her Career

"For the Soul of Rafael"

Marah Ellis Ryan's Magnificent Love Story of Old California

"FOR THE SOUL OF RAFAEL" had its premiere at Grauman's Rialto Theatre in Los Angeles, Sunday, April 21st.

Congratulatory telegraphic reports, too long for publication here, contain such statements as "Opened to capacity---smashing success," etc.

If you recall the nation-wide success of "Eyes of Youth" you can perhaps imagine what "FOR THE SOUL OF RAFAEL" must be when we state that "FOR THE SOUL OF RAFAEL" is a finer picture than "Eyes of Youth."

Elaborate exploitation, such as has never been seen for any picture, has been prepared for "FOR THE SOUL OF RAFAEL."

Playing engagements are now being arranged through all Equity Franchise Holders.

Watch for further announcements.

EQUITY PICTURES CORPORATION

H.K. Somborn, President — J.I. Schnitzer, Treasurer

AEOLIAN HALL - - - NEW YORK

Margaret Loomis Signs with F. P. Lasky

Margaret Loomis has signed a five-year contract with the Famous Players-Lasky Corporation, according to announcement made by Jesse L. Lasky, first vice-president in charge of production. Miss Loomis' first work under her new contract will be in William DeMille's special production, adapted from Leonard Merrick's story, "Conrad in Quest of His Youth." She and Kathlyn Williams will have the leading feminine roles while Thomas Meighan will play the name part.

Two years ago, Miss Loomis gave up dancing in favor of the screen. Her work as Modesty in "Everywoman," won her widespread popularity. She has been leading woman in the last two Paramount Artcraft pictures, featuring Bryant Washburn

Signal Company Gets Atlanta Franchise

The Signal Amusement Company, with big independent theatre holdings in the South, have acquired the franchise for the Atlanta territory in the Associated Exhibitors, Inc. This territory includes all of Georgia and most of Tennessee, Alabama and Florida. The present holdings in Chattanooga are the Rialto, the Alcazar, Fine Arts, Bijou, Lyric, Superba, Bonita, American, Royal and Post theatres, and their interests in Knoxville include the Strand, Majestic, Queen, Rex and Bijou theatres. The Palace and Princess theatres, Merryville, Tenn., are also owned by the Signal.

The foregoing houses are represented as an indication of the rapid expansion and progress of the Signal Company, for at the present time there are said to be under construction several theatres in various cities and plans formed for more.



F. H. Dowler, Jr., vice-president and general manager of the Signal Amusement Company, Chattanooga, Tenn.

Too much pep to write the letter in the back of the book this week. Keep your eye peeled for it. It is coming next week.

"Foreigners Are Catching Up"

THAT the American film industry has just as much to fear from foreign competition as any other branch of American commercial life, is the opinion of Erich von Stroheim, director of Universal-Jewel pictures. Foreign producers rapidly are catching up, in cinematographic technique, with the strides made by American producers while Europe's film business was halted by war, he says. European films soon will vie with American films, not only in Europe and other parts of the world, but also in America, he forecasts.

"American producers had better look out for foreign picture makers," said Stroheim recently, upon his arrival in New York to supervise the final editing of his latest Universal-Jewel production, "The Devil's Pass Key." "In France, England, Italy, and even in Germany today, film producers rapidly are advancing to the position they held before the war. They have learned the lessons of America's film advancement quickly, and soon will master all of the latest arts and crafts in the business.

"Just as foreign literature is different from American literature, so are foreign picture plays different from American pictues," he says. "Foreign writers go more into the deeper relationships of mankind than do American authors. They depict more motion and less of the frivolities of life. This is reflected on the European screen.

"oreign film producers also have learned that in a five-reel picture you cannot build up the niceties of characterization and the logical development of a complicated plot such as is found in literature. As a result, there is no limit on footage for master film productions. Eight and ten reel photoplays are not unusual in the present European market.

"Thus they are able to work towards a literature of the screen. Their work is receiving recognition by all classes, even the most learned and particular classes of society. Moving pictures in Europe are get "Foreign film producers also have ting a class of select patronage that in this country has a tendency to look askance at the screen.



Eric Von Stroheim, who jumped to national fame with his production of "Blind Husbands," has a new success to his credit in "The Devil's Pass Key," also a Universal picture

"It is my conviction that the photoplay is destined to approach the legitimate theatre and other arts in selective appeal. At present a photoplay is produced to please the greatest possible number of patrons. There is no decided attempt to recognize that moving picture patrons, like theatre patrons and patrons of other arts, are divided into classes by their mutual likes and dislikes.

"Just as tragedy on the stage or in novel form has its following, it will have it on the screen. Just as high class drama, comedy and even burlesque has its stage following, so similar screen products will have theirs. This will not be generally apparent, however, until there is selective presentation until certain moving picture theatres are recognized as the home of certain classes of screen productions.

"When this takes place in America, and there are theatres where the most critical patrons will know they can see artistic, high class and advanced photo plays, and nothing else, then American producers will produce selected pictures for selective classes. Then the class which now scoffs at the screen will be able to see what it wants, and the lover of slap stick comedy will be able to go elsewhere and see what he likes.

"This is what has come about to a great extent in Europe. The danger is that the European producers will gain an advantage along this line over American producers. They already are gaining it in Europe. They are working fast to gain it in other countries. Finally they will try to gain it in this country."

Conservation Films are Coming

Educational Will Release Pictures for State Commission

STARTING with the opening of its new exchanges, Educational Films Corporation will release the motion picture productions of the Conservation Commission of the State of New York. In making this announcement this week, E. W. Hammons, vice-president and general manager, pointed out that it had special significance.

"These pictures will have a great drawing power," said Mr. Hammons, "and a general appeal to audiences, but it is more important that their acquisition gives more evidence that Educational Films Corporation is recognized by official and semi-public bodies everywhere as the proper medium for release. These organizations see in Educational not only the mechanical arrangements for distribution, but a company that maintains the atmosphere of the high class product.

"Educational is the first and only company to distribute pictures of the National Geographic Society, an organization that has shunned association with any other film organization. For some months we have been distributing the official pictures of the American Red Cross, which are being made abroad, and two expeditions are out for the Interchurch World Movement and these pictures will be supplied through Educational exchanges. We have very close relations with several other organizations. It should be pointed out that these arrangements are not commercial but that the organizations have selected Educational because it offers the assurance that the pictures will go to the class of people that it is desired to reach."

The New York Conservation Commission has been engaged in making motion pictures for its own special uses for several years, under the active supervision of Warwick S. Carpenter, secretary of the commission. This work has not only supplied the necessary information for the proper production, but has convinced the members of the commission of the desirability of having proper distribution methods through the nation. The pictures will be offered for general release, in single reel, starting in June.

New York State has not been exploited well for its scenic possibilities. The beauties of the Adirondacks and Catskills, the attractive water scenery around Lakes Placid, George and Champlain, and the myriad of smaller lakes of the state, are little known except to visitors. Many declare that this state offers more attractive "vacation journeys" than any portion of America, but that they are often neglected for longer railroad trips because they are so little known.

However, these pictures will by no means be confined to scenic beauties. Mr. Carpenter has access to every portion of the state and a full appreciation of the value of its exploitation for purely tate purposes. Included in the pictures that have been made are some unusually fine pictures of bird and animals in their native habitat, many of which were taken in the state's own preserves, will bring joy to the heart of the poet man.

Much attention will be paid in these pictures to the educational and development angle. There will be attention given to the hatcheries, to the conservation where our hearty annual and game bird are reared. Forest Conservation Commissioner Pratt almost the legendary theory and one angle which will supply variety to the product.

Twelve Plan Book Reviews in This Issue



One of Realart's ingenue stars, Mary Miles Minter

Minter's Next Announced

Realart Star Will Be Seen in Picturization of Society Novel

FOLLOWING its policy of presenting Mary Miles Minter in roles that will emphasize her dramatic talents, Realart Pictures Corporation announces this week that the star's next appearance will be in the title role of "Jenny Be Good," Wilbur Finley Easley's novel of New York City social life.

The picture will be available sometime in May. In it Miss Minter assumes a strong dramatic part, which is said to be in line with her youthful character but one that, nevertheless, marks a definite step forward in the steady progress she has displayed in her Realart productions of "Anne of Green Gables," "Judy of Rogues Harbor" and "Nurse Marjorie."

The production was directed by William Desmond Taylor, who directed Miss Minter in "Nurse Marjorie," and who is engaged in making his own productions. Miss Minter is supported by a Realart cast which includes Lu Belasco, cousin of the famous American producer, as leading man, and the star's sister, Margaret Shelby, in an important role. Others in the cast are Frederick Stanton, Sylvia Ashton, Edwin Brown, Lillian Rambeau, Catherine Wallace, Fanny Cossar, Maggie Halloway Fisher and Grace Pike.

Julia Crawford Ivers, who wrote the scenarios for "Huck and Tom," "Tom Sawyer," "Huckleberry Finn" and "Nurse Marjorie," made the adaptation of the story. James C. Van Trees, who has been Miss Minter's camera man in most of her recent productions, had charge of the photography in this picture.

That letter in the back of the book is coming next week. Too busy this week to attend to it.

Clara Young Has Second Big Week in West

Equity Pictures' latest Clara Kimball Young's production, "For the Soul of Rafael," an adaptation from Mariah Ellis Ryan's novel of the golden days of Southern California, is nearing the completion of its second big week at Grauman's theatre, Los Angeles. The production has broken all box-office records of the theatre, where capacity attendance is evident at every performance, says Equity Pictures.

The story offers an exceptional love theme of old California, presented in a way that is designed to both startle and fascinate, and it is readily conceded to be Clara Kimball Young's crowning achievement greater, indeed, than "Eyes of Youth" or "The Forbidden Woman."

Criterion Theatre Opened

Hugo Riesenfeld Gives "Unified Program"; Interior Is Improved

THE Criterion theatre ushered in another chapter of its career at 7.30 p.m. last Saturday, when it opened its doors under new management and presented the first of Hugo Riesenfeld's programs in that house. Max Cooper is manager of the Criterion under the Riesenfeld regime. The entire performance was a demonstration of what Mr. Riesenfeld calls "the unified program"; either by suggestion, music or color effects, Mr. Riesenfeld aimed to link up every part of the presentation with De Mille's production, "Why Change Your Wife."

The program, including the overture, the forty-five minutes of incidental "shots" and entertainment, and the feature picture, "Why Change Your Wife," occupied two hours. The work of the orchestra both in accompanying the picture with music selected by Hugo Riesenfeld, and in playing the overture, deserves commendation. The conductor of the Criterion orchestra, Victor Wagner, who has been associated with Mr. Riesenfeld both abroad and here for many years, and was cellolst of the Rialto orchestra, is not new to the conducting field. He was conductor of the Irving Place theatre orchestra during its halcyon days. His work naturally discloses the fact that he is no novice. The orchestra though concealed is a strengthening and integral part of the novel picture presentation.

Preliminary to the feature picture there was flashed on the screen a series of small bits from various scenics. Hugo Riesenfeld titled it, "Beautiful Things," and the general name was deserved. Then came "The Tale of a Terrier," a Paramount-Post offering, that introduced the audience to a land of beauty with a runaway pup for a guide. The Criterion quintette, which did a little dancing before and after the picture, was good to look upon. Helen Shipman, who sang the solo part of "Why Change Your Wife," won applause.

Sixty thousand dollars in four days, which the Criterion had advertised as its new record for building alteration work, was apparently well spent. The lobby, which once had been hopeless, gave place to one in which there was more than elbow room. The dangerous steps in various parts of the theatre had disappeared. And the stage with its drops and decorations by Willy Pogany seemed strange to those who had known the dim, dull Criterion.

H. H. Van Loan in New York

Youthful Screen Writer Confers with Producers on Future Work



H. H. Van Loan, author of many photoplays, whose latest success is the Universal feature starring Priscilla Dean, "The Virgin of Stamboul"

THE arrival of H. H. Van Loan in New York was the cue for all the leading motion picture producers whose offices are located in this city to get in touch with this ex-newspaper man, who is ranked among the very foremost scenario writers of the day. A list of those who called up or came to see Van Loan reads like a producers' roster and is an eloquent tribute to the persistency which he displayed in the years gone by when all that stood between him and failure was a lot of courage and a battered typewriter.

In the fortnight that he has been in town, Van Loan has already sold all of the manuscripts which he brought with him from the West Coast, and has arranged to write several others for prominent stars. Among the deals which have been closed is the purchase of a tremendous story for Hope Hampton, the screen's latest stellar sensation. In addition, Van Loan is here to discuss with the producers the stories which he has in mind, and which have already been contracted for by Norma Talmadge, Tom Mix, Bessie Barriscale and several other stars.

Although a young man, Van Loan has reached the pinnacle of his profession and lays his success to his exceptional experiences and his persistency in continuing to put forth stories until motion picture producers recognized their value, and then the rest was easy sailing.

"In Old Kentucky" Continues to Score

Anita Stewart's massive production, "In Old Kentucky," continues to smash theatre box office records throughout the country, it is stated. In Shea's Hippodrome, Buffalo, last week the gross receipts are said to have reached a figure never before approached by any attraction. Nearly $3,500 was taken in Sunday, according to reports, and business all week was absolute capacity.

Sennett Comedy Goes Over in Frisco

Mack Sennett's "Down on the Farm," his new big five-reel comedy which is being released by United Artists Corporation, made a tremendous hit with the critics of San Francisco, upon its first showing in this country at the Imperial theatre, announces a report from the United Artists' offices.

The Imperial theatre set aside the week as its comedy week for the year and presented "Down on the Farm" in a lavish manner, bringing to the theatre capacity business during the entire week, it is stated.

Thomas Nunan of the *San Francisco Examiner* in his review of the production said: "This is funny week at the Imperial theatre and if your doctor says it will kill you to laugh, be sure that you stay away from the Imperial. Mack Sennett's 'Down on the Farm' is the funniest comedy I have ever seen on the screen."

Gordon on the Alert for "Boy" Stories

Supplementing the recent announcement of the proposed organization of the Robert Gordon Productions Company, featurin Robert Gordon, comes the statement that Gordon has been the recipient of a great many letters, requesting more pictures in which the heart interest is centered in a boy character. It is the announced policy of the forces, contemplating an independent Gordon company, to feature the actor in stories of this sort as far as available material will permit. Mr. Gordon, in the course of a recent statement, said that while he has an interest in roles depicting young manhood, he has become strongly impressed with the demand for boy characterizations.

"The Splendid Hazard" Seen by Executives

The film adaptation of Harold MacGrath's novel, "The Splendid Hazard," produced and directed by Allan Dwan at the Brunton studios at Los Angeles, was privately shown in New York last week to the executives of the Mayflower Photoplay Corporation. Louis F. Gottschalk, orchestral compiler, has prepared a special operatic score from the masters of music which gives an added dignity to the production.



Mabel Normand, as she looks in "The Slim Princess," a Goldwyn picture

South American Rights Sold

UNDER an arrangement just concluded with Metro Pictures Corporation, Jacobo Glucksmann, acting for his brother Max, has obtained control of Metro's entire output of de luxe specials for 1920, together with some two score of Metro's "program" pictures, for all of South America. The Glucksmanns prior to closing the new contract had Metro releases for Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia Now they have the rights for the entire continent of Latin America, embracing in addition to the republics named, Ecuador, Colombia, Venezuela, the Guianas and Brazil.

Negotiations for the contract were conducted by Harry J. Cohen, manager of Metro's foreign department and Jacobo Glucksmann. The contract was signed by Richard A. Rowland, president of Metro.

Jacobo Glucksmann was one of the pioneers of the new era in motion pictures for South America. He had formerly been associated with his brother, Max, in Buenos Ayres, where Max had his beginning as Pathe representative about seventeen years ago Jacobo came to the United States in 1917 to study for a few months the methods of exchange and exhibition here He saw such wide opportunities for development that he decided to stay and opened an office at 110 West Fortieth street, later moving to the Candler Building, at No. 220 West Forty Second street. He made one visit to South America some months ago.

According to Jacobo Glucksmann, South America this year is enjoying unprecedented prosperity in the motion picture industry. That prosperity, he declares, is due almost entirely to the popularity of American photoplays down there.



Marguerite De La Motte, who is featured in Metro's production of the Drury Lane melodrama, "The Hope"

"I venture to estimate," he said, "that ninety five per cent of all pictures shown throughout South America to day are made in the United States. American productions have almost cornered the market whereas, before the war, I don't think the United States had as much as five per cent of the pictures in the market there. Nearly ninety-five per cent came from France and Spain.

"I never could have imagined such rapid development in the industry as has taken place there So far as the exhibitors are concerned, South America is keeping right abreast of the United States. In the big cities, theatres are being erected that are right on par with the best on Broadway, New York, and the demand for good pictures is growing all the time

"The prices average very much the same as in the United States, a little cheaper if anything The runs of the shows are about the same as here One feature that's different, however, is the division of the shows into sections For instance, you can buy, we'll say for 20 centavos, a seat for the first section of the performance, starting at 8:45. That would include the news pictures and a part of the feature picture The next section, starting at 9:30, would include the rest of the feature picture The 10:15 section would be devoted to a comedy. In this way a person can time himself and see the part of the show he wants without having to see the whole business But most of the audience comes and stays throughout the show

"The production of pictures in South America itself has made little headway. There is some production on a small scale, but it doesn't compare in quality with the American product There isn't enough capital back of the producing end and there is a lack of directors and motion picture actors. Meanwhile the people are satisfied with the imported product and I think they will be as long as it continues to give satisfaction"

Goldwyn Plans Big Campaign

GOLDWYN PICTURES CORPORATION'S intensive exploitation campaign on Rex Beach's special production. "The Silver Horde," to be shown at the Capitol theatre, New York, the week of May 9th, is in full swing. Window displays have been installed in many stores in different parts of the city, and choice locations are being secured for the striking "Silver Horde" paper. In all there will be approximately 1,000 boards

The ingenious lobby and window display is a mechanical arrangement that represents a horde of fish caught in a net A play of colored lights on the silvery bodies of the fish, so arranged that they are moved by a breeze blowing through the net, gives a brilliant appearance to the animated display. It will occupy a conspicuous position in the lobby of the Capitol.

Arrangements are being made with the publishers of "The Silver Horde" in novel form, to ship books to a long list of drug and stationery stores where they will be used in a window display. The active co-operation of book dealers in pushing the sale of the book in connection with advertising of the New York run of the film, has been secured.

Co-operative advertising in newspapers is being arranged with dealers whose goods make a tie up campaign feasible. For example, retail fish stores are being induced to make a special feature of salmon, advertising using "The Silver Horde" as a catchline, whereas a number of sporting goods concerns are preparing to push the sale of fishing tackle, making "The Silver Horde" window display the central point of interest in their advertising layout Grocery stores have an opportunity to boost their canned goods in connection with "Silver Horde" exploitation.

Another phase of the campaign that has been favorably received by a number of the leading hotels and restaurants is the featuring of "The Silver Horde" salmon on their menus Negotiations are now under way with Alfred McCann, the food expert, with a view to having him endorse the production in a way that will arouse interest in the industrial aspect of the fish industry in schools and colleges and especially among those who are taking courses in domestic economy

For street exploitation, a float carrying an Arctic scene is being prepared, also an automobile rigged up with a metal body representing a fish During the week of the engagement at the Capitol these displays will be seen on Broadway, Fifth avenue and other important thoroughfares A booklet, entitled, "The Story of Rex Beach, the man who wrote 'The Silver Horde,'" will be distributed in large quantities from the floats and by boys assigned to different parts of the city.

The exploitation campaign is being planned and carried out by Howard Dietz, manager of publicity for Goldwyn, and G. L. Brightman, manager of the exploitation department

Broadway Dancer in Vitagraph Picture

Through special arrangement with B. C. Whitney, Vitagraph has secured the services of Mrs. Evan Burroughs Fontaine, a featured dancer in Ed Wynn's New Carnival, now playing at the New Amsterdam theatre, for a big special banquet cene in an Alice Joyce production now being filmed.

Things are just humming with us so the letter in the back of the book cannot appear until next week.



Helen Pierce who has signed with Charter pictures for a prominent role in "The Isle of Destiny"

First Run Exhibitors Book "Deep Purple"

A number of important first run exhibitors gathered this week in the projection room of Realart Pictures Corporation to view "The Deep Purple," an R. A. Walsh production, presented by Mayflower Photoplay Corporation, and declared the picture to be the best of the noted director's career.

Edward Bowes, managing director and Thomas F. Walker, director of film, of the Capitol theatre, were present and at the close of the showing announced that they would run the feature in the big Broadway theatre during the week of May 2nd.

Goldwyn Campaign Surprises Philadelphia

Co-operating with the Stanley Company of America, the Philadelphia office of the Goldwyn Pictures Corporation inaugurated the initial presentation of Will Rogers' "Water, Water Everywhere" at the Victoria Theatre, with the most intensive exploitation Philadelphia had ever witnessed. The campaign opened two weeks prior to the showing, with every angle of attack in force to arouse the curiosity of the people.

"The Honey Bee" Gains Increased Favor

The following statement has been submitted by the American Film Company on the way that its release "The Honey Bee," featuring Mme. Marguerita Sylva, is being received by exhibitors:

"'The Honey Bee' is going forward with a cumulative popularity which is most interesting. Its fame is spreading and it will soon go on its own impetus with scarcely the need of salesmen's introductions. The proof of this is the come-back list from those who conservatively booked for a few days."

Look out for the letter in the back of the book next week. Rushing business prevented me writing this week.

Campaign Creates Interest

European Magazines Wants News of Paramount Pictures for Fans

THE interest aroused by the world wide publicity and advertising campaign for Paramount Artcraft pictures conducted by the foreign department of the Famous Players-Lasky Corporation, in charge of P. E. Shauer, was emphasized during the week by the receipt of a cablegram from *Film og Kino*, one of the leading Scandinavian film magazines, requesting immediate shipment of many stories and photographs for use in early issues of the magazine, in addition to the regular photograph and story service supplied exclusively to this magazine.

The magazine is published at Christiania, Norway, and has a wide circulation throughout the Scandinavian countries. It is regarded as one of the most artistic and popular fan magazines published in Europe, and is noted for its art work. For months this magazine has been using a large amount of space for stories and photographs of Paramount Artcraft pictures.

The March issue devoted twenty-four pages to film stories and photographs, of which sixteen were given to Paramount Artcraft, two of English productions, three to Scandinavian, one to other American and two to general film news. The last two pages carried a general story on the salaries of leading film stars, and much of this space discussed the earnings of Paramount Artcraft stars. This number was not an exception to the general rule, for Paramount Artcraft has been allotted more space than that given to all other American and European productions.

Star Returns to the Studio

Bessie Love Back After Taking Exteriors in Rio Vista Valley

BESSIE Love and the cast of her first Andrew J. Callaghan Production have returned to their Los Angeles studio this week after a long period devoted to exterior shooting in the Rio Vista country. The demands of "The Midlanders," the Charles Tenney Jackson novel which the star is adapting to the screen were such that special emphasis was laid on accurate and colorful location work.

Directors Ida May Park and Joseph de Grasse, who have created a new departure in film circles by collaborating in supervision of Miss Love declare that the exterior scenes made in Rio Vista will give the first production of the star a unique tone in that aspect of the film alone.

In many of the exteriors Miss Love was able to get over her appealing ingenue character with touching effect and these, according to her directors, will stand out as the best work this capable young actress has ever done.

In accordance with their plan to develop all branches of production activity with the same care for quality, the Callaghan organization announces this week that Bernard McConnville, who wrote the continuity for Mary Pickford's "The Hoodlum" and "Heart of the Hills," will do the continuity for the Bessie Love company.



This is Frances Guihan, Pathe's star continuity writer, who has just completed the script for Ruth Roland's new serial, "Broadway Bab"

Scripts Ready for Two Vitagraph Pictures

C. Graham Baker, associate editor of the Vitagraph scenario department at the Brooklyn studio, recently finished writing the picturizations of special vehicles for Alice Joyce and Corinne Griffith, two of that company's first-string stars. The two stories referred to are "The Vice of Fools," by Francis James, and "The Whisper Market," by W. E. Scutt. These will be put into production at an early date.

"The Vice of Fools," in which Miss Joyce will appear, is a society comedy drama and "The Whisper Market" is a tale of South American intrigue.



First view of two of Famous Players-Lasky's new productions. Left—Bryant Washburn in "Mrs. Temple's Telegram" adapted from the famous stage farce. Right—Mr. and Mrs. Carter De Haven in a two reel Paramount-Carter De Haven comedy, "Spring"

Comedy Is Bought for Lyons and Moran

"Fixed by George," one of Edgar Franklin's recent novels, has been bought by Universal, for Eddie Lyons and Lee Moran. It will be produced as a five-reel comedy. Franklin has come to be recognized as one of the leading writers of farce plots. Two of his stories recently put into films were "Everything But the Truth," a Universal film, starring Lyons and Moran, and "Don't Ever Marry," a Marshall Neilan production.

"Fixed by George" will be the third, five-reel, Lyons-and-Moran comedy. The first was "Everything But the Truth," and the second a screen version of Fred Jackson's funny, musical comedy, "La La Lucille." "Fixed by George" will be put into production early in the summer and will be released next fall by Universal as one of its Star Series pictures.

Schomer-Ross Agent Is Touring Key Cities

Agnes Egan Cobb is touring the country in the interests of the Schomer-Ross Productions and the Joe Brandt products. On her way West, Mrs. Cobb will attend the Chicago Convention. The purpose of the trip is to get in touch with exhibitors and state rights buyers in the principal cities, including Pittsburgh, Detroit, Columbus, Cleveland, Chicago, Minneapolis, Denver, San Francisco, Omaha, Kansas City, Salt Lake City, Seattle, St. Louis, New Orleans and Atlanta.

American Cinema Picture Ready Soon

"Stolen Moments," starring Marguerite Namara, is rapidly nearing completion, announces the American Cinema Corporation. The players at the present time are in the South, filming exteriors at Savannah, Georgia, and St. Augustine, Florida. Miss Namara's role in the new production is described as one of wide histronic scope. Smart and ultra-fashionable gowns are also said to be a feature. Her second picture for American Cinema is to be started immediately upon the completion of this first production. It will be based on a script written by her husband, Guy Bolton.



Marguerite Namara, operatic star, who is starred in "Stolen Moments," now under production by American Cinema Corporation

Activities of the Independents

STATE RIGHTS- EXPORT

Backer Leaves for South

Jans, Sales Manager, to Visit Exchanges to Sell New Productions

ANNOUNCEMENT has been made from the office of Jans Pictures, Inc., that F. E. Backer, general sales manager for the concern, left last week on a flying trip through the Southern States in the interest of the first two Jans Picture releases, "Love Without Question" and "A Woman's Business," both featuring Olive Tell in the leading role.

The purpose of Mr. Backer's trip, it is said, is to bring the Independent Exchanges of the South into closer co-operation with the home office. He expects to introduce these pictures in localities where they are unknown and also adopt measures whereby the South may be benefited by the exceptional opportunities offered by Herman F. Jans, president, to those who sign up for these attractions.

It is understood that Mr. Backer will place before the attention of the Southern Independent Exchange the value of both productions from the standpoint of interest to the motion picture public. He will also explain the contrast of the two features, assuring exhibitors who sign up for the entire Olive Tell series that they will be getting pictures with a wide scope of appeal and avoiding any sameness in production.

Both pictures, according to Mr. Backer, carry a distinctly different appeal, and it is further stated by Mr. Backer that the same plan will be followed out in all future releases featuring Olive Tell.

Sporting Review on Screen

Bill Forman's "Pink Sheet" to Be Released Monthly by Capital Film

CAPITAL FILM COMPANY announces through its new executives, president Hugh Woody and B. Herbert Milligan, general manager, that it has just acquired the rights to and will distribute Bill Forman's Sporting Page "The Pink Sheet of the Movies," a novelty which they declare is sure to appeal to all sport-loving Americans. This announcement follows the announcement of last week that Capital had acquired "Winds Gold," the five-reel feature, made in the Texas Oil Fields by the M. A. Dodge Film Company and demonstrates that Capital, under its new management, is to become one of the important factors in the industry.

"The Pink Sheet of the Movies" will constitute a periodic sport review of the screen, produced and edited by William S. Forman, the widely known sporting editor of the Chicago Evening Post, and will be a monthly release. Twelve releases are now provided for and will cover every form of sport which at present is popular in the United States including, baseball, football, boxing, wrestling, golf, tennis, basketball, hockey, swimming, skating, bowling, billiards, skiing, horse racing, hurdling and auto racing.

Every sport that can be found in the sporting pages of the daily newspapers can be seen in realistic action at the proper time in the Capital Film Company's "Pink Sheet of the Movies" it is stated. Territory is now available for the sport reels, and releases will be made immediately by The Capital Film Company.

Radin Series Sold For Southern Territory

Radin Pictures have sold the series of "Real Star Dramas" to the South Eastern Film Company of Atlanta, Ga., for the Southern territory, comprising Georgia, Alabama, Florida, Virginia and North and South Carolina. The featured players in this series include such prominent stars as Violet Mersereau, Francis Ford, Ruth Stonehouse, Mary Fuller and Grace Cunard and are two reels in length.

Arthur F. Beck Closes Big Contracts

Arthur F. Beck, president of Gibraltar Pictures, who has just returned from a three weeks' sojourn on the Pacific coast announces the definite conclusion of arrangements with four different units for the production of sixteen big special feature pictures. Mr. Beck has made studio arrangements in Los Angeles for the production of Miss Leah Baird's next picture.

Mr. Beck further declared: "Another important achievement was the closing of contracts with three of the best known scenario writers in America. We also have signed one of the biggest male stars on the screen, concerning who our activities I will make announcement in a few days. Three well known plays have been purchased for our uses, and we have nearly finished casting our first cost production."

Status of Foundation Film is Explained

In order that there be no misapprehension about the status of the Foundation Film Corporation, following the organization of the Fine Art Pictures, Inc., Murray W. Garsson, who is president of both companies, in an announcement this week explains the operation of the two companies. According to Mr. Garsson, Foundation will handle industrial and educational film business exclusively, while Fine Art will handle the feature subjects and the regular run of short subjects.

Mickey Film Requests Item Be Corrected

The Mickey Film Corporation of Chicago advises that it controls only the American and Canadian rights to "The Woman He Chose," and not the world rights as was incorrectly stated in the issue of April 24th, page 3658.

Helen Pierce Signs Up with Character

The Character Picture Corporation announces the signing of Helen Pierce in "The Isle of Destiny." Miss Pierce is well known to the picture goers, having appeared in many of the large feature productions in the last few years.



Miriam Cooper who is to star in Mayflower productions under the direction of R. A. Walsh

Baptist Minister is New Comedy Star

One of the film oddities of the year are the two-reel comedies produced by the Paragon Pictures Corporation of Long Beach, Cal., starring the Rev. George Le Roi Clarke, a Baptist clergyman who has turned from the pulpit to the screen. Rev. Clarke, who for eleven years, was a Baptist evangelist, is the only known preacher, regularly ordained, now in motion pictures. He is being directed by Fred Jefferson, and his support includes Marian Pickering and Johnny Hayes. As soon as he has finished the last of his twenty-six pictures, which will be distributed by the Romayne Super-Film Company of Los Angeles, Cal., Rev. Clarke will return to his work as a Baptist minister.

Christie Gives Vernon Long Term Contract

Bobby Vernon, who has long been a star comedian in Christie film productions, has just made another contract with the Christie Film Company, having completed the previous arrangement whereby he was featured exclusively in Christie comedies. Vernon's new contract with the Christie's is understood to be for a period of several years.

Vernon was drafted into pictures from the stage several years ago when he was playing "kid parts" with Kolb and Dill.

Inter-Ocean Disposes of Foreign Rights

Inter Ocean Film Corporation, through Gus Schlesinger, manager of the Department of Foreign Film Sales, closed last week for the major portion of the foreign territorial rights to "An Adventuress," according to a statement issued yesterday from the New York offices of the company. While the name of the buyer is not mentioned in the text of the statement, it is understood that he is the accredited representative of a large export house distributing motion pictures in foreign territories.

Wm. Collier, Jr., Engaged by F. P.-Lasky Forces

William Collier, Jr., has arrived at the Lasky studios, Hollywood, Cal., to start work in an important role in William D. Taylor's forthcoming special production for Paramount-Artcraft. Collier, Jr., has been especially engaged by Famous Players-Lasky Corporation for the stock company. He is the son of William Collier, at present starring in "The Hottentot" which is playing in New York.

"Gift Supreme" Sold in South America

"The Gift Supreme," recently acquired by Inter-Ocean Film Corporation for exclusive foreign distribution, has been disposed by for physical distribution throughout seven Latin-American territories, according to a statement issued this week by Gus Schlesinger, Manager of the Department of Foreign Film Sales for Inter-Ocean.



An exciting scene from "Vanishing Trails," Col. Wm. N. Selig's serial featuring Franklyn Farnum and Mary Anderson, to be state-righted by Canyon Pictures

Definite Title Announced

"Up in Mary's Attic," Not "Some Baby," Title of Fine Arts Film

FINE ARTS PICTURES, INC., Murray W Garsson, president, in an announcement this week, states that the five-reel comedy purchased from the Ascher Enterprises, Inc., by Fine Arts, will be released under its original title of "Up in Mary's Attic" instead of "Some Baby," as was first planned. Several reasons prompt this move, chief among which is that more than a score of prominent exchangemen and theatre owners declared themselves favorable to the longer title.

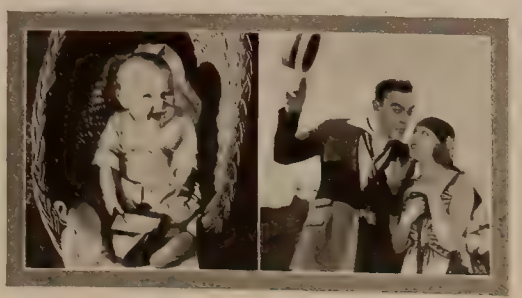
This announcement is expected to set at rest conflicting rumors in the trade that Fine Arts is releasing a feature under the title "Some Baby!" which title has been used in the past, and is therefore unavailable for current offerings.

"Up in Mary's Attic" is described by Fine Arts as "the most rollicking comedy production ever produced. It is of a different type of material than any other feature ever before attempted, its clever and original story being depicted upon the screen in a whimsical and farcical manner which will create good will wherever shown. In producing it, care was taken to maintain the story throughout, so that the elements of thrill, suspense and interest are found at top pitch in every reel," says Fine Arts.

The cast includes Eva Novak, sister of Jane, Harry Gribbon, Minnehaha and a bevy of beautiful girls. More than 30,000 feet of negative was exposed in taking the various scenes, it is stated, and this has been turned over to Elmer J. McGovern for final cutting and editing.

Charles F Schwerin, general sales manager for Fine Arts, announced this week that a trade showing would probably be held within 10 days. Every effort is being made to have the feature in shape for a showing at that time.

Fine Arts Pictures, Inc., are said to be spending a large sum of money to aid exhibitors put this feature over in the broadest possible manner. Exploitation aids of all kinds, as well as co-operation in advertising, have been planned, it is stated, and are being prepared by the Fine Arts advertising department. The exploitation of "Up in Mary's Attic" will make it known in every household in the country, says Fine Arts.



A couple of views of the Fine Arts comedy, "Up in Mary's Attic"

"Madonnas and Men" Is Almost Completed

The final scenes of the Jans Pictures Inc., "Madonnas and Men" are now being filmed. It is said that some of the most elaborate and unusual sets will be shown in this feature which tells a dramatic story of ancient and modern times. As soon as these final scenes have been completed, the picture will be assembled and shown privately to the officials of the Jans organization.

B. A. Rolfe of Jans Pictures Inc., under whose personal supervision "Madonnas and Men" is being made, promises that it will be the finest piece of screencraft he has ever turned out.

Priest Reports Sales on Three Pictures

Robert W. Priest reports the following sales through the Film Market, Inc.: "Who Shall Take My Life" to Associated Feature Film Company, Indianapolis, for the State of Indiana; "The Spoilers" to Independent Master Films, Inc., Detroit, for the State of Michigan; "The Spoilers" to F. J. Ober, Thermopolis, Wyo., for Colorado, Wyoming, Utah and New Mexico (by assignment); "The Spoilers" to Harry F. Grelle, Pittsburgh, for Delaware, Maryland, District of Columbia and Virginia.

"The House Without Children" to Pearce Films, New Orleans, for Louisiana and Mississippi.

"Empty Arms" Sold To Pioneer in New York

"Empty Arms," the sensational production from the studios of Park and Whiteside has been purchased by the Pioneer for the territory of New York and northern New Jersey.

At its first showing at the Pioneer New York Exchange, Sidney Cohen, president of the Motion Picture League, booked the picture for long showings in every house on his circuit which included the North Star, Empire, Tremont and McKinley Square, all of New York. "Empty Arms" has been given an extensive exploitation campaign in New York.

Fidelity Pictures Has Features Under Way

William G. Smith of the Fidelity Pictures Company, 117 West 46th Street, announces his next forthcoming release, which is now in the course of making. The story was written and is directed by Louis Harrison. Starring in this production are Thomas J. Carrigan, who is featured in Wm. Fox's "Checkers," and Miss Vivian Osborne, who is now starring in the stage play of "The Bonehead," at the Fulton Theatre. This production will be handled on a state-right basis.

Surprise Exploitation Promised By Numa

Numa Pictures Corporation, who have been reticent in announcing the disposition of "Return of Tarzan," now announce that a unique and startling exploitation campaign will be launched simultaneously with the release of the production.



"Smiling Bill" Jones in his latest Marion H. Kohn comedy, "Leapyear Leaps"

Five Chaplins Sell Fast

Victor Kremer Makes Record in Six Months With Many Bookings

A SUMMARY of the achievements of Victor Kremer Film Features, Inc., in the independent field during the past six months presents a remarkable record of sales and bookings. Acquiring for the United States and Canada the distribution of five Chaplin productions in October, 1919, the Kremer organization has maintained an almost perfect record of weekly sales for these productions, which are "A Burlesque on Carmen," "The Champion," "Jitney Elopement," "Work," and "By the Sea."

During the consistent sales pace maintained by this company for the past six months, the following territories have been disposed of for the five Chaplin productions: Bee Hive Film Exchange, Chicago—Northern Illinois, Indiana, Wisconsin; First National Film Co., Kansas City, Mo.—Western Missouri and Kansas; Twentieth Century Film Co., Philadelphia, Pa., Eastern Pennsylvania and Southern New Jersey; Super Film Attractions, Ind., Washington, D. C.—District of Columbia, Delaware, Maryland, Virginia, North Carolina; Quality Film Corporation, Pittsburgh, Pa.—Western Pennsylvania and West Virginia; Essenel Productions De Luxe Co., Cleveland, Ohio—Ohio and Kentucky; Big Features Rights Corp., Louisville, Ky.—Kentucky and Tennessee; A. C. Bromberg Attractions, Atlanta, Ga.—Georgia, Florida, Alabama, North and South Carolina; Eastern Feature Film Co.—Maine, New Hampshire, Connecticut, Vermont, Massachusetts, Rhode Island; Feature Film Company, Minneapolis, Minn.—Minnesota, North and South Dakota; Standard Film Corporation, St. Louis, Mo.—Southern Illinois and Eastern Missouri; Metro Pictures Corporation, Dallas, Texas—Texas, Oklahoma, Arkansas; Mickey Film Corporation, Chicago, Ill.—Illinois and Indiana; Exhibitors' Film Exchange, Washington, D. C.—Delaware, Maryland, Virginia, District of Columbia, South Carolina; F. A. F. Enterprises, Inc.—Omaha, Neb., Iowa and Nebraska; D. W. Griffith Film Service—Ohio and Kentucky; A. Glasnapp, Bowman, N. D.—North and South Dakota; Davis Amusement Enterprises, Montreal, Canada, for Eastern Canada.

National Studios Active

Increased Production for 1920 Makes Coast Center a Busy Place

WITH the difficulties attendant to the recent changes made at the National Film Corporation studios a thing of the past, Harry M. Rubey, National's president, now has things in shape again and reports that production activities will now go ahead in keeping with the prearranged increased program for 1920.

The "Buddy" Post unit is now steadily engaged in turning out twenty-six two-reel comedies which Goldwyn will release as Capitol comedies. In addition to this the many Marion H. Kohn Productions units are making things hum on the National lot.

Preparations for the forthcoming National serial, "The Son of Tarzan," are rapidly nearing completion. Roy Somerville has already prepared the continuity for the first three episodes of this Edgar Rice Burroughs serial, which Harry Revier will direct. The company is awaiting the arrival of Joe Brandt at the coast before sailing for the South Pacific Island where the main scenes of the serial will be filmed.

"Kentucky Colonel" is now ready for release, but there will be a little lapse before another feature picture is started because of the illness of William A. Seiter, who will direct the next of the "All American" series.

Marion H. Kohn Makes Announcements

The Marion H. Kohn Productions, which is now making "The Illiterate Digest" by Will Rogers, the Polly Moran comedies, Grace Cunard westerns and "Smiling Bill" Jones comedies, has been granted articles of incorporation by the State of California to produce motion-pictures. The main office will be in San Francisco, production will be conducted at the National Film studios, Hollywood.

Mr. Kohn states that it is his intention to devote especial care to the construction of real logical plots for his short length pictures. He believes that the story is the thing that gets the picture over, and accordingly has added several more writers to his scenario staff.

According to latest reports from the Kohn office, the Polly Moran comedies will be released as two reelers instead of single-reelers as was originally announced. Polly Moran is now engaged on a series of "Sheriff Nell" pictures, the territory on which has already been disposed of to a considerable extent, according to word from Joe Brandt, eastern representative of the Kohn interests.



Dorothy Devore and James Harrison in a new Christie comedy, "It Takes a Crook"

Morrison Signed For Community Picture

James W. Morrison, who has been among the most prominent male players of the screen since the early days of Vitagraph, has been signed by Ashley Miller for the leading role in "To-morrow," a special Community Film production.



A scene from "The Secret Formula," presented by Essanel Films Corporation

Love and Mystery in "Secret Formula"

"The Secret Formula," a five reel feature, is now being sold on the states right basis by the Essanel Film Corporation, according to an announcement of that company. The picture is described as being full of thrilling incidents and red blooded action. In addition to the dramatic action involved in the search for the lost chemical formula, there is woven in a heart interest love story. The picture also contains some carefully worked out and excellent photography.

Wheeler Oakman Made Sol Lesser Star

As a result of his work with Anette Kellerman in her new modern comedy drama, she has just completed for Sol Lesser, Wheeler Oakman, who was her leading man, will become a star in his own right under the Sol Lesser banner. Oakman has played the leading masculine role in such big productions as "The Spoilers," "The Net," "Do Well," "Mickey," and "The Virgin of Stamboul."

Miss Kellerman, according to an announcement of Mr. Lesser, has refused an offer to return to the stage.

Jans Tells of Titles Advertising Value

In selecting the title for the Olive Tell picture, "A Woman's Business," special attention was given to the exploitation possibilities, according to Herman F. Jans, president of Jans Pictures. "A Woman's Business" will permit of co-operative campaigns with merchants selling gowns, lingerie, millinery and other woman's goods.



An attractive "snap" of Bessie Love and a view from her first Independent production, "The Midlanders"

News Notes from the West Coast

By J. C. JESSEN

METRO

THE Metro Film Corporation has taken over the former Metro studio which for the past year and a half has been used by the Capital Film Company, and will use this exclusively for the making of comedy productions. Lou Anger will be production manager of the Keaton Films, and work is to be started there immediately upon completion of "The New Henrietta," in which Keaton is now being co starred.

Edward Cline, for several years director for Mack Sennett and for the past year director of Fox Sunshine Comedies, has been released from his contract with the Fox organization, and has accepted the position of supervising director of Metro Comedies. Mr. Cline takes up his new work at once.

With but one exception, all of the Metro producing units are now at work on their new series of pictures. "Held in Trust," adapted by Sarah A. Y. Mason from the George Kibbe Turner story, is being made by John Ince. This film stars May Allison with Darrell Foss as her leading man and Walter Long playing an important role.

The C. B. Shurtleff, Inc., Company, which is producing "The Mutiny," is now at San Francisco, where many of the scenes for this film will be made on the exact locations described by the author, Jack London. Mitchell Lewis is star of this film, and Helen Ferguson is leading woman. This cast will include William V. Mong, Cassou Ferguson, Noah Beery, J. P. Lockney, and others.

The most elaborate East Indian palace reproduced from photographs of the Palace of the Maharaja of Baroda has been built at the Metro for many of the important scenes in the Bert Lytell picture, "The Temple of Dawn."

VITAGRAPH

"THE Flower of the North" has been selected as the next subject to be filmed by Director Davis Smith for the series of James Oliver Curwood stories for Vitagraph. The final work on the script is now being done by Robert North Bradbury, and the work of filming will be started shortly.

Scenario is now being finished for the screen version of "The Purple Hieroglyphic," by J. Grubb Alexander, which is to be the next vehicle for Earle Williams, who, with Director Chester Bennett, have found suitable locations in the vicinity of San Diego for many of the scenes of this film.

Director Tom Terriss and company are spending a week filming interiors at the studio for "The Girl From the Sky," an adaptation from the Gouverneur Morris story, and will leave in a few days for Catalina Islands, where remaining scenes for this film are to be taken. The complete cast in support of Wallace MacDonald and Marguerite de la Motte includes Arthur Hoyt, Joseph Swickard, Marcella Daley, Joseph Singleton and Percy Challenger.

Ford Beebe, writer for newspapers, magazines and a number of screen plays, has been engaged to write comedies for Director Jesse Robbins for the Jimmy Aubrey Big V series.

The Antonio Moreno serial company has returned from Balboa, where many exciting scenes were filmed for "The Veiled Woman," by Webster Cullison. During the taking of storm scenes, a schooner being used, broke loose from its tow, and for a time it was feared the vessel would be dashed against the rock lined coast. All members of the company were completely drenched in using the life boats to get the troupe ashore. The only injury was that received by a property man, whose hand was broken.

An unusual scene was obtained by "The Hidden Danger" serial company while on location in the mountains this week. In this Jean Paige leaps from a log bridge and is caught in midair by lariots thrown by Joe Ryan and the supporting Cowpunchers. This is believed to be the most thrilling roping stunt ever done for films.

Considerable interest was taken in viewing the rushes for the William Duncan serial scenes taken at the specially constructed two hundred foot span bridge. The rushes show the bridge to be on fire, and when the smoke had risen to a height of 200 feet, William Duncan drove an automobile across just ahead of the timed blast which completely destroyed the bridge. Duncan is now working on the twelfth episode of "The Silent Avenger."

Joe Rock is doing a burlesque on aviation for his current comedy.

BRUNTON

THE Betty Compson Company, under the direction of Arthur Rossen, has gone to Monterey and San Francisco to photograph exteriors for the initial Compson release, "The Test." The work in the north will require several days.

Two new producing companies have selected the Robert Brunton studios as their producing home. The Gibraltar Film Company, backed by Sidney Gerrett and Martin Beck, will make a series of subjects featuring Leah Baird. It is probable this company will add several additional units later. The dial Film Company, producing for W. W. Hodkinson, under the direction of Roy Clements, has also leased space to work at this plant.

The largest building of its kind in the world, the new enclosed stage with a clear floor space of 37,500 square feet, is nearing completion and will be christened this week by Dustin Farnum for interior scenes for "Big Happiness" and the Betty Compson picture, "The Test." Farnum is being directed by Colin Campbell, and Elliot Howe has been added to the producing organization.

Robert Brunton has completed arrangements for the filming of another serial for Pathe, which will feature Charles Hutchinson in a series of stunt pictures. Jack Cunningham, scenario writer for Frank Keenan, George Loane Tucker and Jack Kerrigan, is preparing the script for this serial, and the direction will be by W. S. Van Dyke, who was responsible for the making of the Dempsey "Dare-Devil Durant" serial. Josie Sedgwick has been engaged to play opposite Hutchinson.

The J. Warren Kerrigan Company, being directed by Ernest Warde, has gone to the Mojave Desert for exteriors of "The Coast of Opportunity," an out-of-door adventure play adapted from the Paige Phillips novel. Members of this cast are Fritzi Brunette, leading woman; Carl Stockdale, C. E. Jennings, Ed Hearn and Ruth Langston.

Joseph Montrose has resigned from an executive position at the Robert Brunton to accept the general managership of the James Oliver Curwood Productions to be made for First National under the direction of David Hartford.

Work is progressing on the filming of the next Mary Pickford subject, and announcement is made this week of the change of title to "The Duchess of Suds." The story is adapted from "'Op O' My Thumb."

UNIVERSAL

THE new regime at Universal City, headed by Isadore Bernstein, Production manager, took charge of the producing organization of the Universal Film Manufacturing Company this week, and while no change in policy is announced, it is most probable the new arrangement will materially alter the manner of production.

President Carl Laemmle, who is now on the coast and expects to spend a portion of his time here, will retain the position of general manager. Isadore Bernstein, former head of the Universal west coast producing organization, and builder of Universal City, has been appointed to the position of production manager. Sam Van Ronkle will be his assistant, and Louis Loeb, former auditor, will be the financial manager.

Isadore Bernstein was tendered a reception, arranged for by Carl Laemmle, on Monday evening, April 19th, which was attended by all the members of the producing staff and their friends, at which the Universal stars and directors served as an informal reception committee. One of the big stages was converted into an interior setting where a negro jazz orchestra of ten pieces gave inspiration to many feet and some shoulders. A



New Executives at Universal City: Seated—Isadore Bernstein (left), producing manager; Sam Von Ronkle, assistant manager. Standing—Louis Loeb (left), financial manager; Irving Thalberg, representing Carl Laemmle

Jesse D. Hampton

presents

BLANCHE SWEET

in

SIMPLE SOULS

From the novel by

John Hastings Turner

Directed by

Robert Thornby

Pathé Distributor





We believe in this picture.

We believe that it definitely establishes Miss Sweet as one of the few really great stars.

We believe that in story, production, photography and direction it is $99\frac{41}{100}$ per cent perfect.



We believe that it will arouse large audiences to enthusiasm, and have record runs everywhere.

SEE IT! Your nearest Pathe exchange will be delighted to show it to you.

BLANCHE SWEET
in
SIMPLE SOULS

An intensely human story, wonderfully interpreted by star, director and a really remarkable cast.

In the mansions of the rich or the shabby apartments of the poor, always is it true to life, always is it beyond criticism.

Life, love, drama, laughter and tears; you'll find them all in "Simple Souls!"

Pathé
Distributors



buffet luncheon was served late in the evening, and motion pictures were made of the party.

"I have no statement to make other than I am very glad to be back in this position at Universal City," Mr. Bernstein said. "We are going to try and make the best pictures, and plans that we have already formulated insure that these subjects will be made by the happiest people of filmdom."

Much of the producing activities at Universal City are centered around the serial and short subject companies. Henry McRae is making the final sequences for the serial production started in the Orient on which the producing company, headed by Marie Walcamp, has been working since last September. It is estimated this work will require but three or four weeks. The cast in support of Miss Walcamp includes Harlan Tucker, Otto Lederer, Wadsworth Harris, Elinor Fried and others.

Two serials are nearing completion. That of Eddie Polo titled "The Vanishing Dagger," made under the direction of Edward Kull; and "The Moon Riders," starring Art Acord under the direction of Albert Russell. The latter has episodes that were made in the Grand Canyon, Mojave Desert, and many scenes in the high Sierras.

Four units are busy on two reel subjects. Jack Ford is making, "Under Sentence," with Bob Anderson, Ethel Ritchie, J. Farrell Macdonald and others. Jacques Jaccard has started on the northwest mounted police tableau drama which will feature Leonard Clapham and Virginia Fair. The first of the series is titled. "The Scarlet Rider." "Hoot" Gibson has begun work on "The Bronco Kid," and Yvette Mitchell is leading woman. The direction is by Mack Wright. The fourth company is that directed by Phil Rosen making "Neath Purple Skies," in which Alfred Regnier and Magda Lane are featured.

Norman Dawn, whose most recent work was the direction of the Tsuri Aoki in "A Tokio Siren," has been chosen to direct "Marama," which will feature Edith Roberts, and be put in production as soon as this actress' present subject, "Alias Miss Dodd," is completed.

There are five feature productions in the making. Lyons and Moran are beginning on the screen version of "La La Lucille;" Lynn Reynolds is directing the filming of "The Red Lane;" Rollin Sturgeon is at work on "The Girl in the Rain" with James Liddy and Ann Cornwall, and Harry Carey, directed by Reeves Eason, is making "Human Stuff" The cast includes Mary Charleson, Ruth Fuller Golden, Fontaine La Rue, Charles LeMoyne, Joe Harris and others. The fifth is that titled "Alias Miss Dodd," with Edith Roberts as star.



Two former "slap stick" artists, Fatty Arbuckle and Bebe Daniels, who are making good in dramatic productions under Paramount-Artcraft guidance

F. P. LASKY

DIRECTOR GENERAL C. B. DE MILLE this week, for the first time, gave out the title for his forthcoming production which is now completed so far as the making of scenes is concerned, and unless a change is made, the picture will be known as "Something to Think About." Aside from the title, Mr. de Mille continues to make a dark secret of his picture.

Two very elaborate settings are in use this week at the Lasky studio. One is that being used by Director George Melford for interior scenes in "The Translation of a Savage," which will be finished this week, and then Mr. Melford will begin the making of "The Old Homestead" The other setting is that of an English cottage and surrounding grounds serving Director William C. de Mille for "Conrad in Quest of His Youth."

Replicas of New York street scenes are being built for the Roscoe Arbuckle picture. "The Life of the Party," scenarioized by Walter Woods.

"Burglar Proof" is to be Bryant Washburn's next production which will be put in the making as soon as the present film, "A Full House," is completed under the direction of James Cruze, and Ethel Clayton will return to the studio after a short vacation to work in "The City Sparrow," which will be directed by Sam Woods. Miss Clayton has just completed the screen version of the Samuel Merwin story, "All in a Night," which was directed by Paul Powell.

Frank E. Woods, production manager of the Lasky plant, is planning to leave for New York in a week or two on his annual trip to that city to go over with New York executives material suitable for pictures.

Famous Players Lasky have purchased through N. W. Aaronson Agency, the screen rights for the E. Rooney Weir novel, "Merry Andrew," which is spoken of as one of the best sellers of the past year.

A Ben Aimes Williams story has been selected as the starring vehicle for Jack Pickford and was put in production this week under the direction of Al Green, who has just directed "The Double Dyed Deceiver" with this star. The title of this story is, "The Man Who Had Everything," and the cast for the picture has Priscilla Boner playing opposite Pickford, and a cast composed of Lionel Belmore, Alec Francis, Shannon Day and William Machin

J. Mason Hopper began the direction of the Mary Roberts Rinehart story, "Empire Builders" this week with an all star cast. Clara Horton, Cullen Landis, Molly Malone, Howard Ralston, Ralph Bushman and Otto Hoffman are the principals.

"The Black Pawl," a Ben Ames William story, which was recently purchased, is to be filmed as an all star production by Reginald Barker who has just completed making "The Branding Iron."

NATIONAL

WORK of filming the National Film Corporation serial, "The Son of Tarzan," is scheduled to be started shortly, it was made known this week when the announcement of the engagement of Harry J. Revier to direct the picture, and Roy Summerville to write the screen adaptation, was announced. Revier and Summerville arrived in Los Angeles this week, and a cast headed by Jack Hoxie in the leading role is now being selected. Revier recently directed the "Return of Tarzan" for the Numa Pictures Corporation. Summerville is a former writer for the screen, but for the past year has been giving his attention to the writing of a novel, several vaudeville acts, and a speaking stage play

The initial release of the Buddy Post Capital Comedies, to be distributed by Goldwyn, is titled, "Oh Girls!" This subject has now been completed, and gives Post the part of a lumbering yokel. Helen Howard, Hap Ward and Harry Madison are principals who worked under the direction of Mark Goldaine. Madison is a former vaudeville actor who has played all the variety circuits of this country and Europe. A water setting, having a capacity of five thousand gallons, has been constructed at the National studio to be used in the initial Polly Moran "Sheriff Nell" two reel comedies. The first releases of this comedienne made for Marion H. Kohn by the National were of one reel length in which she played an entirely different characterization than that of Sheriff Nell. The third release has been titled "Sheriff Nell Surrounded" and is from an original story by Harry Wulze

The fourth of the "Smiling" Bill Jones Marion H. Kohn Production

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Box Office Reports, which are left out of this issue owing to the paper situation, will again appear in the May 15 News.

WILLIAM H. THORNLEY
Photographing "The Hope Diamond," under the direction of Stuart Paton for the Kosmik Film Co., Incorporated, of New York, at Universal City, Cal.

HOPE LORING
Manager
Serial and Western Department
UNIVERSAL CITY
Originals and Continuity



Baby Rothacker, daughter of Watterson and Wesley Barry. Marshall Neilan "starlet" in a "juvenile romance"

comedies is now in the making, and is to be titled, "A Fishy Affair." Many of the scenes for this were taken at Pacific beaches, and the film will serve to introduce the Kohn beauties.

CHRISTIE

AL. CHRISTIE has started in to make a two reel comedy for release about July, which will have the biggest cast of any two-reel subject to come from this plant. The cast includes Bobby Vernon, Neal Burns, Teddy Sampson, Vera Stedman and Charlotte Mirian.

Another two reel subject is in the making under the direction of Wm Beaudine with a cast that includes Fay Tincher, James Harrison, Charlotte Mirian and Eddie Baker.

The Christie Company this week renewed the contract of Bobby Vernon, which provides that he will stay with this firm for the next two years.

Frederick Sullivan, director of comedies for Christie, has been loaned to the Selig Company for the making of a five reel comedy drama. This work will be carried on at the Selig studios.

VIDOR

THE King Vidor Company is back from two weeks in the river district of Stockton, California, where they made exteriors for the Ellis Parker Butler story, "The Jacknife Man," and are now working at Jasper's Hollywood studios. While in the north a number of scenes were made in the village of Murphys in the mining district. The film now being made is spoken of as a gripping tale of a shiftless nomadic existence of a river vagabond. Character actors selected for this play are Harry Todd, Willis Marks, Fred Turner, Charles Arling, Lillian Leighton, James Corrigan and Claire MacDowell.

J. PARKER READ

THE new J. Parker Read Productions are now in the making at the Thomas H. Ince studios at Culver City. Hobart Bosworth is playing in a South Sea Island subject titled, "Bucko McAllister," in which the principal supporting roles are taken by Anna Q. Nilsson and William Conklin. The company is leaving for a two-weeks location trip which will take them to the Santa Cruz Islands, 100 miles north of Los Angeles.

The Louise Glaum Company is working in a story, title of which has not been announced. Wesley Ruggles is the director. James Kirkwood has been engaged to play the mail lead; Joseph Kilgour takes a leading character role, and Omar Farrell has been cast for a role in this play.

HAMPTON

ALL three of the Jesse D. Hampton Production units are at work on as many subjects. The Blanche Sweet play is, "Leona Goes a Hunting," and many of the exterior scenes were filmed recently by Director Henry King at San Diego when the Prince of Wales was an interested spectator. Frank Elliott plays opposite Miss Sweet, and the cast is made up of Jay Belasco, Thomas Jefferson, Frank Leigh and Mayme Kelso. Sensational scenes are added to this photoplay by the use of airplanes, hydroplanes and motor boats.

The first Robert Thornby production will be an adaptation from the novel "Half A Chance," and Mahlon Hamilton will play the featured role. The Fremont, a boat that has been used in a number of motion picture productions, has been leased for the filming of many scenes of this picture, and has been completely camouflaged to suit the needs of the story. The marine portion of the film will be taken at Balboa Beach. This play is from the book by Fred Isham. Milton Taylor and Sidney Ainsworth are the only members of this cast so far selected to support Mahlon Hamilton.

Dwight Cleveland, in charge of the Hampton scenario department, is in New York for a conference with Howard E. Martin, Mr. Hampton's eastern representative, in the selection of a number of stories suitable for Blanche Sweet, H. B. Warner and William Desmond, as well as big stories appropriate for special productions to be made by Robert Thornby and Henry King. A recent purchase by Mr. Hampton is "Big Dick," the most recent success of Frank Spearman.

Jesse D. Hampton has selected "The Brass Bottle," a stage play by F. Anstey, as the next vehicle for H. B. Warner, which will give this actor a different role from anything he has previously played for films. Edwin Stevens, who created the role of the Genii in the original stage production, has been engaged to portray that character in the film version.



A scene from Annette Kellerman's new comedy drama which Sol Lesser is producing

BRUNTON

CONTINUITY has been prepared for the tenth and last Robert Brunton production under the present contract with J. Warren Kerrigan, and Director Ernest C. Warde will shortly go to Texas to make exterior scenes for this story, "The Toast of Opportunity," by Paige Phillips. Fritzi Brunette has been engaged to play opposite Kerrigan.

The B. B. Hampton production of Zane Grey's novel, "The U. P. Trail," has been completed under the direction of Hugh Ryan Conway. The principals of this cast are Roy Stewart, Marguerite De La Motte, Kathleen Williams, Robert McKim, Joseph Dowling and Virginia Caldwell.

WARNER

THE Al St. John unit of Warner Brothers producing organization has two Al St. John Comedies completed and ready for distribution through the First National exchanges. The first release will be April 15th, and is titled, "Trouble."

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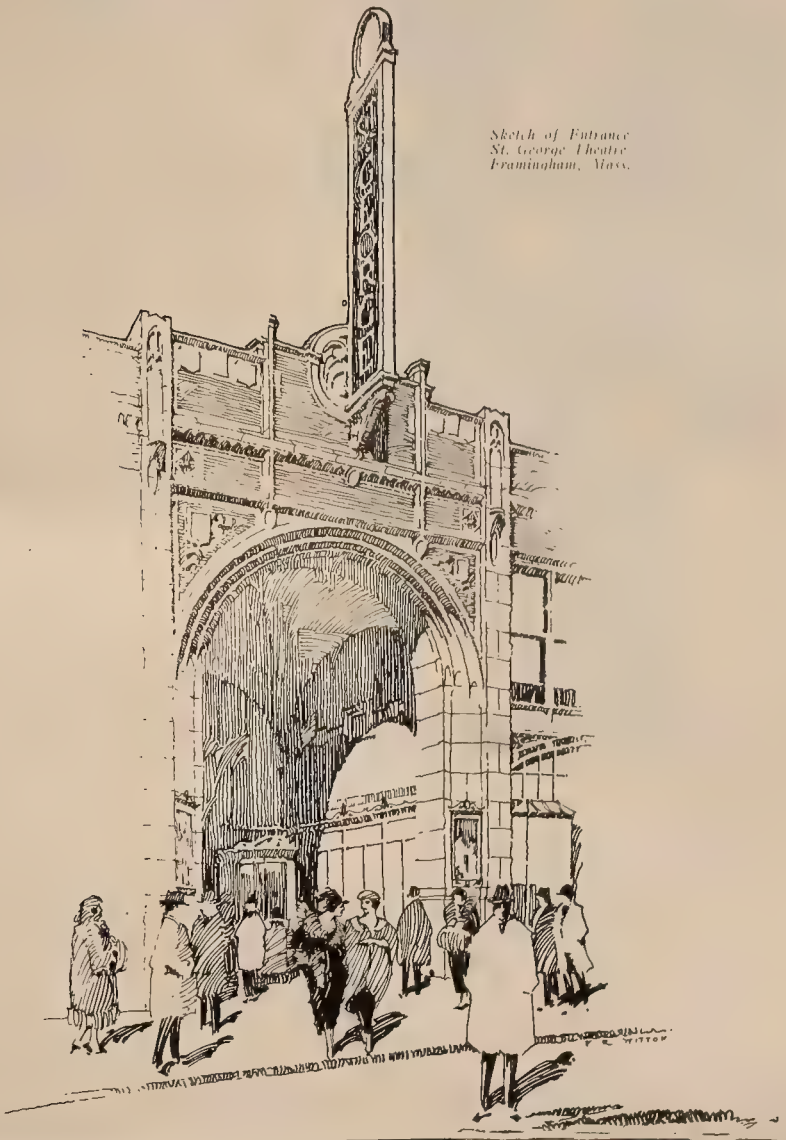
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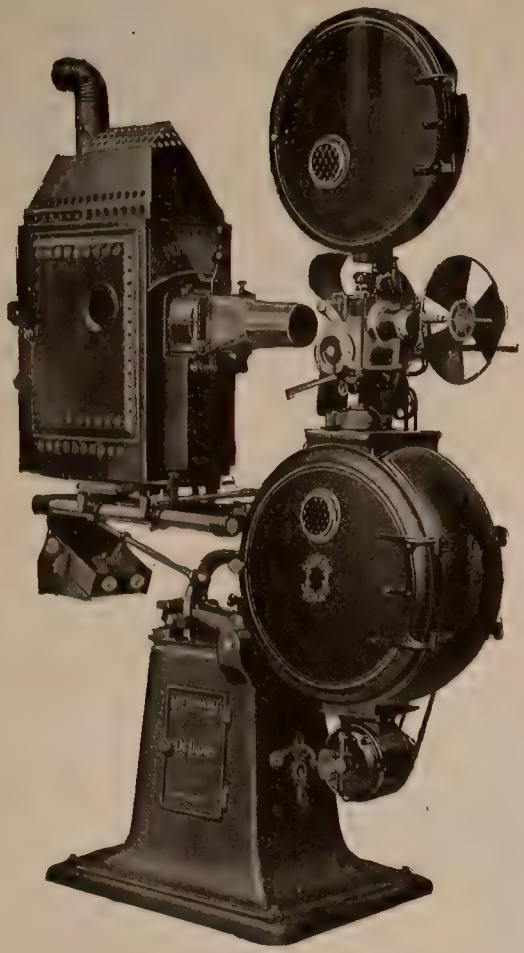
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Pages 4033-4059



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Washington Heights Section of New York to Have Large Theatre

Moss to Have Coliseum Ready for June 1st Opening

SO rapid has been the development in motion picture theatre construction in New York and vicinity that a new theatre causes scarcely a ripple on the phlegmatic surface of old man Knickerbocker. In fact, the city has been pretty well covered with an excellent line of motion picture houses. But now comes B. S. Moss with a theatre on Washington Heights at 181st Street that has the distinction of being the largest house outside the Times Square district. This latter is a point worthy of a moment's attention.

The foundation for the Coliseum, as it will be called, was started quite a few months ago but further progress was slow, due to the slump in the building industry. During the last few months, however, the contractors have gone ahead fast and now intend to have the opening night on Memorial day, May 30th.

A general idea of the house, its layout, seating arrangement and appearance can be gained from a perusal of the drawings and illustrations on pages 4036 and 4042 The building, which will seat over 3000, was designed by Eugene De Rosa, architect of New York City. The Fleischman Construction Co., also of New York, were the contractors.

The Coliseum is situated on one corner of the intersection of 181st street and Broadway, and its front of white granite and speckled semi-glazed white brick causes it to stand out from its neighbors like a jeweled setting.

Front of building constructed of granite and highly expensive speckled semi glazed white brick.

The lobby is very spacious, being 85 feet long and provided with marble floors, bronze doors and marble walls, with French plate glass mirrors inserted. The entire lobby is treated in the Adams style and fitted with the very finest of crystal chandeliers in the ceiling. The side walls are provided with electric light brackets having diagonal mirrors.

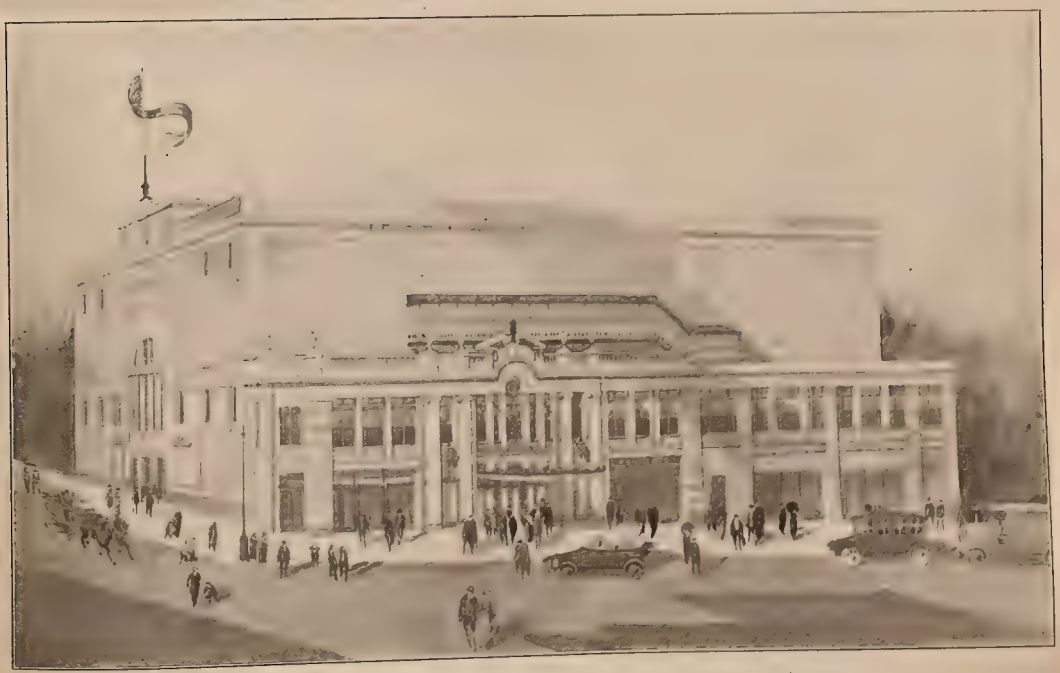
The interior of building has two grand staircases of marble leading to the first mezzanine. The marble newels of these staircases are surmounted by beautiful electric light standards. The interior has a marble wainscoting all around, with panels above of the best and most expensive silk.

The promenade on the first mezzanine has an open well looking down over the orchestra below. The well has a marble balustrade and railing and is elliptical in form. The walls of the promenade are provided with black and gold columns and with Circassian walnut panels surmounted with tapestry panels. The ceiling of the promenade has an elliptical dome, with concealed lights in four (4) colors. In the centre of the dome is suspended a beautiful crystal chandelier in four (4) color lights. Opening on to the promenade is a rest room, with beautiful mantel, ladies' retiring rooms, telephone room, writing room, marble drinking fountains, cloak rooms, etc. From this promenade access to the balcony is had by three large and beautifully decorated corridors

The balcony is one of the best designed in the country, having the best sight lines, and giving the most comfort to the patrons. It has spacious loge boxes, comfortable upholstered seats and ample aisle space and exits.

The proscenium opening has a beautiful golden silk curtain flanked on both

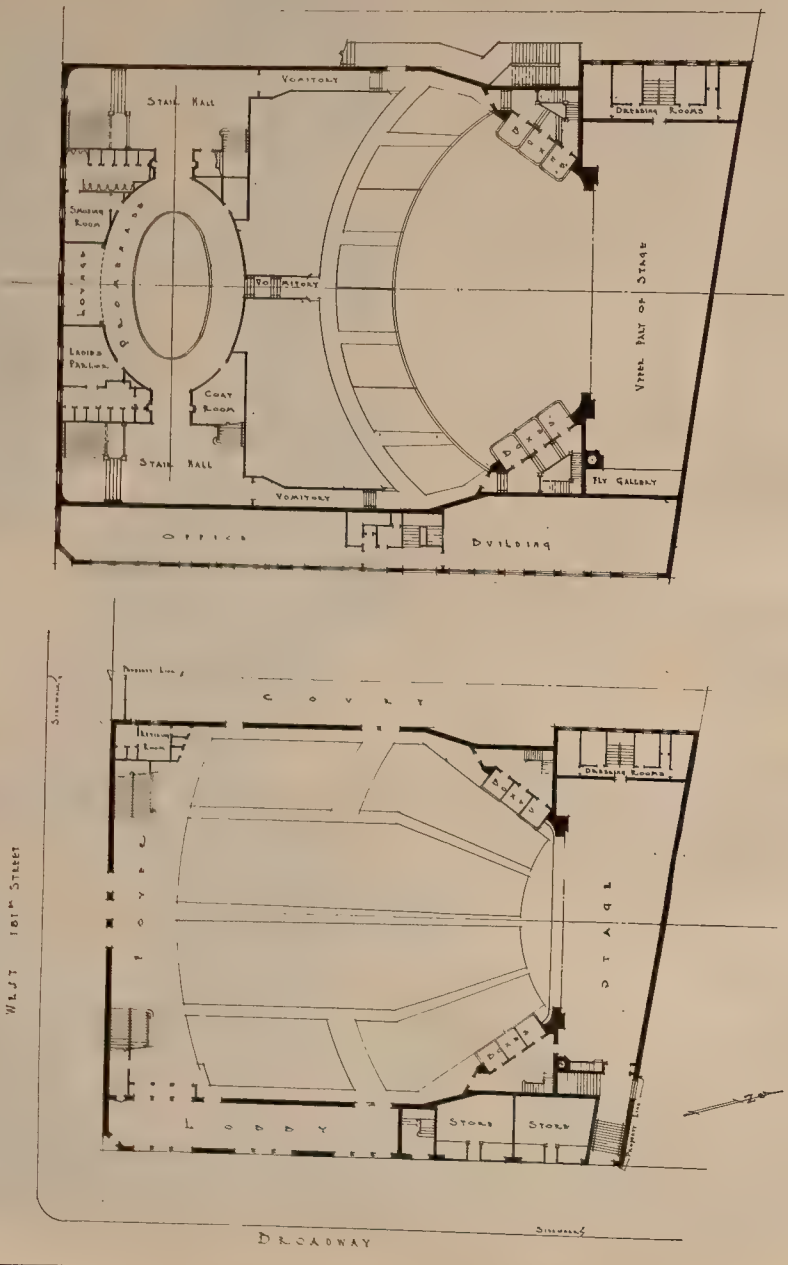
(*Continued to page 4042*)



The Coliseum will be the largest New York theatre outside the Times Square District

Orchestra and Mezzanine Floor Plans of Coliseum

Eugene DeRosa, Architect



Framingham to Have Fine House When St. George Theatre is Finished

Blackhall, Clapp and Whittemore Have Designed Beautiful Structure

GROUND will be broken and work will begin on what is intended to be one of the best equipped theatres in New England and one of the most prominent structures outside of Boston. Framingham has long needed a new up-to-date theatre, and this house is intended to fully meet the demand. It will be a first-class structure in every way and its location is such as to insure its serving the public in the best possible manner, it being on the busiest part of Concord street, only a short distance from the railway station and opposite the city buildings. The exterior of the building will form part of a long line of stores and offices which will be built at the same time, the theatre entrance being carried out in harmony with the rest of the front and showing a broad archway flanked by heavy piers and crowned by an elaborate pediment, the whole being carried out in a free treatment of the late Gothic style. Beyond the entrance a handsome vestibule 20 feet wide leads to the main foyer, which is marked in the centre of the theatre by a rotunda carried up through a mezzanine story, and giving a very striking effect both from above and below. The vestibule and foyer will be elaborately finished with marble dado, mirror work and a tesselated pavement. Stairs to the balcony lead up from each side of the rotunda, reaching a broad mezzanine story encircling the rotunda on all sides, the ladies' room, coat rooms, etc., being just off of the mezzanine. From this mezzanine access is had to the central portions of the balcony through a wide auditorium, the main stairs continuing up to the rear of the balcony. All of the exits are easy and liberal, the stairs are ample and not steep, and every convenience of the public has been considered in the elaboration of the details of arrangement and finish. The interior of the house is designed in an adaptation of the Adam style, with a profusion of delicate tracery ornament and scheme of color which includes a pale turquoise blue as a foundation, relieved by dull gray green and pale yellow gold. The main curtain will be a rich tone of pale mauve and the hangings will be in a deeper tone of the same, verging on crimson. The electric lighting will be so devised that at all times the house will be illuminated without in any wise detracting from the clearness and intensity of the picture on the screen. This will be accomplished by a cleverly devised system of colored lights in specially arranged fixtures, so that at no time will the house be in darkness. The 1,800 seats will be mahogany, upholstered in Spanish leather.

The theatre, while intended primarily for use as a picture house, will have a complete stage equipment and an ample stage both in depth and height, so that the theatre could present any form of theatrical or dramatic entertainment. The heating and ventilation is worked out most carefully to insure the comfort and well being of every spectator. Every seat is a good seat. The sight lines were studied most carefully and there is not a seat anywhere that fails to have a good view of the whole stage.

The theatre will be equipped with an organ costing over $25,000 of one of the best manufacturers in the country. It is intended that every function of the theatre shall be first class of its kind and gives to Framingham what it has never had before, a thoroughly modern, handsome theatre, worthy to be compared with the best metropolitan houses.

The theatre has been designed and will be built under the direction of Blackall, Clapp & Whittemore, architects, and will be owned and operated by the George A. Giles Company, who operate a chain of theatres throughout New England, including the St. James theatre in Boston. Mr. Giles is president of the Greater Boston Exhibitors' Association, and one of the coming big men in the theatrical world. The policy of the house will be to present the very best attractions of their kind for the public and to keep up the high standard which the company has maintained in its other houses.

Laying of Corner-Stone for New Stanley Theatre to Be Big Event in Philadelphia

Impressive Ceremony to Take Place on May 8 in Presence of High Officials of Pennsylvania

THE most important event in the annals of the photoplay industry and theatrical history in Philadelphia will be the laying of the corner-stone, with appropriate seriousness, of the New Stanley theatre, at the corner of Nineteenth and Market streets, which is announced by Jules E. Mastbaum, president of the Stanley Company of America, to take place at three o'clock on the afternoon of Saturday, May 8th.

Elaborate arrangements are being made for the exercises attendant upon the corner-stone laying, and these include a concert from two to three o'clock by the well-known Hummell's Military Band, under the direction of Silas E. Hummel. During the dedication program addresses will be delivered by the Hon. William R. Sproul, Governor of Pennsylvania; Hon. J. Hampton Moore, Mayor of the City of Philadelphia; the Hon. Horace Stern, Judge of Common Pleas Court No. 2, and others. The actual laying of the corner-stone will be executed by Mrs. Fanny E. Mastbaum, mother of Jules E. Mastbaum and the late Stanley V. Mastbaum.

These ceremonies will be attended by a distinguished gathering of statesmen, jurists, United States, state and city officials, theatrical and motion-picture producers, directors and stars and, while these will come from all sections of the country, there will be such a large contingent coming from New York, including many stars, that a special train will be necessary to convey them alone.

The building was designed by the Hoffman-Heenan Company. It is a handsome fireproof structure in the Italian Renaissance style of architecture. It will measure 143 by 176 feet, and will seat 4,000 persons, being the largest place of amusement of its type in the city. The work upon the super-structure is now being rushed as rapidly as is consistent with careful construction, for the first performance is scheduled to be given in the New Stanley on Labor Day, September 6th, 1920.

A leading feature and one that will strike patrons most favorably is that there will be an unobstructed view of the stage or screen from every part of the house, because of the fact that the building is constructed with a floor space of 142 feet, without columns. The exterior walls will be of brick and terra-cotta while the house will be one of the finest in the city from an exterior point of view, and its interior will strike the beholder as among the richest and most costly buildings he has ever seen. The walls will be finished inside in foreign marble and in addition no expense has been spared in decorations and decorative features which will be most elaborate.

Other exclusive features are the specially built grand organ, which will be installed at a cost of $75,000; inclines instead of stairs will be used to the balconies; a very spacious promenade on the mezzanine floor; ladies' retiring room and parlor; men's parlor and smoking rooms.

Report on Theatre Construction Week of April 26th

This report is published weekly by the Equipment Service Department of MOTION PICTURE NEWS and sent free to all names on our mailing list.

KANSAS

Wichita—Arthur Ford, manager and owner of the Maple theatre on East Douglas avenue, is to construct a new picture house at the junction of Douglas, Emporia and Topeka avenues.

KENTUCKY

Louisville—A new picture theatre to be known as the "Rialto" is to be constructed on Fourth street. Its seating capacity, it is said, will be 3,200.

Mazard—The Midleberg Theatre Company is to construct a new theatre on Main street.

Owensboro—George A. Bleoch is constructing a new picture house on Frederica street.

MAINE

Cornish—A new community theatre which will be used to show motion pictures will be erected on the site of what is known as the old Green store.

Springvale—A site for a new picture house is being sought for by parties from Lewiston, it is said.

Van Buren—Edward J. Bolen is to supervise the erection of a new picture house here.

MARYLAND

Baltimore—The Druid Theatre Company is to construct a new picture house for colored people on Druid Hill avenue and McMechen street.

Baltimore—William F. Matthews has purchased the Govans movie theatre on York Road and Rossiter avenue. Mr. Matthews will redecorate and refurnish before the theatre is reopened.

MASSACHUSETTS

Brockton—Edwin J. Dreyfus of Boston has purchased the church property on Main Street, on which he will erect a 2,500 seat theatre.

Buzzards Bay—Arthur C. Burgess of Monument Beach is to erect a motion picture theatre at Bourne Four Corners. The cost will be $50,000.

Haverhill—The Koen Brothers of Salem, owners of the Colonial theatre here, have purchased the City theatre in Brockton. It is their intention to operate this theatre under their own management.

Lawrence—Plans are being prepared for a 2,400 seat house on Broadway near the Broadway theatre. Toomey & Demara Amusement Company are the owners. The cost will be about $300,000.

Malden—The contract for the electric, plumbing and elevator work on the Seigel Building in Boston, which is to be transformed into a theatre has been awarded to the Kimball Construction Company.

New Bedford—Mowll and Rand, architects, have designed the new Gordon theatre to be erected on the site of the Parker House. The theatre, which will have a seating capacity of about 2,000 persons, will be constructed of brick with marble and terra cotta trimmings. The construction work will be done by W. J. Sinnott Construction Company of Boston.

New Bedford—George L. Boyd has leased the former St. Patrick's church and will remodel it into a theatre.

MINNESOTA

Winona—Announcement has been made of plans under way for the erection of two motion picture theatres here. The theatres when completed will each have a seating capacity of about 600 persons.

MISSISSIPPI

Quitman—The Hatcher Bros., of Meridian, have leased the new theatre building just completed by the Long-Bell Company.

MISSOURI

Mexico—C. M. Clay expects to start work on his new theatre within a few days. The house will seat about 1,500.

NEW JERSEY

Freehold—A. J. C. Stokes has purchased ground on East Main St. and plans are under way for the erection of a motion picture theatre there.

Point Pleasant—The Lewis theatre has progressed to the point where carpenters are erecting the frame work.

Point Pleasant—The Grove theatre on Arnold Avenue is now being rushed to completion. It is expected to open about June 1st.

NEW MEXICO

Gallup—The New Strand theatre on Coal Avenue, the property of John Mutto, is nearing completion. This theatre will seat 1,000 persons and is being thoroughly equipped in every way.

NEW YORK

New York City—One of the theatres reported for the Greenwich Village Section is to be built by Margaret Riley. The manager of the new theatre is to be Barney Gallant, now manager of Greenwich Village theatre.

Buffalo—Construction of Loew's theatre will commence in May. The cost of the theatre will be $800,000 and will be 110 x 180 feet. Thomas W. Lamb is the architect.

Penn Yan—It is rumored that Harry C. Morse is contemplating the purchase of property for a theatre site. One of the properties being considered is the Shearman house on Elm Street. Mr. Morse is the present lessee of the Sampson Opera House.

NORTH DAKOTA

Norwood—Mr. William Siebrands is to erect a brick motion picture theatre in this town.

OHIO

Cleveland—The theatre at 1112 Prospect Avenue, S. E. formerly known as the Ray theatre which has been undergoing alterations and re-decorating is to be opened under the name of the Winton theatre.

PENNSYLVANIA

Philadelphia—The Pennsylvania Construction & Engineering Co., are erecting a one-story moving picture theatre at Fairmount Avenue and Lex Street for William Hill. The cost of this construction will be about $36,000.

Pittsburgh—The Park theatre under the management of the Brighton Amusement Company is undergoing construction. This theatre is located at 46th and Butler Streets.

TENNESSEE

Tazewell—Yoakum & Thomas will soon open their New Dixie theatre.

TEXAS

Dallas—The Enterprise Realty Company is placing contracts for the new National theatre to be erected at Pacific Avenue and Ervay Street. The theatre proper will be 120 x 150 feet.

Dallas—Permit has been issued for a $300,000 National theatre building sponsored by E. H. Hulsey, to be located on Elm Street. The theatre will seat 3,000 persons.

WASHINGTON

Prosser—The work on the new Princess theatre is being rushed.

Seattle—Work was recently commenced on a modern theatre building for DaVault and Hewett, two local moving picture men. The Columbia Contractors and Builders are doing the construction work on the building which will be a fireproof structure 30 x 92 feet in size. The building will be constructed of what is known as "laminated" material and have a seating capacity of 250 people. The total cost is estimated to be $10,000.

Tacoma—The Marcus and Loew-Ackerman Harris interests will build a $350,000 theatre here with a seating capacity of 1,800 persons. Walter Smith is Manager of this section.

WISCONSIN

Racine—Harry E. Mann has purchased the Rex Theatre Building. Modern improvements are contemplated. Thomas Norman is the manager of the theatre.

Sheboygan—Alterations and enlargements are being made on the Majestic theatre by an addition of 236 feet in depth to be built on the rear of the building.

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Strand Theatre
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Hackwood Theatre
Lyric Theatre
MOBILE
Crescent Theatre
Dolphin Theatre
Empire Theatre
MONTGOMERY
Colonial Theatre
Strand Theatre
SELMA
Academy of Music
SHEFFIELD
Lyric Theatre
Majestic Theatre
Theato Theatre

ARIZONA
GLOBE
Dime Theatre
Elks Theatre
DOUGLAS
Douglas Theatre
Gem Theatre
NOGALES
Nogales Theatre
PHOENIX
The Hip Theatre

ARKANSAS
DE QUEEN
Elite Theatre
FORT SMITH
New Theatre
HOT SPRINGS
Princess Theatre
JONESBORO
Grand Theatre
Liberty Theatre
LITTLE ROCK
Gem Theatre
Princess Theatre
Royal Theatre
MARIANNA
Regent Theatre
ROGERS
Gem Theatre
STAMPS
Brown Theatre

CALIFORNIA
BAKERSFIELD
Bakersfield Theatre
LOS ANGELES
Victoria Theatre
PASADENA
Florence Theatre
REDLEY
Star Theatre
SANGER
Sanger Theatre
SANTA PAULA
De Luxe Theatre
VISALIA
Visalia Theatre

COLORADO
COLORADO SPRINGS
Odeon Theatre

CONNECTICUT
BRIDGEPORT
Hippodrome Theatre
BRISTOL
Bristol Theatre
GREENWICH
Greenwich Theatre
WATERBURY
Monarty Theatre

DIST. OF COL.
WASHINGTON
Avenue Grand
Cycle Theatre
Crandall's Theatre
Ko cherhocker Thea.
Maryland Theatre
Metropolitan Theatre
Savoy Theatre
York Theatre

FLORIDA
DELAND
Perfless Theatre
JACKSONVILLE
Arcade Theatre
Casino Theatre
Hiawatha Theatre
Imperial Theatre
Republic Theatre
Strand Theatre
LAKELAND
Auditorium Theatre
Casino Theatre
LEESBURG
Peairce Theatre
MIAMI
Fanusho Theatre
Hippodrome Theatre
Paramount Theatre
PENSACOLA
Isis Theatre
Pastime Theatre
ST. PETERSBURG
Grand Theatre
Star Theatre
TAMPA
Strand Theatre
Bonsta Theatre
Victory Theatre
WEST PALM BEACH
Rialto Theatre
WINTER HAVEN
Grand Theatre

GEORGIA
[illegible] Theatre
[illegible] Theatre
[illegible] Theatre
Grand Theatre
[illegible] Theatre
Strand Theatre
Vaudette Theatre
AUGUSTA
Augusta Theatre
Kozy Theatre
BARNESVILLE
[illegible] Theatre
CEDARTOWN
[illegible] Theatre
COLUMBUS
[illegible] Theatre
MACON
[illegible] Theatre
Douglass Theatre
ROME
Elite Theatre
Strand Theatre
SAVANNAH
Arcadia Theatre
Colonial Theatre
Folly Theatre
Odeon Theatre
Star Theatre
VALDOSTA
Alamo Theatre
VIENNA
De Soto Theatre

ILLINOIS
ALEDO
Aledo Opera House
AURORA
Rex Theatre
CHICAGO
Pastime Theatre
Pantheon Theatre
Riviera Theatre
Stratford Theatre
DANVILLE
Palace Theatre
DECATUR
Lincoln Sq Theatre
Star Theatre
GALVA
Gibbes Theatre
HERRIN
Hippodrome Theatre
PEORIA
Apollo Theatre
ROCK ISLAND
Harmony Thea Theatre
RUSHVILLE
Princess Theatre
WESTVILLE
Eagle Theatre
WHITEHALL
Princess Theatre
WILMETTE
Village Theatre

INDIANA
DUNKIRK
Rex Theatre
ELWOOD
Grand Opera House
FOWLER
Dreamland Theatre
HUNTINGTON
Perfect Theatre
INDIANAPOLIS
Alhambra Theatre
Gayety Theatre
Lyric Theatre
LAFAYETTE
Lucas Theatre
LEBANON
Lebanon Theatre
LOGANSPORT
Paramount Theatre
MUNCIE
Lyric Theatre
Muncie Theatre
PERU
Victoria Theatre
SULLIVAN
Megibben Theatre
SHELBYVILLE
Mirror Theatre
TERRE HAUTE
American Theatre
Terre Haute Theatre
VINCENNES
Alice Theatre
WASHINGTON
Grand Opera House

IOWA
BURLINGTON
Fairo Theatre
CENTERVILLE
Majestic Theatre
DUBUQUE
Grand Theatre
[illegible] City
[illegible] Theatre
LEON
New Theatre
MASON CITY
Star Theatre

KANSAS
ARKANSAS CITY
[illegible] Theatre
[illegible] Theatre
Best Theatre
SALINA
Royal Theatre
Strand Theatre
TOWANDA
Crystal Theatre

KENTUCKY
COVINGTON
Lyric Theatre
LOUISVILLE
Alamo Theatre
MAYFIELD
Dixie Theatre
OWENSBORO
Empress Theatre
Queen Theatre
PADUCAH
Arcade Theatre

LOUISIANA
ALEXANDRIA
Pastime Theatre
Saenger Theatre
ALGIERS
Lulu Theatre
BATON ROUGE
Columbia Theatre
Louisiana Theatre
CROWLEY
New Theatre
DONALDSONVILLE
Grand Theatre
EUNICE
Lorette Theatre
Liberty Theatre
JENNINGS
Strand Theatre
LAFAYETTE
Jefferson Theatre
LAKE CHARLES
Arcade Theatre
Colonial Theatre
Paramount Theatre
MONROE
Jackson Theatre
Opera House
OPELOUSAS
Pioneer Theatre
PLAQUEMINE
Liberty Theatre
NEW ORLEANS
Bijou Dream Theatre
Crescent Theatre
Globe Theatre
Empire Theatre
Famous Theatre
Happy Hour Theatre
Isis Theatre
Lyceum Theatre
Lyric Theatre
Liberty Theatre
Pontalier Theatre
Strand Theatre
Temple Theatre
Tranon Theatre
Tudor Theatre
Variety Theatre
Wonderland Theatre
SHREVEPORT
Grand Opera House
Majestic Theatre
Opera House
Sargent Theatre
Star Theatre
Queen Theatre

MARYLAND
BALTIMORE
Bridge Theatre
Broadway Theatre
Brodie Theatre
Gayety Theatre
Red Wing Theatre
Wilson Theatre
CUMBERLAND
Strand Theatre
HAGERSTOWN
Colonial Theatre
Maryland Theatre

MASS
HOLYOKE
Suffolk Theatre
SALEM
Federal Theatre
SPRINGFIELD
Broadway Theatre
Bijou Theatre
WORCESTER
Plaza Theatre

MICHIGAN
[illegible] Theatre

MINNESOTA
DULUTH
Hunnewick Theatre
MINNEAPOLIS
Northwest Theatre
Blue Mouse Theatre

MISSISSIPPI
COLUMBUS
Princess Theatre
GREENVILLE
Nemser Amusement Co
GREENWOOD
Nemser Amusement Co
HATTISBURG
Lyric Theatre
Strand Theatre
JACKSON
Majestic Theatre
LAUREL
City Investment Co
MERIDAN
Princess Theatre
Strand Theatre
NATCHEZ
Baker Grand
STARKVILLE
Rex Theatre
WEST POINT
Elite Theatre

MISSOURI
CAPE GIRARDEAU
Orpheum Theatre
JEFFERSON CITY
Lyceum Theatre
KANSAS CITY
Twelfth St Theatre
ST. LOUIS
Baker Woolington
Delmar Theatre
Jess A Metz Theatre
Lafayette Theatre
Nouveau Theatre
Pauline Theatre
Shenandoah Amuse Co

MONTANA
WHITEFISH
Orpheum Theatre

NEBRASKA
GRAND ISLAND
Empire Theatre
LINCOLN
Colonial Theatre
OMAHA
Empress Theatre
YORK
Sun Theatre

NEW JERSEY
DAYDNC
Empire Theatre
Plaza Theatre
BRIDGETON
Majestic Theatre
CAMDEN
Victoria Theatre
CAPE MAY
Lyric Theatre
DUMONT
Casino Theatre
EAST RUTHERFORD
Rutherford Theatre
JERSEY CITY
National Theatre
KEARNY
Regent Theatre
NEWARK
Bergen Theatre
City Theatre
Class A Theatre
Grand Theatre
Liberty Theatre
Mount Schoolt Theatre
Newark Theatre
NEW BRUNSWICK
Strand Theatre
PASSAIC
Garden Theatre
PATERSON
Strand Theatre
PERTH AMBOY
Perth Amboy Theatre
Strand Theatre
SOUTH RIVER
Star Theatre
UNION HILL
Bergen Lane Theatre
Fulton Theatre
Pastime Theatre
WEST FORT LEE
Goldwyn Studio
WEST HOBOKEN
Summit Hippodrome
WEST NEW YORK
Rialto Theatre

NEW YORK
ASTORIA
Steinway Theatre
BINGHAMPTON
Amuzu Theatre
Stone Opera House
BROOKLYN
Alhambra Theatre
Atlanta Theatre
Bressort Theatre
Century Theatre
Crown Theatre
Duffield St Theatre
Jamaica Theatre
Linden Theatre
Lorw's Metropolitan
Myrtle Theatre
New Seneca Theatre
Normandie Theatre
Peerless Theatre
Penn Theatre
Premier Theatre
Rialto Theatre
St John's Pl Theatre
Sheffield Theatre
Stone Av Theatre
West End Theatre
FREEPORT
Plaza Theatre
GLOVERSVILLE
New Glove Theatre
GOUVERNEUR
Griffyn Theatre
HAVERSTRAW
Haverstraw Theatre
HUDSON
Rialto Theatre
LAKE PLACID
Happy Hour Theatre
LARCHMONT
D W Griffith Studio
MALONE
Grand Theatre
NEW BRIGHTON
Star Theatre
NEW ROCHELLE
Anphion Theatre
NEW YORK
Brevoort Theatre
Bronx Golden Rule
Burlesque Theatre
Cozy Hill Theatre
Clinton Theatre
Colonial Theatre
Criterion Theatre
Drury Lane Theatre
Empire Theatre
Greenwich Theatre
Harlem Strand
Lenox Hill Th
Lyric Theatre
Madison Sq Garden
Metropolitan Theatre
Nail Vaud Auth
Normal Broadway Stud
125th St Theatre
Optimum Theatre
Palace Theatre
Palace Arena
Panama Theatre
Regent Theatre
Rialto Theatre
Rivoli Theatre
Roxy Theatre
New Strand Theatre
Shakespeare Theatre
Southern Theatre
Symphony Theatre
Unique Theatre
Universal Film
Vernon Theatre
ROCHESTER
Happy Hour
Regent
Strand
SCHENECTADY
Proctor Theatre
SYRACUSE
Empire Theatre
TROY
Proctor Theatre
UTICA
Hippodrome Theatre
WHITESTONE
Whitestone Theatre

NORTH CAROLINA
ASHEVILLE
Majestic Theatre
CANTON
Strand Theatre
CHARLOTTE
Imperial Theatre
McAden's Theatre
COLDSBORO
Arena Theatre
GREENVILLE
Wilcox Theatre
KINGSTON
Oasis Theatre
Strand Theatre
LEXINGTON
Lyric Amusement Co
NEW BERNE
Athens Theatre
RALEIGH
Alma Theatre
ROCKY MOUNTAIN
Masonic Opera House
SALISBURY
Victory Theatre
WILSON
Opera House

N DAKOTA
MINNOT
Ina Theatre

OHIO
AKRON
Majestic Theatre
ALLIANCE
Smith Amuse Co
CANTON
Alhambra Theatre
CHILLICOTHE
Queen Theatre
CINCINNATI
Bijou Theatre
Family Theatre
Lincoln Theatre
Olympic Theatre
Star Theatre
Walnut Theatre
CLEVELAND
Alhambra Theatre
Bronx Theatre
Mall Theatre
National Theatre
Standard Theatre
Victory Theatre
DAYTON
Dayton Theatre
SANDUSKY
Schade Theatre
TOLEDO
Lafayette St Amus Co
YOUNGSTOWN
Dome Theatre

OKLAHOMA
DEWEY
Gem Theatre
GUYMON
Rialto Theatre
MIAMI
Liberty B Theatre
MUSKOGEE
Broadway Theatre
OKEENE
Majestic Theatre
OKMULGEE
Kozy Theatre
SHAWNEE
Odeon Theatre
TULSA
Majestic Theatre
New York Theatre

PENN
ALLENTOWN
Hippodrome
BEAVERTOWN
Cozy Theatre
BRADDOCK
Rialto Theatre
BRISTOL
Bijou Theatre
CONNELLSVILLE
Grand Theatre
DANVILLE
Strand Theatre
HOMESTEAD
Family Theatre
JOHNSTOWN
Cambria Theatre
LANCASTER
Family Theatre
PHILADELPHIA
Alhambra Theatre
Arcadia Theatre
Broad Theatre
Family Theatre
Globe Theatre
Gem Theatre
Girard Theatre
Grand Opera House
Ideal Theatre
Imperial Theatre
Keystone Theatre
Leader Theatre
Lyric Theatre
Model Theatre
Montgomery Theatre
Princess Theatre
Savoy Theatre
Star Theatre
Strand Theatre
Victoria Theatre
PITTSBURGH
Brighton Theatre
PORTAGE
Pastime Theatre
POTTSTOWN
Hippodrome Theatre
READING
Colonial Theatre
Pastoreland Theatre
RENOVA
Dreamland Theatre
Renova Theatre
SHAMOKIN
Majestic Theatre
UNIONTOWN
Lyric Theatre
YORK
Hippodrome Theatre
Strand Theatre

S CAROLINA
CHARLESTON
Lyric Theatre
Majestic Theatre
Princess Theatre
Victory Theatre
Victoria Theatre
CHERAW
Lyric Theatre
COLUMBINA
Broadway Theatre
Ideal Theatre
Rialto Theatre
DARLINGTON
Liberty Theatre
FLORENCE
Central Theatre
O'Dowd Theatre
Tyson Theatre
GREENWOOD
Greenwood Theatre
SPARTANBURG
Bijou Theatre
Harris Theatre
Rialto Theatre
Strand Theatre

S DAKOTA
FLANDREAU
Crystal Theatre
SIOUX FALLS
Jewel Theatre

TENNESSEE
CHATTANOOGA
Acme Theatre
Alcazar Theatre
Bijou Theatre
Bonita Theatre
Cool Cozy Theatre
Dixie Theatre
Grand Theatre
Leader Theatre
Lyric Theatre
Rialto Theatre
Ritz Theatre
Strand Theatre
COOKEVILLE
Princess Theatre
JELICO
Princess Theatre
KNOXVILLE
Bijou Theatre
Lyric Theatre
Rialto Theatre
Strand Theatre
MEMPHIS
Bijou Theatre
Crescent Theatre
Lyric Theatre
Majestic Theatre
Strand Theatre
NASHVILLE
Lyric Theatre
Lorw's Vendome Thea

TEXAS
BEAUMONT
Crystal Theatre
Jewel Theatre
Liberty Theatre
Peoples Amuse Co
Rex Theatre
CORPUS CHRISTI
Majestic Theatre
DALLAS
Jefferson Theatre
DENISON
Rialto Theatre
DENTON
Dreamland Theatre
EL PASO
Hilarity Theatre
Unique Theatre
FORT WORTH
Hippodrome Theatre
GALVESTON
Strand Theatre
Palace Theatre
Princess Theatre
HOUSTON
Best Theatre
Ivo Theatre
Liberty Theatre
KINGSVILLE
Dixie Theatre
MARSHALL
Elk Theatre
Queen Theatre
ORANGE
Majestic Theatre
Princess Theatre
SAN ANTONIO
Jewel Theatre
Lincoln Theatre
Nassau Theatre
Pike Theatre
Wagram Theatre
Zaragosa Theatre
TEMPLE
Gem Theatre
TEXARKANA
Bond Theatre
Strand Theatre
VICTORIA
Princess Theatre
WICHITA FALLS
Majestic Theatre

UTAH
PROVO
Strand Theatre

VIRGINIA
ALEXANDRIA
Grand Theatre
Strand Theatre
HAMPTON
Apollo Theatre
Lyric Theatre
HOPEWELL
Broadway Theatre
NORFOLK
Columbia Theatre
Manhattan Theatre
Rex Theatre
Star Theatre
PETERSBURG
Colonial Theatre
PHOTBUS
Strand Theatre
PORTSMOUTH
Palace Theatre
Rex Theatre
[illegible] Theatre
[illegible] Theatre
[illegible]

Development of the Mazda Lamp for Projection Purposes

A New Series of Interest to All Projectionists

The lamp that has been developed for use in commercial motion picture theatres, operates at 30 volts, 30 amperes (3) a 900 watt lamp, (4) and appears to be the limit in the present design. Experimental and commercial lamps of higher wattages have been found to deliver but very little more effective light on the screen, with our present means of directing, controlling and utilizing the light.

The filament is now near to the melting point of tungsten, and hence the brilliancy is almost at a maximum (5).

Since the lamp filament *is* running so hot, it follows that forcing more than 30 amperes thru the filament, will be extremely harmful to the lamp.

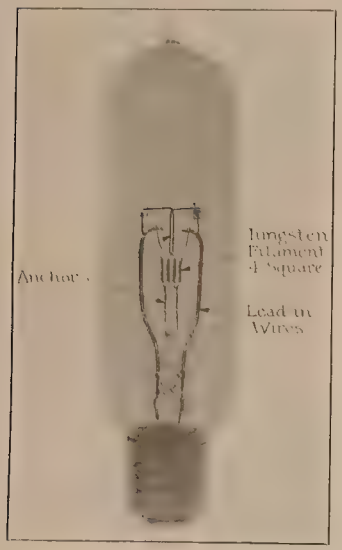


Fig. 3. 900 Watt (Edison) Mazda lamp for motion picture projection, showing novel features of construction

The first two or three times a lamp is run over amperage, no visible result is noted. Consequently, many projectionists think that no harm has been done to the lamp.

The lamps are rated, when run at *exactly 30 amperes*, to give an *average* life of 100 hours; running the lamps above rated amperage, gives the following approximate results:

30 amperes	.....	100 hours
31 "	.....	50 "
32 "	.....	50 "
33 "	.....	12 "

This is the second installment of an exhaustive article on the Mazda Lamp and its application to Projection. The author is H. Freeman Barnes, which is proof enough that the data is authoritative.

Naturally, the increased amperage will give increased light, but not enough to compensate for the decrease in the life of the lamp.

THE OPTICAL SYSTEM AND ITS DEVELOPMENT

When the problems of Mazda projection arose, the first trials were naturally made with the then present arc equipment. It soon became apparent, however,

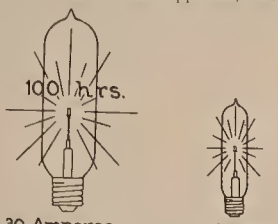


Fig. 4. The shortening of the life of a lamp by being run over amperage is shown here graphically

that the Mazda lamp and the Carbon arc were to be as totally different in their method of application as were the light sources themselves.

With the Mazda lamp, light is emitted in practically all directions—in much the same manner as water comes out of a common lawn sprinkler; as much light is emitted away from the condenser as toward it, so in order to utilize economically, the greatest per cent of light from the new light source, a special optical system was developed.

The first thought, naturally, was to conserve the light thrown out towards the back by putting a mirror behind the lamp, redirecting the light towards the condenser, and subsequently on the film.

A spherical mirror was chosen. Different diameters and different radii of mirrors are used. The two in most common use are $7\frac{1}{2}$" in diameter and of 5" radius; (6)—5" diameter and $3\frac{3}{8}$" radius.

If we had taken a hollow glass ball, silvered it on the outside so that the silvering reflected towards the inside of the ball, and then cut off a section of the ball, the section cut off would be our spherical mirror.

The mirror functions, when placed at the correct distance back of the filament, (a distance equal to its radius) to throw an inverted image (7) of the filament near the filament itself. The filament is a series of spaced coils, so it is possible with a little adjusting to so arrange the image of the filament that it will fall directly between the coils, filling up the spaces. If we might compare the filament itself to a section of a picket fence, the addition of the mirror fills up the holes between the pickets and changes it to a practically solid board fence, thus producing a fairly uniform light source.

The image, thrown by the mirror, should fit into the actual filament in much the same manner that it is possible to fit the four fingers of the right hand into the four fingers of the left.

If the mirror itself were a perfect reflector, the image would be of the same brightness as the filament, but as even the best mirrors absorb a certain portion of the light, the image is not quite as brilliant as the actual filament.

The mirror will add from 50% to 75% to the light on the screen obtained with the use of the lamp alone.

To obtain this increase, it must be adjusted properly, but when once set, should require no further attention beyond cleaning. Cleaning, it might be mentioned, is of the utmost importance. A very slight film of dust will practically cut the usefulness of the reflector in two.

(*To be continued*)

Foot Notes

3. Ordinary lamps such as are used in the house or for industrial work are rated in volts, i. e., we buy 110 or 115 volt lamps of so many watts. Motion picture lamps, however, while rated in volts are also rated in *amperes*.

With filaments run at such a high temperature as are these, the amperage is the important thing.

4. Watts equals volts times amperes.

5. The filament at present is running slightly over 3000° centigrade. The melting point of tungsten is in the neighborhood of 3600° centigrade.

6. Technically the term radius is called O. R. C. meaning outside radius of curvature. As the glass has a certain thickness, we must specify that it is the outside and not the inside surface of the glass, although it reflects through the glass towards the inside of the original sphere.

7. An ordinary mirror such as we have on our dresser at home, does not throw an inverted image, but a spherical mirror, in other words, a mirror which is concave, throws back an image which is upside down, in much the same way that a lens inverts an image.

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Yours very truly,
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"I have operated two of your Butter Kist Machines for two years and will say that they are the best money-makers I have. Have averaged over $90.00 a week. I recommend the Butter-Kist machine to any one operating a picture house or vaudeville show." (Written to us by theatre manager in West Virginia. Name gladly sent on request.)



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The famous machine that manufactures Butter-Kist Pop Corn and sells Roasted and Salted Peanuts.

$600 to $3,120 From a Little Waste Space

Pays Four Ways
1—Motion makes people stop and look.
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4—Stimulates all store sales or theatre attendance.

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But that is not all you can count on making with the Butter-Kist Machine. It draws trade. It multiplies all your other sales. It will amaze you to see the full possibilities Let us tell you all that this wonderful machine means to you. We'll send you proof of profits, photos of stores with the machine, etc.—all free and post paid.

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Business.....
Address.....

Coliseum to be Large Theatre

(Continued from page 4035)

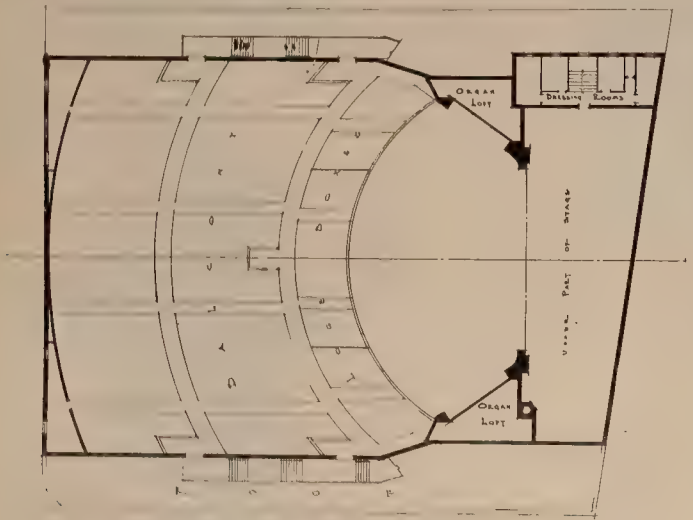
sides with the well designed boxes having marble columns and Mulberry hangings, with delicate French gray background.

Over the proscenium opening is a beautifully decorated sound-board springing and arching over to the main ceiling, which is provided with an immense dome, having concealed lights and a beautiful chandelier.

The theatre is provided with the finest and most up-to-date organ that money can buy. There will also be a forty (40) piece orchestra.

The seating capacity is 3,500 seats, 2,000 on orchestra floor and 1,500 in balcony.

One of the finest and most commodious projection rooms in the city has been provided as a location for the projectors. A separate generator room will contain the Westinghouse motor generator and control devices.



Balcony plan, Coliseum

New Theatre For La Crosse, Wis.

La Crosse, Wis.—With the completion of the new Rivoli, now under construction in this city, La Crosse will have a motion picture theatre second to none in Wisconsin, and one which will rank high among movie houses of the Central West. The opening date has been tentatively set for September 1st, it was announced by Frank L. Koppleberger, general manager of the La Crosse Theatres Company, for whom the building is being erected.

The Rivoli theatre building, a handsome four-story structure, 151 by 122 feet in dimension, is located on North Fourth street, but half a block from the centre of the city's retail district. It will cost approximately $175,000. The theatre proper will be 120 feet in length by 73 feet wide, and will have a seating capacity of 1,400, of which the main floor will accommodate 900 and the mezzanine floor 500.

With the opening of the Rivoli the La Crosse Theatre Company will have under its control seven motion picture theatres in La Crosse. The other six are the Majestic, La Crosse, Casino, Strand, Rialto and Bijou. Only one other picture house, the Dreamland, is in operation in the city.

C. Rowland West, former Minneapolis newspaper man, has been engaged by the theatres company as publicity director for the theatres controlled by the organization.

Reports on Theatre Construction

The Windsor Theatre, 4202 Kensington ave., was closed last Saturday, April 10th, for extensive alterations and other improvements.

B. Schindler reports that work on his new 1000-seat Victoria Theatre, corner 26th and Federal sts., Camden, N. J., is progressing very nicely, and that he expects to open about the middle of May. This will be one of the prettiest theatres in the resident district in the state. A large Typhoon fan will cool the house, a $7,500 pipe organ will please the ears of the audience with sweet strains of delicious music, while the pictures will be projected on a Minusa Gold Fibre Screen by two Power's 6B motor driven machines.

Plans have been submitted to the State Board at Harrisburg for their approval by H. J. Troxell of Gettysburg, Pa., for the enlargement of the Photoplay theatre. Mr. Troxell has purchased the building adjoining the theatre and intends to throw the two buildings into one, thus doubling the seating capacity of the theatre, and will make other changes in the building, adding a new front.

The Colesium Theatre, 5915 Market st., formerly owned and controlled by the Nixon-Nirdlingler Interests, was sold to the Treon Amusement Co., who have had charge of the house for some time, with Mr. Tower as house manager. It has been reported, and on good authority, that the house has been purchased back by the Nixon-Nirdlingler Interests, and that they will take possession the first of May. This is a 1100-seat theatre. The equipment consists of two Power's 6B machines, Gold Fibre Screen and a fine pipe organ furnishes the music.

A new stage setting is being made for the Bijou Theatre on the Board Walk in Atlantic City, and the screen is to be set back, which will give about two feet additional depth to the stage.

James Brady, who recently took over the Century Theatre, Erie Avenue and 6th Street, is making some extensive alterations. The Century is a 900-seat theatre. Powers 6B motor driven machines are used and Mr. Brady has employed an orchestra.

McGuire Champions Cassard

P. A. MCGUIRE, advertising manager of the Nicholas Power Co., has never been able to decide whether the stream of orders for Power's that is pouring in steadily these days is because the "finest sales manager in the country has the finest projector in the country to sell," or because the "finest projector in the country has the finest sales manager in the country selling it."

Being Irish, so we are told—and even surmise—Mr. McGuire is nothing if not loyal and he absolutely declines to admit that anyone in the cinemachinery industry can surpass anything done by any member of the staff of the Nicholas Power Co. He was therefore thoroughly aroused by the "Kelly Pool Match," reported in Motion Picture News last week and defiantly puts forth S. S. Cassard, sales manager of the Nicholas Power Co. as the "Champion Kelly Pool Player of the Cinemachinery Industry."

Mr. McGuire has been taking a little vacation at Atlantic City and after receiving his copy of Motion Picture News, which he insists shall be promptly mailed to him whenever he leaves town, immediately sent us the following telegram:

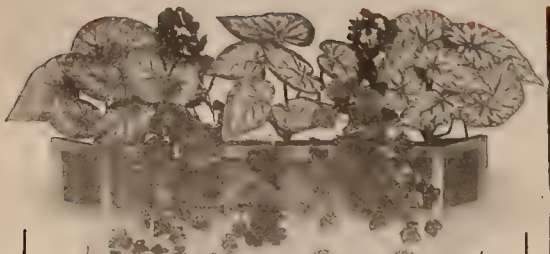
Atlantic City, April 26th.

E. L. Bragdon,
Motion Picture News,
729 Seventh Ave., N. Y.

On behalf of S. S. Cassard, Sales Manager of the Nicholas Power Co., challenge all comers for Kelly Pool Championship Cinemachinery Industry. Suggest large fund be raised by advertising managers of cinemachinery industry to present winning contestant with loving cup. Date, place, terms of match, to be arranged so that film rights be carefully guarded, stop request that this telegram and other details of the contest be regarded as strictly confidential as advertising managers will naturally object to any publicity being given to their principals.

P. A. McGuire.

As requested by Mr. McGuire we are keeping this entire matter strictly sub rosa and only regret that we have no picture of his in order that we might publish it and thus add to the secrecy he requests. We shall, however, do everything in our power to promote this contest which will undoubtedly prove highly interesting to the entire film industry. We know there is much dormant talent possessed by members of the cinemachinery industry that has been overlooked by the press and advertising managers, and Motion Picture News will make an effort to develop it.



No. 53101 Window Box filled with Artificial Begonias, blooming Geranium Sprays and Drooping English Ivy Vines, 42 x 27 inches, complete $12.50
This Window Box can be used for Proscenium Arches on top of Show Cases, Cashier Booths, Walls, etc. Ask for our catalogue No. 75, Illustrated in colors free for the asking.

FRANK NETSCHERT, 61 BARCLAY STREET, NEW YORK

ADD CLASS TO YOUR THEATRE

Get Away From The Commonplace



Give your theatre that added touch of refinement and individuality.

That mark of distinction is easily accomplished with the

REVERSIBLE THEATRE CHAIR COVERS

A wide selection of cover materials permit you to harmonize with your color scheme.

Write Today for Samples and Prices

THE DWYER BROS. & CO.
"The Aristocrats of Theatre Chair Covers"

BROADWAY FILM BUILDING, CINCINNATI, OHIO
729 SEVENTH AVENUE, NEW YORK CITY

Attractive Proposition to Dealers

TO THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES

70 Fifth Avenue, New York City

Dear Sirs.

Received pamphlet containing subjects from April 1, 1918, to April 1, 1919. Worth ten times its price. Enclosed find check for $1.50 for lists for coming year and back catalogs.

Thanking you,

Respectfully,
COALVILLE OPERA HOUSE.

The above letter received from an exhibitor in a mining town is typical of letters from exhibitors everywhere who bought, last year, the Board's catalog of selected films. There is now ready for distribution a later issue of this catalog (*which contains no advertising matter*) entitled:

"A GARDEN OF AMERICAN MOTION PICTURES"

Covering selected pictures seen by the Board, April 1, 1919—December 31, 1919

Price 25 cents

Previous issues of this catalog listing older pictures are also available; and monthly lists which serve to keep the "Garden" up to date may be had for an annual subscription of one dollar.

Both catalogs and monthly lists give release date (in many cases this year's), title, distributor, number of reels, "star," a brief characterization, and the source when drawn from standard or current literature. Especial suitability for young people, aged 12-16, or any age, is also indicated.

WHY NOT USE THE "GARDEN" AND
BUILD UP AND HOLD
A NEW AND DISCRIMINATING CLIENTELE?

To the National Board of Review
70 Fifth Ave., New York City

Gentlemen.

Enclosed is $ ... for which please send me the items checked.

"A Garden of American Motion Pictures"—Apr 1 1919-Dec 31 1919	$ .25
"A Garden of American Motion Pictures"—Apr 1 1918-Mar 31 1919	.25
All available older "Gardens"	.25
Monthly selected lists of the year 1920	1.00

Name ...

Address ...

Don't Play "Follow the Leader"

Be a leader yourself; be *different* from the others. Put your theatre in a class by itself.

Make it breezy and comfortable in hot weather — the coolest house in your neighborhood — more attractive than outdoors.

Cool with the Monsoon Cooling System

And then advertise it. Tell people what you have done for their comfort.

Your house—your show—your advertising will be *different*. And you'll see the difference in a bigger, better business every day of hot weather—*every* summer.

It will pay you to read our booklet, "A Better Summer Business." The coupon below will get you a copy by return mail.

MONSOON COOLING SYSTEM
INCORPORATED

Dept. 750, 70 W. 45th St. New York

Branch Office: 703 Finance Bldg., Philadelphia, Pa.

Monsoon Cooling System,
Dept. 750, 70 W. 45th St., New York, N. Y.

I want to know how I can make my theatre stand out from the others around me. So send your booklet.

NAME .....

ADDRESS .....

Equipment Operating Projection Questions Answered

Practical Electricity—IX
Study Lessons for the Projectionist

The Wheatstone Bridge

Standard resistances are prepared which together with the necessary plugs, switches and galvanometer are placed in a portable box suitable for transportation so that resistances of any desirable nature can be measured. The battery for the current supply is often contained within the portable case.

The operation of the Wheatstone Bridge is as follows: the necessary connections being shown by Fig. 27

The unknown resistance is connected as branch D of the circuits. Then if the unknown resistance is not too great plugs for equal resistnce coils are removed from branches A and B. Plugs from branch C are now removed such that there is no deviation of the galvanometer needle. The total value of the coils of branch C added to the circuit is then equal to the value of the unknown resistance

When the unknown resistance is large, a multiplying factor is obtained by inserting a larger resistance in branch B than in A. In order to obtain a multiplying factor of 10 the plug short circuiting the 10 ohm coil of branch A and the 100 ohm coil of branch B should be removed

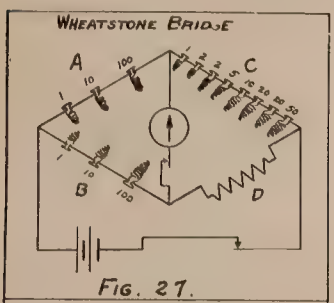


FIG. 27.

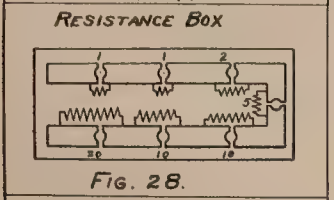


FIG. 28.

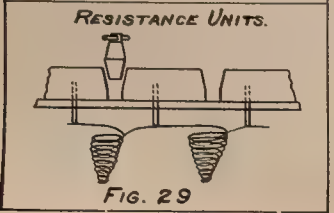


FIG. 29

Key M should be closed first so that there will be a flow of current before the galvanometer circuit is closed by key N. Care should be taken not to keep the key M closed for too long a period as the coils are liable to heat and change the value of the resistance.

Resistances in the form of wire coils are mounted in boxes for laboratory purposes in the form as shown by Fig. 28. On the cover of the box heavy brass blocks are mounted to which the ends of the coils are connected so that the current passes from block to block through the connected coils.

When it is desired to cut a coil out of the circuit the space between the blocks is bridged by a metal plug so that any desired value of resistance may be obtained. The resistance coils are wound inductiveless, that is, they are wound back on themselves so that any magnetic effect or self induction is done away with. The method of winding and the means by which the resistance is connected to brass blocks is shown by Fig. 29. When it is desired to cut a resistance out of the circuit a plug is fitted snugly into the space between the brass blocks and thus short circuiting the resistance coil connected around this space.

Effect of Current in Circuit.

An electric current is not a material substance, but is manifest by the effect which it produces. It is through the effects produced that electricity can be commercially utilized. The manifestations of an electric current are; its heating effect, magnetic effect, and chemical effect, each of which will be considered separately.

Heating Effect The heat of an electric circuit is caused by the molecules of the body being set in motion. This motion is produced by the expenditure of mechanical energy. When a current of electricity passes through a conductor a certain amount of work is done in overcoming the resistance of the conductor and this work appears in the form of heat. Because of this heating effect it is very important in the design of a transmission line that wires of proper size be used in order that an appreciable amount of energy will not be used in heating the conductor and be lost in the act of transmitting useful energy. In building wiring the insurance companies require that wires of certain sizes be used, and that they be installed in certain manner in order to reduce the fire hazard

The heating effect of an electric current is made use of in the incandescent lamp in which the filament is heated to incandescence and thus gives out light. Also in an electric iron and heating grids the resistance offered to the flow of current generates heat, and the heat thus generated is radiated to some good heat conducting material.

The amount of heat generated in an electric circuit is given by Joule's Law, which states that the heat produced is proportional to the resistance, the time during which the circuit flows and the square of the current strength. The amount of heat given out by an electric circuit as measured in calories (the calory being the amount of heat necessary to raise 1 gram of water 1 degree Centrigrade), is equal to $I \times R \times t \times .24$, in which I is the current flow, R the resistance of the apparatus, and t the time in seconds. Also since potential difference $E = I R$, while it requires a temperature of 1996° F. to melt copper. A fuse made up of a lead wire is inserted in the circuit and designed so that an excess of current will heat this material to the melting point and thus cause a break in the circuit.

The carrying capacity of a fuse depends on the cross-section, and is rated at a given amperage meaning that it will carry a current up to this amount without melting or "blowing" as it is termed.

It is because of this heating effect that conductors of sufficient size must be used in conducting electricity. When large conductors are used for small or normal current flow the heat generated is not recognized by the touch. However, with small conductors and a correspondingly large current flow the wire is heated quite appreciably.

In an electric lamp the filament is inclosed in

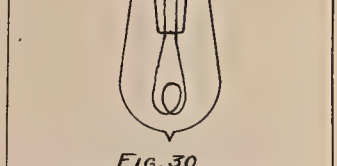


FIG. 30

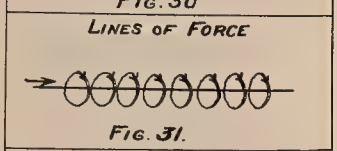


FIG. 31.

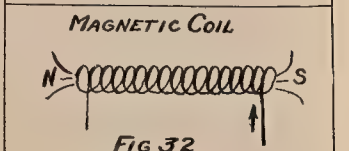


FIG 32

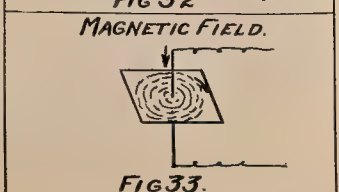


FIG 33.

POWER'S PROJECTORS IN THE INCE STUDIOS

Asked for a statement regarding the work of Power's Projectors in the Ince Studios

MR. VALENTINE REPLIED:

THOS. H. INCE STUDIOS
CULVER CITY, CAL.

"SAY ANYTHING YOU LIKE. YOU CAN'T MAKE IT TOO STRONG."

AND SIGNED HIS NAME



We greatly appreciate Mr. Valentine's confidence and do not think we can improve upon his own words.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y

a glass bulb from which the air has been exhausted to prevent combustion that is oxidizing effect which would take place if the filament was heated in the open air. The wire filament is then heated to incandescence and gives out light. Fig. 30 shows an electric lamp bulb. The filament shown here is of carbon such as was used in the first lamp construction; however present development has produced an alloy which gives a greater amount of light for the amount of heat generated

In order that the conductors may be successfully led through the glass it is necessary to have a material which will expand with heat at the same rate as the glass. This is done by using platinum or some alloy having the same coefficient as glass at the point where the current is led through the glass. The glass bulb is then connected to a socket so that connections may easily be made with the ends of the filament conductors.

Magnetic Effect—The magnetic effect of an electric current is the most important property of electricity, and the means whereby electricity has proved most useful to the commercial world. An electric current flowing through a conductor sets up lines of force and produces a magnetic field surrounding the conductor as is shown by Fig. 31. To demonstrate the field surrounding the current carrying conductor it may be arranged as shown by Fig. 32, in which a wire connected to a battery circuit is placed through the center of a piece of paper. Iron filings are then scattered on the paper, and when connections are made to cause a current flow and the paper tapped lightly the fillings will arrange themselves in concentric circles around the conductor. These lines of force flow in a clock wise direction when we look along the conductor in the direction in which the current is flowing.

When a wire is wound in a coil as shown by Fig. 33 the lines of force around each turn add to one another so that a strong magnetic field is formed with North and South poles, and by placing an iron core in this coil, magnetic lines of force are set up in the iron and an electro magnet is formed.

The electro-magnetic effect is that which is used in the generation of electricity on a large scale, and also a means by which electricity is made to perform work by means of electric motors and other apparatus. The operation of all indicating and recording instruments is dependent upon the magnetic lines of force set up, the amount of scale reading being dependent on the strength of the magnetic field and its power of attracting the moving element.

Chemical Effects—When a current conducting liquid known as an electrolyte is connected in an electric circuit decomposition will take place at the points where the current enters and leaves the liquid. Electrolysis of certain liquids consists of dividing them into their component parts by the passage of electricity.

An art depending on the chemical action of electricity and based on the principle of electricity is that of depositing a coating of metal on a substance and is known as electroplating. By the above principle the metal held in solution is deposited by the passage of current on the object to be plated which must be connected as the cathode to the negative pole of the circuit.

A commercial process depending on the principles of electroplating is that of electrotyping. An impression of the type is made in wax or plaster of paris, and carefully dusted with graphite to make the surface a conductor. The mold is then connected as the negative plate in a copper plating bath and receives a coating of metallic copper. The copper coating when backed with type metal and mounted can be used to obtain any number of impressions.

(To be continued)

Correct Answers to Questions of April 3rd Issue

9 The element of a fuse is made up of an alloy which has a definite melting point. The size of this element is so designed that it will carry a given amount of current without undue heating. A current flow above normal rating, however, will cause excess heating, and if it continues for an interval of time will melt the element and cause a break in the circuit.

10 The proper size of fuse is governed by the normal lead on the circuit. The fuses should have a capacity of about twenty-five per cent above the rated load, but should not be equal to the current capacity of the conductors.

11 The smaller fuse should be used in the booth in order that they may be replaced readily in case they are blown by an overload or short circuit.

12 Projection machine leads should not be smaller than No. 6 at the arc, and are dependent on the amperage to be used at the arc. For an amperage of 60 to 75 a No. 4 wire should be used, for 75 to 100 amperage No. 2 and so on.

13 The size of one strand of wire should be determined by the gauge. From the wire tables the corresponding circular mil area may be found. Multiply this area by the number of strands, and find in the table the size of wire and current carrying capacity corresponding to the total circular mil area.



National Anti-Misframe League Pledge

As a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way cooperate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

HONOR ROLL

(1264)	Ray J. Lacey	Muncie, Ind.
(1265)	Anthony Miller	Oswego, N. Y.
(1266)	Gerald T. Kean	Philadelphia, Pa.
(1267)	Edward Davis	Portsmouth, Ohio
(1268)	Lloyd M. Brummett	Winfield, Kans.
(1269)	D. H. Suitt	Marianna, Ark.
(1270)	Wm. A. Pahl	Parkersburg, W. Va.
(1271)	Ira Lee Bowers	Clifton Forge, Va.
(1272)	D. S. Mills	Jefferson City, Tenn.
(1273)	J. M. Dorsey	Broken Bow, Okla.
(1274)	Albert M. Cox	Visalia, Calif.
(1275)	C. E. Bunch	Russellville, Ky.
(1276)	Walter McGuire	Cambridge City, Ind.
(1277)	Fred D. Rowe	Cambridge City, Ind.
(1278)	B. E. Wilson	Springfield, Ill.
(1279)	F. A. Sininger	Bradshaw, Nebr.
(1280)	J. A. Hindman	Economy, Pa.
(1281)	Fred H. Hay	Hillsboro, N. Dak.
(1282)	Lee Milsop	Mayfield, Ky.
(1283)	Ralph Kirkpatrick	Tyler, Texas
(1284)	Morris R. Powell	Dayton, Ohio
(1285)	James Luster	Putnam, Conn.

Doubts Multiple Machine Diagram

F. B., Providence, R. I.: Kindly let me know through you columns if it is practicable to use the series arc which you have in your April 3rd issue (page 3148), I don't quite understand how you get the voltage for the 2-3-4 arcs without some means of raising the voltage.

Reply: A double arc Transverter, which was the type used for the conversion of current in this particular installation, is so designed that when two projection machines are connected in series such as would be called for when warming up the second machine for change-overs, the voltage on the Transverter is automatically increased to care for the additional resistance introduced.

But this does not mean that a third projector could be coupled in series with the other two and still get results. When the voltage on a Transverter becomes above normal its characteristics of design are such that the current output would gradually become zero. Conversely when the load is increased beyond normal, such as happens at times of short circuit, the Transverter simply ceases generating. No harm is caused by so doing.

Now, in the case you refer to, the author implied that he could use two projectors—any two projectors—or a projector and a spotlight. He did not mean to say that he could, if he wished, connect up the entire four machines. This might be possible providing the capacity of the Transverter were great enough, but it is not feasible.

If you want still further details on the action of the Transverter look up the Projection department for January 3, 10 and 17. A full account of the Transverter and an actual working test were given in these three issues.

Typhoon Fan Sales Continue Big

ALTHOUGH there has been no warm weather as yet, a great many exhibitors are getting in their orders for Typhoon equipments early so as to be prepared when the warm weather does arrive.

During the past week, the Typhoon Fan Company, of New York, have received orders to equip the following theatres with the Typhoon Cooling and Ventilating System:

Martin theatre, Lock Haven, Pa.; Lyric theatre, Toledo, Ohio; Bijou theatre, Anderson, S. C.; Fort Smith theatre, Fort Smith, Ark.; Garden theatre, Paterson, N. J.; Colonial theatre, Philadelphia, Pa.; Victory theatre, Tampa, Fla.; Warner theatre, Columbia, S. C.; Capital theatre, Macon, Ga.; Empire theatre, Macon, Ga.; Liberty theatre, Albany, Ga.

Mr. Ernst Glantzberg, president of the Typhoon Fan Company, who is at the present on a trip through the Southern States, reports that never before have theatre owners shown so great a desire to protect their patrons from summer discomforts.

Blank for New League Members

Member's name.....

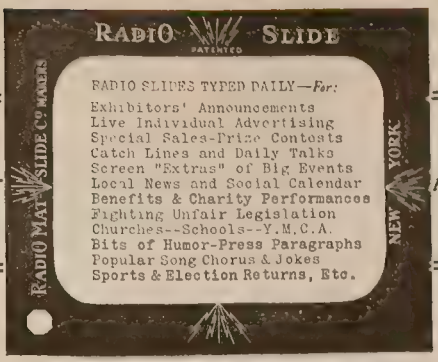
Home address.....

Name of theatre where employed.....

Address of theatre and name of manager

.....

Type like a letter



it costs no more

Some of our leading dealers are:

Howell's Cine Equipment Co.
729 Seventh Avenue, New York

Michigan Motion Picture Supply Co.
Detroit, Michigan

John W. Graham & Co.
Spokane, Washington

Carolina Theatre Supply Co.
Columbia, S. C.

G. A. Metcalfe
San Francisco, Calif.

Geo. Vivirito
New Orleans, La.

Dwyer Bros. & Co.
Cincinnati, Ohio

Chas. M. Stebbins Picture Supply Co.
Kansas City, Mo.

Denver Theatre Supply Co.
Denver, Colo.

Exhibitors' Supply Co., Inc.
Chicago -- Indianapolis -- St. Louis
Minneapolis—Milwaukee

Southern Theatre Equipment Co.
Atlanta—Dallas

Swanson Theatre Equipment Co.
Denver—Salt Lake City
Des Moines—Omaha

Hollis-Smith-Morton Co.
Pittsburgh, Pa.

Lucas Theatre Supply Co.
Atlanta—Dallas

Western Theatre Equipment Co.
Billings, Montana

St. Louis Theatre Supply Co.
St. Louis, Mo.

Breck Photoplay Supply Co.
San Francisco, Calif.

Service Film & Supply Co.
Portland, Oregon

Rialto Theatre Supply Co.
Minneapolis, Minn.

Albany Theatre Supply Co.
Albany, N. Y.

Auburn Theatrical Supply Co.
Auburn, N. Y.

Beseler Lantern Slide Co., Inc.
131 East 23rd St., New York

Boston Motion Picture Supply Co.
Boston, Mass.

Yale Theatre Supply Co.
Kansas City, Mo.

Al Clapp Theatre Supplies
Spokane, Washington

Ray A. Smith
Milwaukee, Wisconsin

Louis M. Swaab
Philadelphia, Pa.

United Theatre Equipment Co.
All Branches

Ask your dealer for Radio's

RADIO MAT-SLIDE CO.

121 W. 42 Street, New York

A Letter on Film Conditions

P. A. Wills, Champaign, Ill., says:

I am back again, asking for more labels as I do not want to run out before I receive some more. The only trouble with the labels is: There is not always space enough to write all the criticisms one should, for some films, no matter how new, are not what they should be. For instance, with several pictures we have had, which were "right out of the can," the splices of the assembler were very poorly matched up, and had to be made over. And speaking of poor splices, "The Isle of Conquest," which we ran the following week after the Ziegfeld Theatre, in Chicago; I took out 108 splices, some of which were in pretty bad condition. The film was scratched; oily; and had many punch-holes at the end of the reels. The manager called up the exchange and asked them where the new print was, we were to get. He told them as to the condition of the film, and they stated they did not see how it could be in poor shape as the Ziegfeld Theatre was the only theatre in which it had been shown. This is hard to believe, as the print looked to have been run for at least three months. Something was certainly wrong some place.

Another thing the Producers will have to learn is to wax new film, for until they do their film is not going to last as long as it should. As far as I know, but one company waxes new film, the Universal, and they are to be complimented on that fact.

Scratches on the film are another one of the evils of projection today. There is a reason for such conditions, but no excuse. New parts when they are needed will keep film in A-1 condition. The time is coming when the film companies will employ inspectors of the machines throughout the country, since the majority of "operators" will not take care of their machines. I have at the present time a leader of about fifteen feet, which has been used continuously for three months, and which is in perfect condition, not a scratch on it. It is used at the first of my features, where the greatest pull is on film and yet is in the same good condition as when we bought it. From that it seems that every one running Projection Machines should take care of all film passing through their hands, and the result would be perfect film for the life of its natural booking. I think that if a thing is worth doing at all, it is worth doing RIGHT. There are many lines of work which requires the utmost in efficiency, and projection certainly comes under a line of work that should be done to the best of one's ability.

And now to come back to films again, we run, I mean we were running the Vitagraph Comedies new. They were in perfect condition until some house was booked before us. Now the same film that is run in but one house before us, is scratched and the end of the first reel contains two punch-holes. This is done, I should judge, in a large house, for they are the ones who can pay for new films. Now why on earth does a manager permit his "operator" to do this conductor's job of punching?

Oil on films is another menace of today. A new film is generally ruined before being run very many times because of oil. Of course a machine, unless it is brand new, will leak a little oil and this in turn will be deposited on the film unless the sprocket shafts and wheels are wiped off before the machine is threaded. The film should also be wiped off after it has been run and if the above simple operations are carried out by every one, the films would not become oily and dirty and would always show up clear on the screen.

Another thing about the labels—I think every member of the N. A. M. L. should put the title of the picture, and number of the print on the label. The reason for this is, different copies of the same subject might be substituted, and this in turn might give the N. A. M. L. a "black eye," for some one getting a substituted reel would say the members do not live up to the slogan.

About Poor Splices

B. E. Wilson, Lyric theater, Springfield, Ill., has something to say about splices, etc.:

I hereby make application for membership to the N. A. M. L.

I think that the N. A. M. L. is and will be the greatest help in convincing the exchanges that we appreciate good film when we get it. But we must be careful or the exchanges will have no use for inspectors and will depend upon us to do their work. Here is just an idea which would make the exchanges be more careful. Each week have each member of the N A M L send all pieces which he has cut out and have published in the News a summary of the whole as below:

Exchange	*Mis-Frames*	*Punch Marks*	*Bad Sprockets*	*Patches*
Fox	20	100	30	50
Select	15	75	25	10
First Nat'l .	30	120	60	30

In a short time I think that list would be greatly diminished. I would like to see this idea or one similar go into effect. Last week I ran Olive Thomas in "Out Yonder" a Select picture and in the 5th reel I found 13 misframes and no less than 2 in each of the other reels. The picture came in two days ahead of time so the exchange has time to look it over if they cared to.

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Author of New Book on "Photographic Developers." Has Had Wide Experience in Many Fields

Samuel Wein Continues Educational Work by Publication of Latest Textbook for the Laboratory

WITHIN a few weeks there will be available what is perhaps the most valuable book in existence for the use of the laboratory worker, technician, researchworker and experimenter in dyes and their application. The title of book is "Organic Photographic Developers" and the author is Samuel Wein. A reveiew of the volume will be carried in the Camera Department of the *News* directly after its publication.

Samuel Wein is known to most of the leading chemists and laboratory chemists and managers and has had wide experience in mny subjects of pertinent value to the film industry.

He came to the United States when very young and was educated in the public schools of New York City, later graduating from Columbia University with the degree of B. S. At that institution he specialized in Physics and Organic Chemistry.

After graduation Mr. Wein became an assistant in special physical research work in Acoustics under Dr. F. E. Miller. Later he was appointed Editor of *Perfumery Art* and still later, Associate Editor of the widely read and authoritative *Color Trade Review* at the time when Dr. J. Merritt Matthews, professor at the Philadelphia School of Mines, was Editor.

Since that time, Wein has been working on various subjects having to do with the Educational phases. In his spare time he has accepted proffers of special work for which his wide experience and knowledge in Chemistry will fit him.

In 1915 a Commission of Japanese experts came to this country to arrange for the construction of an entire chemical plant for the manufacture of carbolic acid. Someone sent the Commission to Mr. Wein and he, under the pressure of war times designed and laid out a plant with a capacity of 4 tons every 24 hours.

Mr. Wein has also prepared several other books and brochures besides the one now in process of completion. One of them was on the subject of "Developers" and appeared in the Photo Miniature Series and was successful to the extent that it has already gone through five or more editions.



Samuel Wein

Another publication was "The Bibliography of Selenium." Although this booklet is not impressive in size, any worker in selenium will appreciate the labor required in compiling the facts given therein.

For nearly a year Mr. Wein was Chief Chemist at the Universal Film Laboratories at Fort Lee.

Playing to Big Houses

With such installations as the New Grauman Million Dollar theatre in Los Angeles, the Criterion in New York, just opened, the Garden in Paterson and the Harris in Pittsburgh to its credit, the Automaticket Register may indeed be said to be playing to big houses.

It isn't, of course, simply a big house ticket selling register, but we all know that the big guns know what's what, and what is good in the way of motion picture theatre equipment, and if they find it good business to protect their money, it is good business for every exhibitor in the country.

More Typhoon Sales

The early spring touch in the weather has brought to the mind of the exhibitor that something must be done to prepare his house for the summer season. As a result The Typhoon Fan Company reports recent orders for the installation of the Typhoon Cooling System in the following houses:

Reliance theatre, Orangeburg, S. C.; Cozy theatre, Okmulgee, Okla.; Victoria theatre, Camden, N. J.; Liberty theatre, Cape May, N. J.; Star theatre, Philadelphia, Pa.; Lyric theatre, Lexington, N. C.; Palace theatre, Cordelle, Ga.; La Grange Amusement Co., Toledo, Ohio; Apollo theatre, Peoria, Ill.

On or about April 10th the Typhoon Fan Company of New York will move their offices from the present address, 281 Lexington Avenue, to their new and spacious headquarters at No. 343-347 West 39th Street, in the same building with the Typhoon factory.

This is the second time within the past two years that it has been necessary for the Typhoon Company to move, owing to the rapid growth and expansion of the Typhoon business.

Sennett to Employ "Still" Artist to Link Photographic Beauty with Comedies

James E. Abbe, Well Known for Photography, Will Give Personal Attention to New Idea in Films

MACK SENNETT recently announced that he had secured the services of the celebrated New York photographer, James E. Abbe, with the idea of incorporating "still effects" into future Sennett Comedies.

Work on a story has already begun. It will exploit the beauty of the far-famed Mack Sennett girls, who, it is admitted, have been but imperfectly linked to the comedy product on which the Sennett popularity mainly rests. The scenario will give these Beauties of the Sennett studios every decorous opportunity to reveal their charms and in an atmosphere and under lighting conditions that will, Mr. Abbe believes, mark the opening of a new era in the production of film plays.

With Alfred Cheney Johnston, Baron de Meyer and Dr. Arnold Genthe, all of New York, Abbe shares equal fame as a photographer of beautiful women. His output has long adorned the pages of the most exclusive and artistic magazines. That he believes his method of lighting, posing and grouping, as revealed in his "stills," can be rendered practical in motion pictures is his earnest and sincere statement. The picture from the Mack Sennett studios will be the demonstration of Mack Sennett's faith in Abbe's capacity to work the modern miracle in lights.

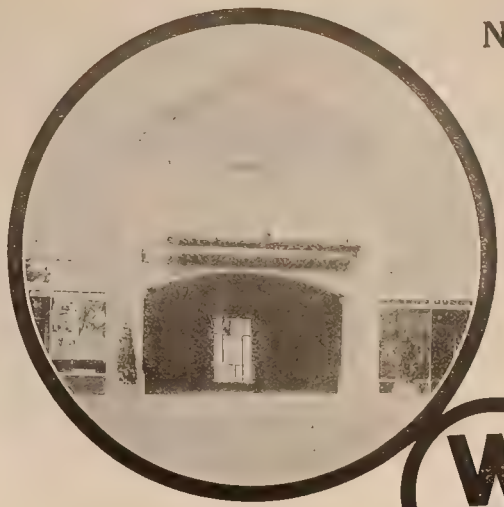
The product will not be an experiment. Abbe, visiting in Los Angeles for a few weeks and taking pictures of the "higher-ups" of filmdom addressed himself to the task of photographing Mack Sennett and his stars and famous girls. It was while posing some of the latter that Mr. Sennett, admiring the marvellous effects created as though by magic—the modelling of an arm, the suggestion of a shadow rounding out a graceful contour, the posture of the subject and the other "tricks" of the genius in photography—asked, "Why couldn't you get those effects in a moving picture; what is the reason why such illumination and posturing could not be brought to the films?"

"That's exactly what I've been asking," answered Mr. Abbe, "but all the picture stars and producers to whom I have suggested it, discouraged the effort. They said it was 'all right for stills but impracticable for motion pictures.' I believe it can be done, but have never found a picture producer willing enough to take a chance."

"I'll take a chance," calmly announced Mack Sennett.

That night a selected company of the prettiest—if there are degrees of perfection—of the Sennett girls were assigned to duty in the huge Light Studio and, watched by Mr. Sennett and his staff of assistants, Abbe proceeded to direct an episode employing none but girls. He had carte blanche as to "props" lights, material and assistance. He seemed satisfied when the picture was taken, though the practical cameramen who helped him at his new line of picture-taking were hardly optimistic. It was an anxious party that assembled next morning in the projection room of the Sennett studios to witness the first un-reeling of a new motion picture art. Gasps, and murmurs of approval followed in the disappearing wake of the pictures. "It can be done," said Mr. Sennett, "and we'll do it."

Arrangements were easily effected, a contract was signed, and then the noted photographer spent the rest of the day telephoning to stars of stage and screen life rearranging his schedule of sittings for them.



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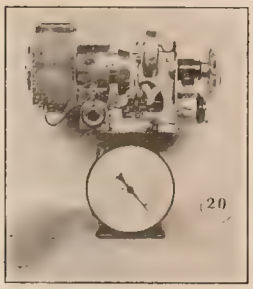
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Camera Laboratory — Picture Making — Studio Technique

An Excellent Address on the Subject of The Corrections of a Kinematograph Lens

Given by an Official of the Ross Lens Co., Before the British Kine Cameramen's Club

(Reprinted from the Kinematograph Weekly)

IT is with pleasure that we take the opportunity of reprinting this lecture for the benefit of those who did not see it and read it when it originally appeared. To our mind it presents one of the clearest expositions of the various problems confronting the manufacturer of lenses used for motion picture work that we have seen. The material is presented in a manner that will appeal to the non-technical cameraman and projectionist.

ARISING out of the recent determination to hold periodical lectures on technical subjects, the first of which was static marks, another lecture, quite as interesting as the first, but this time on lenses, was given at the Kine Cameramen's headquarters on Friday, February 6, by Mr. Hasselkuist, of the Ross Lens Co., who read the following paper:

I am here this evening to explain to you briefly the construction and manufacture of photographic lenses, with special reference to the kinematograph taking lens, your most valuable asset.

Kinematograph theatres to-day work with magnifications which were unheard of some years ago. Halls are built which require a 200 to 300 magnification of the film to make it clearly and easily visible to everyone. The demand made upon the original picture under those conditions is enormous, it requires to have microscopical sharpness of the smallest detail to stand up to such a magnification.

It is therefore no wonder that you clamor for more perfect lenses when your work is submitted to such a searching test, and clearly only the highest perfection in lenses will be suitable.

The old rectilinear or portrait lens type is entirely useless because, although it will give a beautifully sharp picture in the centre of the film, the lens will not cover the whole film equally well, and we must therefore take into consideration some of the more modern forms of lenses, generally styled Anastigmat lenses. There are many of these, but not all forms lend themselves to the excellence of correction required for such work as we are here concerned with. Some of them have not the elements necessary to fulfil all the required conditions, and must be left out of consideration on that account.

What is wanted is a lens with an extremely large aperture (generally *f*/3.5). You all know how necessary short exposures are for your work, and we know how very much you would like to have an aperture of *f*/2 or even more, if you could get it.

But here we come upon the stumbling block. The corrections required in the taking lens are of a very high order, and they are the more difficult to obtain as the aperture increases. The materials at present available for the design and manufacture of such lenses limit the aperture to *f*/3.5 for lenses of 2 in. to 3 in. focus to cover the 1 in. by ¾ in. picture. If we go down to 1½ in. focus, the angles under which the lens has to work are too large for an aperture of *f*/3.5, and it has to be cut down to *f*/4.5. However much we may try, new materials are required in the way of optical glass to enable us to do better in optical designs.

I will take this opportunity to say a few words on the principal cause of all our afflictions—the optical glass.

Optical glass has been made in this country for a long time, but in only five or six varieties; they were the usual light and heavy flints, and soft and hard crowns. These were the raw material from which opticians had to select to make lenses for all purposes—photographic lenses, telescope objectives, microscope objectives, etc., and it is not surprising that while the form of the individual optical instrument varied from one manufacturer to another, the performance of the instruments was generally very much alike.

I am referring to portrait lenses and rectilinears.

Over 30 years ago, two German scientists set to work to extend the varieties of optical glass, and they succeeded in getting what was so badly wanted by opticians. They made a large number of glasses which were totally different from the old five or six varieties, and it enabled opticians to design and make lenses infinitely better than was possible before.

It gave the German opticians a considerable advantage over their foreign competitors, and incidentally was the principal reason of the prestige German optical goods enjoyed.

It was so easy to obtain this valuable material from Germany that nobody gave much encouragement to English glass manufacturers, although they had been the first in the world. The war has altered this, and we are now getting as good glass in this country as we did from Germany before the war.

You will be pleased to hear that our Xpres Lens, to which this lecture specially refers, is entirely made of English glass, and we have absolute confidence that we can hold our own against all comers from abroad as regards photographic lenses in general, and the kinema-taking lense in particular.

Having now dealt generally with the matter of photographic lenses for your purposes, it is my intention to lead you a little deeper into the niceties of the 3.5 Xpres, which no doubt some of you possess, and I hope are pleased with.

There are quite a number of points which have to be carefully considered in the design of a photographic lens, such as the Xpres Lens.

There are seven primary conditions, to all of which the designer has to apportion its proper value as regards their respective influences on the picture, and since from the nature of things there is no absolute perfection in anything, the best compromise out of the different conditions is made, and it is due to the skill and experience of the designer if a first-rate lens is evolved.

(To be concluded)



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"BULLET PROOF"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

1—"Spring Blossoms," by Castillo (2 minutes and 25 seconds), until—S: At Screening.
2—Theme (2 minutes and 55 seconds), until—T: "Twilight comes and with it."
3—"Dramatic Narrative" (For scenes of reminiscence), by Pement (1 minute and 20 seconds), until—T: "Near Morgantown dwells."
4—"Savannah" (A Western one-step), by Roscy (1 minute and 35 seconds), until—T: "With the death of Martin."
NOTE to action pp or ff
5—Continue pp (1 minute and 45 seconds), until—T: "Was it fate or the luck?"
6—"Dramatic Conflict" (Hurry Heroique), Levy (1 minute and 20 seconds), until—T: "My ranch against $4,000.00."
NOTE: Begin pp then to action.
7—"Furioso" (for riot or storm scenes), by Kiefert (2 minutes and 50 seconds), until—T: "Broken."
8—"Dramatic Tension" (depicting dramatic but not pathetic situations), by Andino (3 minutes and 55 seconds), until—T: "A band of outlaws."
9—Theme (45 seconds), until—T: "Come lad, look us over."
10—Continue to action (40 seconds), until—T: "So in return for the."
11—"Sinister Theme" (for scenes of impending danger), by Vely (2 minutes and 15 seconds), until—T: "As time passed."
12—"Furioso" (depicting conflict and riot), by Shepherd (1 minute and 45 seconds), until—T: "Can it be that Pierre."
13—"Serenade Grotesque" (characteristic), by Borch (1 minute and 10 seconds), until—T: "Nothing had been heard of."
14—Continue to action (1 minute and 3 seconds), until—T: "As soon as McGurk recovered."
15—"Wigwam" (A novelty fox trot), by Samuels & Santord (1 minute and 20 seconds), until—T: "Even outlaws may enjoy."
"Dramatic Agitato" (for general use), by Hough (25 seconds), until—T: "Not all of the Long Riders."
17—"Why?" (ballad fox trot), by Levy (1 minute and 25 seconds), until—S: Flashback to dance.
18—Repeat: "Dramatic Agitato," by Hough (1 minute and 55 seconds), until—T: "Wonder what's keeping Joe."
NOTE Watch shot play to action pp or ff
19—Theme (1 minute and 50 seconds), until—T: "The rock that hung."
20—Continue pp (45 seconds), until—T: "After the dance."
21—"Hurry" (for pursuit and races), by Minot (1 minute and 20 seconds), until—T: "After returning the dude."
22—"Half Reel Hurry," by Levy (1 minute and 45 seconds), until—S: Close up near camp fire.
23—Repeat: "Dramatic Conflict," by Levy (2 minutes and 10 seconds), until—T: "And late that afternoon."
24—Theme (2 minutes and 10 seconds), until—T: "At dusk Pierre returned."
25—"Agitato Appassionato" (depicting passionate agitation), by Borch (1 minute and 55 seconds), until—T: "I was jealous of her."
NOTE—To action pp or ff. Watch shot.
26—Theme ff (1 minute and 30 seconds), until—T: "He's killed McGurk."

THE END.

"A MODERN SALOME"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "The Passing of Salome" (Dramatic, Oriental Valse), Joyce

1—"Visions of Salome" (Characteristic Dramatic), by Lampe (1 minute and 45 seconds), until—S: At Screening.
2—Piano only (45 seconds), until—T: "It was in New York's exclusive."
3—"Birds and Butterflies" (Bright Intermezzo), by Vely (1 minute and 30 seconds), until—S: When audience applause.
4—Theme (2 minutes and 30 seconds), until—T: "In a modest studio."
5—"Bleeding Hearts" (Andante Romance), by Levy (4 minutes and 15 seconds), until—T: "Do you think I want to?"
6—"Babilage" (Capricious Intermezzo), by Castillo (2 minutes and 15 seconds), until—T: "And with the coming of."
7—Theme (2 minutes), until—T: "Mr. and Mrs. James Vandam."
8—"Camelia" (Allegretto Moderato), by Tonning (3 minutes and 15 seconds), until—T: "This is all the cash I have." (telephone bell).
9—"Capricious Annette" (Capricious Intermezzo), by Borch (45 seconds), until—T: "The reception."
10—Popular one-step (1 minute), until—T: "The ball."
11—Popular waltz (2 minutes and 15 seconds), until—S: When Salome sits with Terrence.
12—"Popular two-step (2 minutes and 15 seconds), until—T: "Sorry, dear, but a secretary."
13—Theme (2 minutes and 30 seconds), until—T: "Morning at the Vandam."
14—"Dramatic Tension 44," by Borch (2 minutes), until—T: "How dare you come in."
15—"Dramatic Agitato 67," by Shepherd (2 minutes and 15 seconds), until—T: "Do as I say or your husband."
16—Piano only segue to "Serenade Romantique" (Moderato Romance), by Borch (3 minutes and 15 seconds), until—T: "In the evening."
17—"Slumbering River" (Allegretto Idyle), by Siewart (3 minutes and 30 seconds), until—T: "Dawn."
18—"Agitato 38," by Andino (2 minutes), until—T: "The following evening."
19—Popular waltz (1 minute), until—S: When scene fades to Salome (cabaret scene).
20—"Devotion" (Moderato Romance), by Deppen (2 minutes and 30 seconds), until—T: "Winter snow is melted."
21—Theme (2 minutes), until—T: "Vandam is having a new."
22—"Dramatico No. 62," by Borch (1 minute and 45 seconds), until—T: "It is now too dark to pose."
23—"Dramatic Conflict," by Levy (2 minutes and 15 seconds), until—S: When Terrence wakes up.
24—Repeat: "Visions of Salome" (1 minute and 30 seconds), until—T: "The voice of conscience."
25—Watch for gong strokes (2 minutes), until—T: "I will give thee whatsoever."
26—Theme (2 minutes), until—S: When vision fades.
27—"Thoughts at Twilight" (a Reverie), by Kendall (3 minutes), until—T: "I lied! He was true."
28—"Dramatic Tension," by Andino (3 minutes), until—T: "Days pass, but Salome still."
29—Theme (1 minute), until—T: "And with the dawn of true."

THE END.

"THE MORE EXCELLENT WAY"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Love Letters" (Waltz Charming), Jackson

1—"Dramatic Tension," by Levy (2 minutes), until S: At Screening.
2—Theme (2 minutes and 30 seconds), until—T: "Two years later John Warburton."
3—"Scented Violets" (Moderato Expressivo), by Reynard (1 minute and 15 seconds), until S: "When Chrissey leaves table."
4—"Dramatic Tension," by Andino (1 minute), until—S: "When Chrissey enters conservatory."
5—"Agitato No. 37," by Andino (45 seconds), until—T: "You will marry me, I say."
6—Theme (2 minutes and 30 seconds), until S: "When Robert is picked up."
7—"Devotion" (Characteristic Romance), by Deppen (1 minute and 45 seconds), until T: "I have a surprise for you."
8—Organ improvising (3 minutes and 15 seconds), until T: "Her Answer" (wedding ceremony).
9—"Allegro Agitato" (Very piano), by Kiefert (45 seconds), until—T: "Neyland starts to get even."
10—Theme (2 minutes and 15 seconds), until—T: "Warburton's country place."
11—"Evening Hour" (Amoroso Ballade), by Hilten (2 minutes and 45 seconds), until—T: "And while Mr. and Mrs. John."
12—"Dramatic Andante," by Berge (1 minute and 45 seconds), until—T: "Forgive me, John."
13—"Andante Pathetique," by Berge (1 minute and 30 seconds), until—T: "But the grey dawn must be."
14—"Spring Blossoms" (Capricious Novelette), by Castillo (4 minutes), until—T: "Look away, Chrissey's private."
15—"Dramatic Andante," by Borch (1 minute), until—T: "Love can make us weak."
16—"Furiosos" by Shepherd (1 minute), until—T: "I haven't harmed your wife."
17—Theme (2 minutes), until—T: "She is my wife."
18—"Mignonette" (Intermezzo Moderato), by Jackson (1 minute and 30 seconds), until—T: "In a hotel in the city."
19—Theme (1 minute and 15 seconds), until—S: "When John reads newspaper."
20—"Why" (fox trot), by Levy (1 minute and 45 seconds), until—S: "When scene fades to Bob at dinner."
21—"Mysterious Nights" (Valse Oriental), by Berg (1 minute and 30 seconds), until—T: "You're a good picker."
22—"Thoughts at Twilight" (Andante Reverie), by Kendal (3 minutes), until—T: "As the day draws near."
23—"Bleeding Hearts" (Andantino Sentimento), by Levy (1 minute and 30 seconds), until—S: When Chrissey receives telegram."
24—"Rondo" (Excerpts from Beethoven, Sonato Pathetique), by Berge (2 minutes and 15 seconds), until—T: "Neyland has persuaded."
25—"Light Dramatic Agitato" (No. 14 Luz Photoplay Edition) 3 minutes and 15 seconds), until—T: "Cut the compliments, Colonel."
26—"Serenade Romantique" (Moderato Serenade), by Borch (2 minutes and 30 seconds), until—T: "Put 'em back."
26—"Love Me" (Valse Lento), by Zamecnik (2 minutes and 45 seconds), until—T: "Warburton's got us" (train effects).
27—"Gruesome Misterioso," by Borch (2 minutes), until—S: When valet hails cab.
28—"Chanson Melancolique" (Andante Pathetic), by Borch (2 minutes and 15 seconds), until—T: "Late that afternoon" (telephone bell).
29—Theme (2 minutes), until—T: "I have had time to learn."

THE END

READY TO SERVE

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"WHAT is believed to be the largest salary contract ever offered a theatre organist has just been signed in Boston. The contracting parties were Nathan H. Gordon, proprietor of the great chain of Gordon houses, and Arthur Martell, an organist well known in music circles. The figures to which Mr. Gordon and Mr. Martell have affixed their signatures are $100,000, and under the terms the organist is engaged to play for the theatres of the Gordon Circuit for the coming 10 years at an annual salary of $10,000."

The above notice recently appeared in several newspapers and constitutes only one of the many substantial proofs that music is essential in conjunction with the exhibition of motion pictures. There is no necessity to analyse the importance of an appropriate musical accompaniment to pictures, but one thing deserves comment in the above article, and that is "the organ."

Whoever thought that this instrument would be able to command such importance in the motion picture industry? To my mind, it is largely due to the aggressiveness of organ builders; but, the man at the organ is of equal importance, as this instrument presents more difficulties than any other, in the way of sound elementary mastery. It takes years of study before correctiveness can be attained in playing passages of even moderate difficulty. The main difficulty, however, appears to be chiefly mental and arises from the number of things that have to be thought of simultaneously. Quick thinking is the key to success in practically every phase of life, especially when mastering the organ, particularly when employed as an accompaniment to motion pictures. In such case the man at the organ must not only think of the various pedals and keyboards, but must also be able at a moment's glance, to translate all emotions of life into musical language.

George West, in the "Manual of Musical Accompaniment for Moving Pictures," quotes as follow:

"A good memory is a very valued help to the player. Not only should he try to memorize certain compositions as a whole, but he should especially furnish his stock-vise of remembered music with stock phrases and motives adapted to different moods, so that he can always draw from the library in his head."

America can boast of a great many orchestras, who are walking musical libraries. America can also boast of the fact that it is to-day, within its boundaries, building the greatest and finest organs in the world.

American organists and organs plus American ingenuity in the motion picture industry are the only responsible factors for our latest creation, "The $100,000 Organist." THE EDITORS.

New Organ Catalog

A new catalog of the Marr & Colton Company, manufacturers of the New Era Organ has just been received. It is an exceptionally well gotten up and arranged booklet and its pages tell the story of New Era organs in a clear-cut concise manner that impresses the reader.

In the front of the little book several pages are given over to the description of the various styles of organs and the effects of which each is capable. The last half shows a large number of illustrations of theatres in which New Era organs have been installed.

Review of Latest Musical Compositions

1—"Chant Erotique," by Irenee Berge, a charming composition of originality and charm. This composer has gained world-wide reputation through his "Symphonette Suite." (Belwin, Inc.)

2—"Blue Bells," 3/4 charming waltz movement, by Zamecnik. (Sam Fox Pub. Co.)

3—"Serenade Grotesque," a characteristic Intermezzo composed by Gaston Borch, whose works are known all over the world and who has attained an admirable reputation through his Incidental Series. (Victor Music Co.)

4—"Prelude Religieux," a 4/4 Moderato composition by Edith Lang. The number is of exceptional tonal beauty, and it can justly be said that it is a sequel to such famous compositions as Gounod's "Ave Maria." (Boston Music Co.)

5—"Indian War Song," a new type of an Indian battle melody composed by Borch. (Carl Fischer.)

6—"Desert Dreams," by Leonard Lewin, a fox trot fast becoming a rage in New York. (Waterson, Berlin & Snyder.)

7—"Manyana," a marvelous melody from Mexico by Newman Fier. (Jack Mills, Inc.)

8—"Kamel-Land," a novelty fox trot. (Chas. K. Harris.)

27 pages of Equipment Service in this issue

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The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Entreaty" (A Melodious Tone Poem), Colby

1—"May Dreams" (And. con motto), by Borch (3 minutes), until—S: At Screening.

2—Theme (2 minutes and 50 seconds), until—T: "Virginia Clerson in name."

3—"Creepy Creeps" (Characteristic Allegretto), by Taylor (3 minutes and 15 seconds), until—T: "A tiny voice from within."

4—"Marriage Blues," by Samuels & Berkin (1 minute), until—T: "The primrose path."

NOTE: To be played as piano solo.

5—"Dramatic Recitative" (For intensive and heavy dramatic), by Levy (2 minutes and 25 seconds), until—S: Girl reading book.

6—"Dramatic Suspense," by Winkler (1 minute and 35 seconds), until—T: "Ten dollars, no more."

NOTE: To action pp or ff.

7—"Spring Blossoms" (Characteristic Intermezzo), by Castillo (4 minutes and 25 seconds), until—T: "And so by the simple."

8—Theme (55 seconds), until—T: "Your sister Laura just."

9—"Serenade Grotesque" (Characteristic), by Borch (4 minutes and 45 seconds), until—T: "After weary days of."

10—"Mamselle Caprice" (Intermezzo Parisienne), by Baron (2 minutes and 30 seconds), until—T: "The thrill of the first."

11—Theme (1 minute and 25 seconds), until—T: "With other steps upward."

12—"Three Graces" (Allegretto), by Herman (3 minutes and 40 seconds), until—T: "Two years of study and."

13—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 5 seconds), until—T: "You don't live home with."

14—Continue to action (55 seconds), until—T: "Hard work leaves little."

15—"Reverie" (Dramatic), by Drumm (2 minutes and 50 seconds), until—T: "An hour later."

16—Theme (1 minute and 10 seconds), until—T: "The snug refuge of."

17—"Dramatic Reproach," by Berge (4 minutes and 10 seconds), until—T: "And then one day."

18—"The Roses That Die Bloom Again" (Dramatic Ballad), by Levy (3 minutes and 10 seconds), until—T: "You said your people were."

19—"Dramatic Agitato" (For general use), by Hough (30 seconds), until—S: The fight.

NOTE: To action pp or ff.

20—Theme (1 minute), until—S: After the fight.

21—"Kiss A Miss" (Valse Chantee), by Baron (40 seconds), until—T: "Marie was right about the."

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(Continued from page 877)

[illegible] converted enclosed arc lamps with the two [illegible]

(Continued on page [illegible])

New Studio Nearly Completed

WITHIN a few weeks the new studio equipped by Mr. Jacob Freedman of 116 Nassau street, New York and located in Astoria, Long Island City, will be ready for occupancy. The structure itself is not new but the remodelling has been carried out so extensively that to all intents and purposes it might just have been built.

The studio proper consists of two rooms arranged in an L shape. One of the rooms is 50 x 125 and the other 62 by 82. It is possible to throw the two rooms together into one large one. A ceiling varying from 20 to 30 feet in height provides plenty of room for the erection of seats and also for the overhead balconies carrying the current feeders. One excellent feature of this studio is the fact that there is not a post anywhere in it. All the space is clear and usable.

Underneath the studio is a basement that can be used for small sets or for a laboratory. Here the projection room will be located as well as several other rooms for various purposes.

The studio will be equipped with the most modern lighting system, laid out and installed by the Studio Equipment Co., who have had considerable experience in studio work.

There will also be the necessary offices, carpenter shop, dressing rooms, shower baths and hot and cold water in all dressing rooms.

The location of the studio is also to be commented upon. It is on Mills street within two blocks from the Astoria (92nd street) ferry and occupies a water front privilege.

It is reached by the Queensboro Subway from Grand Central Station, getting off at the Grand avenue station and taking a 92nd street ferry trolley car to Mills street. Or the visitor may take the 92nd street ferry car at the 59th street bridge and ride direct to Mills street. By either of these means the time required is less than a half hour. The trip may be made from Times Square by auto in 20 minutes.

Cassard Returns to Southern Trip

S. S. Cassard, Sales Manager of Nicholas Power Co., was called home while on his trip through the South but intends to resume on his journey within a few days.

Business Offerings

FILMS FOR SALE—One million feet, all makes, lengths and varieties $4.00 per reel and up. Send for list. Feature Film Company, Loch Arcade, Minneapolis.

FOR SALE—2 Hallberg 20th Century Motor Generators; phase, 60 cycles, perfect condition, 70 ampere capacity, $750.00 each. 1 Wotton Motor Generator, 220 volt, three phase, 2 lamp 50 amperes, $450.00. INDEPENDENT MOVIE SUPPLY CO., 729 7th Ave., New York City, N. Y.

FOR SALE—Projection machine and chairs. For particulars address Box 585, Motion Picture News, N. Y. C.

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WANTED IMMEDIATELY 700 opera chairs, leather covered preferable. Reply stating full particulars as to make, condition, color, where located and price. Terms cash. Address Box 595, Motion Picture News, New York City.

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Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

ALEXANDER FILM CORP.

Mar. 15—The Lone Hand (Roy Stewart).....5

INDIAN SUBJECTS

Mar. 29—Defying the Chief.....1
Mar. 22—Coming of Lone Wolf.....1
Mar. 15—The War Bonnet.....1
Mar. 8—The Fight on the Deadwood Trail.....1

KATTEJOHN COMEDIES

Mar. 22—Cabareting Under Difficulties.....1

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

The House of Toys (Seena Owen).....6
The Thirtieth Piece of Silver (Margarita Fisher)....6
Slam Bang Jim (William Russell).....5
The Honey Bee (Marguerita Sylva).....6
The Dangerous Talent (Margarita Fisher).....6
The Valley of Tomorrow (William Russell).....6
Eve in Exile (Charlotte Walker).....7
The Hellion (Margarita Fisher).....5
Six Feet Four (William Russell).....6

ARROW FILM CORPORATION

May 10—Before the White Man Came (Indian Cast).5
May 1—Love's Protege (Ora Carew).....5
The Desert Scorpion (Cobb Johnson).....5
Wolves of the Street (Cobb-Johnson).....6
Viligantes (Special Cast).....7
Fool's Gold (Mitchell Lewis).....6

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.

WESTERN DRAMAS

Blazed Trail (Lowell-Crossman-Lawrence).....2
The Northwoods Dramas (Edgar Jones-Evelyn Brent).....2

ONE AND TWO-REEL COMEDIES

Arrow (Eddie Boulden-Lillian Vera).....1
Hank Mann (Hank Mann).....1
Sunbeam (Fatty Filbert-Bert Tracey).....2
Hank Mann (Hank Mann-Madge Kirby).....2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....6
Days of Daring (Tom Mix).....5
Persuasive Peggy (Peggy Hyland).....6
Eternal Penality (Henry Kolker).....5
Roses and Thorns (Lenore Ulrich).....5
She Pays (Julia Dean-Louise Huff).....5
Justice (Cyril Scott).....5
The Guilty Woman (Marie Empress).....5
Adventures of Helen (Helen Holmes Serial) 20 two-Reel Episodes.

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Mar.—Petticoats and Pants.....2
Feb.—Her Bridal Night-mare.....2

SINGLE REEL COMEDIES

Mary's Nightmare.....1
Watch Your Step-Mother.....1
Nearly Newlyweds.....1
Fair But False.....1
Kids and Kidlets.....1
A Looney Honeymoon.....1
Kidnapping Caroline.....1

GAYETY COMEDIES

Beaned on the Boarder (Bletcher-Reynolds).....1
The Fatal Wallop (Geo. Ovey).....1
Silk Stockings (Geo. Ovey).....1
Kissed in a Harem (Bletcher-Reynolds).....1
Why Cooks Go Cuckoo (Geo. Ovey).....1
Fireman, Save My Gal (Geo. Ovey).....1
Ladies Must Dance (Geo Ovey).....1

CANYON PICTURES CORP.

VANISHING TRAILS

(Twelve Two-Reel Westerns Featuring Franklyn Farnum)

Twelfth, The Cowboy and the Rajah.....2
Eleventh, Cupid's Roundup.....2
Tenth, "Breezy" Bob.....2
Ninth, Brother Bill.....2
Eighth, When Pals Fall Out.....2
Seventh, Shackles of Fate.....2
Sixth. The Puncher and the Pup.....2

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1
Everson's Comedy Circus (Pony, Dog and Monkey).1
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La Meen Boys.....1
Marie DeWald (Aerial Girl).....1
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America's Watch on the Rhine.....1
Belgium, the Broken Kingdom.....1
Marie, Queen of Rumania.....1
Archangel, City of Snow.....1
The Tiny Kingdom of Montenegro.....1

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The Chilkat Cubs.....1
Wanderlust.....1

SPECIALS

The Why of a Volcano.....1
The Second Chance.....1
War Spruce.....1

EQUITY PICTURES CORP.

For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

May—A Lady in Love (Ethel Clayton).....
May—The Dancin' Fool (Wallace Reid).....4124
May—The Dark Mirror (Dorothy Dalton).....5084
May—The Sea Wolf (George Melford Special)...6097
May—Mrs. Temple's Telegram (Bryant Washburn).....4318
May—Why Change Your Wife (De Mille Special).7175
Apr.—Dr. Jekyll and Mr. Hyde (John Barrymore).....6355
Apr.—The Toll Gate (W. S. Hart).....5590
Apr.—Terror Island (Houdini).....5813
Apr.—The False Road (Enid Bennett).....5582
Apr.—The Cost (Violet Heming).....5547
Apr.—Thou Art the Man (Robert Warwick)....5503
Apr.—Treasure Island (Tourneur).....5134
Mar.—Easy to Get (Marguerite Clark).....4110
Mar.—My Lady's Garter (Tourneur Prod.).....4823
Mar.—April Folly (Cosmopolitan).....4983
Mar.—Excuse My Dust (Wallace Reid).....4330
Mar.—Mary Ellen Comes to Town (Dorothy Gish).....4704
Mar.—Jack Straw (Robert Warwick).....4707
Mar.—His House in Order (Elsie Ferguson)....4942
Mar.—Alarm Clock Andy (Charles Ray).....4938
Feb.—Dangerous Hours (Ince).....5771
Feb.—Young Mrs. Winthrop (Ethel Clayton)...4707
Feb.—Huckleberry Finn (Special).....7186
Feb.—The Amateur Wife (Irene Castle).....5358
Feb.—Black is White (Dorothy Dalton).....5562
Feb.—Mary's Ankle (MacLean-May).....4660
Feb.—On With the Dance (Special).....6483
Feb.—The Six Best Cellars (Bryant Washburn)..4822
Feb.—All of a Sudden Peggy (Marguerite Clark).4448
Feb.—Double Speed (Wallace Reid).....4144
Jan.—The Copperhead (Lionel Barrymore).....6351
Jan.—What's Your Husband Doing? (MacLean-May).....4692
Jan.—The Tree of Knowledge (Robert Warwick).....4940

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage.....2
Nov. 16—The Hayseed.....2
Sept. 7—Back Stage.....2

PARAMOUNT-SENNETT COMEDIES

May. 23—Let 'er Go.....2
May 2—Fresh From the City.....2
Apr. 18—The Gingham Girl.....2
Apr. 4—Gee Whiz.....2
Jan. 18—The Star Boarder.....2
Dec. 7—A Lady's Tailor.....2
Nov. 23—Down on the Farm.....2
Nov. 9—His Last False Step.....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....1
Dec. 21—Those Distant Cousins.....1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

May 30—Beating Cheaters.....2
May 9—Spring.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

May 30—Battlefields of France.....1
May 23—Musko and Musume of Nippon.....1
May 16—Artistic Antwerp.....1
May 9—An Oriental Sing Sing.....1
May 2—In Happy Alsace.....1
Apr. 25—In Lovely Lorraine.....1
Apr. 18—Up-Country in Siam.....1
Apr. 11—The Franco-British Rhine.....1
Apr. 4—Martyred Cities.....1
Mar. 28—The Boys' Big Club.....1
Mar. 21—Strassburg Redeemed.....1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz.....1
Dec. 14—Down the Strand in London.....1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle.....1
Dec. 7—Memory Lane.....1
Nov. 23—Sunshine and Shadows.....1
Nov. 9—A Night in June.....1

PARAMOUNT MAGAZINE

May 30—A Jungle Honeymoon.....1
May 23—Stars of Stage and Screen.....1
May 16—Lounge Lizards of the Jungle.....1
May 9—The Teeth of the Law.....1
May 2—A Feathered Physician.....1
Apr. 25—The Nurse of the Tenements.....1
Apr. 18—Mental Acrobatics.....1
Apr. 11—Tailoring in Metal.....1
Apr. 4—The Zero Hour in Art.....1
Mar. 28—The Song Factory.....1
Mar. 21—Game Trails of the Southland.....1
Mar. 14—Reclaiming the Everglades.....1
Mar. 7—Popping the Question.....1

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Apr. 11—Ship Ahoy.....2
Mar. 28—Cleaning Up (Al. St. John).....2
Dec. 28—To Good to be True (Ernest Truex).....2
Dec. 14—Speed (Al. St. John).....2

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The Natural Law.....6
The Grain of Dust.....6
The Lust of the Ages.....6
Has a Man the Right to Kill?.....5
Beware of Strangers.....5
Persuasive Peggy.....6
The Spoilers.....9
The Ne'er Do Well.....8
The Garden of Allah.....8

FILM SPECIALS

JOLLY COMEDIES

Feb. 23—Girls Will be Girls (Leo Whilte).....1
Feb. 16—Pardon Me (Gertrude Selby).....2
Feb. 9—Hubby's Mistake (Gertrude Selby).....1
Feb. 2—The Close Shave (Ben Turpin).....2
Jan. 26—Breaking Into Society (Billy Armstrong)..1
Jan. 19—Neptune's Step-Daughter (Gertrude Selby).2
Jan. 12—Artless Artie (Harry Fox).....2
Jan. 5—The Nutcrackers (Ben Turpin).....2

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Curtain (Katherine MacDonald).....
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The Yellow Typhoon (Anita Stewart).....
Passion's Playground (Katherine MacDonald)....5962
The Love Expert (Constance Talmadge).....
Don't Ever Marry (Marshall Neilan's).....6518
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Work and Win 'Em.....2

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While New York Sleeps (Special Cast).....5
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Should a Husband Forgive? (Special Cast).....7
Evangeline (Special Cast).....7
Kathleen Mavourneer (Theda Bara).....6
Checkers (Special Cast).....7

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The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"The Great Nickel Robbery"
(Fox Comedy—Two Reels)

AS long as Hampton Del Ray, who supervises these Sunshine Comedies, can manage to slide in sufficient bits of original action these pictures cannot help but get some good laughs. He has done this in "The Great Nickel Robbery," where the setting is laid mostly along the "Wait-a-While" Street Car Line. This gives the producer opportunity a plenty to burlesque poor trolley service, and the habit of motormen of not stopping for passengers. Whether there is any ground for the satire or not does not matter much, for jokes about poor trolley service still flourish, and for this reason there is an emphatic note of appeal.

This comedy, like its predecessors, does not rely upon the actors for its laughs. It is distinctly a director-comedy rather than a star-comedy. You may forget whether the conductor had a mustache or not, but you will remember his throwing out a life preserver to haul in a pursuing passenger.

The picture has been as lavishly and carefully produced as any of the previous ones. The dancing girls pay only a brief visit to the screen and the cleverly trained dog is absent. The monkey does a few tricks. There is action all the way through and a chase at the end, no better than the usual.—*MATTHEW A. TAYLOR*

(Goldwyn-Bray Cartoon—One Reel)

FOR its educational feature the latest Goldwyn-Bray strip contains scenes showing the activities of the Traveler's Aid Society in New York City, and the shots of the emigrants landing and being cared for are interesting. There is also a scene in the [illegible] New York home and [illegible] and American soldier wedding performed in the home is shown. Under the title of "Master Minds of America" we see [illegible] pictures of the painter, Childe Hassam, at work. The process of etching illustrated here will be interesting and entertaining. The cartoon has one or two real laughs. The figures move naturally throughout, rather than striking a ridiculous pose, holding it for a few seconds, and moving on in a jerky fashion. Super-exaggerated antics of a horse are responsible for the laughs.—*MATTHEW A. TAYLOR*

"Chang and the Law"
Republic Distributing Corporation—From Stories Based on Experiences of William J. Flynn—Two Reels

THE third of the William J. Flynn detective stories, with Herbert Rawlinson as "Lightning," the secret service man, fails to live up to its predecessors. "Chang and the Law" is a story of the capture of some thieves who made a specialty of stealing bonds.

Mr. Rawlinson's interview [illegible] town and then goes on to Hartford and captures the gang with the aid of the colored [illegible] daughter and [illegible]. Little that is new or plausible is found in the drama and its development is arbitrary. There are a few scenes where the action is good and the early sequences in Chinatown provide a real [illegible] atmosphere.

The picture suggests that it was [illegible] hastily and with an idea of conservation in expense. A number of the minor characters are extremely amateurish and detract much from the scenes they are in. Some real Chinamen are used, but they do not impress greatly with their dramatic ability. The man who plays "Chang" seems unavailable is very good. Rawlinson does all that he can even to opportunity to accomplish in his usual finished style. The fact that the picture is not as good as the first two of the series lies mostly in its [illegible] and very short.—*J. S. DICKERSON*

"Snowbound"
(Burton Holmes Travelogue—Famous Players-Lasky—One Reel)

ALONG about the end of August the reel would probably look better than it does just now, since it is nothing more than views of that which most people residing in a suitable [illegible] are quite enough of in the form of snow. You see the wet blanket loading down the evergreen trees, view of white expanse in open spaces untouched by the foot of man or beast and the well beaten track of a country road with enough of the flakes on the ground to make fast sleighing. To those who think that a real winter scene is pretty it should be pleasing. To those who find either or green solid, flowing and more desirable will be only a reminder of [illegible] too cold all around. Title is [illegible] and Burton Holmes is present as [illegible] the cartoon [illegible] together. They are very appropriate and make the offering rather distinctive.—*J. S. DICKERSON*

Twelve Full Plan Book Reviews of the latest features will be found in the following pages

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"Stick Around"
(Ernest Truex Comedy—Two Reels)

FAIRLY productive of laughter is the new Ernest Truex comedy, "Stick Around" which is being sponsored by Amedee J. Van Beuren. The [illegible] comedian is seen to good point provided he is furnished with anything in the shape of ideas. It looks as if it had been provided with an adequate one here. There is no [illegible] present, the humor being derived principally from the trick devices which Truex adopts in his effort to play the detective. He shall retain make his work [illegible]. And the subtitles are pithy and to the point. Which helps a great deal.

Truex is some various detective but he [illegible] in the end and told to [illegible] around by the boy under suspicion. Here it is that the action pick up and presents some [illegible] dent. The detective is awaiting back stage when suddenly a mouse dart up his trouser which causes him to break loose and jump out in front of the chorus. And how he can do the [illegible]! The mouse trick around so long that Ernest cannot top. He is the hit of the show. The picture can be called good natured [illegible], with none of the players going to extremes in getting it over. So the action is spontaneous all the way. Which makes it a [illegible] and entertaining enough to [illegible] program.—*J. HUBERT REID*

"What Could Be Sweeter"
(Goldwyn—Mr. and Mrs. Carter De Haven Comedy—Length, Two Reels)

THIS [illegible] to be considered a [illegible] success by one half of it is the [illegible] will be [illegible] because the offering has action rather than from the comedy situations it presents. The fact that can be said of it is that it keeps going with interest [illegible] mildly amusing incident. The worst that could be said, is that the plot is a comedy element and there is nothing [illegible] out the way it has been developed.

The picture is perfectly [illegible] has been given [illegible] production and will [illegible] here, the [illegible] a country mechanic who [illegible] the daughter of a railway president, stranded in the village where the youth resides because of a fake quarantine of Influenza. Considerable of the action of the picture takes place in a country hotel with some good "hick" types [illegible] around without much of anything to do.

The stars do most of the work and manage to get the production by. It will do as a filler and is to be preferred to a slap stick production which [illegible].—*J. S. DICKERSON*

Advance Information on All Film Releases

(Continued from page 4060)

Heart Strings 6
Wings of the Morning 6
The Last of the Duanes 7

THEDA BARA SERIES

Lure of Ambition 5
La Belle Russe 6

TOM MIX SERIES

The Terror 5
Desert Love 5
Three Gold Coins 5
The Daredevil 5
The Cyclone 5
The Feud 5

FOX ENTERTAINMENTS

The Spirit of Good (Madlaine Traverse) 5
Forbidden Trails (Buck Jones) 5
Love's Harvest (Shirley Mason) 5
The Dead Line (George Walsh) 5
The Mother of His Children (Gladys Brockwell) 5
The Tattlers (Madlaine Traverse) 4200
Would You Forgive (Vivian Rich) 5
Leave It To Me (Wm. Russell) 5
Black Shadows (Peggy Hyland) 4100
Molly and I (Shirley Mason) 5
A Manhattan Knight (George Walsh) 4800

SUNSHINE COMEDIES

Money Talks 2
The Jazz Bandits 2
His Musical Sneeze 2
His Wife's Cutter 2
Oh, What a Knight 2
Mary's Little Lobster 2
Girls and Gunpowder 2
Monkey Business 2

MUTT AND JEFF CARTOONS

The Paper Hangers ..... ½
The Wrestlers ..... ½
The Private Detectives ..... ½
Nothing But Girls ..... ½
The Bowling Alley ..... ½
The Bicycle Race ..... ½
The Beautiful Model ..... ½
Hula Hula Town ..... ½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

THE GUINAN SERIES

Just Bill 2
The Boss of the Rancho 2
The Spirit of Cabin Mine 2
The Heart of Texas 2

MACK SWAIN SERIES

Nimrod Ambrose 2
Ambrose and the Bathing Girls 2
Ambrose in Bad 2
Ambrose's Winning Ways 2

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

Apr.—Tillie's Punctured Romance 6
Mar.—The Superman 6
Mar.—The Forbidden Woman 7
Feb.—Virtuous Men 7
Jan.—Eyes of Youth 7
Dec.—The Last Battalion 6
Dec.—Everybody's Business 6
Nov.—Birth of a Race 8
Oct.—Yankee Doodle in Berlin 6
Sept.—Mickey 7
The Bandit and Preacher (Wm. S. Hart) 5
The Hell Hound of Alaska (Wm. S. Hart) 5
Satan's Pawn (Bessie Barriscale) 5
The Straight Road (Chas. Ray and Bessie Barriscale) 5
One Day 5
How Molly Made Good 6
The Birth of Man 5
Heart of New York 5
The Salamander 5
The Birth of Democracy 6
Custer's Last Fight 2
The Real Roosevelt 2
Satan on Earth 2
The Hand of Vengeance (10 episode serial, Gaumont) 2
The Demon's Shadow (Serial in 10 episodes) 2
Series of 42 Fatty Arbuckle Comedies 3
Series of 29 Chaplin Comedies 3
Series of 28 Sennett Keystone Comedies 2
Series of 28 Keystone Liberty Comedies 1
Series of 16 Shorty Hamilton two reel Westerns 3

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet) 9
The Hushed Hour (Blanche Sweet) 5

GAUMONT COMPANY

(At State Right Exchanges)

Husbands and Wives (Vivian Martin) 6
Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1
The Real Roosevelt 2
Satan on Earth 2
The Hand of Vengeance (Serial, ten two-reel episodes) 20

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

The Slim Princess (Mabel Normand) .....
Roads of Destiny (Pauline Frederick) .....
Jes' Call Me Jim (Will Rogers) .....
The Great Accident (Tom Moore) .....
Dollars and Sense (Madge Kennedy) .....
The Woman and the Puppet (Geraldine Farrar) 7
Trimmed With Red (Madge Kennedy) 7
The Strange Boarder (Will Rogers) 5
The Woman in Room 13 (Pauline Frederick) 5
Duds (Tom Moore) 5
The Little Shepherd of Kingdom Come (Jack Pickford) 6
The Blooming Angle (Madge Kennedy) 5
The Pallard Case (Pauline Frederick) 5
Water, Water, Everywhere (Will Rogers) 5
Pinto (Mabel Normand) 5

GREAT AUTHORS PRODUCTIONS

Going Some (Rex Beach) .....
The Tower of Ivory (Gertrude Atherton) .....
Dangerous Days (Mary Roberts Rinehart's) 7
Partners of the Night (Leroy Scott) 5

BOOTH TARKINGTON'S EDGAR SERIES

Edgar's Hamlet 2
Edgar and Teacher's Pet 2

CAPITOL COMEDIES

Apr. 18—A Fly in the Ointment (Neal Burns) 2
Apr. 4—Rarebits (De Haven) 2
Mar. 21—Matrimoniacs (Neal Burns) 2
Mar. 7—Forget Me Not (De Havens) 2
Feb. 22—One Dollar Down (Neal Burns) 2
Feb. 8—Excess Baggage 2

FORD EDUCATIONAL WEEKLY

Mar. 21—The Alligator Hunt 1
Mar. 14—With Every Meal 1
Mar. 7—Broken Silence 1
Feb. 29—Tick Tock 1
Feb. 22—Silverware 1
Feb. 15—In Higher Spheres 1
Feb. 8—De Light 1

GOLDWYN-BRAY PICTOGRAPHS

433—People You'd Like to Know (Mary Roberts Rinehart) 1
432—Famous Robberies 1
431—Guardians of Our Gateways 1
430—Professor B. Flat 1
429—Pheasants, Aristocrats of Birdland 1

GRAPHIC FILM CORPORATION

Moral Suicide (Mason-Baird) 7
Ashes of Love (Hackett-Shannon) 6
When Men Betray (Gail Kane-Stuart Holmes) 6
Echo of Youth (Richman-Baird-Shepard) 6
Someone Must Pay (Gail Kane-Edmund Breese) 6
A Child for Sale (Leslie Hale Connelly) 6

GREIVER'S EDUCATIONALS (CHICAGO)

Serpent's Tooth 1
Speeding Through Dixie 1
Royal Fare 1
Colossus of Roads 1
The Spirit of the Birch 1
Suds 1
Precisely as Polly 1

HALL ROOM BOYS PHO. PLAYS

Apr. 15—Four of a Kind 2
Apr. 1—This Way Out 2
Mar. 25—Oh, Baby 2
Mar. 8—Breaking Into Society 2
Feb. 23—Can You Beat It 2
Feb. 8—Passing the Buck 2
Jan. 26—Neck and Neck 2
Jan. 12—Wrong Again 2
Dec. 29—The Millionaire Paupers 2

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES

A Veiled Marriage (Lehr-Kellerd) .....
Carmen of the North (Anna Rosemond) 5
Chains of Evidence (Breese-Shotwell) 5
High Speed (Edward Earle-Gladys Hulette) 5
The Heart of a Gypsy (Florence Billings) 5
The Phantom Honeymoon (Marguerite Marsh) 5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy) 5
A Dangerous Affair (Billings Rawlinson) 5

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt. 2
A House Divided (Sy'via Breamer) 6
The Littlest Scout (Violet Blackton) 6
Wanted for Murder (Elaine Hammerstein) 6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy) .....

SERIALS

The Screaming Shadow (Ben Wilson-Neva Gerber) ..... 15 Episodes
The Trail of the Octopus (Ben Wilson, Neva Gerber) ..... 15 Episodes
THE EVIL EYE
(Fifteen two-reel episodes starring Benny Leonard.)
Mar. 15—First, Below the Deadline 2

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Emerson Hough's) 7
The Westerners (Stewart Edward White's) 7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The Desert of Wheat (Zane Grey's) 6
Desert Gold (Zane Grey's) 7

J. PARKER READ, JR., PRODUCTIONS

Sex (Louise Glaum) 7
The Lone Wolf's Daughter (Louise Glaum) 7
Sahara (Louise Glaum) 7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon) 6
The Bandbox (Doris Kenyon) 6

ARTCO PRODUCTIONS

The Capitol (Leah Baird) 6
Cynthia of the Minute (Leah Baird) 6

ROBERT BRUNTON PRODS.

The Dream Cheater (J. Warren Kerrigan) 5
$30,000 (J. Warren Kerrigan) 5
Live Sparks (J. Warren Kerrigan) 5
The Lord Loves the Irish (J. Warren Kerrigan) 5

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes) 6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast) 6

DIAL FILM CO. PRODUCTIONS

King Spruce (Mitchell Lewis) 7

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison) 7
Human Clay (Mollie King) 5

JANS PICTURES CORP.

A Woman's Business 6
Love Without Question (Olive Tell) 7

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner) 5
Efficiency Edgar's Courtship (Taylor Holmes) 5
The Misleading Lady (Henry B. Walthall) 5
Open Places (Jack Gardner) 5
The Little Shepherd of Bargain Row (R. Traverse) .. 5
The Range Boss (Jack Gardner) 5
The Alster Case (Bryant Washburn) 5
The Man Trail (Richard Traverse) 5
Men of the Desert (Jack Gardner) 5
Little Shoes (Henry B. Walthall) 5
Broncho Billy Dramas .....
Snakeville Comedies .....
Fables in Slang (George Ade) 1
Stripped for a Million (Crane Wilbur) 5
Strife (George Le Guere) 5

CHAPLIN REISSUES

A Burlesque on Carmen 4
Feb. 1—The Champion 2
Mar. 1—Jitney Elopement 2
Apr. 1—Work 2
May 1—By the Sea 1

MERIT FILM CORP.

Fools' Gold (Mitchell Lewis) 6
She Wolf (Texas Guinan) 5
Heart of Texas (Tom Mix) 5
Window Opposite (Leah Baird) 7
Once to Every Man (Jack Sherrill) 6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Apr.—The Best of Luck (Screen Classics) 6
Apr.—The Hope (Special Cast) 6
Apr.—The Cheater (May Allison) 6
Apr.—Dangerous to Men (Viola Dana) 6
Apr.—Alias Jimmy Valentine (Bert Lytell) 6
Mar.—Old Lady 31 (Emma Dunn) 6
Mar.—Shore Acres (Alice Lake) 6
Feb.—The Walkoffs (May Allison) 6
Jan.—The Willow Tree (Viola Dana) 6
Dec.—Should a Woman Tell (Alice Lake) 6
Dec.—Fair and Warmer (May Allison) 6
Nov.—Please Get Married (Viola Dana) 6
Nov.—Lombardi, Ltd. (Bert Lytell) 6

C. E. SHURTLEFF PRODUCTIONS

Apr.—Burning Daylight (Mitchell Lewis) 6

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton) 6

Release Information continued on page 4064

WHY CHANGE YOUR WIFE?
(De Mille-Famous Players-Lasky)

Interesting as Drama and Sure Box Office Attraction

"WHY CHANGE YOUR WIFE?" is illogical and overdrawn, practically throws that which most people call part of the moral code overboard with its teachings, presents its principal characters as people who have about as much regard for the sanctity of the marriage vow "as an Arab does for a sun bath," but nevertheless it is an absorbing and highly entertaining picture which cannot fail as a box office attraction.

The first part of the story is the familiar one of the husband who loves gaieties and the wife who is "highbrow," with the husband getting interested in another woman. Then the picture departs from the beaten paths and is daring, not to say bold, in the development of its theme.

We might add that it shows closeups of a certain talking machine company's records no less than half a dozen times and advertises a certain perfume very nicely on several occasions, all of which wasn't exactly essential in telling the story.

The production attempts to point a moral, or at least to teach something, but about all that it shows is a lot of unusually original and interesting incident, some of it of a humorous nature, several really dramatic scenes and a lot of Gloria Swanson's, Bebe Daniels' and other females' forms.

The picture has been more than well staged. The titles are perfect. It has big sets, displays some gorgeous gowns and is excellently acted. It is a picture that will be talked about. It has wonderful exploitation possibilities. It probably will come in for a panning at the hands of the moralists, and for an exhibitor with a neighborhood or small town house it may not be an ideal attraction, but every one who goes to pictures will be around to see it if some of them have to sneak in for a late show, sitting in a dark corner.

Acting honors go to Gloria Swanson and Bebe Daniels. Thomas Meighan is adequate for his role, but is not given exceptional opportunities.—Length, 7 reels.—*J. S. Dickerson.*

THE CAST

Robert Gordon	Thomas Meighan
Beth Gordon	Gloria Swanson
Sally Clark	Gloria Swanson
Radinoff	Bebe Daniels
The Doctor	Theo. Kosloff
Aunt Kate	Clarence Geldart
Harriette	Sylvia Ashton
Butler	Maym Kelso
Maid	Lucien Littlefield
A Woman Client	Edna Mae Cooper
	Jane Wolf

Directed by William de Mille. Scenario by Olga Printzlau and Sada Cowan.

PRESS NOTICE—STORY

"Why Change Your Wife?" the most sensational picture of the year, which has broken all records for long runs in Los Angeles, New York and other large cities, has been booked for the ———— theatre for a ———— day run beginning ————.

The theme of the picture is a daring one, expounding a doctrine about married life which is worth careful study, and showing what happened to a man and wife who failed to get together on a fifty-fifty basis in time to avert a divorce and then another divorce. Gloria Swanson and Bebe Daniels are the wives. Thomas Meighan is the husband. All are ideal for their roles. The picture has been magnificently staged. There are big sets, women's gowns that will make the women gasp and the men look twice. There are scenes which are bold and perhaps risque, but they have a place in the film and are not suggestive. The picture has a moral. It preaches that married people should not expect all the virtues in each other and must expect to make concessions. It also asks "why change your wife when you won't get a better one?"

The production is a Cecil B. DeMille picture which rivals "Male and Female" and other big Paramount-Artcraft features of the season and a special which every theatregoer should not fail to see.

PROGRAM READER

The most talked of picture of the year, the one which has made the largest cities gasp at the daring and truth of its theme, Cecil B. DeMille's production, "Why Change Your Wife?" is the attraction at this theatre for a ———— days' engagement beginning ————.

The story is frankly sensational for all that its theme is one which will interest everyone of mature years presenting the problem of "how to live happily though married." Thomas Meighan as the hero married a woman who had different ideas than he had. He is divorced and marries again to find that his second wife pleases him less than the first. Then comes a mental fight between the two women for possession of the husband, wife number one having learned many things about the world and happiness and finds that she loves the man she has so willingly allowed to depart from her.

Gloria Swanson is one wife and Bebe Daniels is the other. Woman's charms as well as woman's wits enter into the battle. All learn a lesson before the picture is over, not the least being the man.

It is one of the most interesting pictures of the year. Everyone will not agree that it is the correct way to solve domestic problems such as confronted the characters in Mr. DeMille's story, but all will agree that it argues well for this particular way and that its theme is not only unusual but bold in its development. Prepare yourself for a picture sensation. Such gowns, such magnificence, such interesting incident even if it be a bit risque, has never been made into a picture.

SUGGESTIONS

Bill as a sensational picture. Do not mince matters. Tell them that Gloria Swanson and Bebe Daniels wear bathing suits and other small pieces of wearing apparel that leave little to the imagination but explain that there is a reason for it.

"BRIGHT SKIES"
(Brentwood-Robertson-Cole)

"Slavey" Story Mixed With a Bit of Slapstick

WHATEVER the fans are going to think about Za Su Pitts, who stars in this production, they must admit that she is unique. She has developed a personality that we are accustomed to see in slapstick comedies. She has been given a "slavey" role, and, remarkable to state, she keeps it throughout the picture. In only two brief scenes do they make her pretty. The rest of the time she is an overgrown, lanky maiden, with hair a la Sis Hopkins, and dress a la Cinderella. Facial grimaces, carefully studied awkwardness of gesture are somewhat new to a screen star. And Za Su Pitts could be attractive if she wished her brief appearance as a rich young lady proved this.

The story is a clean little tale, rather spoiled by careless development. For comedy "chases," such as fill the first reel, do not mix with a heart interest comedy drama, and had some of this earlier footage been given to a more detailed explanation of the father's early history, it might have made the story more lucid and probable. Of course, the star is a "nobody," and when a rich banker is seeking a child whom somehow or other he has never seen, "Sally" is brought to him. She lives in luxury for a short time, leaving the young farm hand, with whom she is in love, to go to her supposed father. But it develops that none other than the farmer's boy is the rightful child. Sally, however, joins the family, as daughter-in-law.

There is a nice little romance in the corn fields to provide enough, yet not excess, of sentiment, and Tom Gallery, playing the farm hand, does well. Jack Pratt and Jack Braughall seem to have been poorly directed. Kate Price as Mrs. Cassidy, is made to overdo her part. The day of the Irishman with pink whiskers, and his rotund wife, is past for good. If your patrons like the star, and this is a big gamble, they will get average entertainment. Length, 5 reels. *Matthew A. Taylor.*

THE CAST

Sally	Za Su Pitts
Billy	Tom Gallery
Carnasworth	Jack Pratt
Mrs. Cassidy	Kate Price
Antonio	Edward Delavanti
Dorkin	Jack Braughall

Story by Burke Jenkins.
Directed by Henry Kolker.
Adapted by Sarah Y. Mason.

PRESS NOTICE STORY

Za Su Pitts, a new and attractive screen star, will be seen at the ———— theatre on ———— in a true heart interest drama called "Bright Skies," a Brentwood production. It is a clean, wholesome romance of New York and the countryside.

It tells the story of "Sally," a little nobody who lives in the East Side of New York. Sally eventually leaves her poor home and unkind mistress and takes to the "road" as a dancing girl, assisting an old Italian organ grinder. Together they roam through the countryside, playing and dancing together, and collecting their few pennies. But the old man dies suddenly and Sally finds that her only friend is a young farmhand, who sees that she obtains work in the neighborhood.

Meanwhile a rich banker is looking for his child whom he has never seen. He mistakes Sally for her and brings her back to New York to his palatial residence. But Sally herself learns of his mistake and steals out of the house. It develops that none other than her farmhand lover is the real child, and Sally joins the family in the role of daughter-in-law.

PROGRAM READER

Once in a great while something really novel is seen in pictures. "Bright Skies," starring Za Su Pitts, is in this class. It is a wholesome little romance of the countryside and you will welcome it in relief of the conventional society drama. The star, too, has a personality far different from the average screen favorite and has a role that admirably fits her pleasing little self. It is the old story of first love, surrounded by the most interesting incidents and played by the most fascinating little star.

SUGGESTIONS

The story seems to be the best angle to boost in this production. Tell of the little slavey who becomes a gypsy, joining the old Italian organ grinder. The star may not have a large following at present, but show stills which are typical of her. Her last work was "Seeing It Through." This picture may bring the star into favor with your patrons, because they will probably have never seen any one exactly like her. The best stunt would be an organ grinder with a monkey playing in front of your theatre or going through the streets with an appropriate sign.

CATCH LINES

The story of a little East Side girl who turned gypsy.
A wholesome romance of a poor East Side "nobody" and a young farmhand.
Two "nobodies" fell in love. Then one found a father and they both became "somebody."

WHY CHANGE YOUR WIFE?—*(Continued)*

divorced, marries again and finds that he has made a worse bargain and then divorces wife number two and again marries wife number one. Use plenty of still pictures, quote from the titles which argue well for the theme presented. The picture is ideal for a fashion show tie-up. It lends itself well for a prologue.

CATCH LINES

He thought his wife ought to be a doll faced model on which to hang clothes and scout around like a chorus girl. She thought her husband should act and think like a Presbyterian preacher. It took quite some time and a lot of experience before both learned something about "how to live happily though married." You may learn by their experience and save yourself much trouble and unhappiness.

Advance Information on All Film Releases

(Continued from page 4062)

NAZIMOVA PRODUCTIONS
The Heart of a Child (Nazimova).....7
Stronger Than Death (Nazimova).....7
The Brat (Nazimova).....7
The Red Lantern (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS
May —Nothing But Lies (Taylor Holmes).....6
Mar.—The Very Idea (Taylor Holmes).....6
Dec.—Nothing But the Truth (Taylor Holmes).....6

MISCELLANEOUS
(State Right Features)
Witches Gold (Phillips-Gauntier) Capital Film.....5
A Common Level (Breese-Whitney) Transatlantic Film Co.....6
Why Women Sin (Anne Luther) Westaria Prods.....
A Dream of Fair Women (Murray Garsson).....2
Democracy (Special Cast) Democracy Photoplay Co.....10
Democracy (Special Cast) Lester Park-Edward Whiteside).....
Why Women Sin (Ann Luther)) Westeria Prods...
Deliverance (Helen Keller) Geo. Kleine.....6
The Return of Tarzan (Numa Pictures Corp.).....
Empty Arms (Gail Kane-Thurston Hall) Photoplay Libraries, Inc.....
Vera Mack (Two Reel Western Dramas) Doubleday Prod. Co.....
The Mystery Mind-Serial (J. Robert Pauline) Supreme Pictures, Inc.....

COMEDIES
Up in Mary's Attic (Novak-Gribbon) Fine Art Pictures.....
Trouble (Al St. John) Warner Bros.....2
Mack Sennett Comedies (Majestic Pictures).....2
Comedy Art Prods. (Special Pictures, Los Angeles) 2
6 Turpin Comedies (Cameo Film, Chicago) 1 & 2
Doubleday Comedies (One Reel a Week) Doubleday Prod. Co.....
Jolly Comedies (Film Specials).....2
Bobby Burns Comedies (Jaxon Film Corp.).....2
Jester Comedies (Territorial Sales Corp.).....2

MONOPOL PICTURES
Crimson Shoals (Francis Ford).....6
Alma Where Do You Live (MacTammany-Larkin)..6

PATHE EXCHANGES
June 6—Le Petit Cafe (Max Linder).....5
May 30—Sherry (Pat O'Malley).....7
May 23—Simple Souls (Blanche Sweet).....6
May 9—The Miracle of Money (Seddon-Morrison)..5
May 2—Dollar for a Dollar (Frank Keenan).....5
Apr. 25—Rio Grande (Tubby-Sears).....7
Apr. 4—Lifting Shadows (Emmy Wehlen).....6
Mar. 28—The Deadlier Sex (Blanche Sweet).....6
Mar. 14—Tarnished Reputations (Dolores Cassinelli) 5
Mar. 7—In Walked Mary (June Caprice).....5
Feb. 29—Smoldering Embers (Frank Keenan).....5

THE THIRD EYE
(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)
June 6—Third, In Destruction's Path.....2
May 30 Second, the Pendlum of Death.....2
May 23—First, The Poisoned Dagger.....2

TRAILED BY THREE
June 6—Tenth, The Slave Market.....2
May 30—Ninth, The Pasha's Revenge.....2
May 23—Eighth, The Brand of Fire.....2
May 16—Seventh, In the Pasha's Harem.....2
May 9—Sixth, Wanted for Burglary.....2
May 2—Fifth, Buried Alive.....2
Apr. 25—Fourth, The Prison Ship.....2
Apr. 16—Third, The Tyrant of the South Seas.....2

THE ADVENTURES OF RUTH
(Fifteen two-reel episodes starring Ruth Roland, William Human and Herbert Heyes)
Apr. 4—Fifteenth, The Key of Victory.....2
Mar. 28—Fourteenth, The Fighting Chance.....2
Mar. 21—Thirteenth, Within Hollow Walls.....2
Mar. 14—Twelfth, The Vault of Terror.....2
Mar. 7—Eleventh, The Trap.....2

DAREDEVIL JACK
May 23—Fifteenth, The Triple Chase.....2
May 16—Fourteenth, Terrible Vengeance.....2
May 9—Thirteenth, Baiting the Trap.....2
May 2—Twelfth, the Unseen Menace.....2
Apr. 25—Eleventh, Flames of Wrath.....2
Apr. 16—Tenth, Path of Destruction.....2
Apr. 11—Ninth, Phantoms of Treachery.....2
Apr. 4—Eigth, Blending Hate.....2
Mar. 28—Seventh, A Blow in the Dark.....2
Mar. 21—Sixth, A Skemish of Wits.....2

BRINGING UP FATHER
May 16—Father's Close Shave.....2
Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY
(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
May 30—Third, The Emotional Miss Vaughn.....2
Apr. 16—Second, The Stimulating Mrs. Barton.....2
Feb. 22—The Charming Mrs. Chase.....2

ROLIN COMEDIES
May 2—Drink Hearty (Snub Pollard).....1
Apr. 25—Don't Weaken (Snub Pollard).....1
Apr. 18—Shoot on Sight (Snub Pollard).....1
Apr. 11—Speed to Spare (Snub Pollard).....1
Apr. 4—Cracked Wedding Bells (Snub Pollard)....1
Mar. 28—The Dinner Hour (Snub Pollard).....1

ROLIN TWO REELERS
May 2—An Eastern Westerner (Harold Lloyd)....2
Feb. 8—His Royal Shyness (Harold Lloyd-Mildred Davis).....2
Dec. 28—From Hand to Mouth (Harold Lloyd-Mildred Davis).....2

TWO-REEL SPECIALS
Nov. 23—Miss Gingersnap (Baby Marie Osborne)...2

BLACKTON PRODUCTIONS
Apr. 11—The Blood Barrier (Breamer-Gordon).....6
Feb. 15—Respectable by Proxy (Breamer-Gordon)...6
Jan. 4—My Husband's Other Wife (Breamer-Gordon).....6
Nov. 30—Dawn (Sylvia Breamer-Robt. Gordon).....6

NEWS REELS
Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PIONEER FILM CORPORATION
(At State Right Exchanges)
The Boomerang (Henry B. Walthall).....
Virtuous Sinners (Wanda Hawley).....
Sins of the Children (Alma Hanlon).....
Wives of Men (Florence Reed).....

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.
SPECIAL FEATURES
The Deep Purple (Raoul A. Walsh's).....6
Land of the Yukon (Charles Miller's).....6
The Luck of the Irish (Dwan's).....6
Soldiers of Fortune (Allan Dwan's).....7
The Mystery of the Yellow Room (Chautard's).....6

STAR PRODUCTIONS
Jenny Be Good (Mary Miles Minter).....5
Nurse Marjorie (Mary Miles Minter).....5
Sinners (Alice Brady).....
The Stolen Kiss (Constance Binney).....5
Judy of Rogue's Harbor (Mary Miles Minter).....5
The Fear Market (Alice Brady).....5
Anne of Green Gables (Mary Miles Minter).....6
Erstwhile Susan (Constance Binney).....5

REELCRAFT PICTURES CORP.
BILLY WEST COMEDIES
What Next?.....2
Going Straight.....2
The Artist.....2
Beauty Shop.....2
Hard Luck.....2
Brass Buttons.....2
Masquerader.....2
The Dodger.....2
Foiled.....2
Cleaning Up.....2
Happy Days.....2
Strike Breaker.....2
Mustered Out.....2

TEXAS GUINAN WESTERNS
A Moonshine Feud.....2
The White Squaw.....2
The Night Raider.....2
The Wild Cat.....2
My Lady Robin Hood.....2
Outwitted.....2
Letters of Fire.....2
Not Guilty.....2
The Lady of the Law.....2
Fighting the Vigilantes.....2

ALICE HOWELL COMEDIES
Cinderella Cinders.....2
Her Lucky Day.....2
Her Bargain Day.....2
A Wooden Legacy.....2
Distilled Love.....2

WILLIAM FRANEY COMEDIES
The Dog Catcher.....1
The Paper Hanger.....1
The Water Plug.....1

BURRUD (SUNSET) SCENICS
The Mountain That Was God.....1
Wind Goddess.....1
Lake Chelan.....1

MILBURN MORANTI COMEDIES
Jealousy.....2
Simp and Satan.....2
Wild Wild West.....2
Installment Plan.....2
Love, Where Art Thou?.....2
The Kick.....2
His Wedding Day.....2

NAPOLEON & SALLY COMEDIES
The Deserter.....1
Dreamy Chinatown.....1
Perils of the Beach.....1
Circus Brides.....1
Film Fairies.....1
Caught With the Goods.....1
One Big Night.....1
As Others See Us.....1
Their First Flivver.....1
Stopping Bullets.....1

GALE HENRY COMEDIES
Heirlooms.....2
Help.....2
The Movies.....2
The Champeen.....2
This Way Out.....2
Kids.....2
Chicken a La King.....2
Don't Chase Your Wife.....2
Her First Flame.....2
Pants.....2
Her Honor, the Scrub Lady.....2
Stung.....2

REPUBLIC DIST. CORP.
(See Selznick Enterprises)

ROBERTSON-COLE PRODS.
SUPERIOR PICTURES
The Brand of Lopez (Sessue Hayakawa).....5
A Woman Who Understood (Bessie Barriscale)....5
The Third Woman (Special Cast).....5
The Flame of Hellgate (Beatriz Michelena).....5
Seeing it Through (ZaSu Pitts).....5
The Luck of Geraldine Laird (Bessie Barriscale)....5
The Beggar Prince (Sessue Hayakawa).....5
The Third Generation (Brentwood).....5
Haunting Shadows (H. B. Warner).....5
Beckoning Roads (Bessie Barriscale).....5
The Tong Man (Sessue Hayakawa).....5

SPECIALS
The White Dove (H. B. Warner).....5
Who's Your Servant (Special Cast).....5

SUPREME COMEDIES
Oh, You Kid.....1
Take Doctor's Advice.....1
Come into the Kitchen.....1
In Room 202.....1
Artistic Temperament.....1
Her Novel Idea.....1
Mollie's Mumps.....1

MARTIN JOHNSON PICTURES
Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS
Ghosts of Romance.....1
Sons of Saldoskin.....1
Sheep O' Leavenworth.....1
Flaming Ice.....1
The Last Resort.....1
The Forbidden River.....1
I and the Mountain.....1

SELZNICK ENTERPRISES (LEWIS J.)
SELZNICK PICTURES
(Distributed through Select Exchanges)
Youthful Folly (Olive Thomas).....5
The Woman Game (Elaine Hammerstein).....5
A Fool and His Money (Eugene O'Brien).....5
The Desperate Hero (Owen Moore).....5
The Shadow of Rosalie Byrnes (Elaine Hammerstein) 5
Out of the Snows (Special).....5
The Woman God Sent (Special).....5
His Wife's Money (Eugene O'Brien).....5
Footlights and Shadows (Olive Thomas).....5
The Imp (Elsie Janis).....5
Sooner or Later (Owen Moore).....5

SELECT PICTURES
(Distributed through Select Exchanges)
She Loves and Lies (Norma Talmadge).....6
The Last of His People (Mitchell Lewis).....5
The Undercurrent (Guy Empey).....7
A Scream in the Night (Special Cast).....6
Faith of the Strong (Mitchell Lewis).....6
The Isle of Conquest (Norma Talmadge).....6

PRIZMA
Every Saturday.

NATIONAL PICTURES
(Distributed through Select Exchanges)
Blind Youth (Special Cast).....5
Just a Wife (Special Cast).....5
The Invisible Divorce.....5

Release Information continued on page 4066

"SIMPLE SOULS"

(Hampton-Pathe)

Pleasing Picture Which Should Entertain

THIS is about the classiest picture we've seen Blanche Sweet play in a long time. By class we mean the attention to detail which runs throughout the production in regard to the telling of the story, which if not of the strongest has that peculiar drawing power with sustaining interest enough to make it hold its own on any program. Careful attention is also given to the arrangement of the settings and the selection of the cast, all of whom are actors of reputation upon the screen.

And Blanche Sweet has never done better work than she has in this one, sticking closely to the character she is portraying. As Molly Shine, the daughter of a drinking father and weeping mother, who is out of a job because she cannot concentrate on anything but story-books, she is simple and convincing. Fortune comes her way in the shape of a young duke, who falls in love and marries her, much to the surprise of her folks and the neighbors, who doubt the marriage existence until she produces the certificate and the duke's sister who cannot bring herself to believe that her brother should marry anyone but a lady. In these scenes Miss Sweet is still the simple girl, never once getting out of the character.

Of course the story has its weak points and is wanting in love interest, but it must be understood that the characters are drawn from the better class and that the picture's aim is to amuse rather than to excite the emotions. Length, 6 reels. *Frank Leonard.*

THE CAST

Molly Shine	Blanche Sweet
Henry, Duke of Wynninghame	Charles Meredith
Peter Craine, his friend	Herbert Standing
Lady Octavia, the Duke's sister	Kate Lester
Samuel Shine, Molly's father	Herbert Grimwood
Mrs. Shine, her mother	Mayme Kelso

Story by John Hastings Turner.
Scenario by Fred Myton.
Directed by Robert Thornby.

PRESS NOTICE STORY

Blanche Sweet in her latest Jesse D. Hampton production for Pathe release will appear at this theatre on ———— of next ————.

This picture is heralded as the best film Miss Sweet has made to date both in story and production, giving the star an opportunity to display her talents in a way as yet unseen.

In this feature she plays the role of a simple girl whose one thought is "books." Her home is not of the best for she has a drinking father and weeping mother to contend with. But one day fortune flies her way in the form of a young duke who falls in love with and marries her much to the astonishment of her folks who do not believe the marriage is real until she produces the certificate. After her marriage she has to face the usual disappointments of those who marry out of their class. This time it is the duke's sister who tries to snub her at every opportunity, resulting in her dejection and a desire to fly away. She seizes the opportunity to make her escape when it is presented but fate arranges it so that she is brought back to her husband in a most peculiar way, which brings to a climax one of the prettiest stories ever told.

In the cast are such well known screen actors as Charles Meredith, Herbert Standing, Kate Lester, Herbert Grimwood and Mayme Kelso.

PROGRAM READER

Blanche Sweet's latest Hampton production for Pathe release will be shown at this theatre on ———— of next ————.

For those who like an absorbing story with plenty of interest intermingled throughout together with a pretty star whose role calls for a new display of her talents and most of us do, this is the picture to see.

She wanted books, whole stacks of them to read and be happy with. But her father was given to drinking and her mother to whining over her lot, so that the young girl's home life was not of the best. But she was born to be lucky and fortune came in the form of a young and handsome duke who fell in love and married her.

But somehow her folks could not believe that the marriage was real and believed she was not a good girl. However, she showed them the marriage certificate which turned their fears to surprise and they could hardly believe that their daughter could be so fortunate. Now the young duke had a sister who made things so unpleasant for our heroine that she attempted to fly away but fate intervened and brought her back and into the arms of her husband, bringing to a close one of the prettiest stories ever told.

SUGGESTIONS

This picture should play almost any house and give pleasant entertainment. In exploiting the story lay stress upon the fact that it is one of those human tales which should interest an audience and give them enjoyment rather than excitement.

Now this story has its weak points and care should be taken not to proclaim its merits in an extraordinary manner. If you do you may have some disappointed patrons.

Blanche Sweet is convincing in the role she plays and should please those who have a liking for her.

CATCH LINES

She loved him but she wanted to run away. Why did she want to do this? See Blanche Sweet in "Simple Souls."

She told him that she loved books, whole stacks of them. Was he pleased with her for liking them? See "Simple Souls."

They didn't believe she was married. How did she convince them? See "Simple Souls."

"A COMMON LEVEL"

(Transatlantic)

Spectacular Scenes Will Probably Carry This Through

IT seems rather a pity that the amount of energy which must have been expended in taking some of the excellent battle and historical scenes that we see in this picture, was not used in a stronger story, better directed and more logically worked out. Edmund Breese, Claire Whitney, and Burton King are not to be blamed, for the modern story is pleasing enough. But then work is negligible, since the greater part of the picture was taken in Italy, with a different cast and director.

An analogy is drawn between a relentless business man, who threatens to ruin a girl's father unless she marry him, and Attila, the king of the ancient Huns, who spared Rome only when he obtained the woman of his desire. Ryan, the modern villain, dreams all this, and watches the career and final ruin of the counterpart of the bygone centuries. The sets and battle scenes are truly lavish, but they form chiefly a succession of stupendous views rather than a story. For there is little dramatic appeal, and very little suspense created, despite the opportunity. In fact, with the wealth of irrelevant matter thrown in, we get a little hazy occasionally as to what is really happening. But the atmosphere is faithfully and vividly obtained; the Italian actor who plays Attila is good, and the photography is excellent. It seems to be a case of a director, continuity writer, or somebody, who has not a highly developed sense of dramatic action.

Because of the elaborate scenes the picture will probably please the average. The moral it contains is excellent. And could some unnecessary characters, inconsequential incidents, and ambiguous titles of the ancient story be removed, it would probably go big. Length, 6 reels. *Matthew A. Taylor.*

THE CAST

Matthew Ryan	Edmund Breese
Marion Schuyler	Claire Whitney
Mr. Schuyler	Sydney Gratton
Attila	Pebonari

Directed by Burton King and Ambros
Scenario by Lloyd Lonergan

PRESS NOTICE STORY

"A Common Level," a six-part spectacular drama of the days of Attila, "the scourge of God," woven into an intensely gripping modern story, will be the attraction at the ———— on ————.

In this photoplay are seen such well known players as Edmund Breese and Claire Whitney, who appear in the modern story. The thrilling tale of the rise and eventual downfall of Attila the Hun, was filmed in Europe. This undoubtedly will prove to be one of the most spectacular motion pictures filmed since the Babylonian scenes in "Intolerance." In some scenes the number of people before the camera numbers well into the thousands.

The two stories of the modern and ancient world are blended cleverly together. Matthew Ryan is an unscrupulous financier who fights with his dollars to gain his ends, as Attila fought with his sword. Ryan forces his enemies to the wall by the power of this gold, Attila, by the strength of his armed fist, and the fury of his barbaric mind. The battle scenes between the savage Huns and the valorous, carefully disciplined Roman hordes, will go down in motion picture history as one of the most elaborate bits of film ever flashed on the silver sheet. The triumphant advance upon the helpless Romans is shown, the diabolic schem of the pagan king working out as he takes the Roman girl as his wife and agrees to spare the city. Besides the spectacular element, there is the appealing modern story, presenting and answering a problem that has an universal interest.

PROGRAM READER

Do you want a picture that is different? One that will combine the thrills of the spectacular scenes of "Intolerance," with a gripping modern story of American business? Such is "A Common Level," the attraction for this theatre on ————. Much of the film was taken in Italy, and in some scenes fully five thousand people are crowded before the camera. It tells the story of one of the most interesting men in history—Attila the Hun, known as the "scourge of God." You will follow this cruel barbaric emperor through his battles, his pleasures, and watch the intrigue hatched by his cunning mind. Woven in is a modern story which cannot fail to hold your interest.

SUGGESTIONS

You have here a costume play mixed with a little modern story. Boost the two different stories about equally in your advertisement. Do not neglect to show some stills of the modern characters, despite the fine scenes you may be able to get of the spectacular battle scenes. You can get some fine bits of ad copy by comparing Attila with the hardened Wall street financier, and plenty of good catch lines for your program. Edmund Breese and Claire Whitney will be known, and so will Burton King. A contest for school children would help. Have them write compositions on Attila. See if you can get the local historical societies, either of churches or schools, interested. If you costume your ushers be sure you get the right types and good make up. Otherwise it would savor of comedy.

CATCH LINES

He fought with his money as Attila fought with his sword.

A modernized Attila—a twentieth century "scourge of God!" Such was Ryan, unscrupulous captain of finance.

King and slave on a common level in the eyes of their Creator! Such is the theme of this thrilling drama.

Plan Book Reviews are written with the exhibitor's interest always in mind

Advance Information on All Film Releases

(Continued from page 4064)

REPUBLIC PICTURES
(Distributed through Republic Exchanges)

Children Not Wanted (Edith Day).....5
Trilby (Reissue) Tourneur Production with Clara Kimball Young.....5
Girl of the Sea (Williamson Submarine Prod.).....6
The Amazing Woman (Ruth Clifford).....5
The Blue Pearl (Edith Hallor).....5
12:10 (Herbert Brenon Prod.) Marie Doro.....5
Wm. J. Flynn Series (Herbert Rawlinson).....2
Judge Brown Series.....2
Twelve Chaplin Reissues.....2
Dad's Girl (Jackie Saunders).....5
The Gift Supreme (Special Cast).....5
The One Way Trail (Edithe Sterling).....5
Mothers of Men (Special Cast).....5

KINOGRAMS
Every Tuesday and Saturday.

TRIANGLE EXCHANGES
(See United Picture Theatres)

TYRAD PICTURES, INC.
Broken Hearts (Gareth Hughes).....5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....6
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth Hughes).....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month).....2

UNITED ARTISTS CORPORATION
Sept. 1—His Majesty, the American, (Douglas Fairbanks).....8
Oct. 20—Broken Blossoms (D. W. Griffith).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks.....6
Jan. 18—Pollyanna (Mary Pickford).....6
Apr. 25—Down on the Farm (Mack Sennett).....5

UNITED PICTURE THEATRES
Apr. 18—The Eternal Mother (Florence Reed).....5
Mar. 28—The Pinch Hitter (Charles Ray) Recreated Triangle.....5
Mar. 21—Women Men Forget (Mollie King).....5
Apr. 11—The Green Swamp (Bessie Barriscale) Triangle.....5
Mar. 14—The Vampire (Dorothy Dalton) Recreated Triangle.....5
Feb. 29—The Hick (Chas. Ray) Recreated Triangle 5
Feb. 22—The Corsican Brothers (Dustin Farnum)...6
Feb. 15—Tiger Girl (Lillian Gish) Recreated Triangle.....5
Jan. 25—A Gamble in Souls (Dorothy Dalton).....5
Jan. 4—The Clodhopper (Charles Ray).....5
Dec. 14—Betty of Greystone (Dorothy Gish-Owen Moore).....5
Nov. 23—The Flame of the Yukon (Dorothy Dalton).....5

CUCKOO COMEDIES
Feb. 29—Ball Bearing, but Hard Running (Burns-Ralston).....2

KEYSTONE COMEDIES
The Lone Comet.....2
Apr. 4—First Aid (Special Cast).....2
Mar. 28—Better Late Than Ever (Wm. Collier).....2
Mar. 21—Courts and Cabarets (Peggy Pearce).....2
Mar. 14—The Two O'Clock Train (Special Cast)..2
Mar. 7—The Worst of Enemies (Weber-Fields)....2
Feb. 22—Bombs and Brides (Murray Thurman).....2
Feb. 8—The Dancing Master (Alice Lake).....2
Jan. 25—She Loved a Nut (Mary Thurman-Ray Griffith).....5
Jan. 18—Mabel's Speed Cop (Mabel Normand-Roscoe Arbuckle).....1
Jan. 11—Only a Farmer's Daughter (Louise Fazenda-Charles Murray).....1

TRIANGLE COMEDIES
Feb. 22—The Love Riot.....2
Feb. 1—His Baby Doll.....1

UNIVERSAL EXCHANGES
SPECIAL ATTRACTIONS
The Girl in No. 29 (Frank Mayo).....5
Bullet Proof (Harry Carey).....5
Locked Lips (Tsuru Aoki).....5
Her Five Foot Highness (Edith Roberts).....5
The Road to Divorce (Mary MacLaren).....5
Burnt Wings (Mayo-Hill).....5
Overland Red (Harry Carey).....5
The Forged Bride (Mary MacLaren).....5
The Peddler of Lies (Mayo Cazee).....5
The Prince of Avenue A (James Corbett).....5
Rouge and Riches (Mary MacLaren).....5

JEWEL PRODUCTIONS, INC.
Mar. 29—The Virgin of Stamboul (Priscilla Dean)..7
Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francelia Billington).....6
Nov. 17—Blind Husbands (Eric Von Stroheim)....6

JEWEL COMEDIES
Feb. 9—Over the Transom (Mrs. Joe Martin-Adams).....1

CENTURY COMEDIES
May 12—My Salomy Lions (Century Lions).....2
Apr. 26—Lion Paws and Lady Fingers (Century Lions).....2
Apr. 14—Dog Gone Clever (Century Dog).....2
Mar. 22—A Lion's Alliance (Century-Lions).....2
Mar. 10—My Dog Pal (Century Dog).....2
Feb. 23—Tiger Rose and Dandy Lions (Century Lions).....2

STAR COMEDIES
May 17—Too Many Burglars (Lyons Moran).....1
May 10—Concrete Biscuits (Lyons-Moran).....1
May 3—Why Lee! (Lyons-Moran).....1
Apr. 26—Pick Out Your Husband.....1
Apr. 19—Somebody Lied (Lyons-Moran).....1
Apr. 12—Stop That Wedding (Lyons-Moran).....1
Apr. 5—Downing and Uprising (Lyons-Moran).....1
Mar. 29—Butting in on Baby (Lyons-Moran).....1
Mar. 22—Oiling Uncle (Lyons-Moran).....1

OKEH KOMEDIES
Jan. 12—Bill's Wife (Ben Wilson).....1
Dec. 29—Seeing Things (Neal Burns).....1
Dec. 15—His Lucky Blunder (George Ovey).....1
Dec. 1—Tailor Maid (Neve Gerber).....1

RAINBOW COMEDIES
May 10—He Loved Like He Lied (Irving-Engle-Henley).....2
May 3—A Restaurant Riot (Cole-Zinilick).....2
Apr. 21—A Jazzy Janitor (Monberg-Warwick).....2
Apr. 5—A Champion Loser.....2
Mar. 29—Light Hearts and Leaking Pipes (Monberg-Warwick).....2
Mar. 15—Roaring Love Affair (Monberg-Sweet)....2
Mar. 3—A Red Hot Finish (Warwick-Harmon)....2

STAGE WOMEN'S WAR RELIEF SERIES
Mar. 15—The Mad Woman (O'Neil-Power).....2
Mar. 1—The Woman (Julia Arthur).....2
Feb. 16—The Madonna of the Slums (Blinn Eagles).2
Feb. 2—Tom's Little Star (Constance Binney-Otis Skinner).....2
Jan. 19—Romeo's Dad (Thos. Wise-Gail Kane).....2

WESTERN AND RAILROAD DRAMAS
May 15—Ransom (Hoot Gibson).....2
May 7—Wolf Tracks (Gibson-Percey).....2
Apr. 26—The Gun Game (Reeves-Hill).....2
Apr. 24—One He Man (Perrin-Hill).....2
Apr. 17—Nose in the Book.....2
Apr. 9—When the Cougar Called (Lane-Burns).....2
Mar. 29—Finger Prints (Robert Reeves).....2
Mar. 22—The Rattler's Hiss (Gibson-Moore).....2
Mar. 20—Held Up for the Makin's (Gibson-Moore).2
Mar. 13—Runnin' Straight (Gibson-Faire).....2
Mar. 6—Hair Trigger Stuff (Gibson-Moore).....2

MAJOR ALLEN'S ANIMAL HUNTS
May 3—Tiger Land.....1
Apr. 5—The Story of the Wolf.....1
Mar. 1—The Story of the Jaguar.....1

THE MOON RIDERS
(Featuring Art Accord)

May 17—Vultures of the Hills (Art Accord).....2
May 10—The Red Rage of Jealousy.....2
May 3—The Masked Marauders.....2
Apr. 26—First, Over the Precipice.....2

THE LION MAN
(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 26—Eighteenth, In the Nick of Time.....2
Apr. 19—Seventeenth, In Cruel Clutches.....2
Apr. 12—Sixteenth, The Relentless Renegades.....2
Apr. 5—Fifteenth, The Furnace of Fury.....2
Mar. 29—Fourteenth, Desperate Deeds.....2
Mar. 22—Thirteenth, When Hell Broke Loose.....2
Mar. 15—Twelfth, The Jaws of Destruction.....2
Mar. 8—Eleventh, At the Mercy of the Monsters..2
Mar. 1—Tenth, A Perilous Plunge.....2

ELMO THE FEARLESS
(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

May 17—Fifteenth, The Burning Fuse.....2
May 10—Fourteenth, The Avalanche.....2
May 3—Thirteenth, The Hand on the Latch.....2
Apr. 26—Twelfth, Crashing Through.....2
Apr. 19—Eleventh, The Temple of the Dragon.....2
Apr. 12—Tenth, The Fatal Bullet.....2
Apr. 5—Ninth, The Assassin's Knife.....2
Mar. 29—Eighth, The Fatal Crossing.....2
Mar. 22—Seventh, The House of Mystery.....2
Mar. 15—Sixth, The Battle Under the Sea.....2
Mar. 8—Fifth, The Smuggler's Cave.....2

NEWS AND MAGAZINE REELS
Mondays —Hearst News (International).....1
Wednesdays—International News.....1
Fridays —Current Events (International).....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES
Clover's Rebellion (Anita Stewart).....5
The Sea Rider (Harry T. Morey).....5
The Garter Girl (Corinne Griffith).....5
The More Excellent Way (Anita Stewart).....5
The Flaming Clue (Harry T. Morey).....5
Deadline at Eleven (Corinne Griffith).....5
The Juggernaut (Anita Stewart).....5
The Birth of a Soul (Harry T. Morey).....6

VITAGRAPH SPECIALS
Dollars and the Woman (Alice Joyce).....6
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....7
Captain Swift (Earle Williams).....5
The Sporting Duchess (Alice Joyce).....7
The Fortune Hunter (Earle Williams).....7
Slaves of Pride (Alice Joyce).....6

BIG V SPECIAL COMEDIES
Pals and Pugs (Jimmy Aubrey).....2
Fists and Fodders (Jimmy Aubrey).....2
Squeaks and Squawks (Jimmy Aubrey).....2
Sauce and Senoritas (Montgomery-Rock).....2
Loafers and Lovers (Montgomery-Rock).....2

LARRY SEMON COMEDIES
School Days.....2
The Fly Cop.....2
The Grocery Clerk.....2
The Head Waiter.....2
Dew Drop Inn.....2

O. HENRY (TWO REELERS)
A Ruler of Men (Special Cast).....2
An Afternoon Miracle (Special Cast).....2
Trimble, Trimble (Special Cast).....2
The Ransom of Mack (Special Cast).....2
The Passing of Black Eagle (Joe Ryan).....2
A Philistine in Bohemia (Edna Murphy).....2

WOLFVILLE TALES (TWO REELERS)
The Washerwoman's War (Nell Shipman).....2
The Trials of Texas Thompson (Nell Shipman)....2

THE INVISIBLE HAND
(Fifteen Two-Reel Episodes Starring Antonio Moreno)

Fifteenth, The Closing Net.....2
Fourteenth, The Modern Mazeppa.....2
Thirteenth, The Plunging Peril.....2
Twelfth, The Dungeon of Despair.....2

THE SILENT AVENGER
Fifteen Two-Reel Episodes Starring Wm. Duncan

Fifteenth, The Final Trump.....2
Fourteenth, The Lake of Fire.....2
Thirteenth, A Human Pendulum.....2
Twelfth, Facing Eternity.....2
Eleventh, Shot into Space.....2
Tenth, Blades of Horror.....2
Ninth, Into the Jaws.....2
Eighth, The Crusher.....2
Seventh, Dynamite Doom.....2
Sixth, The Hidden Blow.....2
Fifth, Blotted Out.....2
Fourth, Tearing Through.....2
Third, Within the Noose.....2
Two, Fighting Back.....2
One, The Escape.....2

HIDDEN DANGERS
(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

W. H. PRODUCTIONS
The Lost Battalion (Special Cast).....7
Everybody's Business (Richmond-Calhoun).....6
Mickey (Mabel Normand).....7
Satan's Pawn (Bessie Barriscale).....5
The Straight Road (Bessie Barriscale).....5
The Hell Hound of Alaska (Wm. S. Hart).....5
Staking His Life (Wm. S. Hart).....5
The Superman (Sansonia).....5
Custer's Last Fight (J. Barney Sherry).....3
The Bargain (Wm. S. Hart).....6

ONE AND TWO REELERS
W. S. Hart Dramas.....2
Shorty Hamilton Comedy Dramas.....2
Keystone Comedies (Liberty Brand).....1
Kay Bee Dramas (Union Brand).....2
Kay Bee Dramas (Columbia Brand).....2
Arbuckle Comedies.....1
Chaplin Comedies.....1 & 2
Sennett Keystone Comedies.....2

WILK (JACOB) FEATURES
(At State Right Exchanges)

ALICE BRADY FEATURES
Maternity.....5
The Trap.....5
A Woman Alone.....5
Darkest Russia.....5
The Dancer's Peril.....5
A Gilded Cage.....5
La Boheme.....5
The Rack.....5
The Divorce Game.....5
Spurs of Sybil.....5
Miss Petticoats.....5
Self-Made Widow.....5
The Hungry Heart.....5

ROBERT WARWICK FEATURES
Man of the Hour.....5
Stolen Voice.....5
Friday the 13th.....5
Human Driftwood.....5
The Man Who Forgot.....5
Family Honor.....5
Face in the Moonlight.....5
All Man.....5
A Girl's Folly.....5
Sudden Riches.....5
False Friends.....5

"THE FAMILY HONOR"
(King Vidor-First National)

Conventional Photoplay Smacks of the Theatre

THE old "save the family honor" theme is resurrected again as the basis of King Vidor's latest First National release. The conventions are entirely in place with nothing missing to emphasize the pathos and the note of heart interest. You see the high minded girl and her weak brother—you look upon the bashful hero who also has a sterling character, and you are presented to the faithful retainers who stick by the poverty-stricken family no matter whether they are paid any salaries or not. And you can make up your mind that the settings are visualized against Southern backgrounds. The picture carries child interest too, the little figure of Ben Alexander being presented as a disciple of Right Thinking. Mr. Vidor has touched upon Christian Science before and he uses it here to emphasize the human note.

"The Family Honor" is rather crude melodrama which is lifted at times through the director's employment of homespun realities. He doesn't show us how the family manages to exist, but he does go to some trouble in drawing the contrast of characters. The picture may be called entertaining until the theatrical climax, and the humanities of the earlier scenes are nearly overwhelmed with crude melodramatic incident. The weak brother is accused of murder and the subsequent court room scene defies logic. The entire action here is badly overdrawn. Witnesses lie on the stand—evidence is shouted from the benches without a reprimand from the judge—and the whole scene is charged with hokum.

Finally when the case appears to be going against the weakling, little brother comes into the court room and marches down the aisle with a halo of righteousness shining before him. His presence is enough to influence the entire chamber with right thinking. The result is that those who furnish false evidence are able to tell the truth. And so big brother is given his liberty. Mr. Vidor, who is a stickler for atmosphere, has seen to it that the picture is saturated with this element. Had he conducted his court room according to Hoyle, the picture would have hit nearer the truth. Still as human as he is the story does not permit him many opportunities to dress it up with his characteristic style. Florence Vidor gives her customary charming performance. And the supporting cast is capable. "The Family Honor" is not a world-beater by any means. Still it is going to please a whole lot of people.—Length, 5 reels. *—Laurence Reid.*

THE CAST

Beverly Tucker	Florence Vidor
Dal Tucker	Roscoe Karns
Little Ben Tucker	Ben Alexander
Merle Curran	Charles Meredith
Mayor Curran	George Nicholas
Felix	J. P. Lockney
Dobbs	Willis Marks
The Grocer Boy	Harold Goodwin

By John Booth Harrower.
Scenario by William Parker.
Directed by King W. Vidor.
Photographed by Ira H. Morgan.

PRESS NOTICE– STORY

King W. Vidor, the director, who has made a name for himself in his ability to mirror life as it is found in the small community, will present at the ———— theatre next ———— his latest photoplay entitled "The Family Honor," which is being released by First National. This story presents a wealth of dramatic conflict as well as a sound moral and it is excellently interpreted by a cast of capable players headed by Florence Vidor. The plot concerns the proud old Tucker family—stripped to its last dollar in the world, its only hope a college youth with a taste for gambling—a young girl, hoping and trusting, and a little boy who is a disciple of right thinking.

Beverly, the girl, has put her brother through college, only to find out that he has turned out to be a first class scamp. In order to maintain the honor of her name her fiance endeavors to anticipate a raid on a vicious dive in the town —a dive frequented by the brother. The raid is carried on but the young man escapes, although he is later caught and indicted for murder. The evidence is going against him until the little brother comes into the courtroom and conveys a spirit of truth. The result is the brother is freed of the charge. This picture contains a slice of real life—a slice which is mighty close to the heart. Mr. Vidor has paid especial attention to the atmosphere so that all the details and backgrounds appear genuine.

PROGRAM READER

A King Vidor picture, "The Family Honor," will be the next attraction at the ———— theatre, and this announcement means that the patrons are assured of good entertainment. Mr. Vidor is a genius at reflecting life as it is found in the small community. He is a firm believer in the heart interest stories of which his latest is a shining example. The picture details the struggles of a proud old Southern family that has become impoverished through circumstances—with a young girl endeavoring to maintain her good name and the traditions of her ancestors against a group of vicious individuals. How she succeeds with the aid of her fiance and a small brother is told in scenes of real dramatic strength, and which are presented with a fine moral. Watch for the date.

SUGGESTIONS

A King Vidor picture should be exploited with full emphasis placed upon the director. He has become famous as a sponsor of heart interest stories that are true to life. So play up his name prominently and mention his past successes. Tell something of the Vidor family life, that he is the husband of Florence Vidor who heads the cast. Mention that little Ben Alexander appears in the picture. Use stills since they will express some of the fine atmosphere. Play up the picture as a heart drama of family life in the South. Rig up your lobby in atmosphere and have your music arranged from the old tunes of the South.

"THE MIRACLE OF MONEY"
(Henley-Pathe)

A Rather Weak Story Which Loses Interest

WE can't say this is a very good one and we won't say it's a very bad one. But we will say that Hobart Henley has shot away from his mark in this production.

In the first place he has selected a story which, although it might have looked good in magazine form, seems to be rather poor screen material, for it lacks most of the important essentials necessary to make it interesting and amusing. Then again there is much footage wasted in uninteresting scenes which do not help the story at all and tend rather to break up the interest and detract from it.

And then again Henley's direction might be criticised, as he seemed perplexed in many of his scenes, especially those of the lighter ones, as to just what his actors should do.

Still we're not going to put the blame on him for we know he didn't have the material to work with. For instance, there are two principal characters in the story, both women who have reached middle age. One has had a love affair in the years gone by which terminated in the departure of the man, to find his younger brother who had embezzled funds from a bank in order to marry the lady's younger sister. Many years afterwards the other woman, not the runaway sister, receives a legacy and is determined to make the life of her sister happy because "her man" had never returned. While they are enjoying their new fortune, the "long lost sweetheart" is discovered in a hotel where they are stopping, in a sickly condition. After the usual, "Jim where have you been" and the explanations, comes the promise of marriage.

Now this film may interest many of your patrons, especially the women folks and give them pleasant amusement.—Length, 6 reels.—*Frank Leonard.*

PRESS NOTICE STORY

Hobart Henley's second subject for Pathe distribution, "The Miracle of Money," will be the attraction at the ———— theatre on ———— of next ————

It is a strong drama filled with human emotion and heart interest, telling of the lives of two women, sisters, in the small town. They have both had their love affairs which have been unsuccessful and now in later life Patty, the younger, falls heir to a fortune and plans to use her money to bring back her sister Emmy's lost youth and beauty.

In her youth Emmy had had her romance and it had been her tragedy. She had been engaged to Jim Heath, a poor young man. After waiting eight years for him, her sister fell in love with his younger brother and eloped with him. But the boy had stolen funds from the bank where he worked in order to carry out his plans, and the older brother in order that the crime should not leak out, made good with his own money. He then said goodbye to his sweetheart Emmy, and set out to find his erring brother. The years went by, however, but Jim did not return.

In her desire to brighten her sister's life, Patty had decided on a wonderful trip in which they would have everything their hearts could desire. "Only why couldn't it have come twenty years ago, when we were young and had something to live for," she said. And it was a wonderful trip for Emmy in more ways than one for while stopping at a palatial hotel she finds her Jim who is in a very sickly condition. But she nurses him back to health and after telling her his story, says he is ready to begin life again if she is—and she was.

PROGRAM READER

When you book this feature your best bet in exploiting it is to play up the story which although rather weak and not of the latest variety, should create a certain interest among the women folks, especially those over their teens.

Just tell your patrons that the story deals with the lives of two women who although unfortunate in their early lives, in that they were poor, are given a surprise in their later years in the form of a legacy left to one of them.

And do not go too strong in your praise of it, because it may not have the right amount of interest for those who do not care for this kind of story. The trouble with the picture is that like a good many tales which make good reading matter in the magazines, when transferred to the screen lose their attraction, become long drawn out and tiresome. The only "life saver" in the story is the sacrifice of the one sister for the other with a view of making her happy for the disappointment she received in her younger years, in a love affair.

You might also play up Hobart Henley, the director, who has produced a number of pictures within the past few years among them being "Laughing Bill Hyde," "Parentage," "Too Fat to Fight" and "The Gay Old Dog."

SUGGESTIONS

"The Miracle of Money," a Hobart Henley production released through Pathe, will be the attraction at this theatre on ———— of next ————,

It is one of those intensely interesting and absorbing stories of human life which is bound to attract and hold an audience from start to finish. And it might be termed a "special attraction" for the women folks, for it concerns the lives of two sisters, who although poor in their youth, had come into a fortune in their later years and had regretted the fact that the money had not come into their hands in earlier life.

"You an' me are goin' to have a wonderful good time, Emmy—and we'll have everything we've wanted all our lives," said one sister to the other, "only why couldn't the money have come twenty years ago, when we were young and had something to live for."

These few lines will give you an idea of what the story is based on, which should interest you if you are given to viewing strong heart interest tales of this description.

Mrs. Bess Gearhart Morrison and Margaret Seddon are convincing in the principal roles.

CATCH LINES

She had always longed to make her sister happy and when money came in the form of a legacy she proceeded to carry out her object. How did she do it? See "The Miracle of Money."

"THE LOVE EXPERT"
(First National)

Constance Talmadge Scores Again in Romantic Comedy

JOHN EMERSON and Anita Loos have not been so inspired in turning out Constance Talmadge's latest picture, "The Love Expert," as they were in a previous release, "In Search of a Sinner." The idea back of it is not so original and it hardly suffices for five reels of polite comedy. One might look in vain for the individuality of the producing team and not find it except in the captions. And even these are minus the sparkle, the rich humor which have always been characteristic of them. Which is a case of "going to the well, too often." The well has gone temporarily dry and they have been forced to resort to some vaudeville quips. Were it not for the vital and vibrant personality of the star herself and some unique tinting which capitalizes the idea the picture would not rise above a dead level.

But the fact that it does soar with true farcical pretentions and finishes in a blaze of glory is due to the serio-comic interpretation of Miss Talmadge and her players. The producers have turned in the other direction. Whereas the star was shown in previous releases, running away from a husband or pursuing one in the disguise of a widow or a divorcee, this story presents her, a slip of a girl, attempting to catch a spouse by certain tests of love. She knows that if she feels of a man's hand and her heart palpitates and her pulse beats faster and the blushes mount to her cheek, that she is on the right track. She realizes that certain men are in love with her through the redness of their faces a redness which is brought right out on the screen and which is highly conducive of laughter. A close-up of a palpitating breast keeps up the hilarity.

In order to win the man of her heart considerable play is given to marrying off his relatives before he will consent. This action has a tendency to become repetitious, but as it is of a farcical vein and, therefore, quite nonsensical, no censure can be heaped upon its improbabilities. The picture doesn't contain the clever twists and turns which are usually stamped all over an Emerson-Loos offering, but it has its humorous value because of the scientific treatment of the theme. The technical side of the feature is praiseworthy in every particular, and the acting is up to requirements.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Babs ..... Constance Talmadge
Mr. Hardcastle, Bab's father. ..... Arnold Lucy
Jim Winthrop of Boston ..... John Halliday
Dorcas Winthrop ..... Natalie Talmadge
Matilda Winthrop ..... Fanny Bourke
Aunt Cornelia ..... Mrs. Nellie P. Spaulding
Aunt Emily ..... Marion Sitgreave
Mr. Thompson ..... James Spottiswood
Mr. Smithers ..... David Kirkland
Professor Bleeker ..... Edward Kapler

Written and Directed by John Emerson and Anita Loos.

PRESS NOTICE STORY

"The Love Expert" is the latest John Emerson and Anita Loos attraction which features Constance Talmadge and it will be presented at the ———— theatre beginning ————. Mr. Emerson and Miss Loos can always be depended upon to furnish comedies of ideas and they haven't failed in this instance. As the central thought for this picture, the clever authors have provided that whereas this is an age of specialization what would be more natural for a young romantic girl to try and become expert at love.

Thus we find Constance Talmadge in the role of Babs, a boarding-school girl, whose school days end before the senior year, thanks to her delinquencies in the elementary courses and her mania for self-instruction in the science of romance. Babs has other things to attend besides her self-instruction. She has the job of marrying off two sisters and an elderly aunt and compromising her father with matrimony. The picture was adapted from an original story and is said to be the most original and novel feature released in the last year. The Emerson-Loos productions have been greeted by the theatre-going public at large as classic gems of comedy. Miss Talmadge gives a performance marked for its individuality and charm and she is assisted by a competent cast.

PROGRAM READER

The choice screen farce of the year promises to be "The Love Expert," a John Emerson and Anita Loos production starring Constance Talmadge. There's a real mate for every man and woman in the world. You only need to know how to find that person. Miss Talmadge gives you the infallible test. Girls—if you ever expect to go to young ladies' boarding school, don't make the science of love your one and only subject of study. That is the moral if any, taught by "The Love Expert," which will be presented at the ———— next ————. The picture is a gem of comedy satire and surely establishes the Emerson-Loos team as experts in their line. Check your grouch at the box-office when you see it.

SUGGESTIONS

You are sure of attracting patronage to see this picture if you do nothing else in exploiting it, but mention that it is an Emerson-Loos production starring Constance Talmadge. This star is indeed fortunate with her vehicles. It is seldom when she is seen to poor advantage. So play up the fact that this picture is another rich classic in comedy production. Use a teaser campaign here and treat your copy in a humorous way. Use catch lines for posters and use them ahead of the showing —far enough in advance to arouse curiosity. Make a bid for the patronage of young engaged couples. Tell them that they have a chance to learn something new in love-making. Play up the other members of the cast.

CATCH LINES

You never were in love—unless your heart palpitates and you can blush. See the true sign for love as shown by Constance Talmadge in "The Love Expert."

"THE AMATEUR WIFE"
(Paramount-Artcraft)

Irene Castle Has Frail Story on Ugly Duckling Theme

YOU can put this down as a cut and dried picture on an ancient theme which is so anaemic in action that it scarcely has strength enough to finish its story. Then again it is so utterly obvious that one can anticipate the development far in advance. Place a girl in the character of an ugly duckling and it is dollars to doughnuts that before the final climax is reached she will blossom forth as a ravishing beauty. How made to order everything is in working out her transformation! In fear that the story might die of mal-nutrition, those in charge have literally dragged in the drama by the heels. The ugly duckling's actress mother is shot and the callow youth turns the revolver upon himself.

Which introduces the charitable hero who, through a spirit of sympathy, offers to protect the girl by marrying her. He is drawn as consistent up to this point, but thereafter he belies his humanity by running away for a year so as not to be in contact with a plain and unattractive wife. The beaten path is still followed for the heroine suddenly realizes that she lacks charm. Consequently she changes her outlook on life and her mode of appearance. Strange that the intellect of these forsaken wives can change so abruptly! Heretofore this spouse revealed herself as considerably naive, but in the twinkling of an eye she becomes the woman of the world and knows just how to conduct herself in affairs with men. The caddish husband returns home and naturally falls in love with his wife, though she keeps him guessing for the sake of dramatic conflict.

The idea back of this picture isn't sufficient for feature length, and physical action cannot be replaced by psychological processes of the mind especially when the theme is bolstered up with inadequate dialogue. Indeed the captions are far from being gems of clever conversation. A twist in the climax brings a measure of surprise and credit must be given the director for steering clear of sex entanglements. Mrs. Castle does not make an effective picture as the ugly duckling, there being nothing of the child about her. She is not adept in character Parts.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Justine Spencer ..... Irene Castle
Cosmo Spotiswood ..... W. P Carleton
Billy Ferris ..... Arthur Rankin
Randolph Ferguson ..... S. J. Warrington
Oliver Ferris ..... A. Saskin
Dodo Spencer ..... Augusta Anderson
Loti, a Maid ..... Mrs. Charles Dewey
Sara ..... Ellen Olson

By Nalbro Bartley.
Scenario by Jane Murfin.
Directed by Edward Dillon.
Photographed by Hal Young.

PRESS NOTICE—STORY

Irene Castle is the star of the Paramount-Artcraft picture, "The Amateur Wife," which is coming to the ———— theatre the week of ———— the ————. This photoplay, which was adapted from a magazine story by Nalbro Bartley, concerns a young French convent girl who comes to America to live with her mother, a musical comedy queen. Her plain clothes and innocent ways get on her mother's nerves to such an extent that she is practically left to her own devices, being befriended only by an admirer of her mother's, Cosmo Spotiswood.

The mother is killed by a jealous lover in a quarrel, and out of sympathy the young man marries the girl. Their marriage at first is not a success. Spotiswood leaves his wife for a foreign tour, but returns to find her a charming creature. In the later scenes of the picture Mrs. Castle wears some stunning gowns that bear the distinctive Castle stamp. Altogether, "The Amateur Wife" is said to furnish her with the unique role of her career, since it offers her opportunities to display her talent as a comedienne as well as to shine in situations of real dramatic strength. William P. Carleton is her leading man. The picture was adapted by Jane Murfin, who is one of the leading playwrights of the day. Edward Dillon is the director.

PROGRAM READER

Admirers of Irene Castle will have difficulty in recognizing the "best dressed woman in America" when she appears at the ———— theatre on ———— in her latest photoplay, "The Amateur Wife." The star has the role of an "ugly duckling" who eventually blossoms forth as a beauty and scores the social hit of New York. The story presents life back of the footlights to some extent and uncovers flashes of genuine humor and pathos. "The Amatur Wife" carries a decided appeal and is the work of Nalbro Bartley, the original story having been called "Miss Antique." Mrs. Castle does some effective acting in the part of the girl who is transformed into a reigning beauty and her support consists of such splendid players as William P. Carleton and Augusta Anderson.

SUGGESTIONS

You can bill this picture as featuring America's loveliest dancer-star and leader of fashion in a gay romance of New York's Bohemian life. Bring out that Mrs. Castle has here her biggest vehicle in so far as providing her with acting opportunities. Mention that the picture is a heart interest drama of an "Ugly Duckling" who is transformed into a radiant beauty. Use stills of the star in her quaint clothes and in fashionable attire. Mention that Mrs. Castle is able to play other roles than those that feature her as the queen of fashion. Play up the high lights, which are found in the pathos, the comedy and the heart-warming love. You can state that the picture is an adaptation by Jane Murfin of a story by Nalbro Bartley and that it was directed by Edward Dillon.

CATCH LINES

She was awkward and shy and he married her out of pity. Rather than be humiliated by her ugly appearance, he ran away. But when he returned, what did he find? See Irene Castle in "The Amateur Wife."

"THE INFERIOR SEX"
(First National)

Fairly Interesting Domestic Drama with Mildred Harris

THE eternal triangle theme, which is the idea behind this photoplay, has not been dressed up with any original high lights to make it carry a distinctive quality. Too much attention has been paid to the moral which is brought out with abundant platitudes to keep it from becoming monotonous in its development. One rather tires of the trusting bride who constantly craves her husband's love because it isn't presented with sufficient contrast. Quite a few scenes are distributed in the earlier reels which have no more dramatic foundation than a bit of conversation over the telephone with the wife continually calling up and asking—"Do you love me?"—and the husband replying—"Of course I do-"

To add a note of conflict a counterplot is introduced which shows another couple that cannot agree, with the wife adopting other tactics than playing into her husband's hands. The young bride eventually conceives the happy idea of arousing her better half's jealousy by leaving him entirely alone. This introduces a faint comedy note a note that might have been employed to better advantage. It soon gives way to plot complications with the two wives involved in an affair which causes their husbands no end of anguish. The older woman is really in love with the "he-vamp" which is not convincing because she is painted as unusually shrewd, being able to distinguish the dross from the gold. To save her reputation the younger woman takes the blame and a few meaning glances squares everything with her husband.

But why does she tell him that her campaign is solely for the purpose of keeping him interested Such a course would make him disinterested again. The picture is told in too many subtitles with the result that the action has a tendency to stop just when suspense is needed the most. Domestic dramas must keep their vitality intact to the finish which is the point where "The Inferior Sex" falters. It makes a plea for faithfulness and tolerance on the part of both husband and wife, but there is no strong lesson established. The picture follows the beaten path too much to be always interesting. Mildred Harris makes her return to the screen after a brief absence and in the lighter moments she gives a good account of herself. Mary Alden, being a more emotional actress, outshines her in the heavy scenes. Milton Sills and John Steppling play the husbands with commendable naturalness. The picture is adequately staged.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Ailsa Randall.....Mildred Harris Chaplin
Knox Randall.....Milton Sills
Clarissa Mott-Smith.....Mary Alden
George Mott-Smith.....John Steppling
Porter Maddox.....Bertram Grassby

By Frank Stayton.
Scenario by Waldemar Young.
Directed by Joseph W. Heneberry.

PRESS NOTICE—STORY

A vital drama revolving around a matrimonial entanglement is "The Inferior Sex," the First National picture, which comes to the ——— theatre for three days beginning ———— with Mildred Harris Chaplin as the star. This is an adaption by Waldemar Young of Frank Stayton's play of the same name with Joseph W. Heneberry acting in the capacity of director. The story may be called an expose of married life and its problems and presents a dramatic comparison of the sexes in a romance of decided appeal. It has long been a much mooted question as to which sex is superior to the other. Mr. Stayton's play attempts to give an answer.

Ailsa Randall is too eager for affection with the result that her husband tires of playing the lover continuously throughout the day. Then an idea strikes her to keep him guessing by appearing indifferent. And the love that has been offered him gratis is consequently denied so that his vanity is wounded. But the scheme works not only for her but for her dearest friend. It takes five reels of interesting drama to introduce the moral. In the end the wife confesses her scheme and happiness is restored. Mrs. Chaplin gives a compelling performance of the wife and she is ably supported by Milton Sills, John Steppling and Mary Alden.

PROGRAM READER

Outside of its unusual love story and the interest in its up-to-date problems of life, "The Inferior Sex," which comes to this theatre next ———— with Mildred Harris Chaplin as the star, makes an especial appeal to women in the exquisite gowns displayed, and in the beautiful settings and charming scenery. The drama details domestic life and presents a young married woman whose husband has shown great indifference to her. She hasn't learned the art of being discreet but when she does—"well, turn about is fair play." How the husband awakens to the fact that his wife is an ideal companion is told in a vivid and vital manner. The play answers several questions concerning love and will certainly enlighten those contemplating matrimony.

SUGGESTIONS

Bill this picture as a romantic drama concerning marital happiness and bring out that it is a revelation in the art of maintaining domestic bliss. Use it as a lesson to those contemplating matrimony. Make a bid for the patronage of the younger set. Boost the name of Mildred Harris Chaplin who has been absent from the screen for a long time. Mention that she is the wife of Charles Chaplin. Use the title in leading questions as to which is the "Inferior Sex?" You should be able to create a lot of interest in this photoplay through the employment of arguments concerning the theme. Use spreads, teasers, and catch lines. The big exploitation angle of the picture is the title. Surround it with plenty of mystery. Mention the members of the cast. Use stills which will excite curiosity through the various costumes worn by the feminine players.

"TERROR ISLAND"
(Paramount-Artcraft)

Resembles a Wild Serial in Incident and Action

THE sponsors of this picture made an apology for it in the introductory caption and so disarmed the spectator to some extent from being unduly critical. The result is one must accept it for what it is a mere vehicle for the exploitation of the handcuff king, Houdini. The apology was kept up throughout the length of the feature, which proves how those in charge erred in putting over something on the public. Really "Terror Island" goes back to the nickelodion days, there being an absence of rhyme and reason in theme, treatment and interpretation. A sophistirated audience will surely kid the life out of it, just as they did at the Rialto. The picture is nothing more or less than a wild serial compressed into five reels and the incidents contained in it might have been conceived in a nightmare.

Highly impossible as the ancient hokum is, it is going to take a lot of explanation and more apology than what is offered to make even a child believe the stunts which take place under water. Houdini might get away with it on a bet, but not Lila Lee. Listen! She is imprisoned in a safe lowered into the water a group of highbinders fool around ten minutes in lowering a diver who places a bomb under the safe they take at least ten minutes more in bringing him back to the surface—then Houdini floats out of his submarine, finds the safe and spends at least five minutes in opening the combination—on top of which he consumes at least fifteen minutes in steering her (they are still under water) back to the tank in his submarine. While this wild stunt takes up only a few minutes on the screen, it couldn't be done in reality in less than a half hour. The amazing part of it is Lila Lee goes through with it as if she might be a mermaid.

The story is the antiquated idea of the stolen pearl which must be returned to the idol before a white adventurer will be released from the South Sea cannibals. And in working it out the picture reveals scene after scene of some of the weirdest and wildest melodrama that has ever been flashed on the screen. One must accept it in a spirit of good nature and forget its improbabilities. The picture carries enough action and invention and doubtless will please those who "eat" up serials. Length, 5 reels.—*Laurence Reid.*

THE CAST

Harry Harper.....Houdini
Starkey.....Jack Brammall
Beverly West.....Lila Lee
Stella Mordaunt.....Rosemary Theby
Job Mordaunt.....Wilton Taylor
Guy Mordaunt.....Eugene Pallette
Captain Black.....Edward Brady
Chief Bakaida.....Frank Bonner
First Officer Murphy.....Ted E. Duncan
Mr. West.....Fred Turner

By Arthur B. Reeve and John W. Grey.
Scenario by Walter Woods.
Directed by James Cruze.
Photographed by William Marshall.

PRESS NOTICE STORY

The handcuff king, Houdini, will come to the ——— theatre next week, beginning ————, in his latest photoplay entitled "Terror Island," which is an original story written by Arthur B. Reeve and John W. Grey. These authors supplied the star with his previous screen vehicle, "The Grim Game," and in their latest contribution they have contrived enough incident to fit the peculiar talents of Houdini. The star has the role of an inventor of a new type of submarine. To rescue the father of the girl he loves from a band of South Sea Islanders, he travels there in his new invention. Encountering a famous gang who are bent upon getting the girl and some sunken treasure belonging to her, Houdini goes through a series of thrilling adventures calculated to make an audience sit up and take notice.

Some of these feats he has never been able to demonstrate before. At the same time "Terror Island" is a thoroughly logical and entertaining story of love and adventure. Lila Lee is the leading woman, and Jack Brammall and Rosemary Theby are in the supporting cast. The story was scenarioized by Walter Woods and James Cruze directed the picture.

PROGRAM READER

Houdini, the celebrated handcuff king, in a thrilling screen melodrama, "Terror Island," will be the attraction at the ——— theatre for the week commencing ————. To save some sunken treasure of ships that have been sent to the bottom forms one of the motives of the tale. But there is, in addition, a skull-shaped pearl upon which a man's life depends; a lovely girl, kidnapped by her villainous relatives; a submarine built on a startling plan; South Sea Island adventures—enough thrills, it is declared, to make the ordinary pictures seem tame in comparison. Houdini accomplishes feats here which have brought him world-wide renown, a number of them being entirely new. Charming Lila Lee is his leading woman. The picture was written by the serial kings, Arthur B Reeve and John W. Grey. So rest assured it carries sufficient thrills.

SUGGESTIONS

Here is your chance to go in for atmosphere in exploiting this picture. Since Houdini is well known as a handcuff king and as an illusionist, it would be advisable to use considerable lobby display. Distribute handcuffs and paraphernalia which Houdini uses and exploit them with placards. Tell that the invention hasn't been made that can hold him. Treat the picture as an adventurous melodrama which features the star in the most daring and hazardous feats of his career. Play up stills of him attempting to get out of his inventions. Play up his name and run stories of his exploits.

"THE ORPHAN"
(Fox)

Wildest of Westerns, with Little Plot

YOU will get one of the shocks of your life when you see "The Orphan," starring William Farnum. You will rub your eyes to learn if you are seeing correctly. For the picture is six reels of bandit and stage-coach hold-ups and (the greatest surprise!) Indians on the warpath. It is many a day since such a picture has reached the screen.

William Farnum plays the good bad man. He goes bad at the age of seven or so, when his father is murdered, and acquires the dreaded title of "The Orphan." At no time during the picture does he really satisfy. He is careful never to appear villainous and smiles pleasantly at almost everybody throughout. The tricks they have made him do are the wildest possible. One-two-three the Indians fall as the Orphan's trusty gun speaks. He saves the sheriff's life three times and the heroine's once. He hides in the bushes and shoots the pipes out of his enemies' mouths. And he ends by reforming and killing his father's murderer, who, by the way, did not age noticeably during the long interval.

Some of the Indian battle scenes are admirable. There is a wealth of beautiful scenery as a background for the story, and the photography is excellent. The Indians are not weighed down with war paint and feathers, are good riders, and not exaggerated. The cast is good, but at no time is called upon to really act.

It is the kind of a feature that will make the children shout aloud with glee. But the star is too sweet faced and a little over weight for the part. One error cannot escape notice. The star is wounded in one scene and entirely bloodless in the next. On the whole the picture has exaggerated action, no noticeable acting, and hardly more plot. Length, 6 reels. *Matthew A. Taylor.*

THE CAST

The Orphan	William Farnum
Helen Shields	Louise Lovely
Tex Willard	Henry J. Herbert
Bucknell	Earl Crain
Bill Howland	G. Raymond Nye
Sheriff Jim Shields	George Nichols
Joe Sneed	Harry De Vere
Martin	Al Fremont
Margaret Shields	Olive White
Aunt Cynthia	Carrie Clark Ward

Story by C. E. Mulford.
Directed by J. Gordon Edwards.
Scenario by Roy Somerville.

PRESS NOTICE STORY

William Farnum, the popular Fox star, whose pictures, ever since his memorable "Les Miserables" have won him a host of admirers, is the attraction at the ———— theatre for ———— in his new production, "The Orphan." This is a six reel picturization of a thrilling story laid in the desert west.

For years all the countryside has trembled at the mention of "The Orphan." Such is the name given to a notorious bandit, played by William Farnum. As we get to know "the orphan," however, we find that despite all his evil reputation, he is good at heart. When the sheriff, who is seeking to kill him, is attacked by Indians, "the orphan" interferes and aids in driving them off. Again, when a stage coach, containing the niece of the sheriff, is attacked, he comes to the rescue. There is a reformation, of course, after he comes under the influence of the sweet girl, but not until he has fulfilled his vow, and killed the man who murdered his father.

There are few, if any, more thrilling pictures to come to the screen in recent months, than "The Orphan." Besides the daring riding and exciting chases, there are numerous realistic battle scenes. In addition, the picture has been taken in one of the most beautiful spots in America—the Western deserts, with their towering mountains in the background. The picture will remain at the ———— for — - ——— days.

PROGRAM READER

Do you like action? Do you delight in seeing a story laid in that romantic and picturesque setting—the great desert West of America? And do your heart-beats increase as you see hard-fighting and hard-riding battle scenes. William Farnum is the star of this new picture—"The Orphan," which contains all the qualities to make your blood tingle. The feature is not lacking in love interest, and there is a happy ending at the final fade out. You will be excited, thrilled, and above all—well pleased, after you see "The Orphan."

SUGGESTIONS

Dwell chiefly on the star of this picture. Mention "The Corsican Brothers," if you have shown it, and even go as far back as "Les Miserables," in telling of his previous work. His admirers like to watch him "see red," and start to fight, so use a little of the theme of the story in your copy, telling of the work of the star as the "good, bad man." Show a photograph of him in the lobby. As a stage setting use such bits of western scenery as you can find to surround your screen. Cowboys and bandits in the lobby and streets, seem about the best way to create the atmosphere of the story.

CATCH LINES

There is good in the worst of men—even in such a man as "The Orphan," an outlaw feared throughout the countryside.

William Farnum, the virile Fox star, in a thrilling story of the West.

The story of an outlaw, who saved the life of the man who sought to kill him, and the girl who eventually reformed him.

"LEAVE IT TO ME"
(Fox)

Average Farce Comedy Starring William Russell

THE laughs in this latest William Russell farce comedy are chiefly due to fast and strenuous work on the part of the cast, and the star in particular. The story takes a long time to get started, and once started, is revealed to be a good farcical idea, but lacking in rapid fire farce action.

The star plays the rich young man again, this time forced to go to work by a fiancee who wishes to see him do something useful in life. He buys a detective agency in a crimeless city, confident that cases will be few and far between. But his sweetheart discovers the scheme and in order to straighten matters out, the young man hires as many crooks as possible to start a wave of crime, in order that he may win glory for himself by bringing back the booty. The troubles of another rich young man are brought in, and a second story man steals some incriminating letters for him. The crooks finally start to work in earnest, however, and come to a wedding to steal all the presents. But the amateur detective recovers the stolen gifts, rescues the kidnapped bridegroom, and reinstates himself once more in the good graces of his sweetheart.

If you are looking for a farce, "Leave It To Me" will satisfy, although it will not elicit continuous laughter. There is real good comedy in the high spots, however, and the star ought to win new admirers. He is supported by a good cast including Eileen Percy, Marcelle Daley and Hal Cooly. Harvey Clark has been given a difficult character part and we fear, will grow a little tiresome towards the end. Photography and editing are up to the average.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Dickey Derrickson	William Russell
Madge Earle	Eileen Percy
Dot Derrickson	Marcelle Daley
Tom Burroughs	Hal Cooly
Viola Devore	Lucille Cavanaugh
Red Kelley	William Elmer
Stephen Holmes	Harvey Clark
Mrs. Stephen Holmes	Milla Davenport

Story by Arthur Jackson.
Scenario by Julius G. Furthman.
Directed by Emmett J. Flynn.

PRESS NOTICE—STORY

An old favorite to motion picture fans will be seen at the ———— theatre on ———— when "Leave It to Me," a William Fox production, with William Russell as the star, will be the attraction. Russell has no end of screen admirers, who eagerly watch for his every release. In this picture he will not disappoint them, for he has been given a part that suits him perfectly—that of an idle rich young man, who must give up his idleness if he is to marry the girl he loves. For his sweetheart, who, by the way, is pretty Eileen Percy, warns him that she will never marry an idler. Therefore Dickey goes to work. Or rather he buys a detective agency, knowing full well that the city is crimeless and that he will have no work to do.

But his sweetheart discovers his ruse and his troubles commence anew. In order to gain glory he hires a crowd of crooks to come to town, with the understanding that he is to recover the booty. Complications of the most ludicrous and side-splitting kind ensue, especially when the thieves decide to do some honest-to-goodness robbing on their own hook.

Besides Eileen Percy, who plays opposite the star in this pleasing farce comedy, the cast includes such players as Marcelle Daley, Lucille Cavanaugh, Hal Cooly and Harvey Clark.

PROGRAM READER

Do you believe in work? That is to say, would you go to work if you had millions? Dickey Derrickson, the millionaire hero of "Leave It to Me," the side-splitting comedy which will be seen at this theatre on ————, did not relish the idea. But his sweetheart said she would never marry an idler. So Dickey went to work—after a fashion. For if he had not gone to work the gang of crooks would never have come on the scene and kidnapped the bridegroom. And if all this had not happened there would have been no "Leave It to Me" to make you laugh for a full hour. William Russell is the star, and you know what to expect from this inimitable screen comedian.

SUGGESTIONS

You have a star to boost in this picture. William Russell already has a large following, so use a photograph of him in your lobby, mention him big in all your copy, and write about him on your mailing cards. For a teaser use the slogan, "'Leave it to me,' said Dickey, 'I'll fix it.' Who was Dickey?" About the only possible tie-up is with a detective agency, and such an arrangement naturally would be difficult. An automobile repair shop might be interested, using the caption, "We Fix Everything." Underneath this mention your title and star. Do not tell all of your story in your program or press notice, but just enough to arouse interest.

CATCH LINES

"Work for a millionaire! Impossible!" said Dickey. "I'll never marry an idler," said Madge. So what could Dickey do?

William Russell in a five-reel comedy that is going to make you roll off the seat if you don't hold fast?

Dickey, the millionaire, decided to be a detective. He did detect some things, but he almost lost his sweetheart in doing so.

Box Office Reports will again appear in the May 15 issue

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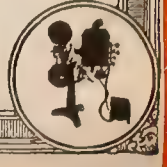
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BARRYMORE
in
"Dr. Jekyll
and Mr. Hyde"
BY ROBERT LOUIS
STEVENSON
DIRECTED BY
JOHN S. ROBERTSON
SCENARIO BY
CLARA S. BERANGER
A
Paramount Artcraft
Picture
FAMOUS PLAYERS-LASKY CORPORATION
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All Records Broken in Holy Week!

JOHN BARRYMORE
in
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At the Rivoli Theatre, New York, has broken all the house records for paid admissions. And this in Holy Week, the worst week in the year for the theatres!

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"If any actor could make movies talk, John Barrymore would in 'Dr. Jekyll and Mr. Hyde.' His personality seemed to leap from the screen."—*N. Y. Sun and Herald.*

"John Barrymore has set a standard for future tragedians. The character is depicted as truly as the words of Stevenson drew it. One leaves the theatre with the belief that motion pictures are on the verge of a new era."—*N. Y. World.*

"For the most part the picture is action, wonderfully interpreted by John Barrymore and directed by John S. Robertson. The screen has caught all the eerie atmosphere of this eternal classic. It is impossible to exaggerate the beauty of the settings and the adroit manner in which the plot is swung to its inevitable ending."—*N. Y. Globe.*

"'Dr. Jekyll and Mr. Hyde' is one of the best features it has ever been our good fortune to witness."—*Morning Telegraph.*

"John Barrymore is as eloquent on the screen as he is on the stage. 'Dr. Jekyll and Mr. Hyde' is a gripping picture under the influence of Mr. Barrymore's acting."—*N. Y. Evening Sun.*

"Barrymore's insistently reaching, temperamental hands turn to evil claws before your eyes. His lean dreaming face takes on a look of unbelievable ferocity. He is a cruel and monstrously malignant spirit."—*N. Y. News.*

"John Barrymore's masterful acting in 'Dr. Jekyll and Mr. Hyde' is without question the outstanding bit of screen work in many months. It ranks equally with his highly artistic 'Richard III'"—*N. Y. Evening Mail.*

"Barrymore makes the dual character tremendous. His performance is one of pure acting on as high a level as has ever been attained by any one. Future generations may see 'Dr. Jekyll and Mr. Hyde' and in addition to enjoying Barrymore's art they will receive a personal impression of him and know him as his predecessors can never be known. 'Dr. Jekyll and Mr. Hyde' is a work worth while in itself for all time."—*N. Y. Times.*

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HOUDINI

in

"Terror Island"

BY ARTHUR B. REEVE and JOHN W. GREY
DIRECTED BY JAMES CRUZE

A Paramount Artcraft Picture

OVER the cliff—with Lila Lee locked inside—crashed the safe! The cannibals shrieked a mighty shriek of triumph! And then——

In the most thrilling and amazing underwater scene ever filmed you see Houdini swim under water to the safe—open it—and carry Lila safe to the submarine.

Houdini holds the world's record for under water endurance. No other man can stay under water as long as he does in this picture.

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Pauline Frederick

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Georges Carpentier

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THIS INTERNATIONAL IDOL COMES TO THE SILVER SHEET ON THE CREST OF THE MIGHTIEST WAVE OF POPULARITY EVER ENJOYED BY ANY MAN. HE WILL BE PRESENTED IN A MODERN AMERICAN SOCIETY DRAMA, ABSORBING AND UNIQUE IN PLOT, DIRECTED BY JOHN G. ADOLFI. IT WILL BE A "MILLION DOLLAR" ATTRACTION.



Dustin Farnum

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FROM A SUCCESS UNSTINTED AND DESERVING, BUILDED UPON THE APPEAL WHICH HIS DELIGHTFUL MAN'S-MAN CHARACTERIZATIONS AMPLY JUSTIFIED, DUSTIN FARNUM SHALL NOW BRING TO THE EXHIBITOR A SERIES OF TWO-FISTED STORIES, THE INITIAL ONE BEING "BIG HAPPINESS."



THIS FAMOUS COMEDIAN, WON FROM HIS PINNACLE ON THE AMERICAN STAGE, WILL APPEAR IN SPECIAL FEATURES, WHICH IT IS PREDICTED SHALL CREATE A SENSATION. "THE SMART ALECK," A SATURDAY EVENING POST STORY BY IRVIN S. COBB, WILL BE THE FIRST "CHIC" SALE PICTURE.



Lew Cody

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GREETED WITH UNANIMOUS ENTHUSIASM, THIS NEW STAR FIRMLY ESTABLISHED HIMSELF IN PUBLIC FAVOR IN "THE BELOVED CHEATER" CAPTURING THE POPULAR FANCY BY THE UNIQUE CHARACTER OF HIS WORK, HE WILL FURTHER ENDEAR HIMSELF TO HIS ADMIRERS IN "THE BUTTERFLY MAN," A SUPER-SPECIAL OF ASSURED BOX OFFICE VALUE.



Al Christie

ROBERTSON-COLE

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Sessue Hayakawa

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FOUR SPECIALS, REVEALING THIS REMARKABLE STAR AT THE HEIGHT OF HIS UNQUESTIONED ABILITY, ARE PLANNED FOR THE COMING YEAR. EACH OF THESE NEW PICTURES WILL BE MORE ELABORATE AND EVEN MORE DRAMATIC THAN ANY IN WHICH HAYAKAWA HAS EVER APPEARED.



Wedgwood Nowell

ROBERTSON-COLE

THE WORLD-FAMOUS CHARACTER OF ARSENE LUPIN, UNRIVALED IN THE ANNALS OF FICTION, WILL BE BROUGHT TO THE EXHIBITOR IN "813" TO BE FOLLOWED BY A LIMITED NUMBER OF STORIES EACH SEASON FROM THE ARSENE LUPIN SERIES. WEDGWOOD NOWELL, IDEALLY CAST AS ARSENE LUPIN, WILL BE FEATURED IN THE INITIAL PRODUCTION.



Bessie Barriscale

ROBERTSON-COLE

THE POPULARITY OF MISS BARRISCALE HAS SHOWN STRONG AND STEADY INCREASE WITH EACH RELEASE AND UNDER THE NEW PLAN WHICH WILL LIMIT HER PRODUCTIONS TO SPECIALS, THE DEMAND FOR HER PICTURES IS CERTAIN TO BE EVEN MORE MARKED.



SURPASSING IN PICTURED ELOQUENCE, EVEN HIS FAMOUS CANNIBAL RELEASES, THE FEATURE MARTIN JOHNSON IS NOW SENDING FROM THE INTERIOR OF THE ISLAND OF MALEKULA, WHERE IT WAS PHOTOGRAPHED AT THE RISK OF LIFE, WILL FASCINATE WITH SIGHTS THE LIKE OF WHICH HAVE NEVER BEFORE GREETED WHITE MEN'S EYES.



RARELY THE SILENT DRAMA BRINGS THE EQUAL OF "THE FORTUNE TELLER," THE STAGE TRIUMPH WHICH GRIPPED NEW YORK BY ITS INTENSE DRAMATIC POWER, NOW MOULDED INTO A MASTERPIECE BY THAT GENIUS OF MOTION PICTURE DIRECTORS, ALBERT CAPELLANI, WITH ITS ORIGINAL STAR, MARJORIE RAMBEAU, IN A NEVER-TO-BE-FORGOTTEN CHARACTERIZATION.



CONCLUSIVE EVIDENCE OF THE PERMANENCY OF THE ORGANIZATION AND ITS SOUND BUSINESS PRINCIPLES, IS THE PURCHASE BY ROBERTSON-COLE OF THE VALUABLE CORNER PROPERTY AT SEVENTH AVENUE AND FORTY-EIGHTH STREET, NEW YORK CITY—IN THE HEART OF THE WORLD'S FILM INDUSTRY. WORK HAS ALREADY BEEN COMMENCED ON THE CONSTRUCTION OF THE TWELVE STORY BUILDING AS DEPICTED HEREWITH.

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"The Dangerous Talent"

with

Margarita Fisher

MOTION PICTURE NEWS: "Plenty of action. A well directed, exciting climax. Story is interesting and exceedingly appealing."

AMUSEMENTS: "Here at last is a real picture. A model of dramatic construction. Margarita Fisher has arrived. Not only is her work excellent, but also that of all the supporting cast. Harvey Clark deserves special mention."

WID'S: "Good play with unusual twists. Interests because of many surprising turns of plot."

BILLBOARD: "Constant interest in the unfolding of the story. Miss Fisher proves adept at emotional work and received splendid support throughout."

TRADE REVIEW: "Strong in suspense—plenty of quick action. Perfect continuity, cleverly devised climax. Margarita Fisher possesses both physical beauty and emotional ability. A sterling attraction."

MOVING PICTURE WORLD: "Satisfactory presentation of story in which elements of melodrama play a prominent part. Miss Fisher is exceedingly attractive."

DRAMATIC MIRROR: "In this day when so many film plays are sent out with barely enough plot to get by with audiences, it seems almost extravagant for any one picture to have so much story as has 'The Dangerous Talent.' It is all intensely interesting and not in the least confusing."

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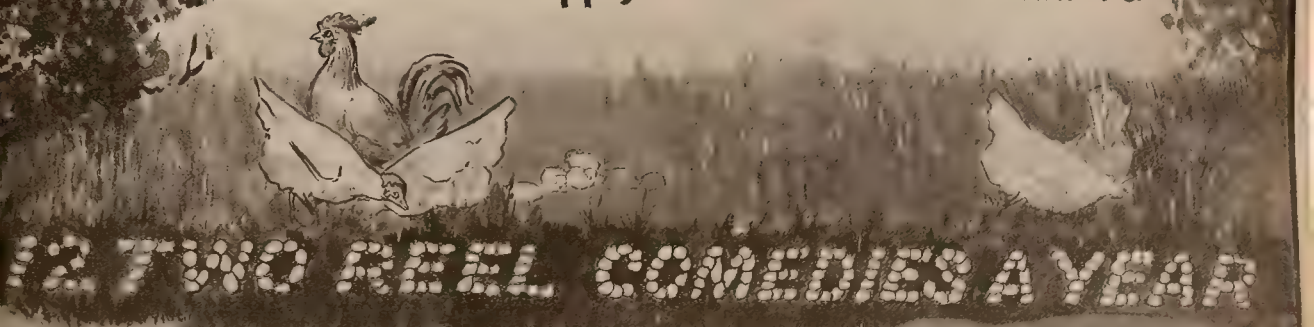
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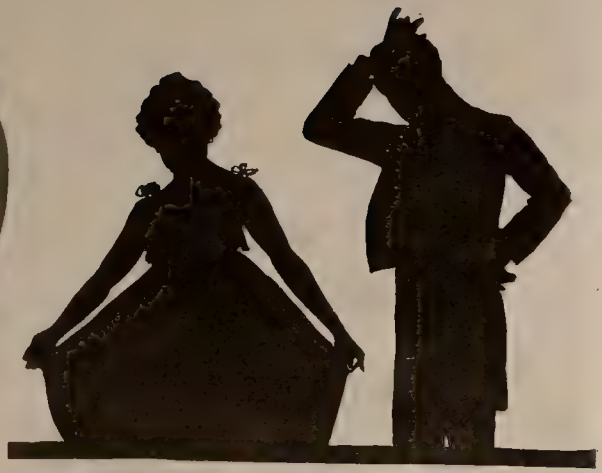


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The short, snappy sayings handed me many a laugh, and along with the illustrations should prove a valuable addition to any theatre program.

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Starring

BRYANT WASHBURN

is ready for the State Right Market. It will be the clean-up picture of the year. It will prove a box office boon for the exhibitor through the dull hot summer months. It is one of the most entertaining and delightful features in which Bryant Washburn has ever starred. Here is a picture with a great title, a sure-fire star, a wonderful story, all coupled with the biggest advertising campaign ever given a production for State Right Sale. Inquiries from the biggest buyers in the country are coming in daily. Get your bid in to-day. "Skinner's Dress Suit" will prove the greatest box office bet of the year.

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"THE TRAP"

An amazing story of Love, Mystery and Intrigue.

Replete with *Big Moments* and *Splendid Characterizations* . . . .

By MAXIMILIAN FOSTER

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KEEPING UP APPEARANCES
THE WHISTLING MAN
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THE WHIRLPOOL
RICH MAN, POOR MAN
SHOESTRINGS, ETC.

"THE TRAP"

has been running in McClure's Magazine since December and finishes in the May issue . . . . Read by at least 5,000,000 people.

The publication of this story in book form is now in preparation by D. APPLETON AND COMPANY, a foremost publisher of "Best Sellers."

Arrangements can be made for publication of a Special Motion Picture Edition, containing reproductions of scenes from the picture.

"THE FALLEN IDOL"

From the Broadway Stage Success

A powerful love story, showing the innermost secrets of a Woman's Soul . . . .

A story of the Emotions that will tug at the heart-strings . . . .

A Climax that will hold the audience spellbound . . . .

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ON EASTER MONDAY
The Sun and New York Herald said:

"The throngs gorged themselves again

on John Barrymore in 'Dr. Jekyll and Mr. Hyde,' at the Rialto and 'The Virgin of Stamboul' at the Broadway"



CARL LAEMMLE *presents*
PRISCILLA DEAN
in "The VIRGIN OF STAMBOUL"

TOD BROWNING'S
$500000
Universal-Jewel
Production de Luxe



Von Stroheim beats Von Stroheim!

MARKSMEN agree—it's easier to crack the bulls-eye with your first shot than with your second.

When Erich Von Stroheim made his first production, "BLIND HUSBANDS", Julian Johnson, Editor of Photoplay, termed it "the almost perfect photoplay"—and it made money for exhibitors in the same splendid proportion—such a golden surprise that people wondered if Von Stroheim had another shot like it in his system.

Well, folks—he has! He's done it again! Another bullseye! In "THE DEVIL'S PASS-KEY" Von Stroheim has done the impossible. He has beaten Von Stroheim!

What's it about? Women! What does Von Stroheim know about women? Too much—the women think. That's why they'll love him and hate him—and pack your house to the fire limits.

See this amazing production now. Genius doesn't show every day.



Von Stroheim's NEWEST WONDER PICTURE

Universal-Jewel Production de Luxe

"The Devil's Passkey"



human——

HARRY CAREY

The man who shows Big Houses how Little Houses make Money

"MARKED MEN"—made by Jack Ford from Peter B. Kyne's world-famous story *"The* Three Godfathers."

"OVERLAND RED"— made by Lynn F. Reynolds from the story by Henry Herbert Knibbs.

No better Western pictures have ever been produced.

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"For East is East
And West is West
And never the twain shall meet."

ONLY a trustful little school-marm of another race in sunny, lazy Hawaii—just the kind to care for an attractive human derelict—just the kind to be loved for an hour and then deserted—just the kind to believe her husband dead and then to blunder into him with another wife in another land. And TSURU AOKI is just the kind to give your audiences as unique and fine a piece of dramatic sentiment as they will see in many a day. Play this play—it's different.

TSURU AOKI in "LOCKED LIPS"

A unique
Universal Special Attraction
presented by
Carl Laemmle

One Solid Year

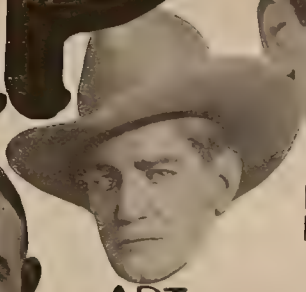


MARIE WALCAMP



EDDIE POLO

THE STARS



ART ACORD



ELMO LINCOLN



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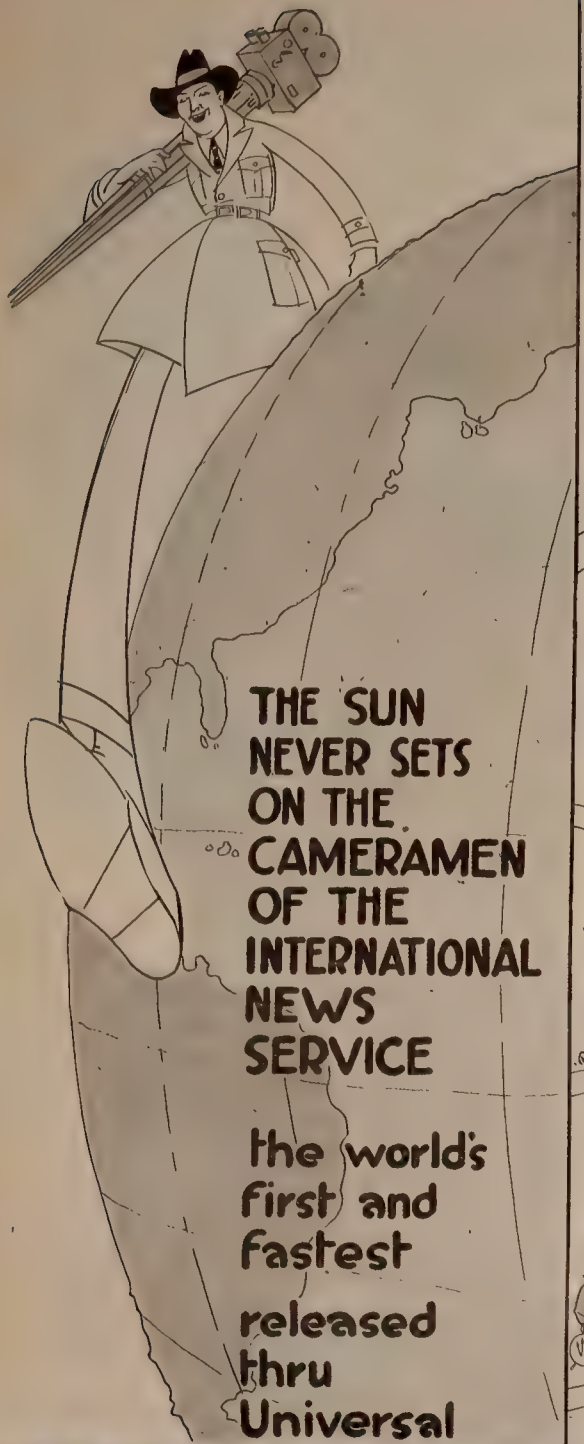
AN Exchange Manager spilled the secret of his record success with the Full House Five—"You wouldn't dream of renting your home a few weeks at a time," he argued; "you don't insure its contents by the month, or your life by the week—you get it all settled and off your mind for a *year*. Then why not protect your Serial success in the same way? Why take your Serials haphazard when you can take out this Security Policy for Full Houses for One Solid Year?"

Ask your Universal Exchange about this plan. It is a complete success.

The FULL HOUSE FIVE

THE CHAPTER PLAYS

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"ELMO THE FEARLESS"
"THE MOON RIDERS"
"THE VANISHING DAGGER"
"THE DRAGON'S NET"



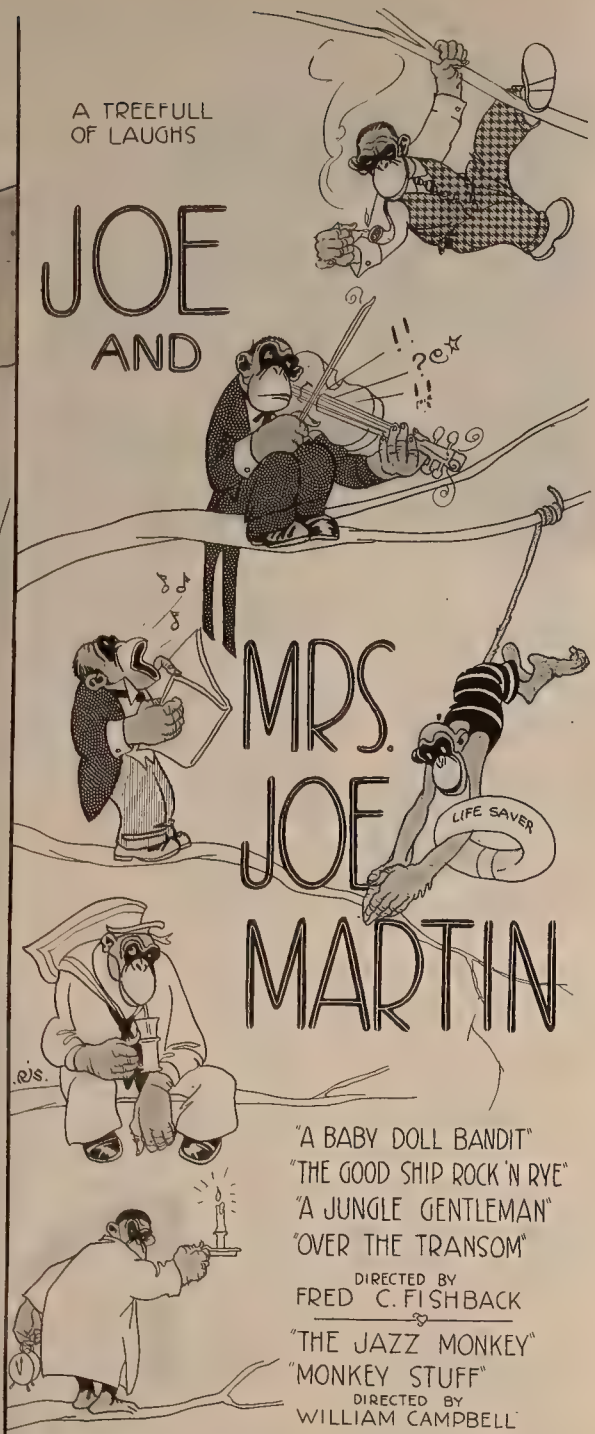
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A TREEFULL OF LAUGHS

JOE AND MRS. JOE MARTIN



"A BABY DOLL BANDIT"
"THE GOOD SHIP ROCK 'N RYE"
"A JUNGLE GENTLEMAN"
"OVER THE TRANSOM"
DIRECTED BY
FRED C. FISHBACK

"THE JAZZ MONKEY"
"MONKEY STUFF"
DIRECTED BY
WILLIAM CAMPBELL

UNIVERSAL — JEWEL

UNIVERSAL

J. PARKER READ JR.
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LOUISE GLAUM
in
SEX

By C. Gardner Sullivan
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BOX OFFICE APPROVAL THE ONLY HONEST SEAL OF MERIT

The public verdict on "SEX" has been pronounced. The verdict was unanimous and read like this: "SEX" is one of the very few GREAT PICTURES. Nothing is more conclusive and convincing than the PUBLIC VERDICT. There is no higher authority than the message from the box office. It makes all argument and all praise unnecessary. IT REPRESENTS THE ELOQUENCE OF FACTS. In our recent announcement we told of big bookings in Chicago, Kansas City, Milwaukee, Boston, Atlanta, Pittsburgh, St. Louis, Minneapolis, Spokane, Seattle, San Francisco, Los Angeles, Fort Wayne, Detroit, New Orleans, Dallas, Galveston, Nashville.

"SEX" rises above the average picture like a skyscraper tops a bungalow; it intoxicates the eye, satisfies the mind and carries its appeal right into the depths of your heart.

"SEX" will raise the fame and popularity of your house and impart a new dignity to your screen, it inspires your patrons with the desire for regular attendance at your theatre.

"SEX" embodies the combined triumph of a great actress—Louise Glaum—a great producer, J. Parker Read, Jr. and a great scenario writer, C. Gardner Sullivan and is worthy of your best showmanship.

W.W. HODKINSON CORPORATION
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Theodore C. Deitrich & Arthur F. Beck
present

Doris Kenyon
in *The* HARVEST MOON

From the celebrated play by AUGUSTUS THOMAS
Directed by J. Searle Dawley

Heart interest abounds in "The Harvest Moon." It is the heart interest that hushes the crowd into sympathetic silence; it is the heart interest that makes 100% entertainment; it is the heart interest that wins for the box office and for the prestige of your theatre. Here a master plays on the heart strings — America's premier playwright—Augustus Thomas. Every touch shows the assured skill of the master hand and the finale comes with unexcelled power tinged with light and sweetness. Your audience will bid a joyous welcome to "The Harvest Moon."

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Robert Brunton
presents

J. Warren KERRIGAN

and his own company in

The Dream Cheater

By HONORE DE BALZAC
Directed by ERNEST C. WARDE



HERE ARE THE "HIGH LIGHTS."

THE PLOT: Furnished by the world's foremost student of human nature: Honore Balzac, made immortal by his story of "The Human Comedy."

THE STAR: J. Warren Kerrigan, the embodiment of dauntless triumphant youth, ideally suited to the part he plays, full of romance and breathing the spirit of chivalry even in the attic of the tenement.

SETTINGS AND ATMOSPHERE: In their splendor and realism worthy of this great and mysterious story.

DIRECTION: Adheres faithfully and skillfully to the path marked by the master story teller.

This brief survey does not catalogue all the merits of the play but it will stimulate the curiosity of your patrons.

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Life and Folks in the Giant Forests Mirrored in Masterful Fashion

ACTION is the keynote of "KING SPRUCE"—which often rises to great dramatic heights and leads to tense, gripping situations. Then, after a whirlwind of elemental passions, comes the sun smiling through the clouds and makes your audience share in the happiness so touchingly depicted on the screen

"KING SPRUCE" has for its background the giant forests of the North.

THE STORY is woven out of the lives of the men and women who live in close communion with Nature through the changing seasons of the year; quiet folks capable of big passions and of big deeds.

"KING SPRUCE" the men and women of the forest called him because of his wealth, his power, his domineering ways. Unscrupulous as well as tyrannous he challenged the laws of God and man until the plain honesty and simple heart of one of Nature's noblemen led him into the light.

NATURE'S NOBLEMAN is Mitchell Lewis, the famous 'Poleon of "The Barrier" and here he is a second 'Poleon. A knight of the woods "without fear and without reproach."

The love story is woven deftly into the very heart of "KING SPRUCE," its course is rough but the end is full of pathos and tenderness.

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Arthur S. Kane
presents

Charles Ray

in George M. Cohan's fascinating
comedy drama

"45 Minutes from Broadway"

The first of a new series of pictures being produced in his own studios for

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Taken from specially selected stories, stage successes and best sellers.

He's one of the best box office attractions now. With this new and better series—

WOW!

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FIRST NATIONAL EXHIBITORS CIRCUIT

Hap Box

When you play

Marshall Neilan's

"Don't Ever Marry"

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

Boy Offices

Oh Boy! Wait Until You See this One!

The Greatest Knockout Success of the Year!

From the Story by
Edgar Franklin

Adapted to the Screen by
Marion Fairfax

Photographed by Henry Cronjager and David Kesson
Lighting effects by Howard Ewing
Tech. Director, Ben Carré



Joseph M. Schenck presents

CONSTANCE TALMADGE in



SHE TAUGHT THE DEAF TO TALK LOVE.



SHE MADE THE PREACHER A VICTIM.



THE CRUSTY BACHELOR FELL FOR IT.



OLD HARDSHELL LASTED ONLY A LITTLE WHILE



THE PROFESSOR WAS A DEAD EASY ONE----



AND THEN THE EXPERT FELL HERSELF

"The LOVE EXPERT"

New — Novel — Unique

A theme that is entirely different from anything ever before portrayed in pictures.

You have a star who has made good with every picture and growing more popular daily.

You have a new idea to sell. Every one of your patrons is interested in LOVE—in learning how to make others fall in love with them. They'll learn how and they'll also laugh until their sides ache.

Use the teaser campaign in your press sheet and then watch your box office.

A John Emerson-Anita Loos Production

Directed by David Kirkland

Photographed by Oliver Marsh. Tech. Director, Willard M. Reineck

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

Foreign Representative, David P. Howells, Inc.,
729 Seventh Ave., New York City



"A Distinct Departure

That's what all the critics say about

D. W. GRIFFITH'S

"The Idol Dancer"

And Clarine Seymour, the slim, dark beauty, clad in a wisp of grass and a fascinating smile, is tripping the light fantastic straight into the hearts of every audience from coast to coast in this wonderful romance of the South Sea Isles.

Personally Directed by D. W. Griffith

Story by Gordon Ray Young

Photographed by G. W. Bitzer

Foreign Representative, David P. Howells, Inc.,

729 Seventh Avenue, New York City





From The Usual Picture"

Exhibitors Herald

UNIQUE GRIFFITH TOUCHES

"D. W. Griffith's latest production, 'The Idol Dancer,' is a distinct departure from former efforts. The unique Griffith touches, however, are there, and the unusual handling of the beautiful Clarine Seymour, more fascinating than ever, would put the picture over were there less plot material than there is. Then, too, there is Richard Barthelmess, whose 'Chink' in 'Broken Blossoms' marked him for stellar honors ere the picture had played half the country. In the beachcomber we have another splendid characterization, and his delineation of Dan McGuire is the outstanding feature of 'The Idol Dancer.'

"Griffith never does things by halves and when he stages a panic-stricken village attacked by savages, it all seems very real indeed to the spectator by reason of the completeness of detail and action. Beautiful photography and unusual angles of life in the tropics distinguish the picture from cheap, clap-trap attempts at this sort of thing and make the whole a thoroughly enjoyable feature."—*Exhibitors Herald.*

TAKES CENTRAL WEST BY STORM

"Clarine Seymour, dark and lithe, is the heroine of 'The Idol Dancer,' the attraction at the Circle all this week. Griffith could hardly have found another actress in pictures who could have played the part of an impulsive child of nature as this slim, elfish creature plays it. The picture abounds in rich atmosphere and dramatic incident."—*Indianapolis News.*

SUPREME AMONG FILMS

"Every once in a while David Griffith produces a picture which helps to hold him in his present position of supremacy among film producers. Such a picture is 'The Idol Dancer.' It is expertly photographed, craftily arranged, all the details authentic, and it has that invaluable thing—atmosphere.

"The sort of romance Jack London might have written, given the setting that London loved, the South Pacific Islands, where the white man has barely encroached and where cannibals and head hunters still flourish. Against a background of tall palm trees and the gently rolling surf that touches tropical islands, Mr. Griffith has placed his romance. Clarine Seymour is the charming heroine who dances in worship before her Devil-devil idol. There are big melodramatic scenes.

"The picture is not only sumptuously mounted, but consistently made. All the details build up an authentic frame for the story. Clarine Seymour is a capital little actress, and Richard Barthelmess, who is one of the finest actors on the screen, gives a fine portrayal."—*The Indianapolis Star.*

A First National 

Attraction





Samuel Goldwyn and Rex Beach

Present

"Out of the Storm"

Adapted from the Famous Novel
"THE TOWER OF IVORY"

By Gertrude Atherton

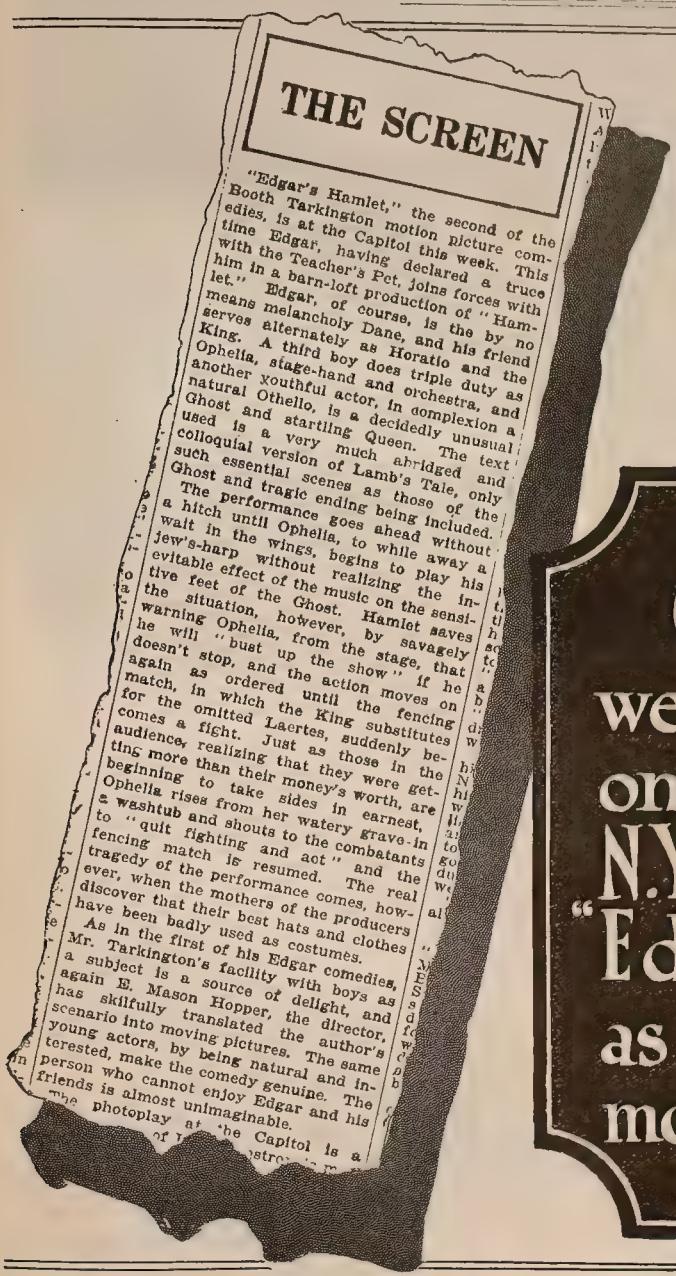
Directed by
William Parke

Distributed by
Goldwyn Pictures Corporation

Margaret Styr—greatest prima donna in Europe—faced the bitterest problem that ever blackened a woman's life. The story of her wondrous career, of her sordid past, and of the love that lifted her to sublime heights is told in a picture that teems with realistic action.

The New York Times.

NEW YORK, MONDAY, APRIL 19, 1920.



THE SCREEN

"Edgar's Hamlet," the second of the Booth Tarkington motion picture comedies, is at the Capitol this week. This time Edgar, having declared a truce with the Teacher's Pet, joins forces with him in a barn-loft production of "Hamlet." Edgar, of course, is the by no means melancholy Dane, and his friend serves alternately as Horatio and the King. A third boy does triple duty as Ophelia, stage-hand and orchestra, and another youthful actor, in complexion a natural Othello, is a decidedly unusual Ghost and startling Queen. The text used is a very much abridged and colloquial version of Lamb's Tale, only such essential scenes as those of the Ghost and tragic ending being included. The performance goes ahead without a hitch until Ophelia, to while away a wait in the wings, begins to play his jew's-harp without realizing the inevitable effect of the music on the sensitive feet of the Ghost. Hamlet saves the situation, however, by savagely warning Ophelia, from the stage, that he will "bust up the show" if he doesn't stop, and the action moves on again as ordered until the fencing match, in which the King substitutes for the omitted Laertes, suddenly becomes a fight. Just as those in the audience, realizing that they were getting more than their money's worth, are beginning to take sides in earnest, Ophelia rises from her watery grave in a washtub and shouts to the combatants to "quit fighting and act" and the fencing match is resumed. The real tragedy of the performance comes, however, when the mothers of the producers discover that their best hats and clothes have been badly used as costumes.

As in the first of his Edgar comedies, Mr. Tarkington's facility with boys as a subject is a source of delight, and again E. Mason Hopper, the director, has skilfully translated the author's scenario into moving pictures. The same young actors, by being natural and interested, make the comedy genuine. The person who cannot enjoy Edgar and his friends is almost unimaginable.

The photoplay at the Capitol is a

Of all last week's pictures on Broadway the N.Y. Times chose "Edgar's Hamlet" as worthy of foremost attention

GOLDWYN PICTURES CORPORATION



Just a moment——

The cleverest, funniest and most original picture of the year is

UP IN MARY'S ATTIC

with

EVA NOVAK, HARRY GRIBBON and
an ALL-STAR Cast

It is being prepared for the trade by Elmer J. McGovern, who edited "Mickey," and who says it is the most sensational feature he ever had anything to do with.

Don't let anything keep you from seeing it. It will be ready soon.

FINE ART PICTURES, INC.

MURRAY W. GARSSON, Pres.

CHAS. F. SCHWERIN, Gen'l. Sales Manager

130 W. 46th St.

New York City


Wanda Hawley's
Ship Has Arrived
thanks to the vehicle provided by
Jerome K. Jerome,
"MISS HOBBS"
the direction supplied by
DONALD CRISP
the scenario from the pen of
ELMER HARRIS
Credit is also due to the whole-hearted support of the principal exhibitors of America, who realize the necessity of "new star" material of the proper sort—if the screen is to win new friends and steadily augment the ranks of its admirers.
REALART PICTURES



IMAGINE a girl winning a man — then losing him through chicanery — then meeting him again but seeking to pass him by because he had passed *her love* by. Then imagine her gaining the knowledge that the man had NOT ceased to love her; that she *had been fooled into thinking his ardor had cooled* BY HIS OWN PARENTS! And so he had wed another, chosen by his family. This is just the start of the story. Be sure to play

MARY MILES MINTER

IN

"JENNY BE GOOD"

From the popular book

by WILBUR FINLEY FAULEY

Be A "Good Picker"—
That's Being Good *To Your Audience*

MARY MILES MINTER

in

"JENNY BE GOOD"

is the selection of the exhibitor who picks wisely, showing the entertainment needs of his public to be ever in mind. A *good* story by Wilbur Finley Fauley has been made into a *good* picture by that producer of real box-office attractions, William Desmond Taylor. It is a tale of twists and romance that proves Dan Cupid can't be worsted. Jenny IS good, but her sweetheart's designing parents cause enough mischief to make *ten* Jennies wicked.

MARY MILES MINTER is more-than-good as Jenny. Credit must also be given Julia Crawford Ivers for a good screen adaptation of the Fauley book, which was one of the best sellers of the season.



Lost In A Great City

in the story, but really "discovered" by thousands of exhibitors in hundreds of cities, large and small, the country over. They have found her — to be a box-office magnet!

CONSTANCE BINNEY

IN

"THE STOLEN KISS"

Based on the book, "Little Miss By-the-Day" — By Lucille Van Slyke

Scenario by Kathryn Stuart

Directed by KENNETH WEBB

is now available for booking at all REALART Exchanges.

Exhibitors who do not know the strength of this star with the public, are urged to investigate by showing this latest BINNEY subject.



REALART PICTURES
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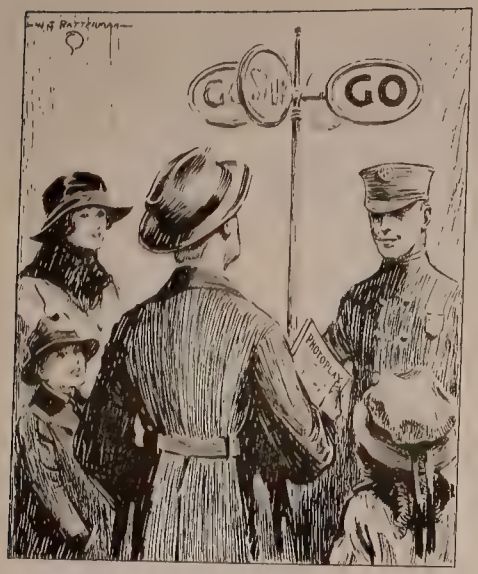
PHOTOPLAY

Magazine

May 25c



Clara Kimball Young



PHOTOPLAY MAGAZINE is the accepted guide of more than two million motion picture patrons. It always has stood for the highest ideals of the art and the industry, and its rapid and substantial growth in circulation has been builded on a reader confidence and influence that is felt in every picture theater of America.

IS THE WOMAN WHO MARRIES WITHOUT LOVE NO BETTER THAN THE WOMAN OF THE STREET?

This Question is Answered by

EDMUND BREESE

AND

CLAIRE WHITNEY

IN

A COMMON LEVEL

A six reel spectacular photodrama of exceptional merit—full of action, thrills and surprises—released for

STATE RIGHT BUYERS

POWER GOLD GREED AMBITION	*vs.*	HELPLESSNESS POVERTY PURITY HONOR

Territory Selling Fast—Better Wire

TRANSATLANTIC FILM COMPANY

OF AMERICA, Inc.

H. C. HOAGLAND, Vice-President and General Manager

729 Seventh Avenue **New York City**

ANITA "in THE MORE

A GRIPPING story of a girl who followed her own convictions and all but wrecked three lives—

—Her Own Life

—The Life of the Man She Loved

—The Life of the Man She Did Not Love—But Married!

A picture fairly vibrant with dramatic power—

ANITA STEWART has never radiated more wistful charm, more delightful artistry, more screen personality than in

"The More Excellent Way"

VITAGRAPH

Albert E. Smith, *President*

STEWART

EXCELLENT WAY"

Edited by

Mr. & Mrs. GEORGE RANDOLPH CHESTER

CHRISSY DESELDEN marries a man several years her senior—on the impulse of a moment Regret follows the marriage. Her husband is crushed, but strong. He gives her freedom and carries on—alone.

And then Robert Neyland, young and handsome, professing love, comes into her life. Unsophisticated, impressed, Chrissy sets about to reform him. Suspense, action and thrills here. A trip to Reno and divorce proceedings.

With Neyland in New York and Chrissy in Reno, crashing events center on enormous transactions in Wall Street. Neyland is unfaithful. Chrissy hears and returns. Neyland attempts to bankrupt her husband.

Chrissy finds herself. And you find yourself — delighted and profoundly impressed with the luring charm and magnetism of "THE MORE EXCELLENT WAY." A drama unsurpassed among ANITA STEWART pictures.

NO BETTER ANITA STEWART

PHOTOPLAY EVER MADE

The Poster Problem

THE mind of a child at birth is as blank as a photographic plate. As that child progresses through childhood, maturity and old age, impressions are being registered upon it every instant during waking moments. In America there are over one hundred million such minds,—and every one of them has a different record imprinted upon it. When you get that fact in *your* mind you will have some conception of the basic factor of the tremendous problem that the RITCHEY LITHO. CORP. is dealing with.

It is the problem of the universal appeal. The problem of discovering what those common factors are that appeal to each and every one of these one hundred million minds. The RITCHEY LITHO. CORP. approaches it from the purely psychological angle, and solves it in a purely artistic manner. The answer is the RITCHEY poster!

It does make that universal appeal,—and it does so because it is always directed toward one of the essential,—elemental,—universal,—human emotions! Further, it always does it in a characteristically powerful and artistic way. To its universal appeal it adds the elements of beauty and sincerity. As a result it is invariably convincing!

Add to these things the further fact that every RITCHEY poster is a piece of perfect lithographic execution, and you will understand why it is considered the criterion for all motion picture posters!



RITCHEY LITHO. CORP.

406 W. 31st Street, New York **Telephone Chelsea 8388**

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Motion Picture News

VOL. XXI MAY 1, 1920 No. XIX

The Newspaper and the Picture

A Reiteration of Truths Prompted by John S. Spargo's Important Mission

WE have used the above caption on many previous editorials.

The business in general knows and many newspapers know that, beginning several years ago, MOTION PICTURE NEWS has continually advocated the close cooperation of the newspaper and the picture; we have stated emphatically that, in our opinion, the newspaper was the inevitable basis not alone of local theatre advertising but of those large, national advertising campaigns which were bound to develop with a product of so universal an appeal.

Our Editorials, Complete Plan Book, Service Sections, Exhibitors' Service Bureau, Newspaper Census, Studio Directory, etc., were all originated and built to this important end—to bring into being and make practical this very essential relation.

The recent action of the Associated Motion Picture Advertisers—the appointment of Mr. John S. Spargo to undertake, through field work, to establish intelligent and practical relations between newspapers and pictures—is, it seems to us, one of the most vital and constructive moves this industry has ever undertaken.

Mr. Spargo is an experienced newspaper editor. He has estabished photoplay departments in several newspapers. He knows, by close observation and in a practical way, why the newspaper needs the picture going reader and why the picture needs the newspaper. He goes forth well equipped with experience and information.

If he brings about a clear understanding back and forth, between these two big factors, the Association will have accomplished a very large and necessary work.

* * *

A GOOD deal of misunderstanding must be cleared away.

In the first place, the newspaper, in years past—and not far past—has been deluged with the largest quantity and poorest quality of press matter ever issued from any source. Photos have been about as bad. We won't go into details—except to say that the Editor everywhere got fairly disgusted and the waste on the part of the picture industry was enormous. The money might have been spent—to some avail—in the most general kind of straight advertising.

On the other hand the newspaper has never understood the picture industry. The industry was obviously large, evidently prosperous and quite clearly wanted a lot of publicity. So "Why don't you advertise?"—asked the newspaper.

Well—let us see.

Every good advertising man knows that you cannot successfully advertise a product in a national way unless (1) your product is of a quality sufficiently high and sufficiently *uniform* to stand up under the advertising and (2) unless your product is so evenly and thoroughly distributed that people led to buy it can do so when and where they want to.

In a nutshell -the motion picture industry is too young to have mastered either—and furthermore the picture will never be uniform in quality like other products.

Consequently the advertising has been largely local. It had to be. The exhibitor advertised his picture—because he had it and could say where it would be shown and because, in some instances, he knew what he was advertising (We might add here that in the past, so fast and behindhand has production been, advertising matter has been issued from New York headquarters before the picture had arrived from Los Angeles and was seen.)

This exhibitor advertising—in some instances the producer shares the expense—has, of itself, reached large proportions. A number of newspapers carry this space to the amount of from $5,000 to $15,000 a month. Some newspapers exceed this; with some, exhibitor advertising exceeds department store advertising.

* * *

WE have some national campaigns—and generous ones. A few producers have been big enough, courageous enough and their product has been uniformly good enough to brave those economic wrinkles of the young industry which make national advertising an exceedingly difficult proposition.

We believe these economic wrinkles will be ironed away—and with the speed characteristic of this remarkable industry.

In the meantime and outside of advertising the fact stands forth, for the newspaper to face, that today fully 13,000,000 people go every day to pictures, and they want and should have interesting news of the entertainment and educator of this day and generation—the motion picture.

WM. A. JOHNSTON.

Fight on Censorship Legislation Resumed in Massachusetts

Expenses Incident to Enforcement of Bill Argued Before the Committee

CLAIMING that censorship would be ineffective in Massachusetts, Judge J. Albert Brackett of Boston, representing a group of theatrical interests in Boston against motion picture censorship in the State of Massachusetts, pointed out that a number of films, which proponents for censorship had declared to be objectionable, have been shown in Ohio, Pennsylvania and Canada, where motion-picture censorship prevails.

Hundreds crowded into the House Chamber to hear once again the arguments for and against movie censorship in the Bay State. The hearing is being held before the Ways and Means Committee. The bill was reported by the Mercantile Affairs Committee to provide for the censoring of motion pictures under the direction of the Department of Public Safety.

Statistics showing the amount of cost of a censorship body to the state were presented by Representative John I. Fitzgerald of Boston, a member of the house ways and means committee. The statements made by Representative Fitzgerald, were that the bill for state censorship of motion pictures under the direction of the State Department of public safety would cost the state $100,000 a year, and because of the proposed fees for reviewing films, would probably cause exhibitors to advance the price of admission to the the atres showing pictures.

Colonial Alfred L. Foote, head of the Department of Public Safety, estimated that the censorship work would cost his department $40,350 a year, and that the revenue from the fees would amount to $31,200 annually. Representative Fitzgerald attacked these figures as to expense, declaring them far too low, and said that the bill would easily cost $100,000 the first year.

Continuing with his arguments, the colonel estimated the expenses under the bill to his department as follows:

A director of censorship, salary $3,000; nine state police officers at $2,400 each, $21,600; three motion-picture operators at $1,500 each, $4,500; four clerks or stenographers at $900 each, $3,600; for rent of reviewing rooms and offices, $4,000; contingent services, $2,000; three motion picture machines, $1,350; one motion picture booth, $300. Colonel Foote estimated his department would review about 31,200 reels a year, and at a fee of $1 a reel, this would yield, $31,200.

Getting his estimates down to a finer degree, Colonel Foote, stated that, with the law in effect, 600 reels 1,000 feet in length would be inspected weekly. Three machines, operating six hours a day for five days a week, could dispose of this matter, he said; and nine additional men would be needed to pass upon the films and do inspection work—work the theatres throughout the state.

Representative Mitchell of Springfield, a member of the committee, inquired what appeal an exhibitor would have from decisions of the director of censorship. In replying, Colonel Foote, said he would first have an appeal to himself, and later, if he wished to the superior court.

"Then in your case, you would act as a court of one," said Mitchell.

"Yes," said the Colonel.

"You couldn't do this work for less than $1000 a year and do it right," declared Representative Fitzgerald. "Your salary estimates are too low. The inspection fees will be passed on to the consumer and those who go to theatres where pictures are exhibited, will have to pay more admission."

Representative Lyman of Easthampton, who is chairman of the committee, said that he thought the fee of $1 too low, and that it ought to be $1.50 anyway.

B. Preston Clark of Boston, who conducted the hearing for the proponents, said the latter are willing to have the measure passed upon by the voters. The Legislature, however, has no power to send it to the voters; it could only get before the voters in case the legislature should pass it, which seems doubtful just now. Clark said the proposed law has the support of 1,500,000 people who desire that the pictures they and their children see shall be "more wholesome than they now are." This number estimated by the leader of the proponents, is about one-third of the total population of the State of Massachusetts.

Representative Davis B. Keniston of Boston, House chairman of the Mercantile Affairs Committee, which reported the measure, said he saw no reason why censorship should hurt a good picture.

Chairman Keniston opened the meeting, explaining certain financial features of the bill. One section of the bill as favored by the Mercantile Affairs Committee, reads:

"A charge of $1 shall be paid for the inspection of each reel of film or each duplicate reel of film not exceeding 1,000 linear feet; and $2 for each reel of film or duplicate exceeding 1,000 linear feet. All money so received shall be paid into the treasury of the Commonwealth. A reel of film for purely educational, charitable or religious purposes may in the discretion of the Commissioner, be approved without charge."

Leading the opponents of the bill during the hearing in the House Auditorium, Judge J. Albert Brackett, told of a number of pictures shown in Boston and objected to by the proponents of the pending legislation, which he said have been passed as proper in every state in the Union. The judge said that this attitude on the part of the proponents shows just what the state censorship would lead to in Massachusetts were the law passed.

Continuing, he objected to the bill as placing too great powers in the hands of the State Police. The State Police would have the right to stop any picture having a tendency towards corrupting morals. "Who," asked the judge, "is to determine such a tendency?" He said that film men, who buy millions of dollars worth of films should know what the Standards of the State are before they make their purchases.

"What changes in the present bill would you suggest to carry out your idea, inquired Representative Young?

"It is not a question of adding anything to the provisions of the bill. The bill, as drawn, does not set up a standard. It sets up an individual who shall determine the standard. The bill simply says that obscene, immoral, inhuman films shall not be shown. It leaves it with one man to determine what is objectionable.

"Censorship of films is asked for not only by those who want to protect children, they say, from the immoral tendencies which they say some films lead to; it is asked by some simply on the ground of 'injurious effect.' Out west a manufacturer complained of this 'injurious effect' because workmen in his employ saw bathtubs in a motion picture exhibition and

(*Continued on page* 3818)

Powers-Laemmle Deal Is Consummated

THE forecasted deal by which all stock held in the Universal Film Manufacturing Company by its treasurer, Patrick A. Powers, would be bought by Carl Laemmle and R. H. Cochrane, president and vice-president respectively of the film company, was consummated Saturday, April 17. Mr. Laemmle and his lieutenant now have complete control of the big film corporation.

Mr. Powers is silent as to his future activities, although he intimates he will not attempt the organization of a picture producing company. He gave as his reason for selling his Universal holdings the fact his other business interests had assumed such proportions as to interfere with his duties in the Universal Company.

Famous Players-Lasky Corporation Issues Annual Report

Balance Sheet, Profit and Loss and Surplus Accounts Are Submitted

THE Famous Players-Lasky Corporation has issued its annual report for the year, ended December 31, 1919, which contains for the first time a consolidated statement, including the various subsidiary companies in which Famous Players-Lasky has an interest of 90 per cent or more. There are other subsidiaries in which it has substantial interests, the earnings from which were not included in the report.

Net earnings for the common stock, after allowing $1,000,000 for taxes and the proportion of earnings due to the new preferred, were $3,066,319, equal to $15.36 a share on the 199,675 shares of common stock. In the report, $66,666 is set aside from earnings as the amount accruing to the $10,000,000 preferred stock for the thirty days, in which it was outstanding in 1919.

The consolidated income account follows:

Gross income		$27,165,326
Operating expenses		23,032,341
		4,132,985
Federal Inc. & Excess Prof. Taxes		1,000,000
		3,132,985
Earnings accruing to Pfd.		66,666
Net Profits for Year		3,066,319

Equal to $15.36 a share on 199,675 shares of no-par value common stock.

The consolidated balance sheet shows the following assets as of December 31, 1919: Cash on hand, $8,282,800; bills receivable $179,785; accounts receivable, $5,545,951; merchandise, $8,865,770; investments, $3,329,177; buildings, plant and equipment, $2,923,271; deferred charges $866,202 and good will, $7,655,680, a total of $37,648,637. Liabilities shown are: Bills payable, $3,709,432; accounts payable, $1,185,161; advance payments, $1,981,636; federal income and excess profit taxes, (estimated) $1,000,000; federal footage tax $328,762; capital stock represented by $10,000,000 preferred and 199,675 shares of common, no par value, $26,013,780; preferred stock of Charles Frohman, Inc. not owned, $310,500; surplus $3,119,366, a total of $37,648,637.

The statement indicates an increase of about 50 per cent in gross income compared with the $18,090,500 reported for the year ended December 31, 1918. Tangible assets at the end of 1919 amounted to $37,648,637 against $10,886,750 at the close of 1918. This increase is accounted for by the sale of the $10,000,000 new preferred and the expansion in various lines of the motion picture industry.

Net current assets at the close of 1919 amounted to $23,580,558 which includes $706,252 of Liberty Bonds carried as investments. Current liabilities amounted to $8,204,991, leaving working capital of $15,375,567.

The following represents the consolidated balance sheet, as of December 27th, 1919:

Assets

Cash on hand and in banks	$8,282,800.04
Bills receivable	179,785.40
Accounts receivable	5,545,950.71
Merchandise	8,865,770.49
Investments	3,329,176.98
Buildings, plant and equipment	2,923,271.55
Deferred charges	866,202.29
Total tangible assets	$29,992,957.46
Goodwill	7,655,679.85
Total	$37,648,637.31

Liabilities

Bills payable	$3,709,431.65
Accounts payable	1,185,161.46
Advance payments (rentals of film and sale of theatre tickets)	1,981,636.37
Federal income and excess profits, Taxes 1919 (estimated)	1,000,000.00
Federal footage and excise taxes	328,761.73
Capital:	
Represented by 100,000 shares preferred stock at $100 par (issued November 28, 1919) and 199,675 shares common stock, no par value	26,013,780.00
Preferred stock of Charles Frohman, Inc., not owned by Famous Players Lasky Corp.	310,500.00
Surplus, December 27, 1919	3,119,366.10
	$37,648,637.31

Following itemized statement is the consolidated and profit and loss account for the year, ending December 27th, 1919:

Gross Income		$27,165,326.74
Exhaustion of films and payment for films purchased	$14,468,221.40	
Positive prints sold and renewals, cost of accessories, plus royalties and duties	2,347,414.30	
Cost of selling and distribution	5,822,860.22	
Other expenses (not absorbed in cost to films)	393,845.60	
Provision for Federal income and excess profits taxes	1,000,000.00	
Net profits for the year	3,132,985.22*	
		$27,165,326.74

*Of the above earnings $66,666.67 accrues to the preferred stock of the Famous Players-Lasky Corporation for the 30 days of its issue.

Consolidated Surplus Account December 27, 1919

Surplus at January 1, 1919		$1,391,403.30
Less: Income and excess profits taxes for 1918		381,297.56
		$1,010,105.74
Add: Profits for the year Dec. 27, 1919, before providing for Federal income and excess profits taxes	$4,132,985.22	
Less: Provision for Federal income and excess profits excess	1,000,000.00	
		$3,132,985.22
		$4,143,090.96
Less Dividends Common stock	$999,964.50	
Preferred stock of Charles Frohman, Inc.	23,760.36	
		1,023,724.86
Surplus at December 27, 1919		$3,119,366.10

"We have examined the books of the Famous Players-Lasky Corporation and its subsidiaries for the twelve months ending December 27, 1919, and certify that, in our opinion, the above balance-sheet and operating accounts set forth correctly the financial position and earnings of the company for the twelve months to December 27, 1919," declares Price Waterhouse & Co.

Slightly Shrunken

PENDING the complete straightening out of present transportation difficulties Motion Picture News has been forced this week to curtail various departments as a measure of precaution in the present state of the paper market.

We ask the indulgence of advertisers and readers. And the forgiveness of the press agents.

Wire Briefs from the Coast

SOL LESSER has named the next Annette Kellerman six-reel production "What Women Love."

Dave Bershon, manager of First National exchange, H. H. Beall, Sol Lesser's publicity representative, and Mr. Lesser are on their way to the First National convention.

Harry Ravier and Roy Somerville have arrived on the coast. Mr. Ravier will direct, and Mr. Somerville will write continuity, for the National Film Company's serial "Son of Tarzan," featuring Jack Hoxie.

M. Greenfield, of Transatlantic Films, is a recent arrival.

Harry Levey Back From Conferences in West

Harry Levey, general manager of the Industrial and Educational Department of the Universal Film Manufacturing Company, returned Wednesday from a hurried trip to Pittsburgh, Cleveland and Chicago where he was called for conferences with the officers of the leading motion-picture exhibitors' associations of the West.

The conference with Western exhibitors at the Hotel Winton, Cleveland, resulted in a complete and satisfactory understanding between Mr. Levey and the exhibitors in regard to Universal Industrial and Educational motion-picture distribution. In future these Universal pictures will be booked to the members of all the associations that were represented in the conference, on the Universal's direct-payment-to-exhibitor plan, the payments being made through the association officers upon report that the pictures have been properly exhibited.

New Child Admittance Bill Up in New York

So great was the opposition to the Cotillo bill, recently introduced in the New York Senate and which if passed and signed by the Governor, would have allowed unaccompanied children between the ages of ten and sixteen to have been admitted to motion picture theatres in New York City and segregated in charge of a matron, that it was decided to withdraw the bill and that in its place another bill has now been introduced and fathered by Senator Kelley of New York City. This bill is a statewide one and if passed, will allow children apparently under the age of sixteen to be admitted, providing they are accompanied by their parent or guardian or by an adult person authorized by its parent or guardian. The new matter in the bill is that embodied in the words "or by an adult person authorized by its parent or guardian."

City Votes Three to One for Sunday Openings

Grand Island, Nebraska, voted three to one against Sunday closing on April 6th, when the Ministerial Union brought the question before the people. Motion picture interests conducted a vigorous opposition campaign and the vote was 2,643 against Sunday closing, and 863 in favor.

Coast Believes Abrams Has Big "Six"

Los Angeles (*Special*).—Hiram Abrams left here for New York on Wednesday, April 21st, declining to state the result of his coast visit. While here he held numerous conferences with the producers represented in the new "Big Six" and in Los Angeles it is strongly believed that he has definitely consummated the deal for distribution of the product of Ince, *et al.*

All's Ready for Eastern Studios Ball

WITH several prominent screen stars present, the Eastern Studios Ball, to be held April 28 at the Hotel Commodore for the benefit of a welfare fund for the studio employees of the Famous Players-Lasky Corporation, is expected to be one of the biggest affairs of its kind ever held in New York City. Nearly 1000 tickets already have been sold, and the sale of boxes to stars and prominent motion picture men has swelled the receipts by several thousands of dollars, it is declared

The committee in charge of the ball has arranged several features for the entertainment. Emma Trentini, the famous light opera singer, will sing selections from favorite successes, and several artists from the Keith vaudeville circuit will take part. The vaudeville program will begin at 8:30 o'clock and last until 10 o'clock, when the dancing will begin, to continue until the "wee small hours."

CinematographersChoose Officers for 1920

The American Society of Cinematographers, which now has a chosen membership of fifty-seven cinematographers, announces that the following board of governors has been elected for 1920:

Joe August, H. Lyming Broening, Wm. C. Foster, Eugene Gaudio, T. G. Gaudio, Frank B. Good, King D. Gray, W. L. Griffith, F. W. Jackman, R. S. Newhard, S. S. Norton, Philip E. Rosen, C. G. Rosher, H. A. Scott and L. Guy Wilky.

This board has chosen the following officers:

Philip E. Rosen, president; Wm. C. Foster, first vice-president; L. Guy Wilky, second vice-president; Fred W. Jackman, treasurer, and H. Lyman Broening, secretary.

Pennsylvania Exhibitors Are Urged to Unite

M. Feitler, former president of the Motion Picture Exhibitors' League of Pennsylvania, states, in a letter addressed to Pennsylvania Exhibitors, that owing to the existence of the American Exhibitors' Association in Pennsylvania, it was considered advisable to merge with the latter organization and thus ally forces in a common cause. Consequently, says Mr. Feitler, the Motion Picture Exhibitors' League of Pennsylvania was disbanded about seven months ago. "Therefore, I urge the exhibitors to join forces with the American Exhibitors' Association, as it is only with a united organization that our business can be protected," Mr. Feitler declares.

Motorcycles Distribute Films During Strike

Delivery of film shipments by motorcycle was used by the Fox New York Exchange during the recent railroad strike. The messengers carried the films to New Jersey cities.

Americanization Work Is Making Rapid Strides

Harry M. Crandall, chairman of the Exhibitors' Branch of the Americanization Committee of the Motion Picture Industry, reports that exhibitors all over the country are continuing to show fullest cooperation in the matter of using trailers and slides bearing the slogans, written by Franklin K. Lane, former Secretary of the Interior. The producers are reported to be hard at work on pictures designed for service in the Americanization movement. D. W. Griffith is engaged in making a picture for this purpose and Famous Players is turning out a new production for the patriotic drive. Goldwyn announces that it will have ready within a few weeks a picture, the scenario for which has been written by Rupert Hughes.

"There is no commercial side to this movement," says Mr. Crandall. "The producing companies are making the films without profit, and they are being distributed without profit and are being sold to the exhibitor at the lowest possible rate."

Exhibitors' League Discusses Proposed Bills

A meeting of the executive committee of the New York State Moving Picture Exhibitors' League was held in Albany on April 20th. The meeting was given over largely to a discussion of motion picture bills that had been introduced in the state legislature this year and which are still hanging fire. A tentative report was also made in connection with the recent state convention at Utica. Announcement was also made to the effect that New York State would be represented by forty-five delegates at the National Convention of the Motion Picture Theatre Owners of America, during the second week in June. This is one from each congressional district.

Censor Fight Renewed

(*Continued from page* 3816)

wanted him to install them for the workers. Mary Pickford pictures have been objected to by some people on the ground that poor children are made envious by looking at pictures of rich homes and wealthy people."

Representative Frank B. Phinney of Hyde Park opposed the bill and said that he dissented from the report of the majority of the Committee on Mercantile Affairs on the ground that, if children need protection from motion-picture films, they should be kept out of the theatres. Representative Walter Haynes of Scituate, a proprietor of three moving-picture houses, felt that objectionable films would be eliminated by local managers, if this were asked by those interested. He thought the women's organizations should center their activity in this work and should not attempt to pass state-wide legislation on this subject.

Pauline Frederick a Robertson-Cole Star Under New Contract

Emotional Star is Signed to Appear in a Series of Many Big Features

ROBERTSON-COLE definitely announces that it has entered into a contract to extend over a period of several years with Pauline Fredericks. The emotional screen star will appear in a series of super-productions, beginning at the termination of her present contract.

Miss Frederick is considered one of the biggest favorites with the motion picture public, and her pictures are exhibited in the largest first run theatres throughout the country as fast as they are released. In productions with vigorous stories of modern American life, always with strong love interest, and not infrequently tinged with a mystery motive, Miss Frederick is scoring month after month.

Never artificially advanced by exaggerated advertising campaigns, her success is said to be based on her own good work, and has been growing better, and of wider, and of more compelling nature with each Broadway and national success. Miss Fredericks combines that rare trinity; great emotional acting ability, charm of person, and a deep sincerity, with a happiness and fervor which have made her a world star, eagerly sought after in every community.

Robertson-Cole signed Miss Frederick as part of its progressive plans to obtain the productions of those stars which will win most continually and most certainly for the exhibitor. It feels that Miss Frederick fits these qualifications as nearly as any of the many stars and attractions which it has placed under contract during the last few months.

Miss Frederick was born in the City of Boston, Mass., and was educated in the private schools of that city. She early showed an inclination to go on the stage and secured her first engagement with Rogers Brothers, the famous musical comedy team, while still in her teens. She remained in musical comedy for a number of years. More of her appearances were in "The Princess of Kensington," "It Happened in Nordland," "The Little Gray Lady," "The Girl in White" and in several other musical successes which played on Broadway and toured the country.

Soon Miss Fredericks discovered that she had ability in another branch of theatricals and obtained an engagement in a dramatic piece. Here her powers were readily apparent and from this time until she went upon the screen she remained in dramatic acting.

With William Gillette she was leading woman in "Sampson." Later she had the most prominent feminine role in the famous Biblical drama, "Joseph and His Brethren." This play had a long



Pauline Frederick, who has signed a long term contract to appear in pictures released by Robertson-Cole

New York run and was seen in all the larger cities of the country, establishing Miss Frederick as one of the best actresses of her class in the world. It so firmly fixed her in the dramatic world that important producers began to bid for her services on the screen. Miss Frederick's dramatic abilities were even better adopted to the screen than to the speaking stage, and from the first her success was complete.

With several of the leading companies in the field, Miss Frederick starred in successes which won her an instant and consistent following. Within the last three or four years she has been recognized generally as one of the most regular box office winners in the motion picture world. The inducements which were held out to her by Robertson-Cole in the signing of the contract prove conclusively the high esteem of the company for her ability.

When Miss Frederick starts making her productions for Robertson-Cole, unusual effort and care will be taken with each. At least three months, and in some instances more, will be taken to complete each of the pictures. The maximum number which will be produced in any one year will be four.

In picking new names Robertson-Cole announces that it is always influenced by the continued drawing power of a star over a long period rather than by any artificial force which is brought to bear. In short, Robertson-Cole wanted in the case of Miss Frederick a star who positively does draw whenever her name appears in electric lights, rather than a name to boast about.

On the heels of this important star attraction soon may come word of the signing of another luminary in motion picture skies. Again it is proposed to obtain a star of drawing power and financial security, one who will give the exhibitor a certain profit, and who will win consistently in pictures.

Baltimoreans Will Vote on Sunday Question

Declaring that he felt the people of Baltimore had a right to express themselves in regard to whether moving pictures would be shown in that city on Sundays, Governor Albert C. Ritchie, signed the Iverson Bill, recently passed by the Maryland Legislature and by the terms of which the matter will be submitted to a referendum by Baltimoreans. Great pressure was brought to bear upon Mr. Ritchie by the reformers to persuade him to veto the measure.

The executive pointed out that his signature did not indicate that he favored the measure, but that it did show him in favor of allowing the people to express their own wishes. The question of whether the showing of moving pictures in Baltimore City on Sunday should be permitted will be placed on the ballots in the next general election which will be held in November.

German Monopoly Would Act as Boomerang

Any effort on the part of Germany to nationalize theatres as a barrier to motion pictures made outside her boundaries, as reported under contemplation by cables from abroad, would act only to a further isolation of Germany itself, according to David P. Howells, international film distributor.

The movement came as a complete surprise, stated Mr. Howells, and if it is adopted will only serve to isolate Germany the more.

Famous Players-Lasky Declares Dividend

The Board of Directors of the Famous Players-Lasky Corporation at a meeting recently in the company's home office. voted the regular quarterly dividend of $2 on the corporation's preferred stock. The dividend is payable May 1 to stockholders of record April 19.

Isaac Wolper Will Produce His Own

Benjamin Prager Promoted as Mayflower President Resigns Post

ISAAC WOLPER has announced his resignation as president of the Mayflower Photoplay Corporation, in order that he might immediately start production under his own name. He will be succeeded by Benjamin A. Prager, who until now has acted as treasurer.

Mr. Wolper stated that he is retiring from the active management of the Mayflower organization because of a disagreement in policy. Although he will no longer take part in directing the company's affairs, Mr. Wolper announced that he will keep his stock interest and will lend the concern every possible co-operation calculated to promote its success.

"I have been contemplating for some time producing under my own name," said Mr. Wolper, "as I believe there is a bigger future for me by operating in this manner. At present I am hunting for a location for offices and as soon as I can find space and establish my headquarters I will make a definite statement as to policy and plans.

"Mr. Prager, who is taking my place as president of Mayflower, has been with the company ever since its organization and is familiar with every detail of the business. As a consequence, he is fitted to carry on the work in a most capable manner."

It was the work of Mr. Wolper that resulted in the organization of the Mayflower Photoplay Corporation in 1918 and through him the arrangement was made with George Loane Tucker which was responsible for producing "The Miracle Man," one of the most sensational motion pictures ever made.

Mr. Prager's first announcement after assuming the presidency of the company was that John W. McKay, former general manager of distribution, has been promoted to the position of general manager of Mayflower. Mr. McKay has also been with the company ever since it started and this step upward is in reward for untiring service, President Prager stated.

Mr. McKay said that work would be pushed as rapidly as possible on all Mayflower productions that are now in the making and that pictures already finished would be released as rapidly as marketing conditions warranted.

"At present," said Mr. McKay, "deals are pending for the manner in which these pictures are to be released but as yet no transaction has been closed. We have a number of very big productions for 1920, and want to be sure that we choose the best possible means of getting these features before the public, thus insuring the maximum of success for each picture."

Australian Exhibitor Growing Prosperous

For First Time in Six Years He Need Not Worry, Says Alec Lorimore

AFTER six years of hesitation and uncertainty brought about by the war, transportation difficulties and influenza, the Australasian exhibitor today is enjoying some of the prosperity that has been more or less common in the American film industry in recent years, according to Alec Lorimore, managing director of Feature Films, Ltd., of Sydney, who has just arrived in New York for a series of conferences with E. E. Shauer, in charge of the foreign department of the Famous Players-Lasky Corporation. This is Mr. Lorimore's first visit to America in more than three years.

"The film industry in Australia and New Zealand has prospered despite many obstacles," said Mr. Lorimore in discussing film affairs in that far-off continent shortly after his arrival. "The war interfered seriously with business of all kinds, and retarded the growth and expansion of the film business. Then, with peace, came a serious influenza epidemic which raged for many weeks and played havoc with the film business. War-time interference with shipping has been another serious stumbling block to the Australasian exhibitor, but in recent weeks even this state of affairs has shown considerable improvement.

"Business conditions insofar as the exhibitor is concerned have been so good in recent weeks that many theatre owners have made more money than they did during the entire period of the war. This state of prosperity, of course, is putting new hope and courage into what has been a pioneer industry, with the result that the future looks exceedingly bright for the industry.

"One result of this prosperity has been the inauguration of a theatre-building boom which will do much to relieve the industry of the handicap of the primitive houses to which the greater part of the population has been forced to go for its amusement. When I left Sydney several weeks ago I was told that thirty new houses of the larger and better class were under construction or were projected for early building. New and better theatres represent the greatest need of the industry today, aside from an improvement in transportation facilities.

"The Australian public is constantly demanding better entertainment, and is very keen for the highest grade motion pictures. Australasians pay more per capita for their amusement than the people of any other nation, so the future of the motion picture industry is rosy indeed. One firm in Victoria State has obtained five long-term Paramount Artcraft contracts in the last few months, the capitalist member of the firm providing the funds for the erection of five houses. Bankers are most willing to advance the money for the erection of new theatres where the exhibitor or would-be exhibitor has a contract for the exhibition of good pictures for a term of two or three years.

"The lack of proper railroad facilities elaborate arrangements for the switching of programs. Motorcyclists are employed by Feature Films, Ltd., to serve the theatres in the outlying districts of Sydney. As quickly as one theatre finishes a reel it is given to a motorcyclist who speeds away several miles to another theatre, and this process is continued until both theatres have completed their programs. Unless this plan is followed out it would require many weeks for one film to make its round of the theatres.

"Another obstacle which has caused much worry to distributors is the lack of uniform rules for the handling of film in the various States. In one State, for instance, all film must be shipped on wooden reels. In another State the film is shipped in cardboard boxes without reels and in a third the regulation reel as used in America is required. This causes much confusion, and the situation is often made worse by careless and indifferent exhibitors who are lax in returning film shipments in the proper manner.

"In some districts film is still shown under the most primitive conditions. This is not true of the industry as a whole, however, for there are many progressive men in the exhibition business and they are co-operating with us in improving conditions. The remarkable strides made in the last few years under the war handicap bid fair to be eclipsed by the progress made in the coming months, and before many years the film business in Australasia will be fully as developed and progressive as in any country on the globe, despite the immense distance which separates this market from the American studios."

All Set for First National Convention in Chicago

Entire Personnel is Expected to Discuss all the Important Measures

INDEPENDENT exhibitors in every territory, including all members of First National Exhibitors' Circuit, all branch managers, salesmen and exploitation men, the entire official staff at the Home Office in New York, editors and business representatives of all nationally circulated trade journals, and of all strictly territorial trade papers, together with producers and stars holding releasing contracts with the Circuit, busied themselves this week in final preparations for attending the annual convention of the entire First National personnel which begins at the Hotel Congress, Chicago, on Monday, April 26th.

Matters of extreme moment to the entire industry, new methods which affect independent exhibitors, the present forms of film distribution, recently negotiated contracts between First National and stars and producers, and the official launching of Associated First National Pictures, Inc., with the full force of its radical and sweeping sub-franchising policy, will occupy the featured positions in the program of activities for the week.

Two special cars will leave New York on Sunday, attached to the Broadway Limited on the Pennsylvania Railroad, occupied by members, branch managers, salesmen, exploitation men, the editors of the trade journals, Home Office officials, stars and producers. Special First National cars will convey exhibitor members and branch office staffs from Atlanta, Washington, D. C., San Francisco, Los Angeles, Seattle, and Dallas, with stops at intermediate centers, including Louisville, Cincinnati, Denver, Salt Lake, Oklahoma City, Kansas City and St. Louis.

Probably the most important event of the week's sessions will be the assemblies of exhibitor members, exchange managers and salesmen wherein will be announced the complete details of the sub-franchising plan sponsored by Associated First National Pictures, Inc., and which it has employed a statistical department occupying an entire floor for the last four months. Inauguration of the rental system which is fixed by the sub-franchising agreements, at a definite percentage of the exhibition value of each attraction for every theatre that is granted a franchise, brings one of the most radical and sweeping changes in years to the standard methods governing film distribution.

Important speeches will be made by Joseph M. Schenck, president of both the Norma Talmadge Film Company and the Constance Talmadge Film Company, and by Whitman Bennett, formerly production manager for the Famous Players-Lasky Company and now an independent producer. Of equal importance, will be the presence at the convention of Miss Norma Talmadge, who, for the first time, will appear publicly at a gathering of exhibitors to meet each of them personally.

At the same time as the First National Convention, independent theatre owners will meet at the Hotel Congress.

This new organization was created as a defense body against invasion of producer-exhibitors into the theatre field, and is the expressed wish of several hundred exhibitors who have sent written and telegraphic responses to the call of Willard Patterson, manager of Sig Samuel's Criterion theatre of Atlanta, Ga., and president of the Southeastern Theatre Managers' Association.

Evolution of the mass meeting into an enduring Exhibitors' Defense League will, according to Mr. Patterson, be the logical result of a fast crystallizing determination by independent theatre owners, and which, he declares, far exceeds his original belief of the national exhibitor realization of the danger of a producer-exhibitor invasion, to give country-wide unity and strength to a formal demand for a show down, and to back up that demand with a permanent centralization of independent exhibitor opinion in direct opposition to it.

Mr. Patterson announces that he has prepared a tentative schedule of activity for the mass meeting, which, after the disposal of the usual parliamentary proceedings necessary to the organization of the exhibitors present into a body will include the adoption of a constitution and by-laws setting forth the purposes and limitations of the League's intentions, and formal resolutions to be copied and sent to every motion picture producer in the country.

Among those who will attend the First National convention are: Mr. and Mrs. J. D. Williams, New York; H. O. Schwalbe, New York City; Mr. and Mrs. E. W. Hammons, New York; E. Mandelbaum, Cleveland; R. H. Haines, Cincinnati; W. E. Lusk, Cleveland; Mr. and Mrs. Frank Ferrandini, Richmond; L. L. Hall, Salt Lake City; Mr. and Mrs. R. H. Clark, New York; Mr. and Mrs. George R. Grant, New York; Mr. and Mrs. Tom Moore, Washington, D. C.; W. E. Richardson, Washington, D. C.; B. C. Cunningham, Washington, D. C.; S. F. & A. L. Jacobs, New York; E. B. Johnson, New York; David P. Howells, New York; C. L. Yearsley, New York; Mr. and Mrs. Carl Senning, Richmond, Va.; J. R. Grainger, New York; Mr. and Mrs. Hudson, New York; J. C. Raglund, New York; J. L. Hunter, New York; James B. Clark, Pittsburgh, Pa.; Joseph S. Skirboll, Pittsburgh; Jules E. Mastbaum, Phil.; M. L. Finkelstein, Minneapolis; J. F. Cubberley, Minneapolis; H. Hillweg, Minneapolis; Fred Dahnken, San Francisco; J. D. Von Herberg, Seattle, Washington; P. Mooney, New York; Colonel Fred Levy, Louisville, Ky.; W. P. Dewees, Vancouver, B. C.; R. L. Giffen, New York; Whitman Bennett, New York; Joseph Klein, New York; P. H. Smith, Buffalo, N. Y.; F. V. Fisher, Seattle, Washington; S. Y. Edwards, San Francisco; Mrs. James S. Johnson, New York; Ernest Shipman, New York; George Blaisdell, New York; Leslie Mason, New York; L. W. Boynton, New York; Mr. and Mrs. Beacham, Atlanta, Ga.; W. A. Sanges, Atlanta, Ga.; Robert Welsh, New York; Fred Beecroft, New York; J. H. Dannenburg, New York; Mr. and Mrs. Joseph M. Schenck, New York; E. E. Richards, Kansas City; N. J. Flynn, Kansas City; Mr. and Mrs. Jacob Fabian, New York; A. M. Fabian, New York; Thomas B. Spry; Boston, Mass.; Nathan H. Gordon, Boston, Mass.; S. S. Schwartz, Des Moines, Ia.; E. C. Rhoden, Des Moines, Ia.; C. E. Holah, Omaha, Neb.; L. J. McCarty, Omaha, Neb.; Lee L. Goldberg, Louisville, Ky.; Robert Lieber, Indianapolis, Ind.; Floyd Brown, Indianapolis, Ind.; J. H. Kunsky, Detroit, Mich.; G. W. Trendle, Detroit, Mich.; Harry Scott, Detroit, Mich.; Messrs. Heffernan and Allan, Detroit, Mich.; Moe Mark, New York; A. H. Blank, Des Moines, Ia.; Sol Shernow, New York; Miss Constance Talmadge, New York.

National Convention of Exhibitors in June

THE Motion Picture Theatre Owners of America, of which Sydney S. Cohen is temporary chairman, has issued a call to every exhibitor in the United States for a national convention of exhibitors to be held in Cleveland in June. The object of the meeting, it is announced, is to take up the various problems confronting the picture-theatre owners at the present time and to secure concerted action in meeting and solving these difficulties. The call for a national convention is given in the following paragraphs of the association's communication:

"After months of careful preparatory work, this temporary committee, at the request of all state organizations, is issuing a call for a National Convention in the City of Cleveland sometime about the second week of June. Exact dates will be announced later in the trade press.

"We are availing ourselves of this opportunity of presenting for your consideration the very serious problems and abuses existing within and without our industry that need the concerted action of all 100% exhibitors throughout the United States."

British Company to Invade U. S. Market

Alliance Film Corporation Capitalized at $5,000,000 to Compete in America

WHILE American motion picture producers are making plans to dominate the British and other foreign markets with American films, a $5,000,000 British company has been organized with the avowed purpose of invading the American market with English made motion pictures.

Mr. Walter Crotch, vice-president of the newly formed British Film organization, known as the Alliance Film Corporation of England, left New York Wednesday, April 14th, for Los Angeles, for a visit to the western film center. He is in America studying American methods of motion picture production and distribution, and for the frank purpose of discovering the best way to introduce English films to the American market. Mr. Crotch is a banker, and a literary man, who has gone into motion pictures, as he says, "because I want to see much better literature on the screen."

The Alliance Film Corporation of England has under way the construction of a film city, much like Universal City in California, at Narrow Weald Park, just outside of London. Work has been temporarily discontinued on these studios and laboratories because of labor conditions, and the company has started producing activities at the old London Film Company's studios at St. Margaret's-on-the-Thames. Gerald du Maurier, A. N. Mathew and Matheson Lang, prominent English actors, have been secured to appear in pictures. Mr. Lang is now at work in "Carnival," which it is said, as a play, has taken London by storm.

"We must acknowledge the superiority of American production methods and are willing and anxious to learn them," says Mr. Crotch. "We are out to perfect our organization in such a way that our English stories in films shall be produced under the supervision of American directors, and our actors and actresses trained to do the thing, in the American way. We believe that Great Britain can supply stories and themes to the American people which will come to them with a fascinating freshness, but we are fully alive to the fact that such stories have got to be presented in the best possible way and must follow to a large extent American ideas and customs. The film can provide a real link between our two nations, between which there is already intercourse and sympathy. It will dissipate ignorance of each other's habits and thoughts and feelings; it will break down barriers and reunite us with a common controlling bond of sympathy and mutual interest.

"I confess that I have not yet come to a final decision as to how our products will be most effectively distributed so that our main object may be attained. For several weeks I have been gathering facts on trade conditions and American methods of exploitation, advertising and distribution in New York—later I hope to be able to say authoritatively whether we shall though more effectively pursue our purpose through one of your large distributing organizations, or by the sale of territorial rights or even by erecting a distributing organization of our own. But in any case, we are determined that our products shall be marketed here." Mr. Crotch has already purchased in America much lighting and other studio equipment for the English studio in which the Alliance corporation is at work.

In the directorate of this company, in addition to Mr. Crotch, are such well known Englishmen as Sir Walter De Frece, M. P., prominent in affairs of the English theatre; Charles F. Highs, M. P., a leading advertising and publicity man; A. Baldwin Raper, M. P., a prominent merchant; Capt. John Naro, financier, and Walter Hutchinson, son of Sir Geo. Hutchinson, the publisher.

Long Runs for High-Class Small Theatres

BY BENJAMIN B. HAMPTON

"THE high-class small theatre and the policy of long runs for good pictures are factors that will materially influence the future of motion picture production. That is simply an inevitable step in advance of conditions now. Distinctive pictures will play small houses seating from five hundred to eight hundred, and have runs of a month or longer. Large houses will be more and more dependent upon a mixed program of feature, comedy and educational films, grand opera and concert.

"It will come down to a basis of selection. Tastes differ so greatly that literature, art, drama and music have half-a-dozen different schools, and each school is supported by its devotees. There is every reason why this should become the case with motion pictures. To use effective slang, a certain down-town house with a limited seating capacity will cater to a 'highbrow' audience, another to an audience that likes thrills for the major part of its film menu; another, perhaps, will be running a sex play, and another a human play, a 'glad story,' a children's play.

"Pictures will be advertised for what they are, and word of mouth advertising will bring in a comfortable capacity for a small house, depending upon the appeal of the subject, for weeks. The patrons will be pleased because for the most part they know what they are to be given; the type of picture they see is their choice. Then audiences will have a wider range of selection than is possible under present exhibiting conditions. Pictures are exploited now with a view to attracting every class of patron; persons who attend grand opera and those who prefer burlesque have to take pot luck together on their evening's film entertainment. The policy of our best showmen in giving quite a program tends to allay dissatisfaction, for with these houses the picture becomes of less importance, and the feeling with the audiences is that their money has not been wasted, however little the picture may appeal to them. This condition reacts to the disadvantage of the smaller showmen. Also this condition permits mediocre pictures to 'get by,' and in many cases may injure the reputation of a film that would otherwise be very successful, by showing it to an audience who for the most part do not care for that type of picture.

"Pictures suffer in popularity today when the cynic young clubman, forced to sit through a 'glad-good-glad' picture, reports it 'rotten' to his friends, and when the little school girl who would have delighted in the 'glad' stuff reports to her friends that a stormy emotional drama she has just seen 'isn't much good.' I have two pictures in mind when I say this; two very popular photoplays recently produced, which could have played profitably many, many weeks on end at a small downtown house on the long run system. There is no reason why Cecil De Mille's 'Why Change Your Wife?' should not run at a small Broadway theatre in Los Angeles as long as the stage success 'Civilian Clothes.'

"Of course a large theatre could not do this profitably; the problem of the large theatre owner will be to please the most number of patrons, and mollify those he does not please by the variety and attractiveness of his program. But the small theatre will, in the future, exhibit the best photoplays for long runs to a selective audience; the standard of production will be raised, and artistic successes like 'Broken Blossoms' will become financial successes as well."

W. W. Hodkinson Discusses "Growing Unrest" in Film Industry

Gives Views on Causes and Remedies for "Functional Disturbances"

"UNREST is always caused by dissatisfaction with things as they are, and that is the reason for the growing unrest in our industry." With this general observation, Mr. W. W. Hodkinson prefaced a rather trenchant criticism of what he called the "basic unsoundness of conditions prevailing today in every province of screendom." His views are well worth reproducing for, after showing what he conceives to be the downward and destructive tendencies of today, he outlines plans of obvious constructive value.

In talking to the editor of the Motion Picture News, Mr. Hodkinson said:

"The present trend toward a constant increase in film rentals without reason is due to certain conditions in the industry which can no longer be ignored. In fact, it will be well, for the good of the industry, to shed all possible light on these conditions.

"Doctors tell us that any functional disturbances in our bodies indicate their presence by unmistakable symptoms. The motion picture industry today is suffering from the most serious kind of functional disturbances of which the increase of film rentals and higher prices of admission are but symptoms.

"It seems to me that the whole picture business has gone mad on the theory that in some way it is possible to progress and prosper on lines other than sound economic laws and past business experience. Nobody seems to realize that we cannot forever go on with the process of milking and that we must put some values into the industry, if we want to get returns. All of us should give more thought to creating values and putting something into the business.

"Instead of addressing ourselves to a study of these disturbances we have, with the wrong-headedness so characteristic of management in this industry, consoled ourselves by following the line of least resistance. In other words, we have been trying to remove the symptoms without going to the trouble of looking at the causes of the symptoms. First of all, we must recognize the fact that the worm is about to turn, the worm in this case being none other than the dear, patient public. The public is just about ready to lose its patience and to turn against the flood of cheap and mediocre productions with which the screen is deluged from day to day, from week to week and from month to month. We are at the present still 'getting by' because of the universal inflation and disarray of values, which characterize business conditions today. As soon as this universal inflation comes to an end, we must stop the reckless spending and abandon the idea that we can keep on 'passing the buck' to the public forever. There must be a thorough house-cleaning, a complete readjustment on the basis of sound, economic laws. The future belongs to the man capable of weighing the equities and possibilities in the situation between producers and distributors, on one hand, and the motion picture theatre owner on the other hand. This man will lead the procession, and he need never be so far ahead of the procession that his machinery cannot follow him. This machinery must be capable of creating and developing units of production, units which are independent and competitive.

"The line of advancement in the industry and a return to business sanity must run parallel with such a plan. I am sure that eventually all efforts aiming at beneficial and lasting results must move through this channel.

"A method must be worked out which will give all the parties in interest their just and fair share. The whole problem is really like an example in algebra, the unknown quantity being the exact percentage of profits due to all elements involved. When I use the word percentage I do not, of course, speak of any of the percentage-booking schemes which are now being tried and most of which are based either on guesswork, on gambling or on greed and selfishness.

"Immense organizations have been built up whose continued existence depends on the continuance of the present-day abuses in the industry, huge salaries to stars, enormous sums for stories, quite irrespective of their intrinsic value. The whole course is one of mistaken philosophy. It has not been a natural growth. To get away from these errors it is only necessary to utilize common sense. The organization which will turn away from these impossible practices and which will give superior service, with improved quality, is bound to win the day. This is no idle dream.

"It will be remembered that I was the first to set my face against the nickel-odeon. I felt at that time that the future of the motion picture, both as an art and as an industry, could not be worked out with any satisfaction to either producer or public on the basis of the nickel. Now the pendulum has swung back and I stand for the public in its natural and justifiable insistence on popular prices of admission.

"Raising the prices of admission narrows the field of the motion-picture and is absolutely destructive. The very nature of the business demands a popular price. It is the possibility of popular prices combined with the possibility of a good picture which has made the motion picture industry an important civic factor and withal a great commercial institution.

"Ten years ago the equities were with the producer and exhibitor; today the equities are with the public.

"As I have in the past created the machinery to raise the level of the motion-picture and to divorce it from the nickel so I propose to use machinery equally effective for carrying out reforms which the industry needs so badly today. The man who will continue on the old lines will be swept out of existence just as the producers and exhibitors, who, ten years ago, bitterly resented and resisted the raise of the price of admissions are today nothing but memories.

"Again the industry has run into a perilous rut. We need new brains, new blood. There is no field of human endeavor promising so much in the way of rewards to intelligence and initiative as the motion-picture field. In the further development of the machinery which I have created to cut in under the present unsound methods and policies I propose to enlist plenty of new brains and new blood. The public will welcome a return to sanity."

Stern Succeeds Powers as Universal Treasurer

ABE STERN, secretary and treasurer of the L-KO Company, producers of Rainbow, Century and other comedies, has been appointed treasurer of the Universal Film Manufacturing Company, to succeed P. A. Powers, who recently sold out his Universal holdings and resigned.

Although Mr. Stern has never held an official position with Universal, he has been closely allied with the big film company ever since its organization. Practically all of the L-KO output is released through Universal. Mr. Stern already has assumed his duties as treasurer of the larger company. He will continue to hold his previous position with the L-KO Company, however.

Lyons to Manage Simplex Projection Room

John F. Lyons, who has been associated with Joseph R. Miles for the past nine years in his various organizations, and in charge of the Miles projecting rooms in New York City, since their establishment seven years ago, resigned last week to assume the management of the Simplex Studios three projection rooms in the Candler Building, New York, on May 1st.

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William A. Johnston, Pres. & Editor
Robert E. Welsh, Manging Editor

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E. Kendall Gillett, Sec'y
Fred. J. Beecroft, Adv. Mgr.

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Illinois Governor Wants Sunday Movies

Days of Blue Laws Past and Sabbath Openings Should Be Legalized, Says Executive

THE days of the blue laws are gone forever and the Sunday movie has become a necessity in the big industrial centers under our present high tension mode of living in the opinion of James P. Goodrich, governor of Indiana and teacher of a Sunday school class attended by more than 200 Indianapolis business men.

The governor, who has been more or less friendly toward efforts of Indiana exhibitors to get legislation legalizing Sunday shows during the past three years of his administration, expressed his approval of seven day programs in a speech before the annual convention of the Indiana Board of Photoplay Indorsers at the Claypool hotel in Indianapolis, April 7th, and in an interview with a representative of the MOTION PICTURE NEWS in Indianapolis on April 8th.

Before the board of indorsers, which is an unofficial organization working to secure the exhibition of better films before Indiana audiences the governor said, in part: "The days of the blue laws are gone forever. They have no place in our civilization. Under the conditions of life today people are put to such a constant strain that they must have such recreation as motion pictures, baseball and outdoor sports to help them keep their mental balance.

"I admit that I have on two or three occasions gone to see a motion picture show on Sunday afternoon or evening. I see no harm in seeing a good picture on Sunday, for it may teach better ideals and a better Americanism to thousands of persons who would not get the same because they do not go to church.

"I am glad that the women of Indiana are taking such an interest in better motion pictures. Your co-operation with the motion picture manager is going to result in great good. The managers must feel their responsibility. Photoplays are perhaps greater instruments for the conveyance of information than the press or pulpit in many respects. I could name two motion picture theatres in Indianapolis that have greater audiences on Sunday than all the churches of the city combined. The men who produce and present motion pictures have a great trust imposed upon them. They must feel the responsibility of teaching better ideals and true Americanism—they must feel their responsibility to these good women who stand for the best in our civilization today.

"An an educational force the movies cannot be underestimated, because of their power to reach the people. I know several ministers who go to them every week. The church in the old days used to use the stage through the medium of the problem plays. I see no reason why in the present day they should not use the photoplay."

Afterward the governor confided to the MOTION PICTURE NEWS correspondent that he always has stood ready to sign a bill legalizing Sunday shows under reasonable restrictions. He said that these restrictions should provide that theatres be kept closed Sunday morning and that only films of the most impeccable moral standard be exhibited. The theatre owners and managers have been ready to guarantee this at all times, he said.

"I cannot say, however, that I am in favor of Sunday shows in every community," continued the governor, "I think it ought to be made a matter for home rule determination. Let every city decide the question for itself. Take my home town, for instance. (The governor's home town is Winchester, Ind.) We tried them out there several years ago and the people would not patronize them. We didn't need them. But here in Indianapolis, there is no question that they are needed. The masses in the great, seething industrial centers have got to have some good, clean sort of recreation.

"I teach a Sunday school class of 200 good business men nearly every Sunday morning and I'll venture to say that a lot of them go to the movies Sunday afternoon or evening."

Robertson-Cole May Own a Los Angeles House

THAT Los Angeles will probably be the first city to feel the effect of the recently declared intention of Robertson-Cole Corporation to purchase, or build theatres in Key Cities where they did not have first run representation, became known in Los Angeles this week when A. S. Kirkpatrick, general manager for Robertson-Cole, arrived in the city and spent several days here.

Mr. Kirkpatrick was reticent regarding the purpose of his visit to Los Angeles. The only statement he cared to make was that he intended going over production with the several units making films on the West Coast for the distributing organization. However, it was learned that Mr. Kirkpatrick during his stay in Los Angeles gave considerable of his time to investigate the local theatre situation and discussing prospective sites for new houses.

Advance Deposit Bill Reaches Governor

ALBANY, April 21.—The Cotillo bill, which amends the general business law in relation to money deposited or advanced upon a contract for the use or rental of personal property and in which the entire motion picture industry is interested, was reported out of committee today and was passed in the Assembly without debate and without opposition, the Senate concurring to the bill in its amended form, and it now goes to the Governor for his signature. The bill has been strenuously fought by the manufacturers and the speedy passage of the measure today came as a crushing defeat to the efforts of Royal K. Fuller, who has been in Albany for several days past lobbying in the interests of the manufacturers, but whose efforts came to naught. It is understood that Mr. Fuller received a rebuff from Speaker Sweet and later on the bill coming out of the rules committee passed the Assembly with the approval of the Speaker.

The bill now in the hands of the Governor reads as follows:

"Whenever money shall be deposited or advanced on a contract for the use or rental of personal property, as security for the performance of a contract or to be applied to payments upon such contract when due, such money, with interest accruing thereon, if any, until repaid or so applied, shall continue to be the money of the person making such deposit or advance and shall be a trust fund in the possession of the person with whom such deposit or advance shall be made and shall be deposited in a bank or trust company and shall not be mingled with other funds or become an asset of such trustee."

If the measure is signed by the Governor it will take effect immediately.

The New York State Motion Picture Exhibitors' League also scored another signal victory here today when the Senate passed the Kelley bill, which permits the parent to designate the adult who as such will be permitted to take children under the age of 16 and after school hours to the motion picture theatres in this State.



"The Crimson Gardenia" was given novel exploitation at the New Unique theatre, Minneapolis. Miss Mildred Hamilton attired, as will be noted in the above illustration, attracted a great deal of attention for herself and the picture and in consequence everyone in Minneapolis knew that the Beach feature was playing at the New Unique

The Imperial of Frisco Strong for Window Display



When the Imperial of San Francisco played De Mille's "Why Change Your Wife?" a number of window display tie-ups were accomplished that aided greatly in the successful engagement the feature enjoyed.

An attractive window was secured on the "gallant promenade," Powell Street, where gather the "elite" who have naught else to do but to parade and "vamp." The window display again advertised "Why Change Your Wife?"

A third window, the most artistic of all, was that installed by the Gillette Safety Razor people in the Gillette building on Market Street.

Demonstrating the Effectiveness of Lobby Displays

(Right)
The Palace theatre of Hamilton, Ohio, unlike many of the houses in the smaller cities doesn't try to economize on electric current by cutting down on its lobby lights. This will illustrate how the Palace advertised its Easter week show consisting of "His Royal Slyness" and "Six Feet Four." The street about the Palace is always a "bright" spot in Hamilton during the time the show is going on

(Below)
The attention that many managers give serials is proof positive that the continued subject is still worth exploitation attention. Below is shown the way Ben Harding, manager of the Liberty theatre, Council Bluffs, Iowa, decorated his lobby for his first showing of "Daredevil Jack." Mr. Harding is authority for the statement that all preceding box office records for the opening day of a serial picture were broken and thinks his exploitation had a great deal to do with it.



Excellent Lobby Display For "The Idol Dancer"



Thos. D. Moule, manager of the Madison theatre, Detroit

Lobby of the Madison theatre, Detroit, showing the tropical atmosphere achieved in the display used for the showing of "The Idol Dancer." For full details of this campaign see story on the opposite page

Front of the Madison Transformed Into Tropical Garden

Detroit Theatre Neglects No Opportunities Presented by "Idol Dancer"

EXPLOITATION which found its best expression in the fact that it was instrumental in making box-office history for the Madison theatre of Detroit is the subject of this story. The picture which the Madison publicity staff used as medium for the expenditure of their publicity efforts was "The Idol Dancer."

Although the motion picture appetites of all Detroiters were whetted to a high pitch two weeks ahead of the engagement by the appearance of punchy, eye-catching teaser ads in all of the Detroit newspapers, telling of a South Sea Island native who would shimmy her way right into their hearts, and by the appearance on billboards, street cars and, in fact, every possible location for poster paper, that something far and away out of the ordinary was in store for them, the sight that met their gaze in the front, the lobby and the interior of the Madison theatre formed an ad talk in itself that made dinner table conversation in every home and cafe in Detroit during the engagement.

The usually conservative front of the Madison theatre, over night, took on the appearance of a typical domicile in the South Sea Isles.

The roof and the sides of the front were thatched with straw of a greenish brown color and the seaweed that hung down from the box office, also improvised into a tropical hut, brushed each patron as the tickets were purchased.

Idols made from beaver board and painted in weird designs and colors, and topped by dangerous looking shields, were placed lengthwise through the center of the lobby. On the side walls were some scenic efforts in keeping with the occasion. Large, beautiful palms were also used plenteously and with excellent effect.

On the stage, a straw hut at either side, banked by palms and with a beautiful scenic streamer below the picture curtain made a striking effect for the special prologue that was provided.

A "real live" Samoan dancer, attired in perfect replica of Clarine Seymour, the heroine of the story, performed a terpsichorean act at each performance, to the accompaniment of a quartette of Hawaiian exponents of the ukelele and guitar. The quartette also furnished blending music at various timely intervals during the showing of the picture. Coupled with an excellent musical score provided by the large Madison orchestra, the symphonic accompaniment was of a nature that created much comment.

The men who are in a great measure responsible for the success of this engagement are Howard O. Pierce, director of publicity for the John H. Kunsky organization, and Thomas D. Moule, manager of the Madison theatre.

They went to work early, as soon as they heard that Mr. Griffith's second release for First National was to be a story of the South Sea Isles, with sensational dance scenes, and laid their plans carefully. Every move in a campaign that went into action three weeks ahead of play dates was studied and debated at every angle.

In addition to his publicity work for the Madison and Adams theatres, Mr. Pierce supervises and plans the erection of the mammoth stage and lobby settings in both of these large downtown theatres. He has displayed exceptional ability along these lines and the wide comment that is heard among Detroit theatregoers on the elaborateness of the decorative effects, are the culmination of his efforts. A special shop for painting drops and building special scenery is maintained and put at the service of Mr. Pierce by the Kunsky organization.

Travelogue Used as Introduction to "Paris Green"

As a sort of a prologue for "Paris Green" at the Rialto this week, a scenic of rather unusual merit, a part of the Kineto Review No. 2 under the title of "Scenes From Paris" is being projected preceding the screening of the feature.

Owing to the fact that the first sequences of the Ray feature purport to be laid in Paris the reel makes a very appropriate selection for a short subject with which to balance the program.

Those who will play "Paris Green" will do well to remember this reel.

The picture itself aside from its value in the connection we have mentioned is worthy of being given some extra attention.

Attractive Stage Settings At Small Cost

Julius K. Johnson Demonstrates How Presentation Effects May Be Achieved

INEXPENSIVE stage settings can be made an attractive feature even in a small theatre by judicious use of stage lighting as has been demonstrated by Julius K. Johnson, manager of the New Garrick theatre at Minneapolis. Electrical devices for acquiring brilliant and beautiful effects are cheap and plentiful according to Mr. Johnson and should be a part of the equipment of every theatre no matter how small.

Mr. Johnson's latest effort was accomplished with two simple devices, a sketched piece of beaver board, a borrowed Alaskan Carryall and a set of ceiling bank lights, in addition to the regular foot light equipment of the theatre. It was used as a prelude to a showing of Marshall Neilan's "River's End" and was invariably the provoker of applause. The electrical effects ran for five minutes.

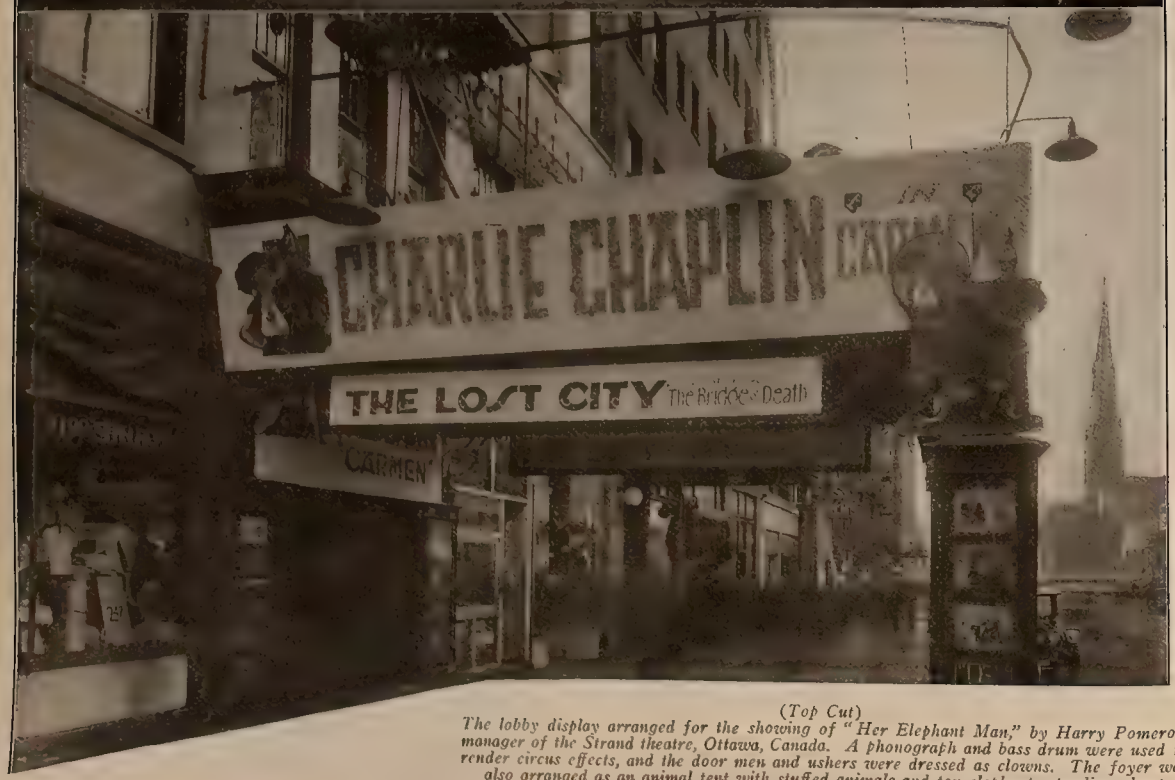
The setting was based upon the opening scenes of the production which take place in the far north. Mr. Johnson had a typical arctic scene containing three igloos in the foreground sketched in grays and blues upon beaver board. In front of this he placed the carryall, an effect which lent a good perspective to the scene. The New Garrick is provided with a felt curtain in front of the screen, but the same effect as that obtained by Mr. Johnson could be obtained by starting from darkness.

Mr. Johnson lighted deep blue lights and then had the curtains withdrawn disclosing the arctic scene. Gradually the lights became brighter until they had become semi-bright blue. Flashes from the Aurora Borealis were seen in the background gradually becoming more distinct, first white, then yellow, then flaming red. The flashes again became fainter and a faint flurry of snow began, the snow fell thicker and thicker, and then the Aurora became more lively, flashing up again to its highest brightness, and again dwindling away while the stage lighting gradually faded back to the deep blue, with the snow falling faster and heavier.

The borealis was obtained from a rippling machine with a double disc. The falling snow effect was used in back of the rippling machine and that was the whole picture, combined with the brightening and dimming of the foot lights and ceiling banks. The result was much more beautiful than the description sounds.

Two Exceptional Ideas For Decorating Your Lobby





(Top Cut)
The lobby display arranged for the showing of "Her Elephant Man," by Harry Pomeroy, manager of the Strand theatre, Ottawa, Canada. A phonograph and bass drum were used to render circus effects, and the door men and ushers were dressed as clowns. The foyer was also arranged as an animal tent with stuffed animals and toy elephants standing about

(Lower Cut)
How the Orpheum theatre of Cleveland, Ohio, used cutouts and special banners to boost "Burlesque on Carmen" is shown in this cut. Note that no mention of a feature on the

Orphans Guest of Detroit Jeweler

SIX hundred inmates of the orphan asylums in and near Detroit attended a special showing of "Huckleberry Finn" at the Broadway-Strand theatre recently as the guest of Sol E. Sallan, the Detroit jeweler.

The Simons Sales Company, local distributors for the Willys-Overland products, donated ten new Overland Sedans; the Dodge Motor Car Company forwarded twenty new Dodge Sedans; the J. L. Hudson Department store furnished four trucks and the Crowley-Milner company were represented by four huge trucks for the purpose of safely transporting these orphans to the theatre and return.

And with huge streamers on each vehicle, reading, "We're Going To See 'Huck Finn' at the Broadway-Strand theatre" this fleet of cars came from all sections of the city into the busiest section. Throughout the trip the orphans sang songs of joy and made the afternoon a memorable event.

The thirty-eight vehicles arrived at their destination and lined up solidly for one square where they remained for over two hours despite traffic regulations forbidding their remaining this length of time.

In the theatre special comedies were shown and the orphans gave three cheers for their benefactors. After enjoying "Huck Finn" they marched out of the theatre and in the lobby each child was given a half pound box of "Huckleberry Finn" donated by a Detroit candy manufacturer who insisted that his name be kept secret.

Gusdanovic Pulls 'Em in With Good Advertising

"THE FORBIDDEN WOMAN" opened its Cleveland, Ohio, engagement Sunday, March 21st, at the Strand and Orpheum theatres. And now comes the story of how Manager Paul Gusdanovic planned and carried out an advertising campaign that was responsible for a great week's business for both houses.

One week before the picture opened, the local newspapers carried this insert:

If the sky is green—it is the Strand; red—it is the Orpheum; blue—it is the Knickerbocker; pink—it is the Metropolitan. Watch the sky the night of March 20th.

This was the stunt originated by Harry Reichenbach for the picture's New York opening.

That was all. Not a word about a theatre. Not a hint about a picture. Just enough to get folks in training for a rubberneck party. And fortunately, Saturday, March 20th, was a pretty day, without a cloud in the sky. But there was something much more valuable to Gusdanovic than a cloud in the sky that night. For that was the night that the Northern Lights were flashing around, and they afforded a most beautiful background of crimson red for the big navy searchlight that was spreading a sea of red light over a radius of fifteen miles all over the city, in all directions, from the roof of the Strand theatre.

With little expense, many thousands of people had their attention directed to the Strand and Orpheum theatres by this simple but far reaching stunt. There was another little stunt that Gusdanovic and his associates employed to catch the public interest that was cheap but very effective. On Monday night he had four men in automobiles scattering keys in all parts of the city. There were five thousand of 'em. Twenty-five hundred had tags saying, "This is the front door key to the Strand theatre!" The other twenty-five hundred had tags saying, "This is the key to the Orpheum theatre." Simultaneously, the newspapers carried this announcement:

LOST

Front Door Key to Strand and Orpheum Theatres. Reward if Returned

ORPHEUM THEATRE
Ninth, Near Euclid

STRAND THEATRE
Prospect at Ninth

The keys might have been stray cats by the way they came home. Three extra girls had to be installed at each house to take care of the finders of the keys, who came for their rewards. And they got 'em. Everyone who returned a key got a pass to see "The Forbidden Woman."

Rialto Magazine Contains Decided Novelty

AS a part of the Rialto theatre, New York, magazine this week a strip from the library of Lyman H. Howe under the title of "Sculptured Impressions of Musical Personages" is being given which registers as a decided novelty.

The strip consists of pictures of busts of a number of the noted composers with the clay being manipulated in various ways before the image is finally completed, and photographs of a page of the score of one of each composer's compositions. The orchestra at the Rialto plays the composition as the picture of the composer and the selection comes on the screen.

The strip is given a timely interest by using as subjects for busts the still living composers, George Cohan, Harry Lauder and John Phillip Sousa. The other pictures shown are of the noted composers of classical music, mostly deceased.

Ancient Car 'Frisco Advertising Medium

WALLY REID'S "Excuse My Dust" suggested the use of the "first Buick to reach San Francisco via the 'Horn' in the days of old and the days of gold."

Whether the car burned coal or wood or was equipped with a "bellows" or something exuding large clouds of dust the sign "Excuse My Dust" was rendered perfectly appropriate.

Youthful Dancers Aid "Pollyanna" Showing

As a special added attraction for the presentation of "Pollyanna," starring Mary Pickford, at the Russell theatre, the large dramatic house of Ottawa, the Canadian capital, during the week of April 5, an interesting and entertaining prologue was staged in which many youthful dancers participated.

The prologue was called "Pollyanna at the Court of Gladness" and the principal role was taken by a young lady who was garbed in a fashion similar to Mary Pickford's characterization in the feature. The sketch was presented in several scenes and was complete in itself, a pleasing little story being worked out in the number. The various dances were carried out under the direction of Prof. Sinclair, a local dancing master, and special orchestration was featured throughout the prologue and the feature as well. The work of the young artists proved to be of the finished variety and the stunt was very pleasing. A number of details were prepared by W. McLaughlin, the moving picture editor of the Ottawa *Journal*.

It was the first real attempt to stage an extensive prologue in connection with a moving picture in Ottawa and a large crowd greeted the first performance on Easter Monday. The show also did big business throughout the whole week.

Exhibitors Warned About All Oral Agreements

The following is an excerpt from a statement issued by the New York F. I. L. M. Club, and addressed to managers and proprietors of motion-picture theatres:

"On and after March 22nd, 1920, no claim will be entertained by the Credit Bureau or Grievance Committee of the F. I. L. M. Club to enforce an oral promise or an oral agreement with respect to a contract for film service. No manager or salesman in the employ of any of these Companies is authorized to vary or change the terms of any of the written contracts by oral promises. Therefore, insist that any terms of the agreement which you make, shall be incorporated in the written contract and that all provisos and conditions of your contract shall be entered into the agreement by a clause in writing. This is especially important with respect to terms for protection detailing the amount of protection, theatres covered, the run and any other items with respect to which you attach any importance.

"As a final word, insist that every promise made you be made in writing and be made a part of your contracts."

England Finds the Prologue Adds to Presentation



(Left)
One of the prettiest houses in Texas is the Jefferson of Dallas. This house is a firm believer in the electric sign as a business getter. The big sign always carries the title of the feature photoplay. When this photograph was taken the house was playing "The Wings of the Morning"

(Right and below)
Two scenes are herewith shown of the elaborate prologue staged by the Alhambra theatre, London, England, for its presentation of "Broken Blossoms." The complete act is described on the opposite page

How England Staged "Broken Blossoms"

"BROKEN BLOSSOMS" was given its first English presentation at the Alhambra theatre, London, one of that city's best houses, which with one or two exceptions has adhered to a legitimate program.

The Alhambra gave the Griffith picture an elaborate presentation which included a prologue. A special stage setting representing a Buddhist temple was built.

When the gong in the temple behind the curtain struck three sonorous notes, the curtains slowly rose to reveal a Buddhist interior, with a dim green light illuminating the face of the Buddha on the altar. With measured steps two Buddhist devotees, having made obeisance, remained in an attitude of reverence before the altar steps. The recumbent figure of a Chinaman in the centre took up a Chinese chant and at its close the kneeling Chinamen in the background prostrated themselves, the Buddhist gong sounded three ominous notes—the curtain fell to rise again on the screening of the picture. A finale was reached with the Epilogue, which showed the Chink and the Child in centre of stage, the prone form of the Chink lying beside the bier of White Blossom, which was strewn with broken blossoms. Over the proscenium top hung cages of birds whose sudden twitters had an electrifying effect upon the audience. The stage front and sides were decorated with plum and apple blossoms, and this scheme of dressing was carried over the orchestral pit, which was covered in, and the top covered over with the same flowers.

The ushers throughout the house were garbed in Chinese costumes. The Chinese scheme of decoration was carried out both within and without the house, the electrical lighting being carried out in rose pink.

At this première of "Broken Blossoms" three members of the British Cabinet attended, seven Ambassadors, twenty-four members of the House of Lords, forty-four M. P.'s, members of the Royal Academy and other notables.

Salt Lake Telegram Starts Guessing Fever

Desiring to create interest in motion picture stars, and incidentally taking the first step toward the inauguration of a metropolitan theatrical page, the Salt Lake *Telegram*, one of the leading daily newspapers of Salt Lake City, Utah, recently started a "Motion Picture Players Guessing Contest" to cover a period of sixty days. The contest is open to all except employees of the paper and employees of any theatre or film exchange.

Each day for sixty days a photograph of some popular star is published, to be clipped from paper by contestant and the name of player as guessed by the contestant written in a space provided for same. A series of prizes is being awarded by the Salt Lake theatres in conjunction with the prizes given by the newspaper.

Capitol Repeats "Pagliacci" This Week

"PAGLIACCI" in English and in an abbreviated form is being repeated this week as the opera portion of the Capitol theatre, New York bill.

The program states that the rendition of the dramatic composition by Leoncavallo is "by request," which of course there is no use telling you showmen may or may not mean anything.

However there is a rather significant fact to be considered in the presenting of the opera so soon after its initial rendition at this theatre. Does the popularity of an opera grow as audiences become more familiar with it? It is fair to presume that even in the largest theatre in the world, located in the greatest city in the world, there is a regular patronage each week which figures on seeing each change of bill. Will these people be satisfied with an opera which they heard sung but a short time ago? Whether they will or not will determine the fate of opera as a permanent portion of picture house program, for unless audiences will enjoy hearing the same compositions sung over and over, the repertoire of any house will consist of the limited number of such operas as are in existence. The result of the Capitol experiment will be awaited with interest.

Posters Advertise Dempsey Picture at Prize Fight

WITH the co-operation of the Pathe branch office at Minneapolis the leading exhibitors of that city who are showing the Jack Dempsey serial "Daredevil Jack" have put over an exploitation stunt which has properly introduced the World's Champion in motion pictures to all the fight fans of the town. The exhibitors proceeded on the theory of going after business where the best results might be expected and they went right into the Gibbons-Roper fight in the Armory Annex where six thousand fans were gathered for the most important boxing match in that section of the country in many moons.

Before the fight started a great display of "Daredevil Jack" posters, two three-sheets, a six-sheet, and a banner, were suspended from the gallery at one end of the great hall. The display was the only bit of decorating in the armory, with the exception of sundry black and blue stuckko affairs on some eyes in the preliminaries, and it caught the attention of every fan. In the audience of six thousand were sixteen hundred Ford managers from various parts of the country, who were assembled in Minneapolis for a convention.

The posters and the banner remained in place after the fight and for a week following a social function with thousands in attendance was held in the hall every night. The stunt attracted a good deal of attention and it is believed that exhibitors in many other cities will work with fight promoters in getting the Dempsey banners prominently displayed at important bouts.

"Turkish" Girl Gets Attention of Salt Lake City

"ARRAYED in the costume of her native land and creating a curious sight with her bright hued garments on the streets of Salt Lake, Sari Hadahismo, a little Turkish girl, heavily veiled, arrived in Salt Lake and registered at the Newhouse hotel."

This is the opening paragraph of one of the numerous news stories run in the local papers of Salt Lake as publicity for "The Virgin of Stamboul." At a cost of about $40 Manager William Cutts, with the assistance of his publicity man, Steve Maloney, put over a live bunch of publicity when it counted big; that is during the Mormon Conference. Thousands of people from all over the state flocked to Salt Lake during this conference and during the week preceding.

The conference proper opened Sunday April 4. The young lady who took the part of Sari attracted much attention when she mounted a gaily caparisoned steed which was waiting at the hotel entrance and took an airing about the city.

It was intimated in the news stories that the mystery girl might be the Arab girl for whom Ben Mahomet, Arab Shiek, was searching and who had eloped to the United States from her native land with a sailor, the reports of which were carried by the Associated Press.

Then Sari suddenly disappeared and the following news story was run; "Registered at the Newhouse hotel only yesterday, Sari Hadahismo, a little Turkish girl who startled Salt Lakers in the lobby of the hotel yesterday when she appeared in full Turkish costume, has disappeared. Besieged by reporters, Miss Hadahismo locked herself in her room after arrival and refused to see anybody. She refused to say anything about her alleged connection with Ben Mahomet, a sheik of Arabia." And etc.

Then the following day appeared this story; "Sari has been discovered! The little Turkish girl who has been startling Salt Lake by appearing in a quaint costume of the East has been identified. She is a little girl representative of Sari, the beggar girl of Stamboul, the principal character of "The Virgin of Stamboul," which opens a week's engagement at the Kinema tomorrow." More space was given to the stunt and the adventures of the girl while playing her part.

In the window of a prominent music store of the city a young man posed as an Arab Sheik and smoked the typical water pipe while reclining on elaborate cushions. The only indication of the publicity was the word Sari on a card pinned above him on a rear curtain.

Teasers had been posted up all about town and together with the paid advertising the publicity packed the house at every performance. Long lines of people could be seen waiting for the show to open each day and the only difficulty was in accommodating the crowds.

Brooklyn and Milwaukee Furnish Excellent Ideas



(Left)
A most novel lobby display for "Overland Red" was recently originated by O. T. Meister, manager of the Whitehouse theatre, Milwaukee, as shown by the illustration to the left. The whole display was not expensive and resulted in a lot of extra patronage for the theatre according to Mr. Meister

(Below)
Among the latest exponents of staging grand opera in conjunction with pictures is Edward L. Hyman, manager of the Strand theatre, Brooklyn. Below is shown the stage setting and the singers in costume for the presentation of selections from "Aida" recently rendered as a part of the Strand program. Mr. Hyman has had great success with his operatic selections at the Strand

Clever Advertising Used by Louis K. Sidney

WITH Holy Week in view, Louis K. Sidney, managing director of the William Fox Washington theatre, Detroit, arranged a thorough advertising campaign with the intention of making a poor week in show business turn out a winner.

The attractions booked were Shirley Mason in "Molly and I" and as added features Harold Lloyd in "His Royal Slyness," Fox News, Mutt & Jeff, Washington Male Quartette, and a little child musical marvel of seven completed the program.

Six thousand postal cards with a photograph of Shirley Mason on one side were mailed to a selected list by a local addressing company. The postal cards were mailed from Chicago, addressed and carrying the following message: "Dear Frank: Just saw Shirley Mason in 'Molly and I' and its wonderful. Be sure and see it at the Fox Washington theatre. Love. Hazel." These were written individually, and were mailed to reach their destination prior to the opening of the picture. Much comment was aroused through this angle.

5,000 dodgers were used in the autos, during the week of the attraction's play date. Much publicity was secured through the Police Commissioner stopping the theatre from distributing this style of advertising on account of using the line "By order of the Detroit Police Department, etc."

Another splendid publicity angle was a series of open letters addressed to the voters and to the Mayor and the Detroit, United Railway. For twenty-five years there has been a fight on the present street car system. The newspapers carried front page stories regarding the coming election on same. The Mayor and the Railways had the town plastered with paper regarding the coming election and it is a bitter fight. The letters calling attention to the street cars for Shirley Mason proved a unique method of advertising and aroused great comment.

A special Molly matinee for girls named Molly was held Monday, when all girls endowed with that name were admitted as guests of the management. One hundred Mollies attended and postals bearing Shirley Mason's photographs were distributed to each and every Molly who attended.

5,000 wrappers were used by Kresges 5 and 10 store—2,000 were used by the largest music store in the city, Grinnell Bros., for the same purpose.

The result was an excellent weeks business for Holy Week.

"Edgar" Number Two Scores Big Hit

GOLDWYN, to use a phrase of the season, has hit the ball over the fence with the second number of the "Edgar" series under the title of "Edgar's Hamlet."

If the show which Johnny Jones and his company of juveniles, including one dusky lad who does the ghost, doesn't furnish more hearty laughs than any comedy, no matter who is the star, that you have played in a good many moons then your efforts to provide your audience with something to chase away the blues is wasted effort.

This is assurance for the theatres which have booked the Edgar series that they have made a good buy. It may also be taken as a hint for those who haven't that unless they want to let one of the best bets of the season get by it is time to get out the fountain pen.

Gets Unusual Interest for "Modern Salome"

H. C. McCourt, manager of the Family theatre in Jackson, Michigan, tied up with all of the principal stores in the town for a two-page advertising display when he exhibited Hope Hampton's production of "A Modern Salome."

In his advertising Mr. McCourt placed his emphasis on the $3,000 cash prize contest for the best essays on "A Modern Salome." In addition to the regular prizes offered by Hope Hampton Productions, Inc., he agreed himself to give ten prizes. For this purpose he selected three local judges to read essays written by people in Jackson. These essays were all forwarded to New York after the reading, giving the ten local prize winners an opportunity to compete for the $3,000 prizes in the national contest.

Novel Lobby Display for "Hawk's Trail"

A novel lobby display to aid exhibitors who have booked "The Hawk's Trail" is available from the producers.

The device has for its main base a life size plaster cast of a hawk, dyed an ebony hue. Suspended from the beak of the statuette are several dozens vari colored silk skeins of lengths sufficient to span the depths of the average theatre lobby. The imitation flier when suspended over the entrance of lobbies suggests something of the motion of the predatory bird after which it is fashioned, and the skeins running from its bill when fastened to various points of the side walls and ceilings of the arcades end at illustrations that depict different situations of the drama the scheme aims to advertise.

How Carpenter Won Front Page Publicity

Salt Lake Newspaper Sees News Value in Exploitation Stunt

GEORGE CARPENTER manager of the Paramount-Empress theatre, Salt Lake City, recently reached the much to be desired goal of the publicity man, the front page of the newspapers with his exploitation of "Excuse My Dust."

This is the story which the Salt Lake Herald gave Mr. Carpenter and the Paramount Empress and also describes Mr. Carpenter's stunts in the interest of the attraction booked for his house.

"Transit of a classy electric coupe down Main Street Saturday at the dignified pace of three miles an hour created considerable comment and likewise hilarity, because utterly unconscious therein sat two prim ladies while on the back of the electric vehicle was prominently displayed a pennant bearing the legend 'Excuse My Dust.' Small boys gleefully raced past while the drivers of cars which passed the slow moving coupe smiled back.

"Within half an hour all sorts of gasoline propelled buggies from the plebeian 'Henry' to the aristocratic twin six were sporting similar pennants the drivers of which for the most part being utterly oblivious of unsolicited adornments flaunted across the gas tank. Then the police took a hand and investigated until the solution was forthcoming with the laconic statement on the part of a disinterested party that he guessed George Carpenter of the Paramount-Empress was pulling another advertising stunt.

"Mr. Carpenter subsequently admitted that such was the case. 'We had five hundred of those pennants printed and I turned some of our boys loose to tag the automobiles parked on Main street, and the fun of the thing is that while we expected to get arrested and secure some free publicity thereby for Wallace Reid in 'Excuse My Dust' which starts today at the theatre, the automobile drivers took blindly to it and in a number of cases even drove up to the theatre and asked if it had a few more pennants to spare, as they had a friend who owned a speedy car and they knew he would like to tack one on the back and cut loose down the pike.

"Before six o'clock the five hundred pennants had been distributed with the result today if a car passes another and flaunts 'Excuse My Dust' in the face of the slow-going vehicle, the owner of the latter will know that it is not intended as an insult, but is simply another of those advertising dodges on the part of the versatile motion picture exhibitor."

How Grauman's Rialto Broke A Record in Pictures!



The exploitation campaign which "Why Change Your Wife?" received at Grauman's Rialto theatre, Los Angeles, had no small part in its record breaking run at this theatre

On this page is shown two of the displays arranged for the engagement. On the opposite page is a story giving in detail the exploitation stunts originated and put into practise by the Rialto publicity men and Al Price, Famous Players-Lasky exploitation expert on the West Coast

Grauman's Rialto Gets Business by Use of Novelties

"Why Change Your Wife?" Stunts Instrumental in Extending Engagement

THE pre-release showing of "Why Change Your Wife?" at Grauman's Rialto theatre, Los Angeles, has proven to be a great success, thanks to a number of things among which was a fine picture and an exploitation campaign which even Los Angeles thought unusual.

Many novelties in publicity were used with telling effect.

Before the opening of the picture at the Rialto, it was arranged with a number of automobile owners and an automobile distributing agency to carry a banner saying "'Why Change Your Wife?' Grauman's Rialto next Sunday." This was for the individually owned machines. The agency machines carried a banner with the following line: "'Why Change Your Wife?'—when you can buy her a (Name of car) and make her happy—Grauman's Rialto next Sunday." A teaser campaign in the newspapers was carried for a period of three days reading "'Why Change Your Wife?' the vital question of the day." This was followed by a three day ad. previous to the opening, reading. "The vital question is answered in Cecil B. DeMille's new Paramount Artcraft Picture this Sunday, Grauman's Rialto."

Scene stills from the production were selected and then colored in oils by a superior artist. Instead of framing these oils, velvet drapes, blending in color with the colors of the specific picture, were procured. Because of the beauty of the pictures, some of the leading Broadway merchants were glad to give them a featured display in their show windows. In each case, an announcement card was used.

The five daily newspapers were extensively covered with display copy and special publicity stories.

An "Essay Contest" on the title, "Why Change Your Wife?" was instituted by the Los Angeles *Express* with $250 in prizes awarded in the following amounts—First prize $100, second $50, third $25. The five next best essays to receive $10 each, and the next five in order to receive $5 each, the winning essays to be published at the termination of the contest with the names of contestants. Among the judges were Judge Taft, of the Superior Bench, Rev. C. C. Lawton and one leading society woman and one prominent club woman. The contestants had to be married, or have been married, that they might know whereof they write. The announcement in the paper at the beginning of the contest read as follows:

"Why Change Your Wife?"

$250 in Cash Prizes for Best Essay.

The *Evening Express* in an effort to combat the increasing number of divorces and maintain the integrity and sanctity of the home, has arranged to devote a department each day for the next two weeks to the printing of opinions from its readers as to the best ways and means to accomplish this. Cash prizes will be paid for the best essays offering solutions of the divorce problem, such as legislation, the conduct of the husband towards the wife and vice versa; a higher code of morals for both sexes; willingness to realize that individual tastes may differ and yet fundamental principles be agreed upon; recognition of the fact that the complete attainment of the ideal is impossible; courtship of such duration as to insure that the contracting parties are thoroughly conversant with one another's characteristics; an unselfish love that is based on mutual respect rather than mere sex attraction, and such other remedies for the divorce evil as may suggest themselves to the contestants for prizes.

No personalities must be used and essays must not exceed two hundred words. Only those essays which the editor considers worth while will be printed each day. Mail all essays to the editor, Los Angeles *Evening Express*.

In the next day's issue of the paper on the drama page appeared a two-column, two-inch deep ad reading "$250 in Cash Prizes will be paid by the *Evening Express* for the best essay on 'Why Change Your Wife?'"

The same copy appeared each day of the contest and on the stipulated page appeared one or more of the essays received from the contestants. The space covered by these essays was usually a column and a half to two columns.

At the close of the contest, the picture of the winners of the first three prizes were printed in the paper. It proved a very interesting campaign both for the newspaper and the photoplay.

Overture Novelty Presented at the Rialto

DR. HUGO REISENFELD, managing director of the Rialto, Rivoli and soon of the Criterion theatre, is presenting a decided novelty at the Rialto this week in a film accompaniment for the overture number "Sixth Hungarian Rhapsody."

A motion picture of the orchestra in action playing this composition, of Dr. Reisenfeld directing and of several of the soloists performing as the strains of the composition lessen to one instrument all timed by fixing the speed of the projection machine to synchronize with the piece's rendition, has been made and is projected as the orchestra plays. This includes a picture of Bela Nyary, the cymbalom soloist, who has been added to the Rialto orchestra personnel for this week and who has an important part in the rendition of the number, performing on his peculiar instrument.

The fact that the idea is new, that the synchronization is so perfect and that the individuality of Director Reisenfeld and of Professor Nyary stand out, makes this a most interesting bit of stage craft.

Suggestions for the Small Exhibitor

Charles E. Brady, house superintendent of the Liberty theatre of Spokane, Wash., has come through with a reply to our request, with some presentation suggestions designed especially for the small town exhibitor that should be read with interest and profit by every showman who comes under the category mentioned above. These are the suggestions that Mr. Brady offers:

It is the smaller house that has no large stage on which to present a prologue and no modern electrical equipment to create an atmosphere that I offer these few suggestions. I have tried them in a small house and I know they have box-office value and will appeal to your patrons.

The lights in your house can be dipped in various colors. Green is very good for the ordinary romance and love story for the oriental and mystery picture, the use of red and yellow will create the atmosphere. For storm scenes and tense dramatic action, darken your house as much as possible, even to pulling all house lights except your exit lights. The use of different lighting effects in this manner will help wonderfully to hold the attention of your audience. In the lobby of your theatre you have your largest opportunity for your presentation. Create in your lobby the principle scene of action of your picture and you will accomplish two things. You have an advertising medium that has no equal and your patrons are immediately cast into the atmosphere of the picture when they buy their tickets. Carry this idea into your inside lobby as much as you can. Even if you only change a few lights in your lobby the creation of a new and different atmosphere is going to help your different pictures. I realize all pictures can not offer you a good chance to attract the eye of your patrons, but don't overlook the ones that do offer these opportunities.

Programs of the First Runs

REPORTS BY WIRE

NEW YORK

Capitol Theatre—

Opening—Topics of the Day.
Current Events Capitol News from all releases.
Scenic Three Gobs Prizma.
Overture—William Tell.
Comedy—Edgar's Hamlet—Goldwyn.
Opera—Pagliacci.
Feature—Alias Jimmy Valentine—Bert Lytell.
Next Week—Sinners—Feature.
Lohengrin Opera.
A Dog's Life Comedy.

Rialto Theatre—

Overture—Sixth Hungarian Rhapsody.
Current Events—Rialto Magazine, including special strip under title of "Sculptured Impressions of Musical Personages."
Vocal—Quartette from "Rigoletto." Sung by Alma Doria, soprano; Mme. Pascova, mezzo-soprano; Martin Brefel, tenor, and Edoardo Albano, baritone.
Scenic Scenes from Paris Kineto Review—No. 2.
Feature Paris Green Charles Ray.
Comedy The Pawnshop Chaplin revival.



The California theatre, of Los Angeles, used a four column by fifteen inch ad to tell its patrons that "The Strange Boarder" was the attraction at that house last week.

Organ—Grand Chorus in B Flat.
Next Week—Terror Island.

Rivoli Theatre—

Overture—Maritana.
Scenic—Falling Waters—Bruce.
Vocal—Little Gray Home in the West.
Current Events—Rivoli Pictorial.
Vocal—Joy—Baritone solo by Frederick Thompson.
Feature—The Toll Gate—William S. Hart.
Instrumental—Toymaker's Shop from "Babes in Toyland"—Played by the Rivoli Orchestra.
Comedy—Training Four Husbands—Fox-Sunshine.
Organ—Fanfare.
Next Week—The Amateur Wife.

Strand Theatre—

Overture Morning, Noon and Night.
Current Events Strand Topical Review.
Vocal Bells of St. Mary's Basso solo by Malcolm McEachern.
Feature Don't Ever Marry Marshall Neilan.
Vocal—The Awakening—Soprano solo by Estelle Carey.
Cartoon Jerry on the Job.
Scenic In and Out of Kongo San.
Organ Grand March from "Queen of Sheba."
Next Week The Love Expert.

LOS ANGELES

Kinema Theatre—

Note The Kinema orchestra is made up as "rubes" and play appropriate music.
Cartoon Peasant Life — Bray Goldwyn.
Organ—When You and I Were Young Maggie.
Solo by Frank Leon.
Special—Chatter From Sennett Studios.
A reel of witty sayings, edited by Charles Murray.
Vocal At the Sennet Studio Ball.
Comedy Universal Letter Laughs.
Educational—Final Adventures of U Boat, Moewe.
Instrumental—The orchestra plays a jazz number under the title of "Barnyard Blues" with live chickens, ducks and pigs walking about the stage.
Current Events—From Pathe News, Kinograms and International.
Feature—Down on the Farm—Mack Sennet United Artists.
A prologue for the feature is given. The setting used is a barnyard scene with goat shed and chicken house at right and a barn left. A chorus of twelve sings "Down on the Farm." A quartet follows with "How Ya' Goin' To Keep 'Em Down on the Farm?" and a Sennett child player rides a trick mule on the stage and gives an exhibition. Teddy, the big dane, "Pepper" the cat and the Sennett baby, John Henry, Jr., pull stunts. The act closes with an old time Virginia reel being danced by the various performers.
Note—J. C. Jessen, the News West Coast representative reports the biggest Sunday for the house of two years.

Grauman's Theatre—

Overture—The Czar and Carpenter.
Current Events — From Gaumont Graphic, Selznick News, and Pathe News.
Organ—"Just Like a Gypsy" and "Oh."
Played by Jesse Crawford with word slides.
Educational—Topics of the Day—Pathe.
Special—A spectacular musical feature under the title of "Twenty Minutes With Robinhood" and in which fifty people take part is being staged. The number opens with the chorus from "Robinhood" with "Robinhood" and his merry men celebrating a successful raid upon the nobility. Julie Carrol as Marion, sings "In Greenwood Fair." The chorus, with dances interpolated, sings a jazz number "Why Didn't You Leave Me Years Ago Instead of Leaving Me Now?" The finale is the presentation of the prison scene from "Faust" in a stage setting showing a woodland with natural foliage.
Feature—The Dancin' Fool—Wallace Reid.

Tally's Broadway Theatre—

Current Events — International News.
Scenic—The Northwind—Masonry—Goldwyn.
Feature—In Search of a Sinner—Constance Talmadge.

Miller's Theatre—

Comedy — Edgar's Hamlet — Goldwyn.
Current Events — From International, Fox, Kinograms and local events.
Cartoon—The Chemist—Mutt and Jeff.
Vocal—Who'll Take the Place of Mary?



Rex Beach's long heralded "The Silver Horde" was given its premiere at the Rialto theatre, San Francisco, last week. This is the display used in the Sunday papers for the Rialto, showing a three column by nine inch ad.

Solo by Al Pemberty.
Novelty—A musical act under the title of "The Country Musician."
Feature—The Strange Boarder—Will Rogers.

Superba Theatre—

Second week of "The Virgin of Stamboul."

Symphony Theatre—

Current Events—Fox News.
Vocal—When They Gave Me You Mother O' Mine.
Baritone solo.
Cartoon—Spanish Dance—Mutt and Jeff.
Feature—The Adventurer—William Farnum.

Clune's Broadway Theatre—

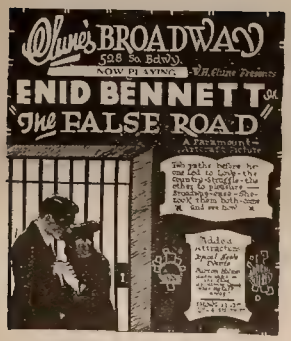
Current Events — International News.
Comedy—Mixed Husbands—Supreme.
Vocal—Venetian Moon—Sung by Master Howard Emstedt.
Scenic—Bustling Brussels—Holmes—Paramount.
Feature — Out Yonder — Olive Thomas.

Alhambra Theatre—

Feature—"Sex," with Louise Glaum second run for Los Angeles.



This was a short half page by the Alhambra, of Milwaukee, advertising "Don't Ever Marry." It was a bad size for use in our columns, reducing the type too small to be read.



Last week's bill at Clune's Auditorium, Los Angeles, was "The False Road." This is the Sunday Herald ad for the attraction, four columns by nine inches.

Victory Theatre—

Current Events—Universal Weekly.
Feature—The Road to Divorce—Mary McLaren.
Comedy—His Wooden Legacy—Alice Howell.

Grauman's Rialto Theatre—

Overture—Washington Post March.
Educational—When the World Rocks—Paramount Magazine—Pathe Horse—Novagraph.
Special—The Quatamala marimba orchestra in concert.
Cartoon—Bobbie Bumps Cracks a Doughnut.
Vocal—Sherry Hall and Mary White, in Spanish songs as a prologue to the feature, with a stage setting showing a California mission an exact replica of the scene in the picture. Booked for an indefinite run.

California Theatre—

Overture—A medley of Herbert selections.
Special—The Illiterate Digest—Will Rogers.
Organ—When He Gave Me You.
Current Events—From Kinograms, Pathe News, International and local views.
Scenic—The Eden of the Pacific—Prizma.
During the showing of the scenic an Hawaiian quintet in vocal and instrumental numbers accompanies the projection.
Feature—Out of the Storm—Barbara Castleton.
Comedy—The Fly-Cop—Vitagraph—Semon.
Next Week—The Silver Horde.

BALTIMORE

New Theatre—

Current Events—Pathe and Pathe Review.
Vocal—Mme. Carpininni, operatic selections.
Feature—"In Search of A Sinner"—Constance Talmadge.
Next—"The Fighting Shepherdess'"—Anita Stewart.

Parkway Theatre—

Overture—Sextette from Lucia.
Current Events—Pathe, Topics of the Day.
Comedy—"A Fly In the Ointment."
Feature—"The Cost."

Wizard Theatre—

Current Events—Topics of the Day.
Cartoon—"Bobby Bumps' Doughnut Lifter."
Feature—"Stronger Than Death"—Nazimova.

DETROIT

Adams—

Overture—"Madame Sherry"—selections.
Current Events—Free Press Film Edition.
Vocal—Emmons and Colvin.
Feature—"Don't Ever Marry."
Next Week—Constance Talmadge in "The Love Expert."

Madison—

Overture—"The Follies of 1919."
Current Events—Pathe News.
Feature—"The Woman Gives"—Norma Talmadge.
Next Week—"The Bottom of the World."

Broadway Strand—

Third week of "Why Change Your Wife."
Current Events—Pathe News.
Educational—Paramount Magazine.
Scenic—Burton Holmes travelogue.
Comedy—The Gingham Girl.
Next Week—Duds Tom Moore.

Victoria Theatre—

Overture—Fantaste of Operatic Airs—Tobani.
Feature—The Cyclone—Tom Mix.
Current Events—Pathe News.
Comedy—Training For Husbands
Educational—Pathe Review.
Next Week—His Wife's Money—Selznick.

Regent Theatre

Overture—Hits from "Oh My Dear."
Feature—Terror Island—Houdini.
Comedy—A Perfect Husband.
Educational—Ford Weekly.
Next Week—"A Daughter of the Gods."

Palace Theatre—

Feature—The Toll Gate.
Comedy—The Gingham Girl
Current Events—Pathe News.
Next Week—Same.



"The Virgin of Stamboul" is the current week's attraction at the Stillman theatre, Cleveland. This was the display, a half page, used in Sunday's Cleveland papers.

Coming—John Barrymore in "Dr. Jekyll and Mr. Hyde."

Washington—

Overture—Sousa March Medley.
Current Events—Fox News.
Vocal—Washington Male Quartette.
Feature—"Les Miserables"—William Farnum.
Comedy—Harold Lloyd in "Look Out Below."
Next Week—Priscilla Dean in "The Virgin of Stamboul."

PHILADELPHIA

Stanley Theatre—

Overture—Southern Melodies.
Feature—Huckleberry Finn.
Comedy—Four Times Foiled—Christie.
Current Events—Pathe News, Fox News, Select News, Gaumont News, Current Events.
Educational—Pathe Review.
Topics of the Day—Literary Digest.
Cartoon—The Beautiful Model.
Next Week—Same.

Arcadia Theatre—

Feature—The Cost—Violet Heming.
Next Week—Norma Talmadge in "The Woman Gives" and Harold Lloyd in "Haunted Spooks."

Family—

"Eyes of Youth"

Empire

"The Shepherd of the Hills"

BUFFALO

Shea's Hippodrome—

Overture—"The Evolution of Broadway"—Lake.
Stage Setting—Cabaret scene from "On With the Dance."
Vocal—"The Barefoot Trail." Solo by Alfred Lorenzo, of the Rialto and Rivoli theatres, N Y.
Feature—"On With the Dance"—Mae Murray.
Comedy—"The Gingham Girl"—Mack Sennet.
Current Events—Hippodrome Review, made up of Gaumont and Universal News, Pictograph, Pathe Review and Topics of the Day.
Next Week—Wallace Reid in "Excuse My Dust."

Strand—

Overture—Selections from "Irene."
Current Events—Latest Pathe News.
Feature—"The Daredevil"—Tom Mix.
Comedy—"Some Mind Reader"—Johnny Dooley.

CLEVELAND

Stillman

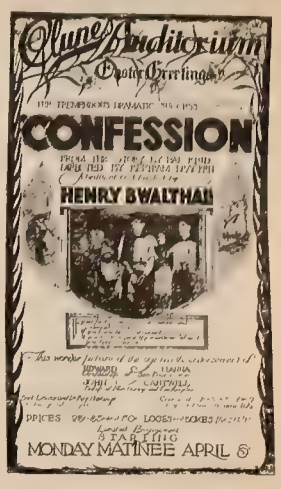
Theme "Mother," by Remberg; "Do You Call that Dancing," from "The Little Cafe," and "Adrienne Lecouvreur," by Cilea
Current Events Kinograms No. 31—Topical Tips, Vol. 2, Vol. 2.
Special Style Show, with living models showing styles of 50 years ago and of today.
Cartoon Mutt and Jeff in "The Beautiful Model."
Extra Attraction "Fifty Golden Years," a single reel made by Universal celebrating fiftieth anniversary of William Taylor, Son & Co., local department store.
Feature—D. W. Griffith's "The Idol Dancer."
Next Week "Heart of a Child," Nazimova.

Euclid—

Overture Popular songs of long ago as compared with popular songs of today.
Theme "I Might Be Your Once-in-a-While," from "Angel Face," and "Rintintin," from "Glorianna."
Current Events Kinograms No. 31A—Pathe News No. 31—Topical Tips, Vol. 1, No. 53.
Feature—"Why Change Your Wife" third week.
Next Week Probably continued, "Why Change Your Wife," followed by "Huckleberry Finn."

Metropolitan

Overture "The Jolly Robbers."



This one for "The Confession" by Clune's Auditorium, Los Angeles, loses much in reproduction owing to the necessity of reducing from a five column by full page size to our columns.

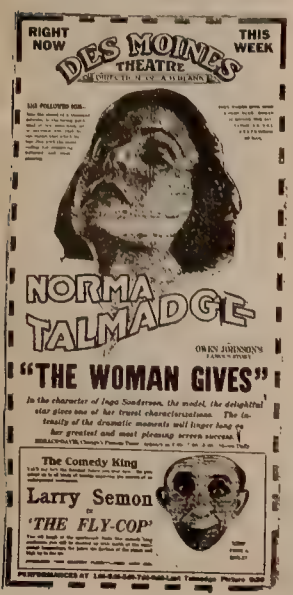


The current week's bill at the Strand theatre, Cleveland, is "The Sporting Duchess." This is a reproduction of the four column lay-outs each day's play used in the Sunday papers to advertise the attraction.

Theme Original orchestration by Musical Director Phil Spitalny.
Current Events Selznick News
Cartoon Bray Pictograph No. 430.
Comedy "The Heart Snatcher" Sunshine Comedy.
Feature—"The Inferior Sex"—Mildred Harris Chaplin
Next Week Rex Beach's "Silver Horde."

Alhambra—

Overture March Review, arranged by Musical Director Homer Walters.
Theme "Your Eyes Have Told Me So."
Current Events Pathe News No. 31. Pathe Review No. 49 Topics of the Day No. 51.
Comedy "The Gingham Girl". Mack Sennett.
Feature Will Rogers in "Water, Water Everywhere!"
Next Week—Nazimova in "The Heart of a Child."



Arthur Stolte was generous with his newspaper space for "The Woman Gives," this ad of the Des Moines theatre, Des Moines, Iowa, being four columns by a short page in depth.

Strand—

Overture—"Tumble In."
Theme—"Won't You Help Me Out," from "Tumble In."

PITTSBURG

Liberty Theatre—

Feature The River's End Marshall Neilan.

Savoy Theatre—

Feature The Dare Devil—Tom Mix.

Regent Theatre—

Feature Shore Acres Alice Lake

Loew's Lyceum Theatre—

The Woman in the Suitcase Enid Bennet.

East Liberty Cameraphone—

Feature The Little Shepherd of Kingdom Come Jack Pickford.

Grand Theatre—

Feature Alarm Clock Andy
Comedy The Heart Smasher—Fox Sunshine.
Current Events—Grand News Weekly.
Next Week The Forbidden Woman.

Olympic Theatre

Feature—The River's End Marshall Neilan.
Comedy Matrimaniacs.
Current Events Pathe News.
Educational Pathe Review.
Scenic—Prizma Travelogue.
Next Week The Woman Game.

Columbia Theatre—

Feature—The Little Shepherd of Kingdom Come Jack Pickford

CHICAGO

Randolph Theatre—

Feature—"Why Change Your Wife?"
Organ selections.
Coming Next—"The Yellow Typhoon."

Alcazar Theatre—

Organ selections.
Feature Louise Glaum in "Sex."
Rollin Comedy—"Shot on Sight."
Added Attraction "Old Lady 31."

Woodlawn Theatre

Organ Offertory "Bless My Swanee River Home."
Woodlawn Brighter Side of Life.
Woodlawn News and Views
Overture An Echo from the Loop Selections from the "Royal Vagabond."
Comedy—"The Gingham Girls."
Feature Alice Lake in "Shore Acres."
Intermission "Whistle a Song."
Coming Next—Kathryn MacDonald in "The Turning Point."

Band Box Theatre—

Special organ selections.
Feature—Clara Kimball Young in "Trilby."

Ziegfeld Theatre—

Gaumont Weekly.
Special musical selections.
Comedy—Gump Cartoon, "Andy and Min at the Theatre."
Feature—"The Woman He Chose."

Playhouse Theatre—

Pathe Weekly.
Prologue—Oriental Dancers.
Feature—"The Virgin of Stamboul," with Priscilla Dean.

Pantheon Theatre—

Organ Solo—Selected.
Pantheon Topics.
Chester Outing.
Overture—"Forintana."
Piano Solo John Gerney—"Rondo Capriccio," by Mendelssohn.
Rollin Comedy—"The Bell Hop."
Vocal solo by Virginia Lewis—"Dear Old Pal o' Mine."
Feature—"The Cost."
Coming Next—Louise Glaum in "Sex."



The first display we have secured on "Terror Island" is this two column by eleven inch display by the Casino theatre, of Des Moines. We rather think this is a premiere. It is the hit for this week.

Barbee's Loop Theatre—

Overture—Hungarian Rhapsody No. 2.
Prizma—A Magic Play.
Literary Digest.
Bruce Scenic.
Feature—Mack Sennett's "Down on the Farm."

Prologue rendered with farm scene built for this presentation, introducing Barbee's loop quartet dressed as farmers, singing "Down on the Farm." Special lighting effects during the screening of picture, including 35 changes, which serve to reveal live pigs, geese, ducks and chickens on the stage in front of screen.

Coming Next—Marshall Neilan's production, "The River's End," featuring Marjorie Daw.

SEATTLE

Strand Theatre—

Feature—Everywoman—F. P. Lasky Special.
Before the picture is screened an actor recites lines from the play and introduces characters representing those of the film.
Cartoon—Felix the Food Controller—Paramount.
Next Week— Treasure Island.

Coliseum Theatre—

Overture—Rimsky Korsakovs Espagnole.
Feature—The Adventurer—William Farnum.
Scenic—Mirror Reflections in Nature—Holmes Paramount.
Current Events—Universal Weekly.
Cartoon—The Mint Spy—Mutt and Jeff.
Next Week—Greater Than Fame.

Clemmer Theatre—

Overture—Meditation and Venetian Moon.
Feature—The Silver Horde—Rex Beach Goldwyn.
Current Events—Selznick News.
Next Week—The Heart of a Child.

Colonial Theatre—

Overture—Concert by lady artists playing popular selections.
Feature—The Virgin of Stamboul—Priscilla Dean.
Comedy—Upstairs and Down.
Instrumental—Banjo selections by Joe Roberts.
Current Events—Pathe News, Topics of the Day—Pathe.

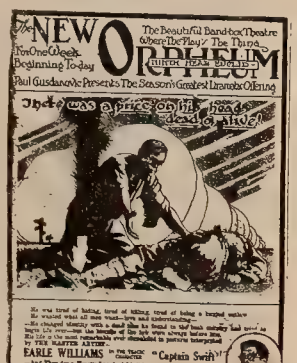
CINCINNATI

Strand—

Current Events—Pathe 31.
Comedy—Jiggs in Society—Pathe.
Feature—Sinners.
Next Week.—Eternal Mother.

Walnut—

Overture—Selections from "Marcelle."
Current Events—Pathe 30.
Literary Digest—50.
Feature—On With the Dance.
Next Week—Right of Way.



*Orpheum theatre, Cleveland, advertising by eight inches, by the New Orpheum theatre, Cleveland, Ohio, being four columns



Mack Sennett's "Down on the Farm" had its first showing at the Strand theatre, Fort Wayne, Ind. This is W. C. Quimby's newspaper best display for the engagement, a four column by fifteen inch hand drawn ad.

Gifts—

Current Events—Fox 41.
Comedy—Lightweight Lover—Fox.
Feature—Little Shepherd of Kingdom Come.
Next Week—Heart Strings.

Palace—

Literary Digest—50.
Feature—The Woman Who Understood.

DENVER

America Theatre—

Overture—Venetian Moon.
Feature—The Woman in Room 13—Pauline Frederick.



The largest display ad we have ever seen originating in Chicago is this five column wide by full page in depth ad by the Boston theatre for "Sex."

Comedy—Petticoats and Pants—Christie.
Next Week—Water, Water Everywhere.

Rialto Theatre—

Current Events—Pathe News, Topics of the Day—Pathe.
Feature—Treasure Island—Maurice Tourneur.
Cartoon—Jiggs in Society.
Next Week—The Cost.

Tabor Theatre—

Vocal—Let the Rest of the World Go By—Baritone solo by Edwin House.
Feature—The River's End—Marshall Neilan—First—National. Presented with an elaborate electrical prologue with artistic effects.
Comedy—Kiss the Bride—Christie.
Current Events—Kinograms.

Rivoli Theatre—

Overture—Merry Wives of Windsor.
Current Events—Fox News.
Comedy—Over the Transom—Universal.
Feature—The Woman Gives—Norma Talmadge.
Next Week—The Virgin of Stamboul.



Here is the way the Ohio theatre, of Indianapolis, advertised "Shore Acres." In size the ad was four columns by fifteen inches.

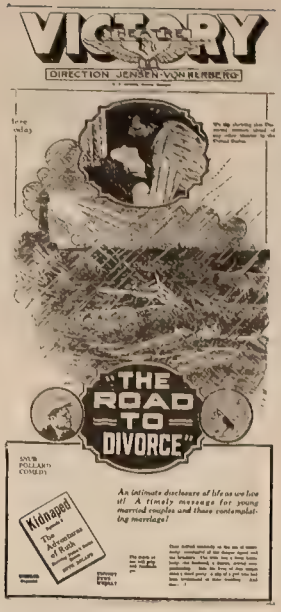
WASHINGTON

Metropolitan—

Overture—Norma.
Current Events—International News, Topics of the Day.
Scenic—City of Old Men—Martin Johnson.
Comedy—Eat-A-Bit-a-Pie.
Feature—Just a Wife—Leatrice Joy & Kathlyn Williams.
Next Week—Sporting Duchess—Alice Joyce.

Palace—

Overture—Florodora.
Cartoon—Mutt and Jeff, The Beautiful Model.
Comedy—The Charming Mrs. Chase—Mrs. Drew.
Current Events—Pathe News—Topics of the Day.
Feature—Down on the Farm—Sennett.



The Victory theatre, of Tacoma, advertised "The Road to Divorce" with this four column by full page in depth display. This was also a premiere.

Next Week—The Woman Game—Elaine Hammerstein.

Rialto—

Overture—Venetian Moon.
Comedy—Shoot on Sight—Pathe.
Current Events—Pathe News Topics of the Day.
Feature—The Idol Dancer—Griffith.
Next Week—The Woman Gives—Norma Talmadge.

MINNEAPOLIS

New Garrick Theatre—

Current Events—Pathe News, Topics of the Day—Pathe.
Vocal—Ruth Chase, soprano in repertoire; Gopher Harmony Trio and Beatrice Johnson danseuse present a vocal and scenic prelude under the title of "Spirit of April."
Feature—The Right of Way—Bert Lytell.
Organ—Julius K. Johnson in organ selections.
Next Week—The Fall of Babylon.

Minneapolis Auditorium—

Comedy—The Gumps.
Cartoon—Flat Hunting.
Scenic—Monte Carlo—Prizma.
Feature—When the Clouds Roll By—Douglas Fairbanks.
Next—Down on the Farm and Shackleton Expedition films.

FORT WAYNE

Jefferson Theatre—

Overture—Orpheus in the Underworld.
Jeffersonian Review composed of Literary Digest, The Gumps Cartoon and Selections from Pathe News, Kinograms and Pathe Review.
Scenic—Sunny Spain. Colored.
Comedy—Petticoats and Pants.
Organ Solo—Clarence E. Edwards.
Feature—Why Change Your Wife.



Crandall's Metropolitan theatre, Washington, is sponsor for this four column by twelve inch display for "Silk Husbands and Calico Wives."

"A Child for Sale" Is in Heavy Demand

Ivan Abramson reports that his latest release, "A Child for Sale," is being booked with a rapidity that indicates conclusively how well this picture is thought of among exhibitors. The heavy demand likewise verifies the good opinion registered by the critics concerning the production, says Mr. Abramson. The David V. Picker circuit has booked "A Child for Sale," providing for longer runs on this feature than any shown in the Picker houses up to the present, it is stated. The same applies to the U. B. O. circuit. The M. & S., Charles Steiner and the S. R. S. circuits have also booked "A Child for Sale" In New Jersey, the U. S. Theatre, Paterson; Strand Theatre, Hoboken; Park Theatre, Rutherford; Rialto, Passaic, and Empire, New Brunswick, have also signed the Abramson picture for a showing.

Advance Publicity for Vitagraph Pictures

Vitagraph's special production, "The Courage of Marge O'Doone," is about to be placed on the market with a fanfare of advance publicity and prestige which bids fair to set aside all rules, is the report from the Vitagraph office. The name of its author, James Oliver Curwood, has attained magic charm from his other recent novels and the films that have been made of them. In its original form, "The Courage of Marge O'Doone" has been making a sensation for more than a year.

The locale of "The Courage of Marge O'Doone" is the region that borders on the Arctic circle. There are scenes of blizzards, bear fights and man fights of great heroism and hardship.

David Smith directed this special feature. Pauline Starke and Niles Welch have the leading roles. It is announced that the film has been received at the Brooklyn studio of Vitagraph, where it is receiving its final editing.

Chicago and the Mid-West

Covered By L. H. MASON

Manager Aschmann, of Pathe's Chicago office, reports remarkably heavy bookings for the second series of Harold Lloyd's two reelers. According to Mr. Aschmann, the first series of six pictures which ended with "The Eastern Westerner" has proved one of the greatest box-office attractions Pathe ever had to offer and, realizing this, exhibitors are eagerly awaiting the forthcoming releases.

L. Y. Crump has joined the feature sales staff of Pathe's Chicago Exchange, and will cover the South Side. Mr. Crump formerly was connected with First National.

"The Woman He Chose" has entered the second week of its definite run at the Ziegfeld theatre in Chicago, and, as it is playing to constantly increasing crowds, indications are that it will be there for some time to come. The picture has received remarkably laudatory criticisms from reviewers of the Chicago press without exception

"Why Change Your Wife," De Mille's big picture, starring Gloria Swanson, has proven so successful at the Randolph theatre that Jones, Linick & Schaefer have given it a clear field to run as long as it likes, by setting back all future bookings. It entered upon its second week on the 17th of April.

Star Walsh, for many years treasurer of the Wilson Avenue theatre, has been appointed assistant manager of the Randolph, succeeding Walter Moore, who has retired because of ill-health. Among other recent appointments in the Jones, Linick & Schaefer string of theatres, is that of Al De Vito as assistant manager of McVicker's, and that of George Burkick as assistant manager of the Rialto theatre.

Greater Stars have received the prints of the "Dr. Jekyll and Mr. Hyde" picture, featuring Sheldon Lewis, and are planning to release the production at once in the Chicago territory. Messrs. Brockell & Elliott are planning some special exploitation and advertising to put this picture over in a big way.

Manager Max Levy, of Robertson-Cole Chicago office, has received word that Georges Carpentier will appear in Chicago on May 26th at the Coliseum, and the publicity staff is planning to exploit his coming to the limit.

While the construction of moving picture theatres is far in the lead of that of legitimate houses in Chicago, the movies are not going to entirely overshadow the legitimate as is evidenced by the completion of plans last week, for one of the new theatres to be erected here by A. H. Woods, and it is announced he will begin the erection of half-million-dollar playhouse there on May 1st. Mr. Woods has taken a twenty-one-year lease on a loop site, and will pay the Leander J. McCormick Company fifteen thousand a year rental until the theatre is opened and ninety-six thousand a year thereafter.

Watterson R. Rothacker has returned to Chicago after several weeks spent on the Pacific Coast, but will be in the city for only a short time, as, according to his present plans, he will start for Europe at an early date. Douglas D. Rothacker also is back at the Rothacker plant in Chicago after a trip to New York. He was wearing a broad smile when he rolled into Chicago, as he carried five important industrial film contracts in his pockets.

Jester Comedies are to play an important part in the entertainment of downtown movie fans in Chicago as Lee Herz, of the Silsee Film Exchange, has made contracts with four loop theatres for the series. The theatres which will show the Jesters are: The Star, Boston, Bijou Dream and State Congress.

Irene Conahan, cutter for Constance Talmadge, recently brought the special color scenes which will be put into prints of "The Love Expert" to the Rothacker Chicago laboratories. The same day John G. Hahn, secretary of the Rothacker Film Company, met the California Limited and relieved J. D. Williams, of the negative of Anita Stewart's latest, "The Yellow Typhoon." William F. Abbe joined his brother Oscar on the Rothacker camera force. William Abbe began turning the crank at Essanay. Then he was cameraman for International Harvester Company and General Pershing

Aaron J. Jones is vacationing at French Lick, resting up after an extremely busy winter in Chicago, and has decided to remain there until April 25th. During his absence John J. Jones, his oldest son, is in complete charge of Jones, Linick & Schaefer's offices.

Manager Stoughton, of the Cort theatre, Pekin, Ill., has purchased the Princess theatre at Peoria. The theatre is to be improved and rehabilitated and run as a first-class moving picture house.

Carl Harthill has been made manager of the Chicago office of Reelcraft Pictures Corporation, and has taken over his new duties. Mr. Harthill was manager of the Beehive Exchange when Beehive was taken over by the new Reelcraft organization, and is occupying his old quarters.

Abe H. Kaufman, president and general manager of Kaufman Specials, Memphis, Tennessee, was in Chicago last week looking over the picture market and while here closed contracts with the Capital Film Company for that company's Neal Hart and Al Jennings releases for Tennessee and Kentucky territories. Mr. Kaufman reports business in the south going strong and that exhibitors generally are making money. He, like many exchangemen, notes a great demand for two-reelers and other short features.

"The Virgin of Stamboul," which opens at the Playhouse on April 18th, is making a splendid booking record in the Chicago territory, according to Manager Lesserman of Universal. Three of the big Chicago circuits have booked the picture solid for all their houses. They are Ascher's, Lubliner & Trinz and Schoenstadt.

Mrs. Frank Brown, who shot her husband dead Thursday night during a domestic quarrel, has been exonerated by a coroner's jury. On the stand she swore she shot her husband after he had hit her with an ink bottle. Brown was an official of the Motion Picture Operators' Unions.

The Chatterton Opera House at Bloomington, Illinois, has been thoroughly renovated and entire new equipment installed and will be reopened on April 26th, "The Virgin of Stamboul" being the feature picture on that occasion. A. L. Rule, manager of the house for Hall & Griffin, owners, will install a fourteen-piece symphony orchestra and promises an adequate presentation for every production to be offered hereafter. He also states that only the biggest and best pictures will be screened at the Chatterton.

J. W. Howland, manager of the V. F. Grubb interests in Macomb, Illinois, for several years, has resigned his position. He has not formally announced his future plans but it is understood that he is all set.

Aaron J. Jones of Jones, Linick & Schaefer, is paying a flying visit to New York following the return of his partners, who have been enjoying a long vacation on the Pacific Coast.

Jack O'Toole, Chicago manager for United, is spending several days at the home office in New York conferring with officials on forthcoming productions.

Floyd Brown, Indianapolis manager of First National, and J. F. Cubberly, manager of the Minneapolis office, gave Harry Weiss, of the newly-formed Superior Screen Service, a party to celebrate the launching of his new enterprise. The outing was held at the Chateau Desplaines, Lyons, Illinois, and among those attending were: J. H. Harris, of Chester Outing; J. F. Friedman, of Friedman Film Company, Indianapolis; J. N. Jacobs, of First National, Indianapolis, and several others. Harry recently was seen trying to kick himself and when questioned said that it was because he had not gone into business for himself sooner. Mr. Weiss now has a total of nine salesmen on his payroll, having added the following to his force: R. E. Weilman, for Indiana territory; Nathan Margoles, for Wisconsin; Harry T. Hartman, Milwaukee, and George Berry. Appointments for southern Michigan and the northern peninsula will be made during the week and Superior Screen Service offices will be opened in Milwaukee and Indianapolis shortly.

Sam Katz, of Balaban & Katz, is expected to return to Chicago from the west coast within a few days.

Ike Van Ronkel says there is no truth in rumors which have been floating around for some days that he has handed in his resignation.

Among out-of-town visitors in Chicago last week were: C. A. Robertson and C. B. Viant, of the Viant-Robertson Company, owners of a string of theatres in Indiana; R. O. Lawhead, of Lincoln Square Theatre, Decatur, who booked up enough pictures to last him till June, and Miss Maude Roberts, representing the Roberts Circuit of Olney, Casey, and other towns in southern Illinois.

Work on the new Barbee Theatre, which wil be the first of the new de luxe theatres to open in the Chicago Loop, is being rushed by three shifts of men, twenty-four hours per day and it is the hope of Mr. Barbee to open his doors early in April. "She Loves and Lies," featuring Norma Talmadge, has been booked for the opening feature, and Manager Ben Beadell of Select, is elated over having one of his pictures as the premier production at the handsome new house.

Jones, Linick & Schaefer report that "Huckleberry Finn," a Paramount Artcraft feature, broke all house records at the Randolph Saturday and Sunday and the big attendance continued throughout the week.

Ross C. Cropper is in Chicago for a week, having returned to the windy city to confer with Frederick J. Ireland and others in regard to matters concerning the newly organized Reelcraft Picture Corporation.

Cosmopolitan to Produce Broadway Plays

Cosmopolitan Productions is going in for the production of stage plays as a side line to its motion picture activities, according to a statement issued from the office of Henry M. Hobart, vice-president and general manager.

Stage productions will be made on an extensive scale and it is planned to have at least two shows on Broadway at the opening of the season this fall. Following their run on the stage these plays will be picturized and released as Cosmopolitan Productions. The first of these will be a three-act comedy version of Harry Herschfield's famous cartoons, "Abie, the Agent."

Bray Pictures Takes Larger Quarters

Due to the rapid expansion of its Industrial Division, The Bray Pictures Corporation has been forced to seek larger quarters for the Western Studios. The new location is at 7514 N. Ashland Avenue, Chicago, where they have secured ample space in a new and modern building.

The new studio is in charge of E. Dean Parmalee, vice president of the Bray Pictures Corporation. Jack Norling will have charge of the Animated Technical Department. The camera room, developing and printing departments, and the taking of actual photography will be under the direction of Walter Schaefer.

Fox Star Starts Work on Second Picture

Vivian Rich, William Fox's newest star, has started work on her second Fox production, "A World of Folly." Frank Beal, who has been absent from the Fox corps of directors for some months, returns to direct Miss Rich in this new drama.

Playing opposite the star is Augustus Phillips, who makes his Fox debut as leading man for Miss Rich. He supported Viola Dana in many of that star's successes.



Vivian Rich, recently elevated to stardom by William Fox

Live News From The Producers

New Series for Workers

Rothacker Makes Pictures to Be Shown to Employees of Big Firms

EXHIBITORS will never see a series of motion pictures which the Rothacker Film Mfg. Co. is now producing, but the films are of great importance to the exhibitors, inasmuch as the pictures have to do with the welfare of working men and women who have considerable dealing with the young lady enthroned behind the tickets.

A number of big employers commissioned Watterson R. Rothacker to produce films which would help employees to help themselves—which would inspire workers to improve their condition by winning promotion. Originally Mr. Rothacker suggested the films to the employers, but recently several whom Mr. Rothacker did not approach have taken up the idea. Within the last two months seven such pictures have been made and as many more are now on the Rothacker production department's schedule. These pictures will be shown to employes only, and invariably they will be exhibited at the plant.

A corporation which operates a chain of retail stores employing hundreds of girls has had a five reel photoplay made which is now touring the country, making stops at every city where the corporation has a store, in order that all employes may see the film. The picture preaches the doctrine of efficiency. Three other large concerns are also having similar pictures made to be shown to their employes.

Wagner Writes for Ray

Popular Magazine Writer Does Scenario for First National Star

ROB Wagner, who for five years has been writing humorous and informative motion picture articles for the *Saturday Evening Post*, has at least turned to the screen and has made his first scenario for Charles Ray.

Although Mr. Ray, under his recent arrangement with Arthur S. Kane and the First National Exhibitors' Circuit, is appearing mainly in suitable stories adapted from plays of reputation and big novels, the star's admiration for the work of Mr. Wagner and for the latter's unusual popularity among millions of *Post* readers has led to the acceptance of two original scenarios from the pen of the humorous writer. The initial First National vehicle in which Arthur S. Kane will present the star is "Forty-five Minutes From Broadway," adapted to the screen from the play by George M. Cohan.

Because of the stress laid by exhibitors on the value of vehicles that are known widely through the country and not merely in certain localities, good story material from the *Saturday Evening Post* has long been considered particularly desirable by producing organizations The value of the *Saturday Evening Post* Stories, as attested to by showmen, is not to be doubted, with a circulation figure, according to the publishers of ten million readers. A story by Mr. Wagner is therefore considered doubly valuable because his appeal in this national magazine has been entirely to the followers of motion pictures.

"Rio Grande" a Picture of Great Outdoors

A steadily increasing demand for pictures of the great outdoors is said to have been reported to the Pathe headquarters during the last three months. The Edwin Carewe production, "Rio Grande," to be released by Pathe on April 25th, is declared to be an ideal picture to meet this demand.

Second "Jiggs" Film Due May 16th

It has been announced by the Pathe Exchange that the second of the International "Bringing Up Father" series of comedies, "Father's Close Shave," will be released on May 16th.



M. A. Dodge, president of the M. A. Dodge Film Company of Chicago

"Build Pictures Around Personality"-Dodge

M. A. Dodge, president of the M. A. Dodge Film Company, who recently completed "Witches' old" and who is planning a series of feature pictures which are to embody some advanced ideas in photoplay construction, is a firm believer in the use of material written solely for the screen and also has developed some interesting theories in regard to building pictures around personality.

"My formula is," said Mr. Dodge, "first find the interesting personality—find it in real life, not merely in imagination. After finding it, then give it sympathetic and analytical study so that true and logical action will develop into a unified drama. I have one such 'star' under contract and am studying others. Judging from the results already accomplished in preliminary work, I am confident that some production will be released this year which will, at least, be different."

Additions to Casts of Goldwyn Features

Additions to the casts of "Officer 666," the celebrated Cohan & Harris stage success, and "Milestones," the famous play by Arnold Bennett and Edward Knoblock, were made at Goldwyn Pictures Corporation's Culver City Studios, last week.

Jeanne Calhoun has been assigned to the role opposite Tom Moore in "Officer 666" while Priscilla Bonner will portray the part of Sadie, and Hardee Kirkland that of the police captain. The "Milestones" production has been augmented by the inclusion of Corrine Kirkham, George Swan and Jack Donevan.

Charles Simone Will Resume Production

Charles Simone, one of the pioneer producers of the industry, announces that he is planning to resume production work during May. For this purpose, he will establish himself in New York, terminating his exchange activities in Albany, where he has been holding managerial posts for the last two years.



View of Metro's new administration building at the Hollywood studios, complete and up to date in every detail

Metro Enlarges Studio

Seven Acres and Five Buildings Are Added to West Coast Plant

PURCHASE of seven and one-half acres of ground south of Metro's present West Coast studios site in Hollywood, Cal., is announced by Metro officials, together with the statement that work will be commenced at once on the construction of five new studio buildings. Chief among this quintet of new structures is to be an enclosed stage of steel, concrete and glass construction, 250 feet long and 100 feet wide.

An appropriation of nearly $250,000 has been made for these building activities. Besides the stage there will be put up buildings for the property department, a carpenter's assembling shop, cutting rooms, a film vault and isolated quarters for the scenario department, it is declared.

Three adjoining city squares and one-third of another square in the Los Angeles suburbs are now owned outright by Metro Pictures Corporation. Within two months practically every foot of the seventeen acres now covered by the producing plant will be occupied by stages, laboratories, technical workshops and other structures that go to make up modern motion picture studios.

In addition, Metro has at its disposal a location park of sixty-five acres north of Hollywood, in the beautiful San Fernando Valley. This is utilized for big exterior settings, such as streets and small villages, with a natural mountainous background.

Good Cast in "Miss Hobbs"

Harrison Ford to Play Opposite Wanda Hawley in Realart Film

HARRISON FORD has been selected as Wanda Hawley's leading man in "Miss Hobbs," Jerome K. Jerome's comedy, which was recently announced as the new Realartist's first starring vehicle. In addition, a cast of well-known players that includes Jack Mulhall, Lila Lee and Helen Jerome Eddy, has been assembled to support the star. The production is now under way at the Realart Studios in Hollywood, under the direction of Donald Crisp, whose impersonation of the prizefighter in "Broken Blossom" was one of the big individual hits of last season.

Mr. Ford has acted with Miss Hawley several times previously, and they are well acquainted with each others' methods. Director Crisp was enthusiastic over having obtained Mr. Ford's services for Miss Hawley's first production, and said that the combination would insure a most auspicious start for her starring career.

Jack Mulhall, who has appeared as leading man in a number of important productions, also has been obtained for the cast, and Lila Lee and Helen Jerome Eddy have been assigned to a prominent part. Walter Hiers and Julanne Johnston has been engaged by Director Crisp to round out what is considered by Realart to be an exceptionally distinguished and well-balanced cast.

Particular care in casting was required for this production, by the story itself, says Realart. In the original stage production of the play, it was presented by a practically all-star cast that included Annie Russell, Clara Bloodgood and Charles Richman. Its screen adaptation, Realart officials decided, should have an equally strong cast.

Loew Bookings for "Sex"

Metropolitan Circuit Contracts for New Louise Glaum Production

NICHOLAS SCHENCK and Fred Mitchell have signed contracts for the complete Marcus Loew metropolitan circuit booking of seventy-seven days for J. Parker Read, Jr.'s Louise Glaum production, "Sex." This contract was made with Marx S. Nathan, New York exchange manager of the W. W. Hodkinson Corporation, by Mr. Schenck in person and foretells a heavy advertising campaign to be made by the Loew theatres under their aggressive publicity manager, N. Grandlund. The Loew booking calls for twelve prints of "Sex" and the completion of the booking across the entire circuit in two weeks. The Loew officials were said to be delighted with the spectacular appeal and power of Miss Glaum's story and with its quality of production.

Announcement will be made in a few days of the first run booking on Broadway of "Sex" and indications from the New York Hodkinson exchange are that "Sex" will be the most widely booked production that has been seen in the metropolitan territory in the past twenty-four months.

Important first run contracts that have been closed for "Sex" in addition to more than two hundred already announced through the trade press include the following: The Savoy, Wilmington, Del.; the Majestic, Sheboygan, Wis.; the Strand, Sioux Falls, S. D.; the Virginia, Vallejo, Cal.; the Century, Petersburg, Va.; the Hill, Newark, N. J.; the Star, Elgin, Ills.; the Orpheum, Green Bay, Wis.; the Casino, Chester, Pa.; the Capitol, Macon, Ga.; the Regent, Saginaw, Mich.; the Bijou, Battle Creek, Mich.; the Fischer, Danville, Ills.; the Washington, Richmond, Ind.; the Victory, Kokomo, Ind.; the Starland, Anderson, Ind.; the Colonial, Galesburg, Ills.; the Orpheum, Rockford, Ills.; the Majestic, Beloit, Wis.; the Majestic, Appleton, Wis.

"Sex" opened auspiciously on Sunday at the Goodwin theatre, Newark, N. J.; where Miss Glaum's previous J. Parker Read, Jr., success, "The Lone Wolf's Daughter," smashed all house records during its two weeks' engagement in January, Moe Kridel, the power behind the Goodwin, heralding the coming of "Sex" with a big newspaper and billboard advertising campaign.

Roy A. Grombacher, managing director of the Liberty theatre, Spokane, Wash., has booked "Sex" for a week's run in early May and has already started his drive on the production with first page newspaper teaser ads, while James Clemmer in Seattle is making ready for a 16-page ad on "Sex" such as he used in heralding "The Westerners" in the fall.

Eileen Percy Made Star

Fox Signs Leading Lady for Long Term; Picture Not Yet Announced



Eileen Percy

EILEEN PERCY has done such good work in "Leave It To Me" and "Big Jim O'Kane"—future releases in which she appears opposite William Russell, under the direction of Emmett J. Flynn—that she has been signed by Fox Film Corporation to a long-term contract. Miss Percy will be starred, and in the near future will begin work in her first stellar production under the direction of Mr. Flynn—with whom she has been associated both in Fox and in American Film Company photoplays. Announcement has not yet been made as to what story will be used to introduce the newest star of the screen.

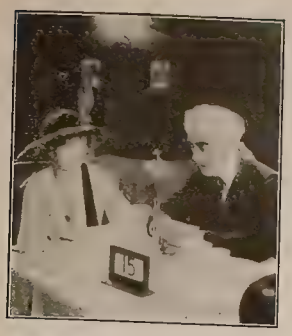
Miss Percy is said to have a delightful personality, and a face and figure that show to excellent advantage on the screen. Although still in her early twenties, she has had a wide experience on the stage.

She went from the Gest musical show to motion pictures, playing opposite Douglas Fairbanks, with whom she remained one year. Robert Warwick was the next star she supported, and then Metro signed her for a picture.

Work on the first Eileen Percy picture will be started within the next fortnight at the William Fox studio in Hollywood. Her stories will be of the light comedy type—a line of work for which, it is believed, she is admirably equipped by both nature and experience.

"Stolen Kiss" Called Realart's Finest

"The best thing Realart has offered," is the statement made by one New York critic in regard to "The Stolen Kiss," the recently released Constance Binney feature.



Sessue Hayakawa and Rhea Mitchell in a scene from a new picture starring Hayakawa for Robertson-Cole distribution, "The Devil's Claim"

"The Devil's Garden" Bennett's First

Whitman Bennett announces that the first of the four releases he will produce for First National Exhibitors' Circuit, starring Lionel Barrymore, will be "The Devil's Garden," from the novel of the same name by W. B. Maxwell, the noted European author, who first attained fame with the publication of his "Cotton Wool." Work on the production is already under way, and filming has been going on for the past week.

"The Devil's Garden" was decided upon for the initial production, because some of the settings demanded a location of out-of-doors in the spring time, and Director Kenneth Webb decided there was no time like the present.

Widely Known Authors on Hampton Staff

Among the "staff writers" of Benjamin B. Hampton plays are some of the best read authors of the day. Among them are Zane Grey, Steward Edward White, Emerson Hough, Winston Churchill, Vicente Blasco-Ibanez, William Allen White, Harry Leon Wilson, Owen Wister, Upton Sinclair, Opie Read, B. M. Bower, Thomas Nelson Page, Hulbert Footner, Eleanor H. Porter, Henry Sydnor, Harrison, William McLeod Raine, George W. Cable.

These authors are under contract to Mr. Hampton, who will produce their works in special all-star photoplays. Six Benjamin B. Hampton plays, featuring the names of authors and titles of the novels from which they are taken, have already been produced.

New Lloyd Comedy Will Be Released May 2nd

With the announcement that "An Eastern Westerner," last of Harold Lloyd's first series of two-reel comedies for Pathe release, has been scheduled for issue on May 2nd, bookings on the second series have received a strong impetus. Among the first of the foremost theatres of the United States, outside of the Strand and Capitol, which signed two weeks ago, to book the new Lloyds, is the Merrill of Milwaukee. During the past week the complete series of six was booked by the New Orleans Exchange over the entire Saenger circuit, one of the most powerful in the South.

Flock to Watch Carpentier Work

Great Number of Visitors, Including Sportsmen, at Solax Studios

THE interest in the appearance of Georges Carpentier on the American screen finds its reflection in the number of people who are visiting and attempting to visit the Solax Studio in Fort Lee, where Carpentier has been busy daily for the past few weeks. While the sporting fraternity is greatly in evidence, the large number of women visitors is best proof of the fact that Carpentier's clean and attractive personality is admired by both sexes. If one were to begin to name the sporting editors who have spent time in the studio, it would be necessary to name nearly every one of the most prominent sporting writers in New York, it is declared.

Such has been the rush of applications for admission to the studio on one pretext or another, John G. Adolfi, who is directing the society drama which is Carpentier's starring vehicle, has given very strict orders barring not less than ninety per cent of the applicants. One has to be very prominent or to have legitimate business in the studio in order to gain entrance.

Nothing is permitted to obstruct the progress of the picture and so quickly has the work been pushed forward, working both night and day, that it is possible for Robertson-Cole to announce that the pre release date of the Carpentier picture will be Decoration Day, May 30th. Actual work on the production commenced April 3rd.

The first scenes "shot" depicted a large ballroom of a prominent country club. In the latter scene, it is asserted more than four hundred people were used. The studio was later converted into a big gymnasium in which Carpentier will be seen for the first time in the picture in his fighting regalia.

Commenting on the pugilist's early efforts before the camera at the Fort Lee studio, Robertson-Cole declares:

"The most astonishing thing to the habitues of the studio is the ease with which Carpentier works before the camera. Nothing phases him and he is a natural pantomimist, according to the other actors in the drama. Despite the fact that Carpentier speaks but very little English, Director Adolfi has had no difficulty in making himself understood. Armand Cortez is acting as interpreter, but owing to Carpentier's high intelligence, Cortez has little to do.

"Those who have been constantly with him predict that the American public has a great surprise in store for them as Carpentier has the knack of transferring his million dollar smile and personality to the film. His smile, they say, will make him as famous to the screen as his punch has made him champion in the squared ring.

"While it is not proposed to disclose the story of the drama before the picture is completed, it can be said that it is quite different to anything heretofore attempted by ring heroes. However, sporting enthusiasts will be able to see enough of Carpentier's speedy work with the gloves to get a better idea of the French contender for the world's heavyweight championship. It can also be said that the story is good fiction not a mere succession of stunt incidents. When Carpentier puts on the gloves there is a logical reason for it, not an imaginative excuse to display his fistic prowess."

Critics Agree on Metro Films

A CONSENSUS of critical opinion in the motion picture trade papers and the daily press as compiled by Metro reveals that in the third round of its series of "fewer and better" pictures Metro has surpassed its previous efforts by a wide margin.

The third round is now being released. Four productions have already been shown. They are: "Alias Jimmy Valentine," starring Bert Lytell; "Shore Acres," featuring Alice Lake; "Old Lady 31," with Emma Dunn as star, and "Dangerous to Men," starring Viola Dana. Two others are about to be released—"The Cheater," starring May Allison, and "The Hope," a Drury Lane melodrama, with an all-star cast.

Wid's greeted "Alias Jimmy Valentine" as "clever, suspenseful, appealing, amusing—a real picture." Its box-office analysis for the exhibitor said: "Go the limit and watch the crowds grow bigger each day." "The Best of All Crook Films" was the headline in the "Exhibitors' Trade Review" for Helen Rockwell's comment. "Quite the most fascinating crook picture it has been our good fortune to see."

Matthew A. Taylor, in the MOTION PICTURE NEWS, wrote: "Details of the production are so perfect that they force themselves upon our attention. The picture has been produced and acted in such splendid fashion that you can be proud to bring back 'Jimmy' once more to your patrons." The *Motion Picture World* reviewer said: "Once in a blue moon is a stage play so well adapted to the screen." The *Telegraph's* comment was: "The photoplay is likely to rival the success of the stage version. . . . It is tremendously suspensive drama."

"Shore Acres" met with an equally enthusiastic reception from the reviewers. Besides the New York critics who commented favorably on this picture, there was Mae Tinee, of the Chicago *Tribune*. "See this," she writes, "take the children and tell your friends."

Then there were the reviews of "Old Lady 31," with another unanimous verdict of praise. "'Old Lady 31' is a feature fundamentally true," said the reviewer in the *Telegraph*—"a gentle, kindly, whimsical and shrewdly observant transcript of human nature and human experience." In the *Exhibitors' Trade Review*, George T. Pardy said: "Emma Dunn's screen debut in the character of Angie Rose, which she created on the stage bids fair to make her equally well beloved as a star of the silent drama."

"Tears and laughter in excellently produced comedy-drama," was the caption for the MOTION PICTURE NEWS review by Matthew A. Taylor. "It pulls at the heart strings and knocks at the funny bone throughout six reels," he added. Margaret I. MacDonald, in the *Motion Picture World*, also found the picture splendidly adapted for the screen.

"Dangerous to Men" had a screening recently in the Metro projection room in New York, and won some favorable comments. This third round of "fewer and better" pictures will be complete with the showing of "The Cheaters" and "The Hope."



Nazimova does a few dances in "Heart of a Child," Nazimova productions



Just a collection of Fox Sunshine Comedy girls

Wire Briefs From Coast

ISADORE BERNSTEIN, the former manager of Universal City, has been appointed general-manager by Carl Laemmle. He entered upon his new duties on April 19th. On the evening of the 19th, Mr. Bernstein was the guest of honor at a banquet tendered to him by Mr. Laemmle and the members of the producing staff.

Eddie Cline, former director for Mack Sennett and director of the Sunshine Comedies for the past year, has been signed by the Metro Pictures Corporation as supervising director. Metro has under contemplation the construction of a special comedy stage, which shall be used by four comedy units. The first of these companies to use the new stage will be the unit led by Buster Keaton.

The names of the four directors to work under Cline's supervision have not been announced as yet.

Stroheim in East Takes Charge of Editing

Eric Von Stroheim, the Universal director, has come to New York to supervise the final cutting and editing of his latest production, "The Devil's Pass Key," which is a Universal-Jewel picture of Parisian life, love and intrigues. Mr. Stroheim says that his new picture is an improvement on "Blind Husbands" in the way of characterization, setting and verisimilitude.

Wait for the letter in the back of the book
It's next week

Fox Studio in Full Swing

Twenty-eight Sets in New York Building with Room for More

IN spite of the fact that finishing touches still are being put on various sections of the immense new Fox studio on West 55th Street, production operations have suffered little interference so far as settings for various Fox features are concerned.

At the time of writing, according to the Fox officials, twenty-eight full sets are standing on the studio floor of the 55th Street building, in use by directors or awaiting their turn in sequence. In emphasizing the size of the studio the Fox offices call attention to the fact that, with these twenty-eight sets standing on the floor, there still is room for as many as twelve good-sized sets in the space unoccupied. Some of the sets now standing are being used by Dell Henderson, some by Harry Millarde, some by George A. Beranger; others are in use in productions being directed by Richard Stanton and Charles J. Brabin.

Work on the new laboratories is reported as progressing favorably, and it is thought that Fox feature films will soon be completed under the same roof where they are staged and photographed. Equipment for the special novelty subtitles has already been received at the building, and will be installed in conjunction with the laboratories on the ground floor of the building.

Paramount Film Finished

George Fitzmaurice Makes Successor to Popular "On with the Dance"

COMING at a time when the memory of "On With the Dance" is still fresh in the minds, the announcement that George Fitzmaurice has just completed his second production for Paramount-Artcraft is a matter of much interest to the trade and public. The same quartette that was responsible for "On With the Dance," Ouida Bergere, scenarist; Mae Murray and David Powell, featured players, and Director Fitzmaurice co-operated on the second production.

Persons who have viewed the picture in the studio projection room are said to have been pleased with the result Mr. Fitzmaurice has obtained. Like his first special production, they say, it has an entertaining story with gripping heart interest and dramatic situations that at times reach the highest pitch; in addition to the featured cast are such names as Holmes E. Herbert, Macey Harlam, Alma Tell, Frank Losee and Lawrence Johnson, a versatile child actor, last seen in "His House."

Atmospheric shots, that always abound in Fitzmaurice productions, include a picturesque beggar's corner of the streets of Constantinople; a harem, realistically reproduced; an old patriarch praying in a mosque. One of the biggest scenes is an embassy ball in Constantinople, for which several hundred extras were used.

Read Units Going Full Blast at Ince Plant

The J. Parker Read, Jr., units are reported to be working in full force at the Ince studios, Culver City. Hobart Bosworth is filming "Buckoo McAllister," a South Sea Island story, under direction of Roy H. Marshall. The entire company will go to the Santa Cruz Islands for exterior locations. Wesley Ruggles has been engaged to direct the new Louise Glaum production, which is as yet untitled. James Kirkwood will play the leading masculine role. Beautiful gowns will be a feature, it is said.

PRODUCTION RECORD SET BY SIMPLEX PLANT

THE week just past, according to Mr. E. M. Porter, general manager of the Simplex plant, saw all records broken for machine production since the building of the Simplex Projector was first started.

"It is nothing short of marvelous," said Mr. Porter, "to think that we should see a record-breaking week of machine production two months following a disastrous fire which deprived us of a five-story building. The loss of such a building, fully equipped with new machinery and tools, was naturally a severe blow, and came at a time when we were getting into our stride in the over-production program we had planned.

"A blow of this sort would have halted, temporarily at least, some manufacturers with a less efficient organization, but to see the greatest number of Simplexes that have yet been manufactured in a week's time going out of our factory in spite of the fire surely speaks volumes for our organization."

Aerial Scenes Will Be Filmed in Storm

Vitagraph reports that all is in readiness for the filming of what is described as one of the most hazardous scenes ever attempted in picture-making. Two aeroplanes are to be sent up in the midst of an electrical storm, according to Vitagraph. One plane will be manned by a man and a girl; the other by a cameraman, his equipment, a searchlight, flare bombs and the necessary hands to manipulate these accessories.

The scenes are to be taken in connection with "The Girl Out of the Sky," featuring Wallace MacDonald and Marguerite De La Motte under the direction of Tom Terriss. Everything is ready for the storm scene, at Catalina Island, California, says Vitagraph—everything except the storm.



"Tony" Moreno, serial star, appearing in Vitagraph productions.

Bryson Shows Universal Pictures at Sea

A free picture show every evening during the trip was the gift of Jimmy Bryson, of Universal, to the passengers of the S. S. Sonoma, bound for Australia. Mr. Bryson collected before the trip such pictures as "Blind Husbands," "The Hearts of Humanity," "The Virgin of Stamboul," and "The Great Air Robbery."

Mr. Bryson was formerly connected with Minneapolis office of the Universal Film Company, and was chosen by President Laemle to represent his company in the East, on account of his good work in the Middle West.

Jack London Novel Is Completed for Metro

Final scenes have been shot for the C. E. Shurtleff, Inc., production of "Burning Daylight," Jack London's great novel of the northland. The cast includes Mitchel Lewis, Helen Ferguson and William V. Mong. The picture, which was made at the Metro Studios in California and in the Truckee snow country, was directed by Edward Sloman, and will be released shortly through the Metro distributing system.

Pathe Sales Drive a Success

Albany Branch Shows Largest Increase In Keen Race

A REMARKABLE tribute has just been paid to Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., in the record breaking business done during the March competition, known as "Brunet Month," the winners of which are announced this week by Director of Exchanges Elmer R. Pearson.

In a driving finish, which brought up its total increases in collections and new business to 124 per cent above the average for November, December and January, the Albany Branch in the Eastern division, captured the team competition for its section. When the final figures were tallied, Branch Manager B. M. Moran, showed an increase in collections of 75 per cent, and a 49 per cent increase in the matter of new business. The Washington office, managed by E. R. Champion, was runner-up to Albany, with a total increase of 55 per cent.

In the Central Western division, where the competition resulted in a much closer race than in the Eastern territory, Milwaukee carried off the honors, with a total increase in collections and new business of 109 per cent. J. H. Mergener recently took over the management of the Milwaukee exchange, and his record is an exceptional one, showing an increase of 47 per cent in collections, and 62 per cent increase in new business.

Detroit, with G. W. Sampson at the helm, gave Milwaukee a close fight for the honors, showing a total increase of 75 per cent.

It was in the Southern territory that the greatest competition developed, with Oklahoma City, managed by F. B. Pickrel, winning with the astounding increase of 248 per cent. Of this, 177 per cent was new business, and 71 per cent increase in collections. The Charlotte and Dallas branches, guided respectively by E. E. Heller, and D. J. Coughlin, fought stubbornly for second honors, with Charlotte coming out successful, showing an increase of 140 per cent, against 130 per cent for Texas territory.

Probably the sternest fight for leadership resulted in the Western division, where the chief award went to the team of the Denver office, led by manager W. E. Scott. Recording a total increase of 102 per cent, these figures showed an increase of 50 per cent in collections and 43 per cent in new business. San Francisco filed a return of 85 per cent over the average for November, December and January, and won second place. H. J. Hemmick led the San Francisco team. Los Angeles and Portland tied for third place with 65 per cent increases. These branches are managed by F. Carmichael and M. G. Winstock, respectively.

On the whole the thirty-two branches of Pathe in every section of the United States, showed a gross increase of 45 per cent over the collection and new business figures for November, December and January. These figures are made more remarkable by the fact that November was a "drive month," and the business written during that period was virtually the greatest that had ever been previously recorded by Pathe.

Broadway House for Kaufman

Plans Call for Theatre to Present Producers Pictures

ALBERT A. KAUFMAN, who recently formed a producing alliance with Marshall Neilan, arrived in New York recently from California for the purpose of closing an arrangement whereby he takes over a big Broadway theatre primarily, with the purpose in mind of working out several new ideas he has in connection with the public presentation of Dorothy Phillips-Allen Holubar and Agnes Ayres Productions.

In this connection Mr. Kaufman stated that it was not his intention to become interested in the exhibiting field, but that his plans involving the purchase of a New York theatre were formed solely for the purpose of giving his productions their national premieres here for long runs. He stated that the theatre he is negotiating for is right in the heart of Times Square, and admitted that it was not a picture theatre.

"My idea in taking over a New York theatre is to give my productions presentation and exploitation along lines that will insure and make possible long runs," said Mr. Kaufman. "I have several ideas along these lines which I would like to try out.

"In short, the presentation here would act as a showroom for my pictures, not only in so far as the productions themselves are concerned, but also as regards the physical presentation and exploitation. I plan to have one of the best known showmen handle this theatre in a manner that will facilitate the presentation of these pictures throughout the country in a way never before attempted."

As to his producing plans, Mr. Kaufman said: "As soon as I possibly can, I will return to California to start work on the initial Dorothy Phillips Allen Holubar production. I feel that it is premature to give details concerning this picture, but I will say that I have just closed with Olga Scholl, author of 'Heart of Humanity' and 'Right of Happiness,' to do the story. Miss Phillips, of course, will play the star part under the direction of Holubar."

Mr. Kaufman, who shares the studio with Marshall Neilan, stated that the latter is just finishing his third independent production following "Don't Ever Marry," and has already started on the fourth. "'Don't Ever Marry,' said he, 'will easily prove a bigger attraction than even 'The River's End,' and will disclose something absolutely new in film plays."

The initial Phillips Holubar picture, it was stated by Mr. Kaufman, will be produced on a big scale, so that it can be presented to the public on an elaborate plan, augmented by a large national publicity campaign. This standard will be followed in other Phillips Holubar pictures.

In connection with the distribution of his product, Mr. Kaufman said: "I am not thinking further ahead than the production of my first picture and its premiere here. When I get back I will devote all my time to the making of a picture which I consider has most unusual possibilities."



The "Burning Daylight" dog team rests. From left to right are Helen Fergueson, Edward Sloman, director, and Mitchell Lewis, star. The picture was produced by C. E. Shurtleff, Inc., and will be distributed by Metro



A new photograph of Dorothy Phillips who will star in features produced by the Albert Kaufman Productions.

Simplex Notes

Mr. Harry Asher, Executive Head of the Boston Motion Picture Supply Company, was at the Simplex Factory last week conferring with Mr. E. M. Porter, Simplex General Manager on matters that will eventually find their expression in a well organized drive covering the southern section of New England.

Mr. Asher reports that not only is Boston being thoroughly Simplexized but Fall River, Lawrence, Lowell and New Bedford are beginning to answer the call for Simplex. In one day, so Mr Asher reports, eleven orders for Simplex were received last week for theatres in the cities enumerated and in each case they represent replacements of machines of other makes previously installed.

The Boston Motion Picture Supply Company now located at 54 Broadway, Boston, has leased the corner location formally occupied by the Select Picture Corporation at the corner of Church and Shawmut streets and when the artisans now working out the construction plans, have finished the new home of this Boston Supply House will be hard to duplicate either for location, equipment or size.

The present quarters of this company are now regarded as the finest in New England, but with Mr Asher's plans in effect, concerning the new building, Boston will surely have occasion to be proud of its leading supply house.

Several Simplex officials plan to go to Boston within the next few days in order to suggest the working out of various details in the new establishment as are followed in other head quarters of Simplex Distributors thruout the country.

J. Frank Brockliss, the well-known English Film Distributor and the head of the house of J. Frank Brockliss, Ltd., of Wardour street, London, has just completed another round trip across the Atlantic and comes back this time with reports of many sales of Simplex Projectors, for which machine the Brockliss Company are exclusive distributors in Great Britain.

Mr. Brockliss states that the main difficulty seems to be the preponderance of orders over deliveries.

Harley Knoles Co. Off For Charleston

After waiting patiently for two days for some let-up in the railway strike, Director Harley Knoles and the Dorothy Dalton company were able to leave New York at 1.30 o'clock Wednesday morning for Charleston, S. C., where they will take scenes for "This Woman—This Man," Avery Hopwood's play, which is the star's second production for the Famous Players-Lasky Corporation.

For the Love of Mike do not miss the letter in the back of the book next week



A glimpse of what you may expect in "Father's Close Shave," one of the "Bringing Up Father" series being produced for Pathe release

Pathe's Releases for May

Keenan, Lewis and Henley Pictures Are Scheduled for Release in May

ENCOURAGED by reports from branch managers all over the country to the effect that motion picture attendance will reach greater levels than ever before, the Pathe Exchange has arranged for the release of four new productions during May. Frank Keenan will be seen in "Dollar for Dollar"; Hobart Henley will present "The Miracle of Money," and "Sherry," an extra special feature, comes from Edgar Lewis, whose production of "Other Men's Shoes" is now meeting with the greatest popular favor in every territory. In addition to these three productions, another Pathe extra special will be released, the details of which will be announced shortly.

"Dollar for Dollar," to be released on May 2nd, is a Keenan drama of high finance, society and politics. It is a play with touches that reach the emotions in the manner so well exemplified by Mr. Keenan in previous productions.

"Sherry," the latest Edgar Lewis production, will be released as a Pathe extra-special on May 30th, according to Pathe, and it will be a fitting production to succeed "Other Men's Shoes." It is the story of a man's regeneration, of his battle for his own soul.

In "The Miracle of Money" Hobart Henley is said to have produced a picture which reminds one of his best efforts in the creation of Pauline Frederick, Will Rogers, and Frank McIntyre features. The story is from "Marrying Off Emmy," by Beulah Poynter, and it is described as a quaint tale rich in philosophy.

Neilan Kills False Rumor

Foreign Made Pictures Will Be Released Through First National

MARSHALL NEILAN last week nailed the rumor which has appeared in several publications, to the effect that he will not release his European-made pictures through the First National Exhibitors Circuit. Mr. Neilan also expressed himself emphatically as regards the status of his new producing affiliation with Albert A. Kaufman, who is now in New York.

"In the first place," said Mr. Neilan, "I wish to deny most emphatically the story which has been printed in certain papers, that the productions which I will make abroad will go to a releasing concern other than the First National Exhibitors Circuit.

"I have under way a number of plans involving the production of some very unusual pictures, staged in the exact locales of the various plots involving some of the most famous landmarks in England, France, Ireland and Belgium and Spain. These productions will I feel, fill a long-felt want not only in this country, but all over the world, due to the fact that for the past four or five years practically nothing but American-made — and chiefly California-made, pictures have been available to the motion picture public."

These pictures, said the producer, would be released through First National.

Comedy Praised at Initial Showing

The first intimation of how the public will receive "Down on the Farm," the new Mack Sennett five reel comedy, was made known recently when Mr. Sennett was wired by the manager of the Strand theatre, of Fort Wayne, Ind., where the production had an early release.

"We opened 'Down on the Farm' on Easter Sunday," wired the exhibitor, "and compelled to turn away business despite severe snow storms raging which swept entire Middle West. Opposition very strong. On third day with miserable weather still standing them up. Using barn yard setting, prologue, and rube orchestra and live animals. Expect tremendous week. Regards."

This reception to the new picture leads Hiram Abrams, of the United Artists Corporation to predict that it will exceed the popularity attained by Mr. Sennett's former picture.

Inter-Ocean Will Have West Coast Offices

An announcement of more than ordinary interest to the trade is embodied in a statement issued this week from the offices of the Inter-Ocean Film Corporation, according to which it plans to establish West Coast offices through which it will handle the distribution of motion picture accessories in that territory, and which offices will serve to expedite shipments of motion pictures and accessory products to Far Eastern and Australian foreign countries. The large increase of business is given as the reason for the new offices.

Cosmopolitan Acquires Magazine Stories

Cosmopolitan Productions, through its vice-president and general manager, Henry M. Hobart, has added another famous writer to its staff of literary luminaries. Jack Boyle whose crook stories have been widely read has signed a contract whereby all his stories appearing in Hearst's, Cosmopolitan, Good Housekeeping, and Harper's Bazaar magazines will, for an indefinite period, be subject to first call for motion picture purposes by Cosmopolitan Productions. Frank Borzage, director of "Humoresque," will direct the first of Boyle's stories.



Viola Dana and Milton Sills in a new Metro picture starring Miss Dana, "Dangerous to Men"



A scene from "The Stolen Kiss," a Real-art picture starring Constance Binney

"Tell Us, Ouija" Is a Hall Room Comedy

Jack and Harry Cohn claim the credit in producing the first Ouija picture on record. "Tell Us, Ouija!" is the title of the latest Hall Room Boys Comedy announced for release. Neely Edwards and Hugh Fay appear in this picture in consultation with the spirits to discover the ways of putting up a front without any financial backing.

"Screen Snapshots" which Jack Cohn has announced ready for release, will be issued every other week, according to Mr. Cohn. It would take millions in salaries to pay the screen stars who appear in each release of "Screen Snapshots," states the producer of the novelty.

Portland Service Company Breaks Records

The Service Film and Supply Company of Portland, Oregon, under the management of W. A. Stone, is setting a mark for all other distributors of Motiographs to shoot at, according to Manager Spahr, of the Enterprise Optical Company, not alone in the number of projectors he is selling, but in the splendid service his firm is rendering patrons. Mr. Stone has been selling Motiographs for three years and during that period two-thirds of the projectors he sold have been De Luxe machines.

Thomas Saxe Purchases Milwaukee's Strand

Thomas Saxe, owner of the First National Exhibitors' Circuit franchise for Milwaukee, has purchased the Strand theatre of that city, according to an announcement made recently and verified by Mr. Saxe. Mr. Saxe's latest acquisition now places him in charge of three of the most prominent downtown theatres in Milwaukee.

All Brazil Likes Para mount Productions

Paramount-Artcraft pictures are enjoying popularity throughout Brazil, according to a letter received by E. E. Shauer, manager of the foreign department of the Famous Players-Lasky Corporation, from the Sociedade Anonyma U Malho, publishers of five prominent magazines in Rio de Janeiro.

Premiere Staged by Grauman

EQUITY Pictures Corporation announces the premiere at Grauman's Rialto Theater, Los Angeles, Sunday, April 18, of Clara Kimball Young in Marah Ellis Ryan's story "For the Soul of Rafael," made under the personal direction of Harry Garson. Manager Sid Grauman arranged a superb presentation and personally supervised the decorations of the house. A prologue of charm and an elaborate musical score were rehearsed to elaborate the presentation.

A rousing publicity and exploitation campaign has been mapped out by Harry L. Reichenbach, and every conceivable method of exploitation, including what is said to be the finest newspaper campaign ever put over in Los Angeles has been inaugurated. It is Mr. Reichenbach's purpose to see that no stone is left unturned to acquaint Californians with the fact that a super-production is in their midst.

The engagement of Miss Young at Grauman's is of special import in that "For the Soul of Rafael" marks the first time in the history of Grauman's big theatre that any other than a Paramount production has been shown.

Regarding the production of "For the Soul of Rafael," which is said to be of an elaborate character, the Equity Pictures Corporation has issued the following statement:

"Since its earliest conception, Harry Garson, president and general director of the Garson Studios, planned to make the production as important to the screen industry as the novel was to American literature, and the combined efforts of star, director and author have resulted in one of the greatest screen achievements ever accomplished.



A scene from Clara Kimball Young's new picture, "For the Soul of Rafael," an Equity Pictures production

"For the production of the picture the most able historians and technical experts on every phase of the life and customs of the early Californians were secured as an advisory board, and Marah Ellis Ryan, the author, moved to Los Angeles during the period of production so that she could be present in the studio and be with Miss Young and her company on all locations. Many of the scenes were taken in the exact locations and the exact buildings described in the book. Every important mission from Los Angeles in the south to Mount Shasta in the north were visited for appropriate locales for the attractive story.

"A number of the most dramatic episodes of 'For the Soul of Rafael' transpire in and around the missions during the celebration of the ceremony of the New Year by the native tribes of Hill Indians who, in the religio proceedings, relight the sacred fires on their altars in honor of the Sun and dispatch their couriers, with lighted torches, to bear them to the tribes of the Four Winds. For these scenes, two hundred Indians were borrowed from the Soboba, Pima and Cocopah government reservations near Los Angeles, and were used in the tribal ceremonies, every detail of which is absolutely authentic and historical.

"The total cost of producing 'For the Soul of Rafael' was enormous. The time required to product it was six months, including the elaborate research work carried out by Clara Kimball Young, Mrs. Ryan, Mr Garson and technical experts.

"One of the most important factors in connection with the production is the unconquerable cast which Harry Garson assembled in support of Miss Young. Such names as H. Frank Glendon, Juan de la Cruz, Ruth King, Bertram Grassby, Eugenie Besserer, Maude Emery, Helene Sullivan and Edward M. Kimball are seen in the important roles."

Mary Pickford in Slavey Role

Her New Characterization Is Said to Be Best of Career

A STATEMENT from the offices of the United Artists of the forthcoming production, "The Duchess of Suds," starring Mary Pickford, gives expression to the opinion that in this picture "Mary Pickford reaches the greatest height of her inimitable characterizations for the screen." The statement follows in full:

"In the character of Amanda Afflick, a little cockney laundry drudge, in 'The Duchess of Suds,' her next release through United Artists Corporation, Mary Pickford reaches the greatest height of her inimitable characterizations for the screen. Already a great part of the production has been finished, and Hiram Abrams has announced this picture, the second Mary has made for the Big Four, for an early release.

"What portions of the picture have already been shown to the members of the organization and from the stills that have already issued for exploitation, advertising and publicity, there is no reason to doubt but that the character Miss Pickford portrays gives her the greatest opportunity of her screen career to vent her inimitable qualifications. The character itself is a wonderfully appealing one, effective and triumphant in its every degree of simplicity. There are many moments of cheerful fun and hilarious antics, and others of tearful emotion. Yet, the story draws its line cleverly between the changes, and its whole is filled with much action, heart interest and suspense, ending naturally with that ultimate justification that sends 'em away with that grand and glorious feeling.

"The role that Miss Pickford portrays is wonderfully unique; demanding a make-up which in many of the slavey scenes makes her so unlike herself that she is almost unrecognizable, yet crediting her with an art for characterization that is beyond imitation. There is more pathos and human nature compressed into this character than is found anywhere else in the characters Miss Pickford has ever done, and she has been so carefully painstaking with this production that the predictions are that it will be her best.

"This character of Amanda Afflick is that of a young English girl, born in a work-house and apprenticed to a French laundry woman. She has read and re-read the cheap novels, the only literature that has come to her notice, all of which have dealt with the upper social strata, until her dreams and her life are composed of the most fanciful imaginings, which invest her sordid surroundings with all sorts of potential greatness. Such a character as it is affords a most wonderful opportunity for unusual endeavors on the part of Miss Pickford, and gives her that long looked for chance of portraying a character that will long last in the memory of her followers.

"The story of the plaintive type has no complications that tantalize and no plot that thickens, but just pathos alternating with humor in rapid succession so that you don't know whether you are laughing or crying, and feel quite torn with conflicting emotions when the story finishes.

"Everyone, everywhere is anxiously awaiting this production since Miss Pickford has made it plain that she is going to give to exhibitors a picture that will be startling in its every particular, for besides the unique characterization and the charmingly appealing story, the settings will be lavish, the cast well rounded out and the production as a whole, the kind all people will talk about."

Next week there is a letter in the back of the book For goodness sake give it the once over

UNANIMOUSLY PRAISED

BIG SPECIAL BOX-OFFICE ATTRACTIONS FOR THEATRES WITH REPUTATIONS TO UPHOLD & STANDING ROOM TO SELL

PAUL ARMSTRONG'S *famous*

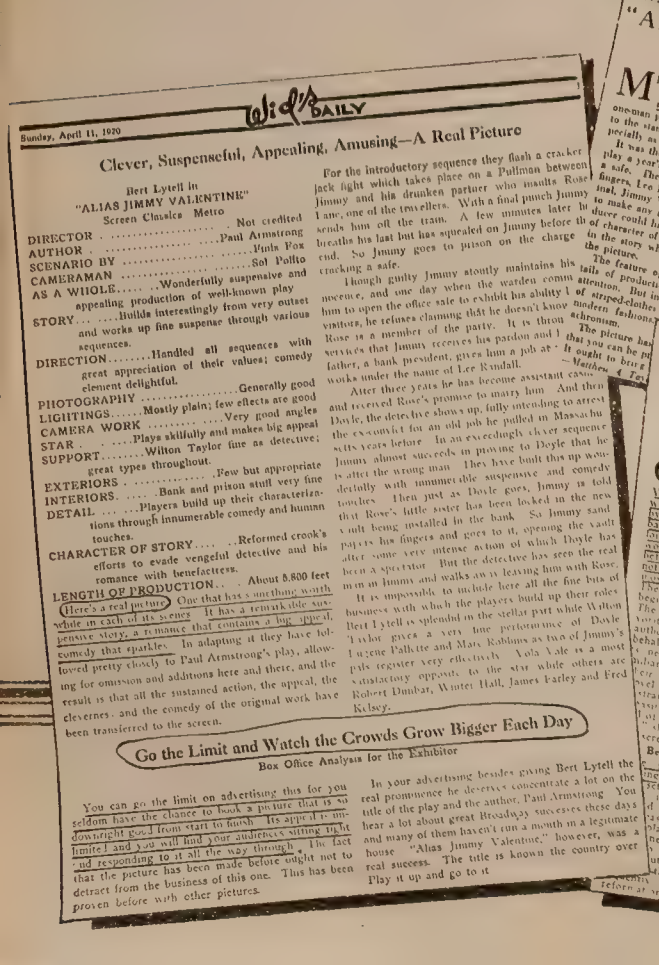
ALIAS JIMMY VALENTINE

Starring

BERT LYTELL

Scenario by FINIS FOX
MAXWELL KARGER *Director Gen'l*

METRO



Wid's DAILY

Sunday, April 11, 1920

Clever, Suspenseful, Appealing, Amusing—A Real Picture

Bert Lytell in
"ALIAS JIMMY VALENTINE"
Screen Classics Metro

DIRECTOR ..... Not credited
AUTHOR ..... Paul Armstrong
SCENARIO BY ..... Sol Polito
CAMERAMAN ..... Pink Fox
AS A WHOLE..... ..Wonderfully suspensive and appealing production of well-known play
STORY..... ..Builds interestingly from very outset and works up fine suspense through various sequences.
DIRECTION..... ..Handled all sequences with great appreciation of their values; comedy element delightful.
PHOTOGRAPHY ..... Generally good
LIGHTINGS..... Mostly plain; few effects are good
CAMERA WORK ..... Very good angles
STAR ....Plays skillfully and makes big appeal
SUPPORT..... Wilton Taylor fine as detective; great types throughout.
EXTERIORS ..... Few but appropriate
INTERIORS..... ..Bank and prison stuff very fine
DETAIL ....Players build up their characterizations through innumerable comedy and human touches.
CHARACTER OF STORY..... ..Reformed crook's efforts to evade vengeful detective and his romance with benefactress.
LENGTH OF PRODUCTION.. About 8,800 feet
(Here's a real picture. One that has something worth while in each of its scenes. It has a remarkable suspensive story, a romance that contains a big appeal, comedy that sparkles. In adapting it they have followed pretty closely to Paul Armstrong's play, allowing for omission and additions here and there, and the result is that all the sustained action, the appeal, the cleverness and the comedy of the original work have been transferred to the screen.

For the introductory sequence they flash a cracker jack fight which takes place on a Pullman between Jimmy and his drunken partner who insults Rose Lane, one of the travellers. With a final punch Jimmy sends him off the tram. A few minutes later he breaths his last but has squealed on Jimmy before the end. So Jimmy goes to prison on the charge of cracking a safe.

Though guilty Jimmy stoutly maintains his innocence, and one day when the warden comm him to open the office safe to exhibit his ability to vinitors, he refuses claiming that he doesn't know modern fashions. Rose is a member of the party. It is through services that Jimmy receives his pardon and father, a bank president, gives him a job as works under the name of Lee Randall.

After three years he has become assistant cash and received Rose's promise to marry him. And then Doyle, the detective shows up, fully intending to arrest the ex-convict for an old job he pulled in Massachu setts years before. In an exceedingly clever sequence Jimmy almost succeeds in proving to Doyle that he is after the wrong man. They have built this up wonderfully with innumerable suspensive and comedy touches. Then just as Doyle goes, Jimmy is told that Rose's little sister has been locked in the new vault being installed in the bank. So Jimmy sand papers his fingers and goes to it, opening the vault after some very intense action of which Doyle has been a spectator. But the detective has seen the real man in Jimmy and walks away leaving him with Rose.

It is impossible to include here all the fine bits of business with which the players build up their roles and many of them haven't run a month in a legitimate house. "Alias Jimmy Valentine," however, was a real success. The title is known the country over. Play it up and go to it

In adapting it they have followed pretty closely to Paul Armstrong's play, allowing for omission and additions here and there, and the result is that all the sustained action, the appeal, the cleverness and the comedy of the original work have been transferred to the screen.

Go the Limit and Watch the Crowds Grow Bigger Each Day

Box Office Analysis for the Exhibitor

You can go the limit on advertising this for you seldom have the chance to book a picture that is so downright good from start to finish. Its appeal is unlimited and you will find your audiences sitting right up and responding to it all the way through. The fact that the picture has been made before ought not to detract from the business of this one. This has been proven before with other pictures.

In your advertising besides giving Bert Lytell the real prominence he deserves concentrate a lot on the title of the play and the author, Paul Armstrong. You hear a lot about great Broadways successes these days and many of them haven't run a month in a legitimate house. "Alias Jimmy Valentine," however, was a real success. The title is known the country over. Play it up and go to it

Motion Picture News

"ALIAS JIMMY VALENTINE"
(Metro)

Old Time Crook Play as Thrilling as Ever

METRO has lost little of the gripping suspense or thrilling action of this drama of crook plays. The picture is carefully produced and good in detail. While Bert Lytell is the star, it is not a one-man production. His supports are well cast, and keep the acting up to the standard set by the star who does good work throughout, but especially as the convict in the opening reels.

It was the original and tense climatic situation that helped to give the play a year's run on Broadway some years ago. A little girl is locked in a safe. There is no combination, and to open it with his sand-papered fingers, Lee Rondall must reveal his identity as the long sought for criminal Jimmy Valentine. While this scene in the picture is strong enough to make any audience lean forward in their seats, it seems as if the producer could have made even more of this high spot. The sudden change of character of the man-hounding detective, which is about the only thing in the story which doesn't quite satisfy, is skipped over very quickly in the picture.

The feature opens with some splendid examples of photogr tails of production are so perfect that they force themselves But in the person scenes of richly gowned ...

The Morning Telegraph

"ALIAS JIMMY VALENTINE."

Paul Armstrong's melodrama, "Alias Jimmy Valentine," is among the most ... It is a ... of crime and criminals, and because ... is ... performance and ... the ... of ... the ... Bert Lytell ... Rose ... Edward ... Pink ... Sol ... Wilton ... Fred ... Robert ... Walter ... Kelsey.

MOVING PICTURE WORLD

"Alias Jimmy Valentine"

Metro Production Stars Bert Lytell in Celebrated Crook Play That Rivets the Spectator's Attention.

Reviewed by Edward Weitzel

ONCE in a blue moon is a stage play in its original form so well adapted to the screen as is "Alias Jimmy Valentine," the celebrated crook drama written by Paul Armstrong and produced by Metro with Bert Lytell as the queer combination of dramas dealing with the real underworld that were intended to appeal to the ... success in its day, and ... The story retains from start to finish ... and hangs on to it to the finish. The heroine ... The author had wrought so cunningly in his behalf that the sympathy of the spectator never left Paul Armstrong was fa... with his characters and illustrated ... as well as interesting. Also he told ... story that moves with unbroken interest. Correct atmosphere is ... every scene, and the acting ... Bert Lytell as Jimmy Valentine, along dif... lines than those used by H. B. War... created the part. Mr. Lytell is ... and frank, and open. He ... hardened criminal and con... it is easy to believe in his ... His scene of ... heroine ...

EXHIBITOR'S TRADE REVIEW

"Alias Jimmy Valentine"
Best of All Crook Films

Metro Photoplay in Six Parts. Released by Metro. From the Play by Paul Armstrong. Scenario by Finis Fox. Cameraman, Sol Solito. Supervised by Maxwell Karger. Running Time, Seventy Minutes.

Reviewed by Helen Rockwell

"ALIAS JIMMY VALENTINE" produced by Metro with Bert Lytell in the title role is quite the most fascinating crook picture it has been our good fortune to see. The reason is obvious—it has been out good fortune to see. The reason is obvious—it has been out good fortune to see. The reason is obvious—it has been out

BY CRITICS

JAMES A. HERNE'S
Immortal Drama

SHORE ACRES

featuring

ALICE LAKE

Scenario by ARTHUR J. ZELLNER
Directed by REX INGRAM

METRO

Maxwell Karger, Director Gen'l.

The New York Review

Famous Old "Shore Acres" Turned Into Interesting Picture for Alice Lake

But Edward Connelly, in James A. Herne's Original Role, "Uncle Nat Berry," Is the Real Star of the Performance—Shipwreck Furnishes a Thrilling Realistic Incident.

Motion Picture News

"Shore Acres"

Metro Production, with Alice Lake, Transformed Old Stage Favorite to a Splendid Screen Spectacle.

Reviewed by Louis Reeves Harrison.

THE outstanding feature of Metro's version of "Shore Acres," transferred to the screen from the famous stage play of that name, is the fact that while it has retained much of the homely life that once touched a universal chord, it is subordinated to new thrills of wonderment. The story scenes is no mere melodramatic situation artificially suggested. It becomes a real part and a prominent factor of the production. It breathes a new and artistic spirit of life into the old drama and intensifies that; it probably the most intense and vivid portrayal of its kind ever shown on the screen. With practically all the characterizations in the hands of players who have been identified with the parts on the stage, with the harmony between brothers, yet it stands alone in the matter of treatment. Its design and action are concerned with pictorial effects for their own sake, quite the reverse of being adjuncts to the play. This new screencraft has long been trying to accomplish, and with practically all the characterizations, with the Berry fields Berry's inside subordinated to the Berry fields outside and those of the Berry fields outside subordinated to the Berry fields inside, Alice Lake as Abbie Berry has limited opportunity as the pure artist, her heart into all of a true artist, her heart into the generally good, and Martin, and Some of

Chicago Daily Tribune

See This, Take the Children, and Tell Your Friends

By Mae Tinée.

Lush with the sentiments, passions and tragedies of simple hearts, the beloved James A. Herne stage success of two generations comes to the screen.

I tell you it is an achievement to make such a picture as "Shore Acres." It inspires you with both love and hate for the movies. You love them for giving you something so good, and you hate them for the horrible things they so heedlessly inflict upon you. When there can be a "Shore Acres" how dares there be a "Menace of the Moron"?

With the exception of Joseph Kilgour, there is nobody in the cast with whom you are familiar. Which arouses the question—why pay fortune for names? Everybody, with, again, the exception of Mr. Kilgour, who isn't supposed to do it, walks right straight into your heart and stays there from start to finish of the picture. And while you don't love Mr. Kilgour, you realize that he does some fine and realistic acting.

Edward Connelly takes the part so long and wonderfully portrayed by Mr. Herne—that of the old lighthouse keeper. And he is just great! An Abraham Lincoln sort of character, homely and slow and shrewd and tender, possible of blazing into a white fury when the honor of those he holds dear is touched.

You will have to see Frank Brownlee as Martin Berry, brother of the lighthouse keeper Nat, and owner of Shore Acres, and Margaret McWade as Martin's tender, loyal, weary, worn and gallant wife. I can't begin to tell you. Alice Lake is charming as the daughter, and Robert Walker as the poor young man she defiantly clings to through perpetual disapproval and storms at sea, you approve of.

Before closing I've got to hand it to that imp of Satan, young Nat Berry, as played by Burwell Hamrick. He is immense.

EXHIBITOR'S TRADE REVIEW

"Shore Acres," Filmed, Proves Fine Production

Metro Photoplay in Six Parts. March Release. Adapted from James A. Herne's Stage Drama of Same Title. Scenario by Arthur Zellner. Director, Rex Ingram. Cameraman, Stephen Norton. Running Time, Sixty-five Minutes.

THE CAST

Helen Berry	Alice Lake
Sam Warren	Robert Walker
Uncle Nat Berry	Edward Connelly
Martin Berry	Frank Brownlee
Josiah Blake	Joseph Kilgour
Anna Berry	Margaret McWade
Milly Berry	Nancy Caswell

REVIEWED BY GEORGE T. PARDY

IT IS seldom that an old-time melodrama which has served as a standard stage attraction for a generation or two can be reproduced on the screen with the happy results attained in this picture of "Shore Acres" are not only preserved in the film version, but accentuated by a wealth of detail which could only be achieved by the magic power of the camera. The photography is faultless, nothing more spectacular and thrilling than the shipwreck scene in the final reel has ever been filmed and the marine views as a whole are remarkable for their beauty and natural charm.

As regards the acting honors go to Edward Connelly and Frank Brownlee, respectively cast as Uncle Nat and Martin Berry. This assertion is not intended as an adverse criticism upon the merits of the other principals but is due to the fact that the two brothers are the chief characters in the play, the course of the feature relies for its comedy color, although for the most part the feature relies for its interest upon sound emotional appeal. The action never drags, the

Wid's DAILY

Sunday, March 28, 1920

"Shore Acres," a Story That Will Never Grow Old

Alice Lake in "SHORE ACRES"
Screen Classics, Inc.—Metro

DIRECTOR	Rex Ingram
AUTHOR	James A. Herne
SCENARIO BY	Arthur J. Zellner
CAMERAMAN	Stephen Norton
AS A WHOLE	Pleasing production but greater share of effort has been given to atmosphere and settings.
STORY	Adaptation of famous stage play, doesn't match up with the force of the original.
DIRECTION	Jerked the action to quite a degree; handled ship wreck sequence wonderfully.
PHOTOGRAPHY	Excellent
LIGHTINGS	Always the best
CAMERA WORK	One of the big things in the picture.
STAR	Needs a little more assurance
SUPPORT	Sincere in effort but roles required stronger personalities.
EXTERIORS	Some of the most beautiful coast shots yet seen
INTERIORS	
TAIL	Correct
CHARACTER OF STORY	Satisfactory
	Lighthouse keeper bargains his daughter in marriage when his money is lost in speculation
STH OF PRODUCTION	9,982 feet

...times there's a whole lot in a name. Such as ...with Metro's second Alice Lake production, ...re Acres" is a name that has not yet been ... James A. Herne's play of the New Eng... lighthouse is still discussed by older theatre... hence the interest with which the adaptation ... ably being awaited. And, generally speak...

...nounce the Date That You Play It. That Should Be Sufficient.

Box Office Analysis for the Exhibitor

...t doubt but what you will have no ...of a full house when you flash the ... "Get your box office supply. The ... be all you need to draw the crowds ... by the fascination the name, remind... ...ellation of James A. Herne's ... should be enough. ...uld a Woman Tell" you are safe ... will like "Shore Acres" even ...ing, the producer has succeeded in making a realistic and a truly beautiful "Shore Acres."

Perhaps the most beautiful shots of their kind that have ever been photographed will be found in the production. They are abundant and each more wonderful than the last.

The picture is too long and the director has used up the earlier reels for a lot of unnecessary detail that naturally drags the real opening of the story. However, once he gets into the theme, he goes along at an acceptable pace and when the climax is reached, wastes very little footage in closing, which is very much more to be desired than if he were to bring in his detail here rather than at the beginning.

Nat Berry and his married brother, Martin, have shared the old homestead on "Shore Acres" for many years and tended the light-house on the rocky coast. Nat, the older and wiser of the brothers, is deeply grieved when, through speculation, Martin loses what he owns on the farm and it seems necessary to sell. But the wily promoter who caused the loss suggests that if he can marry Martin's lovely daughter, the debt will be overlooked.

But Uncle Nat will not have his granddaughter's life ruined, so he arranges for the girl and her youthful sweetheart to elope with an old sea captain. Martin is enraged when he discovers his brother's act and goes out, the father of the run-away girl hats the ... starts and refuses to let that ascend to replenish the ... light that will guide the recently departed vessel safely away from the shoals.

The vessel jams on the rocks and the scenes on the wrecked ship and Alice and her sweetheart being washed overboard are great. At dawn Martin, now filled with remorse for sending his daughter to death ... and Nat find Alice and her sweetheart dead on a log. The family is reunited and all ends happily

...better and promise them some beautiful coast and ... water shots. You can talk about the shipwreck se... quence if you need something to "thrill" over for the ... good ("Children could read "See 'Shore Acres' ... a powerful drama of a quiet New England shore ... town" Or, "A father refused to allow the light that ... would save his daughter's life to be lit. See the story ... of the famous light-house keeper of the famous Jame... A. Herne's 'Shore Acres'"

Election Influenced By Rothacker Picture

Projection of a picture made by Watterson R. Rothacker on the screens of Detroit picture houses is credited with swinging the recent Detroit election in favor of the $15,000,000 bond issue to build new railway lines. Thus the influence of the picture theatre in public affairs is again demonstrated.

The picture made by the Rothacker Company was largely cartooned and first visualized the present Detroit situation. Tiny street cars which flitted about the screen showed the roundabout way many workers have to travel, the time thus wasted and the number of transfers necessary. At frequent intervals were flashed in Detroit street scenes showing the present cars, crammed to the steps, passing crowds of weary workers at the street corners.

Fifteen prints were thrown into Detroit just before election. Voters decided they wanted a system like the one they saw built for them at the movie show.

Selig Producing Forces Going Full Blast

From all reports, Col. W. N. Selig has an ambitious production program and is speeding up all his resources to realize his plans. "Isobel," by James Oliver Curwood, is well under way under guidance of Director Edwin Carew. House Peters is the lead in "Isobel." Jane Novak is supporting him. All preparations for the production of "Kazan," the famous dog story, have been made.

"The Mask," first of the Selig specials, has been dressed with art subtitles, and releasing arrangements are being made. Jack Holt is the lead, supported by Hedda Nova, William Clifford and Fred Malatesta. "Vanishing Trails," is nearing completion in fifteen episodes at the Selig studios.

F. P.-Lasky to Release Two Big Features

The Famous Players-Lasky Corporation announces as its Paramount-Artcraft releases for April 30 "The Cost," with Violet Heming, and Robert Warwick in "Thou Art the Man." Both are adaptations of novels well known to the reading public, the former being from the pen of David Graham Phillips and the latter having been written by F. E. Mills Young, an English author who has a considerable following in this country.

Supporting Miss Heming in "The Cost" are Ralph Kellard, Edwin Mordant, Edward Arnold and other well known screen and stage players. With Mr. Warwick in "Thou Art the Man" are Lois Wilson, J. M. Dumont, Clarence Burton and C. H. Geldart.

Next week there is a letter in the back of the book It is for you

Seek Bessie Love Vehicles

Andrew Callaghan Comes to New York to Find Stories for Star



Andrew J. Callahan who will visit New York in search of stories suitable as starring vehicles for Bessie Love

ANDREW J. Callaghan, head of the producing company which was recently organized with Bessie Love as its star, is about to leave Los Angeles for New York City, where he will confer with his Eastern representatives on additional screen vehicles of reputation for his star. The Eastern offices of the Callaghan concern are located at 25 West 43d Street.

Mr. Callaghan represents a group of Chicago capitalists who are said to be sparing no expense in surrounding Miss Love with high class materials and direction in her new era of production, and his journey across the continent is being made in the belief that the choice of suitable stories amply warrants the expenditure of time and money to come to the New York market.

"It is because we are convinced," said Mr. Callaghan, "of the absolute importance of the story in the making of our pictures, that I am taking valuable time during the first months of production to make the trip across the continent. After having conferred at some length with Miss Love, and Miss Park and Mr. de Grasse, her directors, on the type of narrative suitable for the uses of our star, I know definitely what I want and shall take all the time necessary in New York to get a wealth of good material for Miss Love and the Callaghan Producing Company."

Pictures at Marine Show

Screen Takes Important Place in New York Industrial Exposition

THE daily newspapers of New York united last week in saying that the National Marine Exposition at the Grand Central Palace was the most important affair of its kind ever held in the United States. Some of them, including the *Times*, the *American*, the *Journal of Commerce* and the *Brooklyn Eagle*, admitted in news stories which were given large space notwithstanding the railroad strike and the shortage of print paper—that motion pictures constituted the chief feature of the exposition.

On Monday night it was estimated by marine trade paper editors present that at one time men representing five billion dollars of invested American capital were watching "Keep the Flag at Sea," a motion picture produced by Harry Levey of the Universal for the Baltimore Dry Docks & Ship Building Company. During every day of the show the program called for one or more motion picture exhibits.



"Square cuts" are the costumes for Maurice Tourneur's production of "Treasure Island" in which Shirley Mason is starred as "Jim." The picture is released through Famous Players-Lasky Corp.

Pathe News Claims New Speed Record

Pathe Exchange, Inc., claims a new record in the matter of getting big current events on the screen after their occurrence. Three weeks to a day after the German revolution resulted in the temporary overthrow of the socialist government, the most important incidents connected with the event were shown in Pathe News, No. 28th, released April 7.

According to the Pathe report, three representatives were dispatched from France to Berlin when the first word of the coming trouble was received. These cameramen were in Berlin on March 13, when the revolution took place. Among other scenes, the entrance of the reactionary troops into the city through the Brandenburg gate was filmed. The negative was smuggled to Paris, it is stated, carried to London by aeroplane; and brought over on the Belgic, which was met at quarantine by a speedboat to convey the films to the Pathe Studio in New Jersey.

"The Sea Rider" Will Be Issued in May

Vitagraph announces that its latest Harry T. Morey feature, "The Sea Rider," will be released in May. In the meantime Mr. Morey and a large company are at work amid picturesque surroundings near Ashville, N. C., on his next picture, "The Gauntlet of Greed."

Mr. Morey recently gave an exhibition of his starring vehicle, "The Birth of a Soul," to the citizens of Bat Cave, a backwoods town. All the natives for miles around are said to have responded to Mr. Morey's invitation.

Exclusive Club Seen in Mayflower Picture

The stately Millionaires' Club, Sixtieth street and Fifth avenue, New York, is practically thrown open to the public in the screen reproduction of Robert W. Chambers' novel, "Athalie," now fast nearing completion under the direction of Sidney A. Franklin, for Mayflower. It is considered an unusual privilege to obtain permission to take interior scenes in this exclusive club.

In the Mayflower presentation, Miss Sylvia Breamer enacts the title role. She has made a rigorous preparation to properly portray the part of the heroine, who is supposed to be actuated by supernatural powers. Conrad Nagle is the leading man.

Metro Stars Start on Magazine Stories

Two of Metro's popular feminine stars, Viola Dana and May Allison, are starting their new pictures together at the Metro Studios in Hollywood, and both of them are based upon current literary material. Miss Dana is to do "Head and Shoulders," by F. Scott Fitzgerald, a story which appeared in the *Saturday Evening Post*. Miss Allison's new starring vehicle is "Held in Trust," the novel by George Kibbe Turner, now running in the Red Book magazine.

Both of these vehicles are considered by Metro forces to offer great opportunities to the stars to display their peculiar talents.

Educational Acquires New Travel Series

A new series of travel and scenic pictures produced by an artist hitherto unknown to American audiences is announced by Educational Films Corporation. There will be about forty reels of these pictures, taken by Rene Moreau, a French photographer of nature, and these will probably be released bi-weekly, alternating with another of the Educational series.

Mr. Moreau has spent several years in visiting various portions of the world and in selecting the spots of the most appeal both from the standpoint of interest in the lands and their peoples and from that of artistic photographic effect. His entire work was brought to this country, his contract with Educational Films Corporation giving that company the privilege of selecting the material that it desired.

Big New York Bookings for Aywon Features

"Blind Love," the super-feature in which dainty Lucy Cotton is the star, has been enjoying exceptional bookings in New York and New Jersey, according to a statement from Nathan Hirsh, president of the Aywon Film Corporation, who handles the feature for the states mentioned. The Marcus Loew Circuit of Theatres in New York City has booked "Blind Love," while several other large circuits and first-run houses are also showing the picture.

"The House Without Children" is also being shown in a number of the first-class houses in New York state, announces Mr. Hirsh.

Goldwyn Gives Its Schedule

NEW Goldwyn Pictures recently completed and scheduled for distribution through Goldwyn's twenty-two exchanges in May and the early part of June are "Dollars and Sense," starring Madge Kennedy; "Out of the Storm," an adaptation of Gertrude Atherton's novel, "The Tower of Ivory"; "Jes' Call Me Jim," starring Will Rogers; "The Great Accident," starring Tom Moore, and "The Slim Princess," in which Mabel Normand is the star.

According to Goldwyn's distribution system, which has been emphatically endorsed by exhibitors during the past year, definite release dates are not given productions. It has been found more satisfactory to make a number of pictures available to first run exhibitors at the same time in order that they may take their pick.

Every reader of the Saturday Evening Post is familiar with the stories of Octavus Roy Cohen, who has turned his creative genius to the writing of original scripts for production by Goldwyn. "Dollars and Sense," the first of his works prepared especially for motion pictures, is marked by the natural humor and strong human appeal that have given this author's stories such a high place in current fiction. Although it does not come under the head of a vehicle modeled to suit the personality of a star, Mr. Cohen conceived a central character in which the ability of Miss Kennedy has ample scope. Harry Beaumont directed.



Will Rogers as he looks in "Jes' Call Me Jim," a Goldwyn picture

Exhibitors who already have had an opportunity to find what they want in Eminent Authors Pictures by Rupert Hughes, Mary Roberts Rinehart, Leroy Scott and others, will be particularly interested in Gertrude Atherton's first contribution, an adaptation of "The Tower of Ivory," the most popular of all her novels. The dramatic quality of this picture places it among the emotional masterpieces of the screen, and in addition to the human interest of the situations, there are spectacular scenes presented in a vivid fashion, under the direction of William Parke.

From all quarters come reports of the sensational rise of Will Rogers, whose following has been increased by thousands with the release of each new production. "Almost a Husband," "Jubilo," "Water, Water Everywhere," and "The Strange Boarder" will find a worthy successor in "Jes Call Me Jim," a story by J. G. Holland in which the comedian's four-year-old son figures prominently. "Jes' Call Me Jim" is peculiarly adapted to Rogers' type.

Tom Moore comes to the front again with a fast-moving story that it still fresh in the minds of readers of the Saturday Evening Post. It is "The Great Accident," by Ben Ames Williams, directed by Harry Beaumont. The plot structure of this exciting narrative makes it an ideal subject for motion picture treatment.

The fame of "The Slim Princess" as a stage play in which Elsie Janis scored one of the greatest successes of her career has lasted through many years. The title, in conjunction with the name of Mabel Normand, who is starred, will prove a magnet for followers of the stage, as well as regular motion picture patrons.

A picture that stamps the star as one of the greatest of the day—

SIMPLE SOULS

A play so human, so sweet, so beautiful that the public will rave over it.

The "River's End" Scoring

Contracts, Totaling $300,000, Are Reported 46 Days After Release

IT is announced that Marshall Neilan's initial independent production, "The River's End," released through First National, has reached the $300,000.00 mark on the forty-sixth day following its first public showing. Contracts, totaling this amount, are said to have been approved by the New York offices of the Neilan organization, and this figure is considered a record-breaker for gross sales on a production released in this manner to motion picture theatres in this short space of time.

It is expected by those who are in a position to know, that "The River's End" will reach a million dollars gross. This assumption is reached in view of the manner in which contracts are now coming in from communities large and small, not only for original bookings but also for return dates. In many cities the second and third run showings of this production, it is asserted, have reaped the benefit of the national popularity and advertising accorded it.

It is stated that small-town exhibitors are finding "The River's End" a particularly exceptional attraction.

Exhibitors in these small communities, through tie-up arrangements with Waterson, Berlin & Snyder, publishers of the song and the Cosmopolitan Book Corporation, publishers of the book, are enabled to secure free of charge a large supply of advertising material including cutouts, street banners, lobby displays, slides, orchestrations, singers, window displays, store cards and other material which gives them enough advertising matter, gratis, to circus the showing of this production.

Feminine Appeal a Feature

"The House of Toys" Was Built to Appeal to Women, Says Hutchinson



Charlotte Merriam, the attractive ingenue who plays the role of "Blondie" in "The Honey Bee," a Flying A special starring Mme. Marguerita Sylva and released through Pathe.

"'The House of Toys' will make a strong appeal to women fans," says its producer "It was planned," according to S. S. Hutchinson, president of the American Film Company, "and produced with the idea of appealing to women. It is a play every woman will take her daughters and her husband to see.

"The slogan which appears on all the posters—Is your husband faithful—and the subtitle of the feature—The story of a gamble in matrimony are captions which will interest and attract women generally." To the exhibitors, Mr. Hutchinson said, "Play up these points of appeal strongly in all your advertising and publicity, and your house will play to stand-up business."

The unthinking girl whom Henry Russell Miller made the heroine of his story, "The House of Toys," believed it would be romantic to be poor and live in a cottage with the man she loved while he climbed the ladder to the fame they were both sure was in store for him. But the young architect did not find this "dream girl" of his a very inspiring "helpmate" when his plans were turned down, when competitors got the business, and when the unpaid bills accumulated. And when, with the assistance of others who were ready to say "I told you so," the young wife decided he was a failure, our hero found another woman who did understand.

Seena Owen carries the leading role. Paul Trenton heads the supporting cast.

Rolin Comedy Full of Gypsies and Golf

From a golf course to a gypsy camp is the wide stretch of the settings for "Don't Weaken," the new Rolin comedy to be released by Pathe, May 2nd.

Can the daughter of "common" parents marry the blue-blooded millionaire, and both be happy? Can the one step up without the other stepping down?

After all, is similarity of soul the only thing that counts?

SIMPLE SOULS

a superb page from the book of life; a glittering revelation of the possibilities of photo-play achievement.



Scenes from "The Courage of Marge O'Doone," James Oliver Curwood's great novel, now being screened by Vitagraph

Goes South for Exteriors

Corinne Griffith, Heading Large Company, En Route for Location

CORINNE Griffith, Vitagraph star, heading a large company, leading and extra players, left New York several days ago for Savannah, Georgia, to make the exterior scenes for her new feature, "Gumshoes 4-B." It had been planned originally to send the company to New Preston, Conn., but on two day's notice the arrangements were changed, owing to the tardiness of spring in the North. Foliage and flowers were necessary, and the South offered at this time the only locations possessing these things.

The company that went south is regarded by Vitagraph as one of the largest that ever have been dispatched on a similar mission. It is under the direction of Edward H. Griffith, assisted by Jack Evans. Mr. Griffith recently directed Miss Griffith in her feature, "The Garter Girl," which will be released soon.

Much of the exterior scenes of "Gumshoes 4-B" are to present political gatherings, rallies and parades. The extra people transported with the company are to typify the usual crowds and secondary characters in such surroundings. "Gumshoes 4-B" is an adaptation of a prize story by Forrest Crissey, that was published in an O. Henry Memorial contest by the American Society of Arts and Sciences. The supporting cast includes Webster Campbell, George Fawcett, William Holden, Frank Norcross, Roy Applegate, Blanche Davenport, Joseph Burke, Wes Jenkins and Frances Miller Grant.

After the completion of "Gumshoes 4-B," Miss Griffith is to go to St. Augustine, Fla., for her next picture, which will be taken from the story, "The Whisper Market," written by W. F. Scutt and recently published in a national magazine. It is a South American story dealing with international intrigue.

Denver Has New First Run

Tabor Theatre Acquires Rights to First National Attractions

DENVER is to have another first run motion picture house through the operation of a contract just closed whereby the Tabor theatre has obtained virtually exclusive rights to the First National Exhibitors' Circuit attractions.

This contract went into force Saturday, April 10, when the Tabor began its First National program with the showing of "The River's End," the Marshall Neilan production from James Oliver Curwood's book by the same name. "The River's End" will run for a week and changes will be made each Saturday, as at present arranged by the Tabor. In a formal announcement in the Denver newspapers a few days before the contract went into effect, Manager Thomas G. Vick Roy, of the Tabor theatre, explained the change in the house's policy as follows:

"Saturday, April 10th, the Tabor opens its doors as Denver's foremost shrine of the silent art and motion pictures, discontinuing vaudeville. Contracts have been entered into between the Vick Roy Amusement and Investment Company and the First National Exhibitors' Circuit by which we will stage the first runs of the First National releases.

"Many of the leading motion picture stars will appear on our screen including Norma and Constance Talmadge, Charles Ray, Anita Stewart, Katherine MacDonald and many others, as well as several of the Griffith and Marshall Neilan Productions."

The William Fox Rivoli theatre, which has been playing most of the First National releases in Denver, will continue to present features already contracted for.

Mortimer to Direct "The Misfit Wife"

Edwin Mortimer has been selected to direct the forthcoming Metro production, "The Misfit Wife."

Fox Plans For Further Foreign Expansion

Reports of action taken by his foreign representatives have just been received by William Fox, president of Fox Film Corporation, in connection with recent instructions by the producer regarding expansion of the corporation's offices and exhibitors' service in the foreign market.

Advices from both the London and Paris branches announce completion of plans for opening additional offices in several cities of England and France. Even Africa is invaded by the latest advance. A branch office has already been opened in Algiers, and a fine business in this field is reported.

Two More Players for Hampton Pictures

Robert McKim and Claire Adams have been engaged by Benjamin B. Hampton on a term contract basis to appear in that producer's photoplays of famous novels. Miss Adams was an ingenue of the English stage, and has appeared in a few motion pictures before her tryout in Mr. Hampton's Zane Grey story, "The Desert of Wheat."

Variety Pictures Buys Burlesque News Reel

Variety Pictures of Washington, D. C., last week purchased the rights on "The Weakly Indigestion," the series of burlesque news reels, now being produced by A. Lincoln Miller, for Radin Pictures, for the District of Columbia, Maryland and Virginia.



Two very interesting views from Cecil B. De Mille's production, "Why Change Your Wife?" a Paramount Artcraft special

Lasky Reports New Productions

Issues Statement on Production After Reaching East

UPON his arrival in New York this week, after a visit of several weeks to Hollywood, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, made several important announcements regarding the production affairs of the corporation.

In the first place, Mr. Lasky announced that the title of the new super-special which Cecil B. De Mille has just finished at the Lasky studio in Hollywood is "Something to Think About," and Mr. Lasky predicted that this picture not only would give exhibitors and the motion picture going public something to think about, but would prove one of the greatest photoplay sensations of recent years.

"I have seen 'Something to Think About,'" said Mr. Lasky, "and it is my opinion that Cecil B. DeMille has never done anything that can compare with it. By 'Why Change Your Wife,' 'Male and Female,' 'Old Wives for New' and others of his big super-specials, Mr. DeMille has educated the public to look to him for the most artistic handling of big, dramatic themes. But in 'Something to Think About' Mr. DeMille has a theme which is even bigger and of a more profound and widespread appeal than that of any of the pictures he has already made.

"The exact nature of 'Something to Think About' I am not at liberty to discuss at this time, but I will say that the picture treats of a big modern question which comes in close relation to the lives of all of us.

"'Something to Think About' marks the return to the screen of that sterling actor, Elliott Dexter, who has completely recovered from his recent illness. Mr. Dexter has an important role in this picture, and his many admirers will be glad to renew their allegiance to him.

"Gloria Swanson, who has appeared in so many of Mr. DeMille's pictures, has a leading role in 'Something to Think About.' Theodore Roberts, Monte Blue, Julia Faye and other well known players have prominent parts. The scenario is the work of Jeanie Macpherson, who has 'Male and Female,' 'Don't Change Your Husband,' and other big successes to her credit."

Mr. Lasky has announced the promotions of Robert E. MacAlarney and Howard Turrill. Mr. MacAlarney, who has been scenario editor of Famous Players-Lasky for several years, will take over greater responsibilities in the Eastern production activities of the company. Mr. Turrill, who also has been in the production department, will act as Mr. Lasky's personal assistant.

Mr. Lasky also announced that George Melford, who produced "The Sea Wolf" and "Everywoman," and who is now nearing the completion of Sir Gilbert Parker's story, "The Translation of a Savage," will shortly begin on a special production of William Vaughn Moody's great stage success, "The Faith Healer." This production, it is expected, will prove a fitting successor to George Loane Tucker's "The Miracle Man." Milton Sills, originally chosen by Mr. Moody to play the title role in the stage production, will appear in the title role in the screen version. Mrs. Moody already is in Hollywood collaborating on the adaptation of the play to the screen.

George Melford also will produce the new screen version of Denman Thompson's famous play, "The Old Homestead." Theodore Roberts will play the role created by Denman Thompson, while others in the cast will include Monte Blue and Mabel Juliene Scott.

Another interesting announcement was that Joseph Henabery, one of the best known directors, who has made a number of the biggest Paramount Artcraft pictures, will direct Roscoe (Fatty) Arbuckle in his new five-reel feature comedies.

Her neighbors, small persons with soiled souls, and even her parents, thought that because she was "friends with a swell" the friendship could not be innocent.

Persons with soiled souls can never understand persons with

SIMPLE SOULS

A dazzling picturization of a ravishing story.

Burton King Purchases Willard Mack Play

Burton King, who has recently completed "The Road to Arcady," his first picture as an independent producer, announces that he has acquired the screen rights to "The Common Sin," a new dramatic story by Willard Mack. Mr. Mack, who has a number of well known screen successes to his credit, is writing the continuity of this story.

"The Hidden Path," Mr. King's second independent production, is nearing completion.



Two views of William S. Hart's latest feature for Paramount-Artcraft release, "The Toll Gate."

Tracy Novel is Completed

"The Silent Barrier" Now Being Cut and Titled by Its Director

W. W. HODKINSON Corporation announces the completion of "The Silent Barrier," first of Louis Tracy's novels produced for the screen by Louis Tracy Productions, Inc. The new production is now in the process of cutting and titling at the Leah Baird studios, Cliffside, N. J., under the supervision of William Worthington, a well-known American cinema director.

"The Silent Barrier," a drama of the Swiss Alps, was enacted for the most part at Lake Placid, N. Y., and Director Worthington had as his chief aid and art director, Ernest Des Baillets, a noted Swiss illustrator. Some of the snow scenes are said to be of a most unusual character and all of them have a direct bearing on the gripping plot in the Tracy story, and include plunges over precipices, mountain sledge races, skiing competition and other difficult mountaineering feats.

"The Silent Barrier," a full-of-action drama with a remarkable love story woven into a maze of thrilling adventure, was enacted by an aggregation of stage and screen favorites, the cast including Sheldon Lewis, Gladys Hulette, Fuller Mellish, Florence Dixen, Donald Cameron, Corinne Barker, Mathilde Brundage Jack Raymond and Joseph Burke.

The icy eye, the down-turned mouth, shrugging shoulders and ill-veiled insolence,—that was the way she was welcomed in the social set of the man she loved.

Generally Cupid flies out of the window in the face of hostile opinion.

Is it true of

SIMPLE SOULS

as it is of those more calculating, that they love with an eye to what others think?

A picture for record runs,—everywhere!

Perfecting Publicity Plans

Important Place Is Assigned to Press in J. Parker Read's Drive

WORK is progressing rapidly, it is stated, on J. Parker Read's publicity campaign for the Louise Glaum and Hobart Bosworth productions. In an announcement just received from Culver City, the place that has been assigned to the press is especially emphasized. The statement from the Read offices follows:

"Mr. Sig. Schlager, Mr. Read's personal representative, has been touring the country for the past two months and has completed arrangements with hundreds of the country's most important and influential newspapers whereby they will enlist their aid in an entirely new and novel exploitation stunt. Possibly the most important of all is the trade paper campaign, and elaborate preparations are being made for the advertising layouts. Mr. Read fully realizes that the only way to get in personal touch with the men in whose hands rest the success of his productions is through the medium of the trade journal.

"Mr. Read's policy of fewer and better pictures is being adhered to and already Hobart Bosworth and Miss Glaum have started on the year's special productions. In addition to Miss Glaum's and Mr. Bosworth's production, two all-star photoplays of big proportions will be made under the Read banner. Coincident with this announcement, Producer Read states that the press department at the studio has inaugurated a direct to exhibitor department and will aid in the exploitation of the Louise Glaum and Hobart Bosworth films."

Jose Will Direct Farrar

Associated Exhibitors Prepare for Initial Offering of Star



Edward Jose, who will direct Geraldine Farrar's productions for Associated Exhibitor's release.

EDWARD JOSE has been engaged by Associated Exhibitors, Inc., to direct Geraldine Farrar's initial production for that organization. Mr. Jose has just finished directing Anita Stewart in "The Yellow Typhoon." It is expected that production of Miss Farrar's first Associated picture will begin very soon—as soon as she returns to New York from a Southern operatic tour. The Associated Exhibitors have made no announcement of the title or nature of Miss Farrar's first vehicle under their banner.

Mr. Jose is believed to be one of the most capable directors in the field. He has directed such stars as Norma Talmadge, Elsie Ferguson, Pauline Frederick, Anita Stewart, Lina Cavalieri and many others; also he has produced several big specials with all-star casts. His directorial genius has been responsible for numerous highly successful photoplays, and it is believed that in his new connection Mr. Jose will be given greater opportunities than ever before.

Mr. Jose's stage and screen experience dates back considerably more than a score of years. He was born in Antwerp, Belgium, and studied at the Paris Conservatory for pianists. His twenty years of stage experience in France, England, Belgium and South America included a long term as stage director for Sarah Bernhardt. He directed all the plays at the Theatre Antoine in Paris for several years. His screen career included connections in a directorial capacity with Pathe, Selznick, Artcraft, Famous Players and many others.

New Screen Proved Success

Says Glifograph Has Solved New York Roof's Projection Problem

WITH the installation of the new scientifically constructed Glifograph screen in many of the Loew theatres, exhibitors are giving more attention to projection.

One of the most severe tests given projection was on the New York Roof during the run of John Barrymore's "Dr. Jekyll and Mr. Hyde," when capacity was played to at every performance, it is stated. The New York Roof has always presented, perhaps, the most difficult problem in projection known. The Roof is a block wide, and the screen is in the center with half a block of seats on either side. With the ordinary flat screen in use, it was almost an impossibility to get patrons to sit anywhere on the Roof except in the center sections, it is asserted, the many boxes and seats on the right and left of the center sections remaining unfilled.

Flynn to Direct Mix in "The Untamed"

After completing "Big Jim O'Kane," the fifth Fox feature in which he has directed William Russell on the Fox program, and having established that popular artist as a Fox star, Emmett J. Flynn has been assigned to direct Tom Mix, the daredevil of the screen, in what is declared to be the greatest story in which that dashing Western actor has appeared—"The Untamed," by Max Brand.

The Mix-Flynn Company will leave Hollywood early next week for the California mountains. It is expected that six weeks will be spent there making the exteriors.

Universal Serials Are Going Strong

The new Universal serial, "The Moon Riders," is causing much favorable comment by the exhibitors who have booked it, states Universal. It is full of real western action. Art Acord, who plays the lead, is well known as "Buck Parvin," the screen cowboy hero of the stories which ran in the Saturday Evening Post a few years ago. Supporting Art Acord is Mildred Moore, a former "Follies beauty." The second episode will be released May 3rd. The thirteenth episode of "Elmo the Fearless" is ready for release.

Charles Urban Offers Single Reel Novelty

Charles Urban, president of the Kineto Company of America, has devised a new kind of screen entertainment, the distribution of which in the United States and Canada will shortly be announced.

The novelty will be known as "Movie Chats" and its aim is "to offer pictorial information in the chatty, informal style of one who has traveled much and observed much." Mr. Urban's staff includes Norris Wilcox, Carl Horton Pierce, and Henry McMahon.

Geraghty Will Write for Famous Players

Thomas J. Geraghty, scenario writer, has just signed a long-term contract with Famous Players-Lasky Corporation, according to announcement by Jesse L. Lasky, First Vice-President.

He will be attached to the scenario staff of the company at the Lasky studio and his first work will be the scenarioizing of "Burglar Proof" for Bryant Washburn, Paramount-Artcraft star, which picture will be made following "A Full House," on which Mr. Washburn is now engaged.

"His Temporary Wife" Winning Bookings

Fulfilling the prophecies made before release date, "His Temporary Wife," the Hodkinson all-star production, is bringing in a steady stream of contract bookings, according to the producers. Following its big week engagement at Tom Moore's Strand theatre, Washington, D. C., "His Temporary Wife" played to excellent business at fully fifty first- run theatres.



Two interesting scenes from "Bullet Proof," a Universal feature

Objects to a Ban on the Serial

R. H. COCHRANE, vice-president of the Universal Film Manufacturing Company, has taken vigorous objection to published reports of the National Motion Picture League urging a ban on serials. Far from agreeing that serials are detrimental to moving picture progress and harmful to certain classes of patrons, Mr. Cochrane maintains that there is just as much need for good serials as for any other film product, and that high-class serials are coming into their own in the best houses.

"The National Motion Picture League," explained the film official, "has been fit to convey to the public a series of reports emanating from various public school principals flaying certain phases of the motion picture industry. I am heartily in accord with all attempts to better the industry, but I find it necessary to take exception to certain activities of this League.

"Where official or unofficial organizations are formed to further the interest of the screen, they deserve encouragement and co-operation by film men and by the general public. Such organizations, however, have their greatest scope in aiding the exhibitor to present his pictures under the most acceptable conditions. Where there are adequate laws regulating motion picture exhibitons, they should co-operate with the exhibitor to obtain the maximum possible observance of such laws. Where there are no adequate laws, it is to their interest to further proper legislation.

"The average exhibitor is only too willing to improve the conditions in his theatre. He cannot be held responsible for the individual actions of each of his patrons. He

"It is unwise, however, for volunteer screen improvement societies to take upon themselves censorship authority. There already are sufficient censor boards—more than enough, in fact. It is equally as harmful for volunteer organizations to attempt to influence the policies of the picture producers. Film manufacturers take good care to make only the kind of pictures the public wants to see.

"The National Motion Picture League has recently disseminated reports condemning serials on the ground of sensationalism, and because they are alleged to form the 'motion picture habit.' The League further pretends to trace a devious connection between serials and juvenile delinquency.

"Nothing could be more erroneous or absurd. Serials have a well-defined place in moving picture programs. Any attempt to cast dispersion upon them is to exhibit an ignorance of the reasons why serials are popular.

"The serial is the continued story of the screen. In serials the plot, characterization and action can be developed to an extent not possible in a five or six-reel photodrama. Just as a man delights in picking up his weekly periodical one evening a week and reading the installment of some popular novel, so the motion picture fan relishes the weekly episode of his serial. It is about as conducive to 'the moving picture habit,' whatever kind of a disease that may be, as a Saturday afternoon trip to the public library is conducive to the bookworm malady.

When like meets like, of what weight are riches or poverty, blue blood or just good red?

Just as naturally as rain falls and rivers flow to the sea so do

SIMPLE SOULS

know one another when they meet, and meeting love, and loving flout the opinion of those with more worldly wisdom but less clean minds.

And who, seeing these Simple Souls, can help but love them a lot, smile at them a little, admire them much and hide a tear or two.

Man alive, WHAT a picture!



A scene from Anita Stewart's next First National release, "The Yellow Typhoon," by Harold McGrath and directed by Edward Jose

"Terror Island" is Released

Houdini and Enid Bennett Productions on Paramount Schedule

ONE of the real high spots of the Paramount-Artcraft schedule, it is declared, is "Terror Island," Houdini's second feature production which, along with "The False Road," a Thomas H. Ince production starring Enid Bennett, which was released April 18.

Arthur B. Reeve and John W. Grey, who wrote Houdini's successful Paramount-Artcraft thriller, "The Grim Game," are the authors of "Terror Island." The latter, moreover, is said to be a unique creation of its kind, in that it not only fits the peculiar talents of Houdini like a glove even better than did "The Grim Game"—but it also involves a thoroughly romantic story in which the love element is uppermost.

The writing of the scenario was entrusted to Walter Woods, one of the most experienced of the Famous Players-Lasky staff scenarists, who won, perhaps, his highest honors when he put "The Grim Game" into screen form. James Cruze, who has won distinction with his production starring Wallace Reid, was the director. Several novel locations had to be dug up, at least five hundred extras were used, and the action throughout was of the lightning speed, dangerous type that taxes the nerves and ingenuity of a director to the utmost.

The story of "Terror Island" presents Houdini as the inventor of a secret submarine device with which he hopes to salvage the cargoes of wrecked ships.

Contents of Current News Reels

Fox News No. 48:—Signs of approaching spring as seen in floods at Paterson, N. J., Passaic Falls, N. J. and Wilkesbarre, Pa.; President Wilson takes auto ride after long siege of sickness; railroad wreck at Bellows Falls, Vt.; demolition of smokestacks and wooden tower at Hilton, Cal., Spokane, Wash., and St. Louis, Mo.; budget of news pictures from Australia; scenes from St. Patrick's Day parade in New York; evolution of the woman's gown.

Gaumont News No. 4:—Flower show at New York; baseball game between men of U. S. S. Arizona and U. S. S. Pennsylvania at Guantanamo Bay, Cuba; Evacuation Day celebrated in Boston by dedication of Perkins Square; Easter egg festival at Petaluma, Cal.; signs of spring as evinced in Chicago boys being instructed how to care for the city's feathered friends, and scenes from the lower East Side, New York; Maryland, nation's greatest dreadnaught, is launched at Newport News, Va.; memorial services for Lincoln Beachey at San Francisco, Cal.

Pathe News No. 23:—Huge dirigible, C-5, flies over San Diego, Cal.; Cincinnati Reds defeat New York "Yanks" in practice game at Miami, Fla.; budget of personages in limelight, including President Wilson on auto ride after siege of illness; new French president on first official tour of country; activities of government agents against liquor traffic in New York; Mt. Vernon in dry-dock at San Francisco to undergo repairs; Uncle Sam's Engineers in practice manoeuvres at Camp Humphreys, Va.; "shots" of "booze" as exploited in Bimini, Bahama; scenes from St. Patrick's Day parades in New York and Boston; drive started in New York to aid "Visiting Nurse Service."

Hearst News No. 12:—Dreadnaught, Maryland, is launched at Newport News, Va.; first views of President Wilson since his illness, taken while he was enjoying auto ride; great oil fire at Burkburnett, Texas; pictures of Uncle Sam's destroyer fleet in spring manoeuvres; pictures of the opening of a new "Jack Knife" bridge in the "Windy City;" impressive views of the great canyon of Jungfrau in the Alps, taken from an aeroplane; scenes picturing the finish of the Dixie racing season at the Louisiana Derby; pictures of hundreds of miniature Niagaras caused by the spring thaw on the Hudson River.

Finkelstein Rubin Book "The Sagebrusher"

On the heels of their success with Benjamin B. Hampton's Zane Grey production, "Desert Gold," Finkelstein and Rubin, the Northwest exhibitors with a chain of theatres in Minneapolis, St. Paul and Duluth, have given Mr. Hampton's newest W. W. Hodkinson release, "The Sagebrusher," their approval in the form of a big contract-booking whereby the Emerson Hough production will be given early presentation for week runs at the Finkelstein and Rubin houses.

Barret McCormick, the prominent Indianapolis showman, also has booked "The Sagebrusher" for a week's showing at his Mister Smith theatre.

Springfield Operators Get Wage Increase

Springfield, Illinois, motion picture operators have been given an increase in pay and a shortening of hours. The new scale, which went into effect April 1, calls for $30 a week, with two operators in all downtown theatres, each man working a six-hour day. This applies to the Lyric, Gaiety, Princess and to the Vaudette, which will be opened in the fall.

The second run theatres pay the first operator a $32.50 scale, with a man and a half in charge. This means that there will be three operators for two theatres. Theatres included in this arrangement are Royal, Savoy, Amuse-U and Capitol.

New Scenic To Be Made By Marion H. Kohn

Closely following his announcement that he would shortly take over the production and distribution of a prominent new weekly, Marion H. Kohn president of the Marion H. Kohn Productions, has stated that he is about to enter the scenic field. Death Valley, made famous in many novels has been picked by Mrs. Kohn as the first target for his cameramen.

GEORGES CARPENTIER IN RING TOGS AT LAST

FOR the first time since his arrival in America, Georges Carpentier will fight in ring costume next Monday evening in the Solax Studio, Fort Lee, N. J. The appearance will be a part of Carpentier's American society drama, which is being directed by John G. Adolfi, and which is to be distributed by Robertson-Cole.

The many efforts made since Carpentier's arrival in America to get him into the ring to show his physical development have been of no avail, owing to the terms of his contract with Robertson-Cole, says a statement from the office of that organization. To the fight scheduled for Monday night 500 well-known New Yorkers, sporting editors, trade-paper and newspaper writers, sporting scribes and critics have been invited. Carpentier will meet a real fighter, it is announced, and thus the bout is expected to possess all the elements of a genuine ring encounter.

"Buddy" Post Comedies Issued by Goldwyn

"Buddy" Post, in two-reel Capitol Comedies, to be produced by the National Film Corporation, will be distributed through Goldwyn exchanges, beginning at an early date, according to an announcement issued by Goldwyn Pictures Corporation this week. The first of the pictures starring the giant comedian is being completed at the Coast Studios of the National Corporation. Whether or not the working title of the initial comedy will be retained, "Love and Loot," is undetermined. In his new series of Capitol Comedies, "Buddy" is directed by Mark Goldaine, who also directed Neal Burns. Helen Howard, a clever ingenue, has been selected to play opposite "Buddy."



From the National Film Corporation production, "Parted Curtains." Henry B. Walthall in the foreground

Hitting the high spots of a busy day's business in a busy week on the

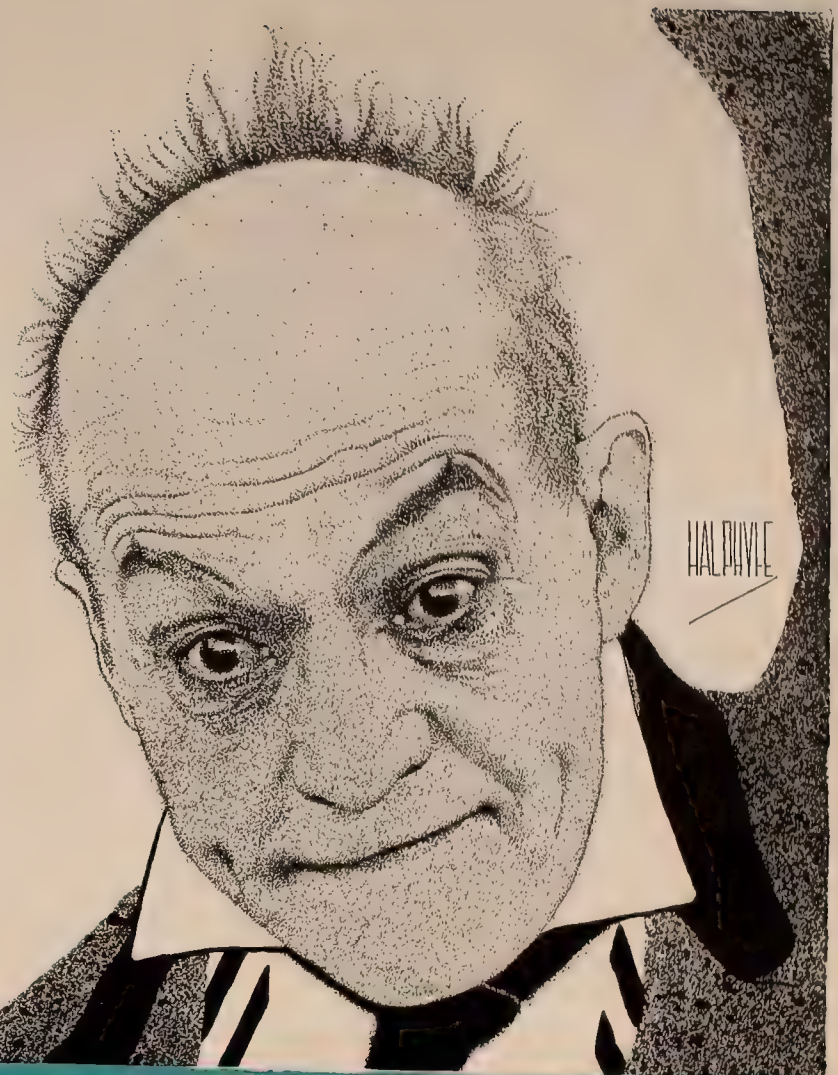
"Bringing Up Father Comedies;"

New York's Strand
Kansas City's Liberty
Spokane's Clemmer
Wilmington's Savoy (Delaware)
Philadelphia's Germantown
San Antonio's Queen
Butte's American

and many others.

The big ones know a big attraction!

Pathé Distributors



International Film Service Co. Inc. presents

JIGGS IN SOCIETY

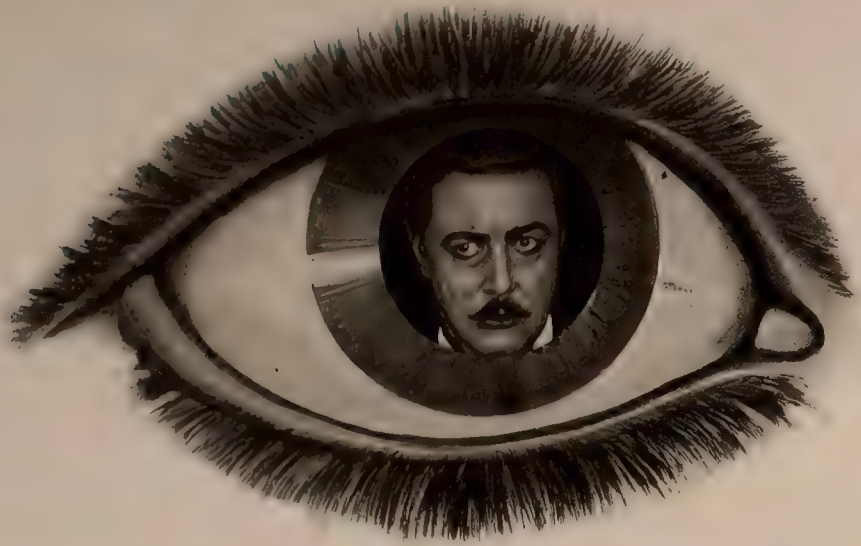
Adapted from Geo. McManus Famous series

BRINGING UP FATHER

with JOHNNY RAY

Produced by Christie Film Co. TWO REELS

A PATHÉ SERIAL



THE THIRD

WITH WARNER OLAND

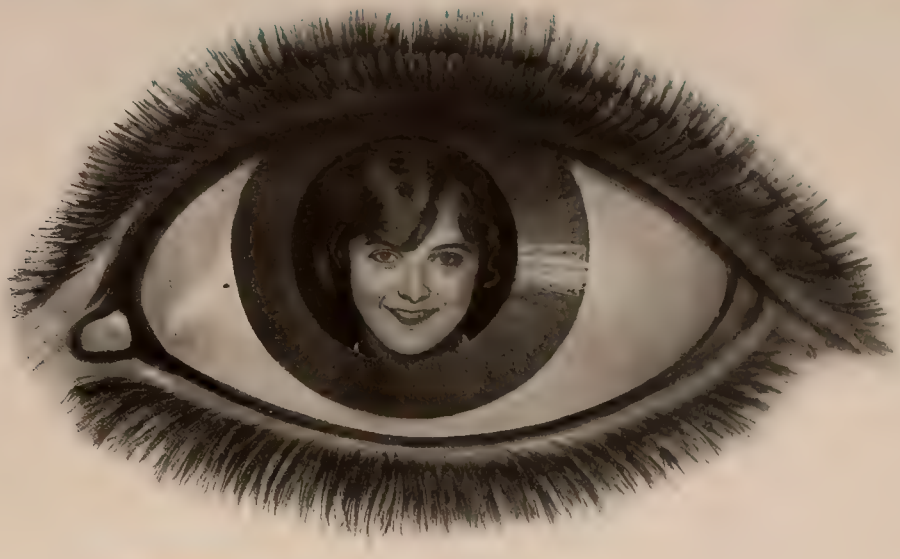
CAN THE CAMERA LIE ?

The old saying says it can't But here's a ripping story based on the fact that it can.

Produced by ASTRA

Pathé Distributors

A PATHÉ SERIAL



EYE

AND EILEEN PERCY

A murder is committed in a motion picture studio. A film turns up, which, when projected, shows the girl star of that studio shooting the murdered man. And because of the fact that the camera was a liar, you have a white-hot fifteen episode serial, with arrests, escapes, chases, imprisonments, plots, villainy and action galore.

COMING SOON

Pathé Distributors


RIO
Pathé
Distributors

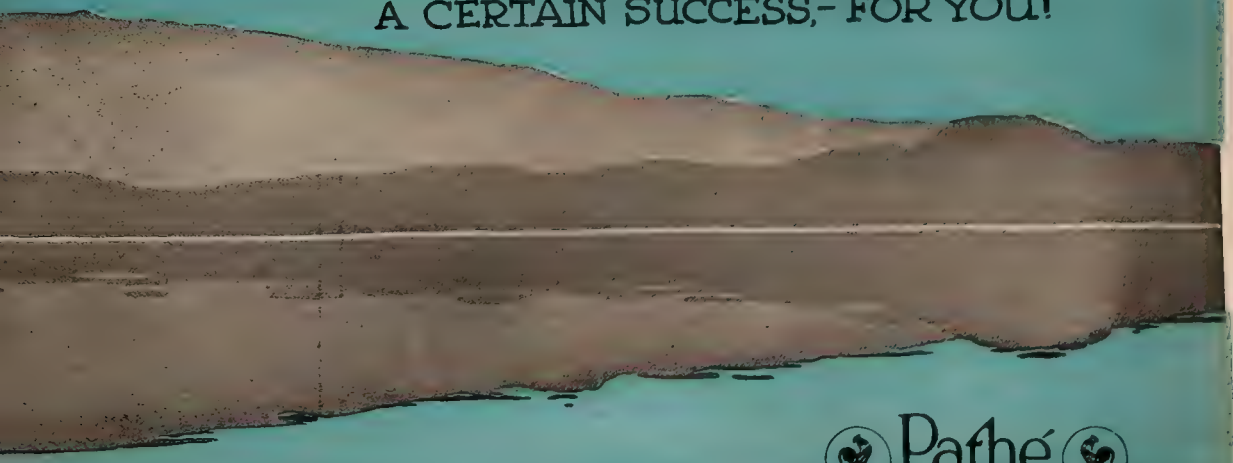
EDWIN CAREWE PRODUCTIONS, INC.
PRESENTS

GRANDE

From the famous play by AUGUSTUS THOMAS

PERSONALLY DIRECTED BY EDWIN CAREWE

Underneath the great white southern moon! The night calls her to romance. Her warm Mexican heart hungers for it. There before her is Romance, in an American! Training bids her hate; inclination bids her love; caution bids her beware. How can she know that her conflict of emotions springs from the commingled blood of the two races, racing in her veins?
A CERTAIN SUCCESS,- FOR YOU!



Pathé Distributors


A "best seller" as a book,
a best seller to your theatre public-
Edgar Lewis
present
"SHERRY"
from the famous novel by
George Barr McCutcheon
personally directed by Edgar Lewis
The man "who lifted himself up by his bootstraps"! They say it can't be done. Here was a man who did. They say "they never come back." Again "they" are wrong. Sherry was prodigal with his money and his friendship. When the first was gone the friends went also, save one or two "who didn't count for much," - with others. And yet he set himself to win, and he won, in spite of his unsaintly reputation. His first victory was himself; and the second the Girl.
Pathe
Distributors

Activities of the Independents

STATE RIGHTS—EXPORT

Kohn Busy Producing in Hollywood Studios

The Marion H. Kohn pictures which are being filmed on the National Film Corporation lot, are reported to be keeping the Hollywood studios agog with activity. It has been decided to revive "Sheriff Nell," the character made famous by Polly Moran when she was on the Keystone payroll. The new "Sheriff Nell" comedies will be written by Harry Wulze and directed by Warde Hayes. In the first of these, "Sheriff Nell on the Job," Polly Moran appears with some very unique and exciting slapstick innovations.

Grace Cunard has finished her third serio-western, "A Daughter of the Law" and is now at work figuring out some new stunts to add dash to her next picture.

New Publicity Manager for American

Grace Wynden-Vail, who recently completed the publicity for Numa Pictures Corporations production of "The Return of Tarzan," is now associated with the American Cinema in like capacity. During this past week she has covered the activities of both companies, but will soon sever her Numa affiliations. Mrs. Vail has had splendid training for her work, having served her apprenticeship in newspaper work on dailies in Madison and Milwaukee, Wisconsin; Battle Creek, Mich. and Chicago. She handled publicity for the Crescent Amusement Company at Nashville, Tenn., for Tony Sudekum, for Jake Wells in Atlanta, and for Gaumont at Jacksonville.

McLaughlin Busy Casting for New Pic ture

Robert McLaughlin, author of "The House Without Children" and "Hidden Charms," both state-right productions made by Argus Enterprises under the direction of Samuel R. Bradley and distributed by Robert W. Priest through The Film Market, Inc., is in New York selecting players for his new picture production to be made by Bradley Features, Inc., and his Cleveland summer stock company.

Hank Mann Comedies Are Sold Abroad

The Paris office of the Arrow Film Corporation has just concluded a deal whereby it has sold the Arrow-Hank Mann two reel comedies for France, Switzerland, Holland, Belgium, Spain and Portugal. These comedies have also been sold for South America, New Zealand, South Africa, India, Burma and Ceylon.

Publicity Manager Returns From Auto Trip

Agnes Egan Cobb, of Schomer-Ross productions, has returned to New York from a motor trip to Washington, where she visited the various exchanges. "The Sacred Flame," featuring Emily Stevens, which Miss Cobb is now exploiting, is being handled by the Screen-Art Picture Corporation of Philadelphia in that territory.

Transatlantic Sells Feature

C. H. Hoagland Describes "Common Level," New State Rights Picture

PLANS for the sale of "A Common Level," a six reel special production made by Transatlantic Film Corporation, are now in full swing, according to an announcement of Herbert C. Hoagland, vice-president and general manager of the company. The picture will be distributed on a state rights basis, and Massachusetts and several other states have already been disposed of.

The picture is a product of two continents, some of the scenes having been made in Europe and others in America. Claire Whitney and Edmund Breese are the featured players and Burton King directed, while the story is from the pen of Lloyd Lonergan. Care in production is evident throughout and it is said that in some scenes fully 8,500 people appear before the camera. The cost of the feature is well above the $200,000 mark.

"It is going to prove a real sensational picture," said Mr. Hoagland, in describing the production, "for besides the spectacular element, there is a gripping story of modern American life, showing how the moneymad business man of today, fights with his dollars, as Attila the Hun fought with his sword, to accomplish his designs."

Mr. Hoagland is a newcomer with Transatlantic. He started with Pathe twelve years ago and was partly responsible for the first news reel and the Pathe serial program. During the war he served abroad as director general for Europe of the division of films of the United States Bureau of Public Information.

A new era of activity of Transatlantic will be begun soon, stated Mr. Hoagland, with the production of American stories, with American casts, in foreign settings. Details of the plan are promised shortly.

Plan Serial's Exploitation

Canyon Pictures at Work on Campaign to Push "Vanishing Trails"

THE Canyon Pictures Corporation, which has just announced that "Vanishing Trails," the new fifteen episode serial, produced by Colonel William Selig, featuring Franklyn Farnum and Mary Anderson, will be state righted, and are already at work on a big exploitation campaign for this production, it is stated.

Jack Weinberg, president of the company, left for a trip to the Coast last week, where he will confer with Colonel Selig regarding future productions, featuring Franklyn Farnum, the popular western character, and will en route also visit many of the prominent state right buyers. J. M. Goldstein, secretary and treasurer of the company, will handle other sales from the New York office.

The success enjoyed with the two-reel Farnum Westerns produced at the Selig Studios, led to the production of "Vanishing Trails," and Mr. Weinberg is taking many new western stories to the Coast with him, which will be used in future Farnum productions In addition to a contributing staff, which includes such writers as Frederic Chapin, author of "The Lost City"; William E. Wing, author of "Vanishing Trails"; E. M. Bower, Bertram Sinclair and many others, the company should have a list of very pretentious material. Leon de la Mothe will direct Mr. Farnum in his new productions. Mr. La Mothe also directed "Vanishing Trails."

Maurie Meyers will handle the publicity and advertising campaign on the serial and the new Farnum productions. The company will work in direct cooperation with the state right buyers, and they are planning a press book comprising nearly forty pages, according to reports.

Broadway Cabaret Used In Jans Production

In order to supply the proper atmosphere and details for "Madonnas And Men," the eight reel special produced by B. A. Rolfe for Jans Pictures Inc., Herman F. Jans, president, rented the Palais Royal, one of Broadway's cabarets, for two days for the purpose of filming scenes. Director Rolfe, the players, and four hundred extras were on hand and the entire place was transformed into a busy cafe.

According to Director Rolfe, the cabaret scenes are some of the most important in the production and he feels that in order to bring the proper atmosphere into the story it would be better to secure the scenes from the real thing instead of building a set. Owing to the fact that quite a number of scenes had to be taken the cafe was rented for an extra day.

Oscar Jacobs Finishes "The White Rider"

The Oscar Jacobs Productions have completed their first feature photoplay, a mystery drama of the Southwest, entitled "The White Rider." This company has been formed to produce Western pictures of life in the great outdoors. Eileen Sedgwick and Joe Moore are featured in the cast, which also includes Robert Gray, Robert Kortman and G. A. Williams. William J. Craft directed "The White Rider."

Southern States Sold For "The Confession"

George H. Davis, owner of "The Confession" the National Film Corporation production featuring Henry B. Walthall, has announced the sale of Tennessee and Kentucky territory to Colonel Fred. Levy, president of the Big Feature Rights Corp. He has also sold Ohio rights to the Crandall Film Company of Pittsburgh.

Shanahan Off On Trip To Sell Production

R. E. Shanahan, sales manager for Wistaria Productions Inc., started last week on the first leg of his trip to the coast. Mr. Shanahan plans to show "Neglected Wives," Wistaria's latest production, in practically every exchange center in the country.



A thrilling bit of action in "Vanishing Trails," a Canyon Pictures Corp. film



A few of the girls in "Up in Mary's Attic," a five-reel super-comedy produced by Fine Art Pictures, Inc., Murray W. Garsson, president

Preparing Five-Reel Comedy

FINE ART PICTURES, INC., of which Murray W. Garsson is president and Charles F. Schwerin secretary and treasurer, will prepare the five reel super comedy production, "Up in Mary's Attic," for independent buyers of the country. This picture is described as original, clever, and of a type of comedy never before offered the market. It is a five reeler, built to sparkle, and sparkle it does, if previews of some of the prints are indications of what is coming, says the Fine Art Pictures.

"Up in Mary's Attic" will receive more concentrated exploitation than any other five-reel comedy ever manufactured, according to executives of the Fine Art organizations. A vast quantity of posters, printed matter and other accessories have already been placed upon order, it is declared, while an extended advertising campaign will be started shortly in the trade press.

The Fine Arts Pictures concern has the following statement to make about its forth-coming release:

"'Up in Mary's Attic' takes its plot from the story of the beautiful girl in the —— but the story is one of its most scintillating features, and must not be divulged. Suffice it to say that charming Eva Novak and Harry Gribbon, the inimitable comedian, never had more delightful parts in any picture, and never did either of them appear to better advantage than in this special production.

"The super-comedy will be ready for showing within six weeks it is believed. With more than sixty thousand feet of negative to work from, Elmer J. McGovern, who edited 'Mickey' and a score of other shining successes, has started to work. He has said that it will require more than a month to whip the feature into best shape.

'A special and particularly interesting feature of 'Up in Mary's Attic' is the fact that more than a hundred of the most charming and bewitching bathing beauties it was possible to assemble form a graceful background for much of the action and the development of the story. Each one of this bevy passed muster in the judgment of a number of judges of feminine beauty before being given a part in the picture. They are the liveliest, most bewitching set of sirens who ever faced a camera, according to those who have seen the picture.

"The development of the original story related in the film sets this comedy apart as one of the most novel and delightful productions of the year, it has been said. 'It is a smashing comedy hit!' declared one New York exchangeman, after viewing several reels of it. 'It is the type of high comedy the independent market has never as yet had, and is one that the boys will certainly be glad to get!'

"Although a release date has not yet been set, Mr. Schwerin, who is in charge of sales, has received innumerable requests for information regarding the feature, and one prominent buyer has already made a substantial bid for rights to the entire West."

Educational Gets "Torchy"

Contract Calls for Thirteen Two Reelers; Release Every Four Weeks

E. W. HAMMONS, vice-president and general manager of Educational Films Corporation, announces that his company has acquired the "Torchy" Comedies, produced by Master Films, Inc. The contract calls for thirteen of these two-reel comedies, from the stories by Sewell Ford and starring Johnny Hines, to be supplied in a year. They will be released every four weeks, the first to be available soon after the opening of Educational's new exchanges.

First of these comedies, titled simply as "Torchy," was recently given a pre-release showing at the Strand theatres in Manhattan and Brooklyn, where it was given enthusiastic receptions by the fans and won unusual praise from the daily newspaper and trade press critics. President Charles C. Burr, of Master Films, has been able to give Mr. Hammons ample assurance that the other comedies to be produced will be fully up to the same standard.

Crane. Great care has been taken in casting the picture, beauty and freshness among the women and youth and cleverness on the part of many of the male support being required. Certain of the characters will probably to carried through the series.

"Torchy" comedies are expected to have an unusual appeal to the exhibitor not only on account of the worth of the productions themselves, but because of the widespread popularity of the star. These stories have been appearing in leading magazines and newspapers for several years and already seven volumes of the stories have been published by N. J. Clode, who is one of the officials of the producing company.

THE GIFT SUPREME
FOREIGN TERRITORIES NOW SELLING

Johnny Dooley Coming in Five Part Farce

According to announcement from Radin Pictures, Johnny Dooley, the Ziegfeld Follies star, will soon make his appearance in a five-part farce comedy now being completed under the direction of Jack Schultz, who supervised the shorter length comedies which served to introduce Dooley to the screen.

Practically all of the picture has been filmed and the final scenes will be photographed in Philadelphia when the Ziegfeld Follies Company arrives in that city to play an engagement at the Forrest theatre.

Inter-Ocean Acquires "The Gift Supreme"

Private showings of "The Gift Supreme," recently acquired by Inter-Ocean Film Corporation for exclusive foreign distribution, have disclosed a production which, in the opinion of many Inter-Ocean officials, is one of the finest pictures it has had the privilege of offering to foreign buyers in many moons. The story was adapted to the screen from the "best seller" of the same name by George Allan England, under the direction of Ollie Sellers.

Southern Theatre Does Well With Serial

From the National theatre in Ybor City comes the spontaneous appreciation of "The Hawk's Trail," starring King Baggott, Grace Darmond and Rhea Mitchell, and produced by Burston Films, Inc. The first episode of the serial was shown for two nights and Monday and Tuesday attendance records were broken, according to word received from the manager by W. E. Drummond, of Special Features Company.

Five-Reel Comedy For B. S. Moss Circuit

"Tillie's Punctured Romance," the five-reel comedy classic, featuring Charlie Chaplin, Marie Dressler and Mabel Normand has been booked for the entire B. S. Moss Circuit of theatres according to an announcement this week by Gardiner Pictures, Inc. The week of Apr. 17, it played the Broadway, N. Y.



Olive Tell in three interesting views from "A Woman's Business," a Jans picture

Benny and Annette Put on Boxing Bout

Benny Leonard, the lightweight champion, recently met Annette Kellerman at a dinner party on the Coast. "Can you swim?" asked the Diving Venus of the pugilist. Benny deliberated, and after a pause responded, "Some; can you box?" Annette replied she could, but would like to know a little more of the game. A lesson was forthwith arranged, and Benny and Annette put on the gloves. Be it said to Benny's credit, that although Miss Kellerman proved to be a shifty opponent, the only time she landed on Benny was when they both posed for the still camera.

Arrow Six Reeler is Offered to Buyers

The Arrow Film Corporation report a new six-reel feature called "The Daughter of the Don," which is to be offered to State Right buyers. It deals with the feuds between the Californians and the Mexicans. There are said to be some very stirring scenes in this picture and through it all runs a love story that will have a big appeal to all classes of motion picture fans.

The Arrow reports that when the print of this subject had been in this office only a short time, two big sales are reported.

Burton King Completes Cast for New Film

Madelyn Clare has been signed for the heavy role in "The Hidden Path," Burton King's second independent production. This completes the cast, which includes Grace Darling and Rod La Rocque in the leading roles; William H. Turner, James Cooley, William Corbett and John Nicholson. Lloyd Lonergan wrote the continuity.

"Blind Love" Sold for Northern New York

Aywon Film Corporation, handling the distribution of Gerald F. Bacon's "Blind Love," starring Lucy Cotton, has sold the northern New York territory to the Robins Film Corporation, Utica, New York. The Robins Film Corporation will present Bacon's picture as a special attraction.

Jans is Planning Exploitation

Special Campaign Book for Olive Tell's New Picture

NOW that the second of the Jans Pictures, Inc., featured in which Olive Tell is the star has been completed and is ready for screening, the company announces its plans for special exploitation and publicity on the photodrama.

Much is to be made of the title "A Woman's Business," an adaption of Charles Belmont Davis' popular novel "Nothing A Year." Various ways in which this title can be used for advertising and publicity purposes will be carefully explained and outlined in the elaborate campaign book now being prepared.

This campaign book will contain many unusual features that will, it is claimed, be of decided interest to the exhibitor. Every effort is being made to get away from the cut and dried ideas that have been used in press books for so long, and to introduce novel and original exploitation stunts that will go a long way toward bringing in extra business at the box office during the run of this Jans feature.

Special attention will be given to various ways in which the theatre manager can tie up with local merchants, organizations and clubs while many new ideas in the way of advance advertising will be suggested. Newspaper advertisements will be prepared that will not only advertise the picture itself but will also advertise the theatre in which it is playing and the balance of the bill to be presented at the same time. In other words the material presented in the campaign book, "A Woman's Business," will not only help the exhibitor obtain publicity on the picture but on his theatre as well.

In addition to all the publicity and advertising suggestions outlined in the campaign book Jans Pictures, Inc., are making arrangements whereby the home office of the organization will co-operate with exhibitors in the matter of exploitation. Exhibitors who book this picture, through the various independent exchanges, no matter where located, can depend on the heartiest kind of assistance from the home office of the producers in "putting the picture over." Experienced exploitation men will have this matter in charge and the exhibitor may rest assured that the best in the way of exploitation will be made available for them at all times.

Herman E. Jans, president of Jans Pictures, Inc., knowing the exhibiting business as he does from actual experience, believes that the arrangements his organization is making to help the exhibitor in putting the company's pictures over will develop into the finest kind of co operation that has ever been instituted in this regard.

Dodge Sells Oil Production

Capital Film Acquires World's Rights of Texas Oil Field Story



B. Herbert Milligan, general manager and treasurer of Capital Film Company

THE Capital Film Company through Manager B. Herbert Milligan has just closed a contract with the M. A. Dodge Film Company for the world distribution of "Witches Gold," the first of a series of pictures made in the atmosphere of and based on the stirring life and dramatic environment of the great Texas oil fields.

The scenes of the picture were personally directed by M. A. Dodge and the entire company was taken from California to the northern Texas oil fields on two trips to complete the exterior scenes in the oil fields where the two greatest wells have been brought in during the last year or two and make the setting of the picture realistic.

Mr. Milligan believes that the Capital Film Company has a genuine find in this picture as the subject of oil is the liveliest fiction topic of today in the United States and the public generally is deeply interested in oil, in fact every other person you meet has some shares in an oil company, he states. Mr. Milligan sees great exploitation possibilities for the production and declares that the picture will make good any advertising given it.

Other announcements of interest to the industry are expected from the Capital Film Company within the next two weeks.

THE GIFT SUPREME
FOR FOREIGN TERRITORIES, WRITE
INTER-OCEAN FILM CORPORATION
218 WEST 42nd STREET, NEW YORK, U.S.A.

Inter-Ocean Plans for 1920

Year's Releasing Schedule Said to Contain Many Big Productions

A WIDE variety of subjects is offered to foreign buyers this year by Inter-Ocean Film Corporation, according to a statement issued this week from the New York offices of the company.

The 1920 list of Inter-Ocean releases is said to embrace a number of "special" productions which will be obtained for exclusive foreign distribution from the ranks of many well-known producers. In this connection, plans have already been made with a number of independent producers for the acquisition of several "specials," the titles of which will be announced as soon as details are perfected. While none of the names of the producers in question has been divulged, it is understood that they are well-known producing organizations specializing in the production of high-grade independent attractions.

Conspicuous among Inter-Ocean's 1920 list of releases is the series of Louis Tracy Productions now in the course of production by Gibraltar Pictures, Inc., under the direction of William Worthington. The first of this series of pictures, "The Silent Barrier," has already been completed, and is now available for distribution in foreign markets. The reputation of Louis Tracy as a novelist and a journalist is not confined to America and England; his works have been translated and are known in several foreign tongues. Among Mr. Tracy's works which will be transferred to the screen are "The Bartlett Mystery," "The Terms of Surrender," "His Unknown Wife," "The Stowaway," "Diana of the Moorland," "Cynthia's Chauffeur," "The Wheel of Fortune," "The Red Year," "The Revelers," "The Postmaster's Daughter," "The Message," "The Captain of the Kansas" and "Karl Krier."

"The Gift Supreme," recently acquired by Inter-Ocean Film Corporation for exclusive foreign distribution, is another of Inter-Ocean's 1920 releases. The production was made by the McCauley's Photoplays, Inc., producers of "Bearcat," a picture which has been successfully distributed in foreign territories by the Inter-Ocean sales force. Following the release of "The Gift Supreme," the producers will film another production, which, under the terms of a contract, will be taken over for foreign distribution by Inter-Ocean. Production of the new picture has already been started, though the name of this release has not yet been decided.

In addition, Inter-Ocean Film Corporation will, in all likelihood, take over a number of other productions for foreign distribution during the course of the year.

The production will be backed up by an extensive advertising and publicity campaign in the domestic and foreign trade press, which is to be conducted under the supervision of A. L. Feinman, in charge of Inter Ocean's advertising and publicity.



A scene from "Trouble," the first independent Al. St. John Comedy, released by Warner Brothers

Changes Its Distribution

Al. St. John Comedies Transferred to State-Righters by New Plan

WARNER BROTHERS announce the first independent release of the Al. St. John comedies which is entitled "Trouble." Heretofore the Al. St. John comedies were produced by the Warner Brothers, were released by the Famous Players-Lasky Corp., and were known as the Paramount Al. St. John Comedies; but since that company discontinued short reel subjects, the Warner Brothers made arrangements to release these comedies to the independent field.

There will be twelve of these comedies a year, released at intervals of one every month. This will enable the independent exchanges and exhibitors throughout the country to meet the problems arising from the desire of the public to see good comedies.

Although the first independent release has just been announced, the following state right buyers have bought the distribution rights for their respective territories, and, it will be seen from the list that some of the foremost exchanges throughout the country will release these comedies, which in itself is an endorsement that Al. St. John is a box office attraction.

The Criterion Film Service, Atlanta, Georgia; First National Exchange, Chicago, Illinois; First National Exchange, Pittsburgh, Pa.; First National Exchange, Louisville, Ky.; Grand Central Film Company, St. Louis, Mo.; A. H. Blank Enterprises, Des Moines, Ia.; H. Lieber Company, Indianapolis, Ind.; First National Exchange, Los Angeles, Cal.; All Star Features Distribution, Inc., San Francisco, Cal.; Robbins Film Co., Utica, New York; First National Exchange, Cleveland, Ohio; Electric Theatre Supply Co., Philadelphia, Penn.

Thirty Reelcraft Exchanges

New Producers and Distributors of Short Subjects in Many Cities

REELCRAFT PICTURES CORPORATION, the recently organized producer and distributor of short subjects exclusively, lists thirty of the leading independent exchanges as distributors of the Reelcraft program.

The independent exchanges listed includes besides the five Reelcraft exchanges in New York, Chicago, Milwaukee, Minneapolis, and Indianapolis, the Standard Film Service, Cleveland, Ohio; Standard Film Co., Detroit, Mich.; Standard Film Co., Cincinnati, Ohio; R. D. Lewis Film Co., Dallas, Texas; R. D. Lewis Film Co., Oklahoma City, Okla.; R. D. Lewis Film Co., San Antonio, Texas; R. D. Lewis Film Co., Little Rock, Ark.; Arrow Photoplays Co., Denver, Colo.; Arrow Film Co., Boston, Mass.; Consolidated Film Co., San Francisco, Cal.; Consolidated Film Co., Los Angeles, Cal.; Crescent Film Co., Kansas City, Mo.; Dooley Exchange, Inc., Syracuse, N. Y.; Dooley Exchange, Inc., Buffalo, N. Y.; E. & H. Distributing Co., Atlanta, Ga.; Eltrabran Film Co., Charlotte, N. C.; Exhibitors Film Exchange, Washington, D. C.; Greater Features Films, Inc., Seattle, Wash.; Magnet Film Co., Davenport, Iowa; Masterpiece Film Co., Philadelphia, Pa.; Quality Film Co., Pittsburgh, Pa.; United Film Service, St. Louis, Mo.; and the Samuel Exchanges in Canada.

Chaplin Comedies Are Being Well Received

The offices of Victor Kremer Film Features, Inc., report continued interest in their four-part Chaplin Comedy—"A Burlesque on Carmen," and the "Champion," "Jitney Elopement," "Work" and "By the Sea."

Victor Kremer, president of the organization, now touring the country in the interest of these pictures, has consummated a deal whereby the Standard Film Corp., of St. Louis, acquired the four short length Chaplins.

Arrangements were also consummated this week between Sid Grauman, of Grauman's theatre, Los Angeles, and Victor Kremer Film Features, Inc., whereby the "Champion," starring Charlie Chaplin, will be given a run of two weeks or more at Grauman's theatre in Los Angeles. The length of the engagement is unprecedented inasmuch as the "Champion" is a two-part comedy.

Movie May Go on Stage

Offer is Received by Owners of "Democracy—the Vision Restored"

MANY inquiries from distributors, state rights buyers, and exhibitors are arriving daily at the offices of the Democracy Photoplay Company regarding the drama, "Democracy—The Vision Restored."

"The eagerness of shrewd state rights buyers in many parts of the country for this screen attraction would seem to point to that field as the logical avenue of release," states Lee Francis Lybarger. "However, I am in no haste to tie up my picture with exclusive contracts in any territory, at least for the present time. Primarily, I am considering an excellent offer advanced by a leading theatrical manager to present 'Democracy—The Vision Restored' as a regular legitimate theatre attraction in New York and other important cities of the United States."

"Democracy—The Vision Restored" was directed by William Nigh. It has as its theme the solution of the elimination of the great problem of class hatred. It is said to contain a delightful, soul-gripping romance of graphic realism.

Our-Door Advertising Started By Pioneer

The first step in the plan recently approved by the Pioneer's General Staff for a country-wide exploitation of its product through a medium of out-door advertising was made last week. Broadway was invaded by two huge illuminated signs, one on "Dr. Jekyll and Mr. Hyde" with Sheldon Lewis, and the other on "Bubbles" in which Mary Anderson plays the leading role.

Kellerman Film Shows 75-foot Dive

A seventy-five foot dive from the mast of a full-rigged schooner yacht into the rather tempestuous waters of the Pacific Ocean off the coast of Balboa Beach, California, was the feature, it is stated, of the final week of scene shooting for Annette Kellerman's newest starring vehicle, which the diving Venus is making under the Sol Lesser banner.

The Kellerman picture, which is the star's first modern comedy-drama, has been sixteen weeks in the filming and has already run up a cost-sheet in excess of $225,000, it is asserted.

Albert Capellani Has Started Production

Albert Capellani has started on his first Cosmopolitan production, "The Inside of the Cup," by Winston Churchill. The cast consists of W. P. Carleton, David Torrence, Jack Bohn, Richard Carlisle, Margaret Clayton, and Margaret Seddons. Dan Pennell is Capellani's assistant, and Al Ziegler is the cameraman. The big interior scenes are being taken at the Cosmopolitan studio, in 127th street and Second avenue, while the lesser interiors are filmed at the studio in West 125th street.

Director Edwards Dies While on Vacation

A cablegram received last Wednesday by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, announced the death in Honolulu, Hawaii, of Walter Edwards, for the past three years a director of Paramount Artcraft pictures. The message was very brief and omitted all details as to the cause. Mr. Edwards was on a vacation on the island.

David Kirkland Sails for Europe May 15

Another member of the motion picture profession joined the transoceanic movement yesterday when David Kirkland, director for Constance Talmadge in the John-Emerson-Anita Loos comedies, announced that he will sail to Europe on May 15th.



"School Days" is Larry Semon's newest Vitagraph comedy



An exciting moment in Pathe's serial production, "Trailed by Three"

Pathe Serial Units Are Busy

THE announcement last week by Pathe that the Gasnier Production, "The Third Eye," co-starring Warner Oland and Eileen Percy, would follow "Daredevil Jack," on the serial program of that company, designates May 23 as the day on which the third fifteen episode serial of the year will be released by Pathe, and indicates the elaborate plans of the company for its 1920 serial program.

The first offering of the year, "Daredevil Jack," released February 15, was produced at the Robert Brunton Studios. "Trailed by Three," which began its run on April 3, is an independent production from the Arthur F. Beck Serials Productions, Inc., while Pathe's next offering comes from the Astra Studios of Louis J. Gasnier.

At present Pathe serials in the making are in production at two studios, the George B. Seitz Studio in New York, and the Astra plant in Glendale, where Ruth Roland has her company at work on a new episode film.

The Seitz Studio is the scene of activity for two companies, the Seitz unit which is producing a serial in which Mr. Seitz will co-star with Marguerite Courtot, and the Juanita Hansen Company, which is making headway on a scenario written by Seitz and being directed by Bertram Millahuser.

Charles Hutchison is now in Los Angeles, and as the present plans called for him to start work on his first serial under his new contract with Pathe on April 19, at the Brunton Studio, four companies are now producing Pathe serials.

Charlotte Merriam in "The Honey Bee"

Charlotte Merriam is an actress of seventeen who is seen in the vivacious role of "Blondie" in "The Honey Bee," with Mme. Marguerite Sylva. During her two years' motion picture career she has made an enviable reputation for herself in comedy parts. However, Miss Merriam has a decided preference for dramatic work and is working toward that end.

"The Silver Horde" is Booked for Capitol

Rex Beach's latest, and, according to all reports, his greatest production, will have its first showing in New York at the Capital theatre, where it has been booked for the week beginning May 9.

The success of the production at a number of pre-release presentations in large western theatres justifies the faith, it is stated, which the Goldwyn executives manifested in "The Silver Horde" by placing it in the class of specials. The picture is in seven reels that unfold a dramatic story in an Alaskan setting.

Forestry Department Praises Picture

To supplement the many expressions of exhibitor approval voiced about "Back to God's Country," the Curwood-Carver attraction distributed by First National Exhibitors' Circuit, the Canadian Department of Interior Forestry has bestowed upon the producers warm words of thanks.

The instance in the picture which accounts for the attention of the Branch of Forestry occurs at a point where a member of the Canadian police has trapped an outlaw at the latter's fireside in the Canadian woods.

"Slam Bang Jim" Brings Box Office Returns

A heavy volume of business continues to come in on the latest American comedy-drama starring William Russell, "Slam-Bang Jim." William Russell and a strong supporting cast put it over with great success and the producers report that this picture is bringing good prices and long runs.

Elmo Lincoln Coming In New Serial

A new serial proposed for Elmo Lincoln, the star in "Elmo the Mighty" and "Elmo the Fearless," the two Universal serials, will be called "The Lightning's Eye." The story and scenario are by Phillip Hubbard and A. H. Gooden.



Harry Ham, foreign representative for Marshall Neilan

Neilan Party to Work During Ocean Voyage

Harry Ham, Marshall Neilan's foreign representative, has just arrived in London to make advance arrangements for the production of European subjects made under Mr. Neilan's direction. Passage has been engaged for an entire producing unit which will accompany Mr. Neilan abroad, and a large part of the boat will be reserved for the exclusive use of the film people, it is stated. During the trip over the company will be busy going over the scripts of the pictures to be staged abroad, and much of the preliminary work in conjunction with the actual shooting of scenes will be attended to enroute, it is planned.

Activities at the Neilan studio in Hollywood are being speeded up so that a third production following, "Don't Ever Marry," will be completed before he leaves.

Morey Made Manager for Robertson-Cole

M. E. Morey, known as one of the most capable executives and as one of the best salesmen in the motion picture industry in New England, has just been appointed manager of the Boston exchange for Robertson-Cole to succeed F. F. Kimmerle, resigned.



Christie comedy girls in an Easter fashion show held at Venice, California

News Notes from the West Coast

By J. C. JESSEN

UNIVERSAL

THIS week saw four companies making two reel films. The list of producing units includes Jacques Jaccard directing Leonard Clapman and Virginia Fair in "The Scarlet Rider"; Phillip Rosen, "Neath Purple Skies," with Magda Lane, Alfred Regnier, Clarence Hodge and Joseph Neary; Jack Ford making the western, "Two from Texas," with J. Farrell Macdonald, Ethel Ritchey, Jennie Lee, Dick Cummings and others, and the "Hoot" Gibson Company directed by Mack Wright, now producing "The Bronco Kid." Yvette Mitchell is playing the lead opposite Gibson. Another company under the direction of William J. Craft has just completed a two-reel western, "The White Rider," which features Eileen Sedgwick and Joe Moore.

Four feature producing companies continue. Lynn Reynolds is at work on "The Red Lane," with Frank Mayo; Rollin Sturgeon continues on "The Girl in the Rain," featuring Ann Cornwall; Harry Franklin is nearing the completion of "Alias Miss Dodd" with Edith Roberts, and another week will see the completion of Harry Carey's subject, "Human Stuff."

Three companies are busy with the making of Universal comedies. Noel Smith is directing Harry Mann in "Love and Gasoline"; J. A. Howe is making "Stripes and Stars," featuring Billy Engel and Jessie Fox, and Fred Fishback has just finished making a comedy featuring Jimmy Adams which will be released under the title of "A Movie Hero."

INCE STUDIOS

A WESTERN story which gives Enid Bennett the name part in "The Boss of the Big Bonanza" was put in production this week under the direction of Fred Niblo. Many of the scenes will be laid on the California desert with a number of night shots of camp life.

The title for the Ince special production featuring Lloyd Hughes, originally "Wheelbarrow Webster," has been changed to "Homespun Folk," and is now ready for release. Rowland Lee, who has appeared in several Thomas H. Ince and J. Parker Read productions has been selected for the featured role in a forthcoming Ince special production. Definite title for this film has not been selected. The direction will be in charge of John Griffith Wray. Lee will be remembered as playing opposite Enid Bennett in "The Woman in the Suitcase."

Lewis Stone and Lloyd Hughes have been cast for important parts in the first of a series of Louis Joseph Vance stories, "Beau Revel," to be filmed by Thomas H. Ince. This story, laid in New York cabarets is now being scenarioized by Luther Reed.

Douglas MacLean and Doris May are now working in "The Yancona Yillies," adapted from the Hershall S. Hall short story of the same name. Agnes Christine Johnson wrote the continuity for this farm life comedy. The title is derived from a breed of fluffy chickens which will be used in the picture.

John H. Blackwood, scenario editor of the Ince studios, was at San Diego this week to witness the premier performance of his newest stage farce, "Coil Oil Johnny," which was produced at the Strand theatre in that city.

GARSON

UPON the return of Harry Garson, Clara Kimball Young and Herbert Somborn from a business trip to Chicago, preparations were begun for the filming of the Sir Arthur Wing Pinero play, "Mid Channel," at the Garson studios. The direction of this Harry Garson production will be in charge of Mr Garson, and the cast to support Miss Young now selected includes J. Frank Glendon, as leading man; Bertram Grassby, heavy; Edward M. Kimball, Mrs. Katherine Griffith, Eileen Robinson and Helen Sullivan. The name for this play is derived from the strip in the middle of the English channel which is always rough, and Pinero likens it to a period in the lives of many married couples when they are between the ages of thirty-five and forty-five. That period is the rough portion of married life. The play itself was an English society drama, and on the American stage it served as the starring vehicle for Ethel Barrymore.

Particular significance is attached to the booking of the Harry Garson production, "The Soul of Rafael," which has been booked by Sid Grauman for showing at Grauman's Rialto theatre for an indefinite period beginning April 26th. The play was recently completed and given its final screen examination during the past week. It is an adaptation from the Marah Ellis Ryan story of early California with the screen version by Dorothy Yost. The production will be released for general distribution in about six weeks. In the two and a half years that Grauman has conducted Los Angeles theatres, he has booked but one film production that has not born the Paramount-Artcraft trade mark, this being, "The Luck of the Irish," Mayflower production released by Realart. The engagement of this Clara Kimball Young picture at the Rialto will be for an indefinite period, and it is expected it will run at least four weeks.

F. P. LASKY

FROM the Famous Players-Lasky studios comes the announcement of renewal of the contract of Lila Lee, the engagement of Tom Geraghty as scenario writer, Frank Campeau, as character actor, and the selection of Viora Daniels as a leading woman for Roscoe Arbuckle.

According to the announcement, Lila Lee is to continue in the class of roles she has been playing for for the past several months, and similar to the one she is now taking in the William D. Taylor production of "The Boy." It is understood the contract covers a period similar to the original one made with this young actress.

Viora Daniels has been with Famous Players-Lasky for the past eight months playing minor parts of importance with the Lasky units, and her appearance opposite Roscoe Arbuckle in the screen version of "The Life of the Party," gives her her first leading woman role on the screen. Joseph Henebery is to direct this from a script prepared by Walter Woods. The Roscoe Arbuckle picture will be released as a Paramount-Artcraft subject.

Tom Geraghty is now writing his first scenario for Paramount-Artcraft release under his new engagement with this company which will be, "Burglar Proof" for Bryant Washburn, and will be made immediately following the filming of a "A Full House," the Fred Jackson play now in production with Washburn. Geraghty came west for Famous Players-Lasky about three years ago, and after a period of one year with that company did free-lancing. For the past six months Geraghty has been with Douglas Fairbanks, his most recent release being, "When the Clouds Roll By."

Frank Campeau, who has been with Douglas Fairbanks for the past two years, is to make his renewed appearance with the Famous Players-Lasky subjects in the Roscoe Arbuckle subject, "The Life of the Party."

William C. deMille has begun the filming of "Conrad in Quest of his Youth," with Tom Meighn in the title role. Meighn arrived in Los Angeles last week from New York after playing in the film version of "Civilian Clothes." The Conrad story, by Leonard Merritt, has been prepared for the screen by Olga Printzlau.

Frank B. Chamberlain, general service manager of Famous Players-Lasky, has been the guest of the studio for the past several days after making a tour of the Intermountain and coast exchanges. He was accompanied by Mrs. Chamberlain.

It has been definitely decided that William D. Taylor's next production following the filming of "The Boy," which Taylor is now working on, will be the screen version for "The Furnace," one of the notable English stories by the author known as Pan. No cast for this film has been selected to this time.

VITAGRAPH

ONE of the most spectacular thrillers ever made on the west coast for a film was that taken this week when William Duncan destroyed a bridge over a 200-foot span across a canyon in grounds adjoining the Vitagraph studio's plant. This will be used in the Duncan serial, "The Silent Avenger." The bridge was first wholly demolished by dynamite, and caught fire, making a huge conflagration.

Earle Williams, Director Chester Bennett and Cameraman Jack MacKenzie have spent a week searching for locations for this star's new story, script for which is now being prepared by J. Grubb Alexander.

R. N. Bradbury is now writing continuity for the next James Oliver Curwood super feature to be made by Vitagraph, which will be made under the direction of David

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LOIS WEBER STUDIOS L. A.

HOPE LORING
Manager
Serial and Western Department
UNIVERSAL CITY
Originals and Continuity

Smith. Many of the scenes for this will be taken at Portland, Oregon, and Niles Welch will play the leading role.

Director Tom Terriss and Company are back from Palm Springs for a two week stay at the studio to make interior scenes for, "The Girl From the Sky," an adaptation from the Gouverneur Morris story, "Trumpet Island." As soon as interiors are completed the company will go to Catalina Islands for a stay of two weeks. Wallace MacDonald and Marguerite de la Motte are the principals.

"The Veiled Woman" serial company, under the direction of Webster Cullison, are working at Balboa, California. Antonio Moreno is the featured player of this unit, and Pauline Curley is playing opposite.

"The Hidden Danger" serial unit with Joe Ryan and Jean Page, are working on location at Chatsworth.

Joe Rock, who has played "straight" in two recent comedies made, has again returned to his eccentric make-up for the next Big V Comedy which is being directed by Grover Jones.

"Chuck" Reisner is directing Earl Montgomery who takes the part of a plumber's helper in the comedy being made; and Jesse Robbins has just finished a burlesque cowboy comedy with Jimmy Aubrey.

METRO

PLANS providing for the additional expenditure of $250,000 for buildings and equipment at the Metro West Coast studios, have been given the approval of Marcus Loew, and the work of building is to commence shortly.

The first improvement at the studios to be started will be that of the erection of a new building to be occupied exclusively by the scenario staff. This will be apart from other buildings, and adjoining will be a garden enclosed and separated entirely from the other part of the studio.

Elliot J. Clawson, late continuity writer for Goldwyn following several years with other west coast companies, has been made a member of the Metro scenario department.

The screen version of "The Marriage of William Ash," a play by Mrs. Humphrey Warde, which was the starring vehicle for Grace George, is being prepared for Metro by Percy Heath, who has just written the script for "Head and Shoulders," the Viola Dana subject.

The Bert Lytell Company has returned to the Metro studio for interior scenes for "The Temple of Dawn," following two weeks work on East India location scenes north of Hollywood. Shrine of the image of Buddha was the setting used this week by the Lytell Company. The image is considered a very remarkable bit of sculpture work, and by experts is considered authentic.

Rex Ingram and assistant have gone to San Francisco to select locations for scenes of the Drury Lane melodrama, "Hearts are Trumps," and the production work is to be started shortly.

The second Jack London story to be filmed by C. J. Scherrell is to have a title of "The Mutiny," instead of the book title, "The Mutiny of the Elsmore."

GOLDWYN

THE Goldwyn studio this week saw the beginning of two new productions. Tom Moore playing in "Officer 666," with a cast that has Jeanne Calhoun as lead, Priscilla Bonner and Hardee Kirkland, as captain of police. The other subject put in production is "Rose Alvira," starring Mabel Normand under the direction of Victor Schertzinger. The players to support Miss Normand are Hugh Thompson, Doris Pawn, Tully Marshall, Eugenie Besserer, Buster Trow and Pearl Curran.

Director Paul Scardon is continuing on the filming of "Milestones," and to his already big cast has been added Corrine Kirkham, George Swan and Jack Donovan.

The Pauline Fredericks production, "Madame X," directed by Frank Lloyd, has been finished, and after a short vacation the star will begin work on another story which will be the last for her under the present contract. Rumors have it that Miss Fredericks has contracted with First National, but no authentic statement has been made.

The first scene for the Mary Roberts Rinehart picture, "Empire Builders," have been shot by Director E. Mason Hopper, and it is expected Al Green will next week begun the filming of another Jack Pickford subject.

Director Clarence Badger continues on the Will Rogers film, "Alex Hood."

CHRISTIE

Al Christie and Scott Sidney, who were in charge of the direction of the Chuck Sales initial release, "The Smart Alec," have completed the filming of this picture, and Director Sidney is now giving his attention to the editing. General Manager A. S. Kirkpatrick, of Robertson Cole, was given a preview of the subject during his short stay in Los Angeles this week. At this time the film was in eight reels.

Work has been started on the next two reel Christie Comedy which will mark the return of Fay Tincher after a vacation of two months. Jimmie Harrison is to play the opposite lead, and other principals are Charlotte Mariam and Eddy Barry. William Beaudine, who directed the filming of "Petticoats and Pants," which is hailed as the greatest laugh maker from the Christie plant, is in charge of making this new picture.

BRUNTON

THE mammoth new dark stage at the Brunton studios is nearing completion, and is shortly to be

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Height of rooms varies from 20 to 30 feet. There is also a large basement with 9 foot ceiling.

Complete equipment of the most modern type is being installed. Workshops, offices, etc., in abundance.

WHERE IT IS—

The studio is located at Mills and Franklin Streets, Astoria, Long Island City, two blocks from 92nd Street Astoria Ferry. It is directly on waterfront.

HOW TO GET THERE—

Take Queensboro Subway at Grand Central Station; get off at Grand Avenue. Then take 92nd Street Ferry car to Mills Street. Time, 25 minutes. Or take 92nd Street Ferry car at 59th Street Bridge directly to Mills Street. By auto from Times Square, 20 minutes.

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christened. This gigantic building, the largest of its kind in the world, has a clear stage space 125x300 feet in dimension, giving a total of 37,500 square feet, with thirty feet to the eaves. Another improvement now undertaken is the extension of larger water mains, eight inch pipe being laid to all portions of the grounds. A large brick incinerator is being constructed, and will serve to destroy the waste matter of the big plant.

Robert Brunton this week decided that the big studio should have a menagerie, and when a black bear and two wolf hounds were requisitioned for pictures, he purchased them as a nucleus for the zoo.

Dustin Farnum, and Director Colin Campbell are back from the high California mountains, where snow scenes for "Big Happiness," the Robertson Cole pictures, were filmed.

Allan Dwan, of Mayflower, has gone to the National Forest reserve in Sequoia Park, where he will write the continuity for the sixth and last production for this organization.

HERE AND THERE

PANDORA Productions, Inc., who recently completed filming "The Crucifix of Destiny," from scenario by Agnes Parsons, is now preparing to film "The Shanty Boater," which is a Mississippi River story. Audrey Chapman and Wheeler Dryden are featured in "The Crucifix of Destiny."

The R. & R. Film Company, directed by George Richelavie, is now working at the Horsley studio producing "Jack Randall, U. S. S. S." Allan Russell and Betty Lindley will be principals in this film version by Capt. Harry de Windt.

Florence Vidor, last in, "The Other Half" and "The Family Honor," will be seen in King Vidor's second independent production for release through First National Exhibitors Circuit, "The Jack Knife Man," by Ellis Parker Butler, author of "Pigs is Pigs."

Marie Walcamp Back from Orient Trip

After a six months' tour in the Orient, taking scenes for a new Universal serial, "The Dragon's Net," Marie Walcamp and her company have reached San Francisco safely. She was met in person by Carl Laemmle, president of Universal, who steamed out the harbor as guest of the Collector of the Port, and boarded the Japanese steamship Tenyo Maru, bearing the Walcamp party, long before it docked.

"The Star's the Thing"—Kane

By ARTHUR S. KANE

PICTURES of prominent persons who have won fame and fortune in any position in life appearing in cinematography, or the press are viewed with a certain interest. The counterfeit presentments of Charles M. Schwab, John D. Rockefeller, Jane Addams, Thomas A. Edison, Henry Ford, Victor Herbert, Charles Dana Gibson, and other giants of commerce, art, music and social life command attention whenever they appear. Patriotism and admiration evoke applause when the rulers of the earth, warriors and statesmen pass in review before the camera.

But the deeds of all these, which make them famous, are performed out of view of the public. Great business deals which make a Schwab, mighty inventions putting an Edison among the immortals, a lifetime in the service of humanity winning renown for an Addams, the world becomes cognizant of through results—not from seeing these great feats in the doing, not from taking part in the accomplishing. The printed page, the spoken word are the means which make these personalities famous and then the published portraits, the short news glimpses in the cinema, the painter's brush endeavor to vivify their personalities. We discover they are folks just like ourselves. They are not "camera wise," and cannot fire the imagination.

How faint are these impressions of individuality compared with those created through cinematography How inadequate is printer's ink and fleeting glimpses now and then in photography to implant the magnetism, the character, the individuality when weighed against constant appearance by trained artists in today's great Forum of Personality—the motion picture!

A created work in this art form is restricted to itself. There cannot be any relation between the two. They are not inter-dependent. Each is complete. Neither supplements the other. One cannot help the other. The only connecting link is individual, a person, a live, animate being.

Now, suppose this connecting link to be an author. He cannot compete with the player in the personal element. How remote is his chance to impress his individuality compared with that of the interpreter of his works. The author is a name. He does not appear. Memory does not hold him as a constant factor, but the recurrences, the iterations, the repeated stirring of the imagination by the actual sight of the favorite player implants him in the mind of the cinemagoer.

A drama by one of the best loved and most respected of American playwrights, the author of many successes, in fact, the dean of his profession, opened recently at one of the New York theatres. Did the public support it because of its liking for the many worthy works of this man, or its adoration for him? It did not. Will the public flock to see a photoplay by the author of a previous cinema success, or even several of them? It will not. First, it does not remember the author because of the reason cited above; second, each created work must stand on its own feet. An original story prepared for the screen by the author of a great book or play success has no more advance pull with the public than the work of an unknown. The chances of getting a fine photoplay, of course, are much greater, but the anticipation and curiosity of the public are not aroused more by one than the other. Therefore, each created work lacking a star depends upon itself, and not on any continuous personal factor.

By stars are meant those created by the public. They are the only kind that draw persons, irrespective of the plays in which they appear, to the theatre showing their pictures. There can be no other kind. To my mind Charles Ray is the greatest example of the screen-made star. He has been more than seven years in the films getting to his present position. His training has been slow and arduous, full, rich and complete. Insistence by the public to see him has made him a star.

It is natural for humans to be more interested in persons they themselves have raised from children than in other beings. That is exactly the relation of the public to the star. The star is the public's own creation. He or she will continue to be vital in photoplay for all time to come, for he is the only continuous factor or connecting link between separate works that the public knows or remembers.

Fairbanks Launches a "Desert Yacht."

ONE of the strangest sights that ever cast a shadow over the Arizona desert was that introduced to that country some time ago when Douglas Fairbanks and his company of 75 people arrived near Polacco to film scenes in his next picture "The Mollycoddle," which will soon be released by United Artists Corporation. It was the spectacle of a sea-going yacht, all rigged out and ready to breast the billowy waves, so to speak. The yacht had been built in exact replica to a palatial and luxurious seacraft.

A huge truck frame was utilized and the yacht was built solidly thereon. When it wended its way across the desert it presented the appearance of some great, white bird, skimming along near the ground, and when the shadows fell across the desert, the mesas in the distance looked like ocean waves, the illusion was almost complete, for the blending of colors with the yacht in the foreground, lent a vivid impression of the moaning ocean transferred to the dryest spot in America.

This strange craft plays an important part in the plot of "The Mollycoddle."

DORIS SCHROEDER
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"Virginia"
"The Girl in the Rain"
"Marama"
"Out of a Clear Sky"

SAM POLO
The Heavy in Joe Ryan's Current Serial
"MOODS OF EVIL"
for Vitagraph

WILLIAM H. THORNLEY
Photographing "The Hope Diamond," under the direction of Stuart Paton for the Kosmik Film Co., Incorporated, of New York, at Universal City, Cal.

WEBSTER CULLISON
Producer of
THE LOST CITY (Selig)
Now Producing
"VEILED WOMAN"
with Antonio Moreno
Vitagraph

Box Office Reports, which were left out of last week's issue, due to paper shortage, will be found in this issue.

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 3873-3897



The new Capitol theatre being erected at Davenport, Iowa

Capitol, of Davenport, Will Set New Mark for 60,000 City

Rapp & Rapp are the Architects for this Latest Enterprise of the Blanchard Amusement Company

IT is doubtful if another city of 60,000 population in the United States can boast of such an achievement in the line of theatre building as that which is about to be completed at Davenport, Iowa, through the co operation of H. C. Kahl, Davenport capitalist, and The Blanchard Amusement Co., Inc.

The new Capitol theatre, now being erected and which is to be completed by October 1, is to be positively the last word in theatre construction and will stand out as an enduring monument to civic pride, home loyalty and farsightedness.

Located in the heart of the business district at the corner of Third and Ripley streets, having a frontage of 175 feet on Third street and a depth of 150 feet on Ripley, it constitutes a notable contribution to Davenport's business growth.

The theatre is a part of a ten story office building, the total cost of which will be $1,800,000. The net cost of the theatre, it is estimated, will be $980,000, figured on a basis of $200,000 for the ground and $480,000 for the building. The cost of the office building is estimated at $1,120,000.

Work on the new building is now well under way. Ground was broken in September, 1919. Today all the steel is in place, the brick work in the rear is finished and the white terra cotta, which is to cover the entire building, is being put on. The exterior of the building is ornate and most pleasing to the eye.

It is expected that it will be completed about October 1.

The architects are C. W. and George L. Rapp, Chicago, and they have apparently left nothing out of their plans that might in any way contribute to the utility or beauty of the theatre or the luxury of the appointments.

The theatre is entered through an outer lobby of great height, splendidly illuminated with crystal fixtures. The side walls are paneled to a height of ten feet with beautiful imported marble, above which is a pilaster and column treatment in French Caen stone extremely effective in its proportion and color.

Passing into the inner lobby, stairs on either side rise to the balcony foyer, and one is here impressed by the height and spaciousness increased by the colonnade above, opening to the mezzanine foyer. Caen stone walls are contrasted with the dull green border of the art marble floor, the warm grey of the marble stairs and the dull gold in which the pilasters and cornices above are brought out. Through arched openings on both sides, one descends to the women's and men's retiring rooms, the former in late French Renaissance and the latter with a heavy beamed ceiling, red tile floor, English style. Here one also finds the nursery equipped as a play room, with a maid in attendance, the convenience of which is obvious.



J. H. Blanchard, Managing Director Capitol theatre, Davenport, Iowa

The inner lobby opens into the beautiful lower foyer serving the lower floor. Since the axis of the auditorium is at right angles to that of the lobbies, this broad foyer sweeps away into a grand curve, and its damask panels, mirrored pilasters and harmonious lamps lend a pleasing and elegant effect This is enhanced by the French windows through which one catches glimpses of the lower floor auditorium.

From the inner lobby one ascends to the mezzanine foyer or the grand promenade, the architecture of which is adapted from two of the most famous playhouses in Europe, erected in the seventeenth century and still regarded as architectural gems for their beauty and proportion. The effect of a luxurious drawing room is here achieved with its marble fireplace, its brocaded divans and chairs, its south wall alternated with French beveled morrors and silk damask panels and its north wall made up of arched openings looking out upon the house. Through these openings an excellent view of the splendid dome in the under side of the balcony is obtained. The dome is illuminated by concealed reflectors and colored lamps at its base, so that, seated in the grand promenade, one can watch the play of colors on the ornamented surfaces of the dome, colors ranging from deep purple to delicate rose soft amber. This dome gives a sense of spaciousness and height to the portion of the main floor beneath the balcony that is often lacking and a sense of width and openness to the promenade.

The walls of the auditorium under the

(*Continued to page* 3880)

Music Will Be Strong Feature At New Capitol

MUSIC is to be one of the many big features at the new Capitol Theatre, Davenport, Iowa, the formal opening of which is to take place about October 3. As a matter of fact it is the desire of the owners that everything possible be done to make the programs there perfected works of art.

In keeping with this policy a contract has been awarded for the finest make of pipe organ which will be installed at a cost of $60,000. Messrs. Kahl and Blanchard made a long and careful investigation and sought the counsel of the best organ experts in the country before placing their order. As a result, they made a contract for one of the largest organs in the United States and it is said that there are none anywhere that are more complete or that have a better quality of tone.

It will take five freight cars to transport the organ from the factory to Davenport. There are 5,693 speaking tubes, 209 stops, four manuals, great, swell, orchestral and solo organs and the pipes range in size from that of a lead pencil to the lowest bass of 39 feet. The largest pipe has a diameter of ten inches.

The contract calls for four weeks' time in which to make the installation. It will require two weeks for tuning. During this time no one, not even workmen not engaged in tuning, will be permitted in the building.

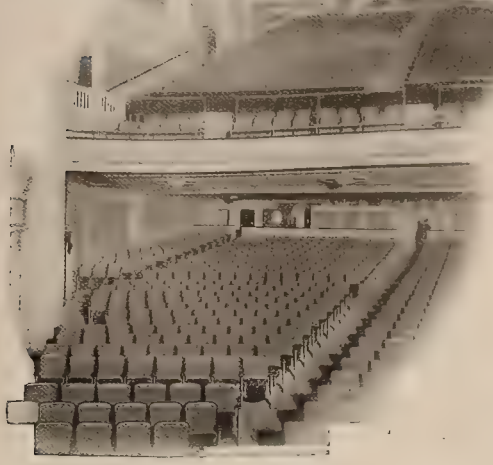
A corps of experts will accompany the organ from the factory in Hagerstown, Md. M. P. Moller, head of the concern that makes these organs and one of the world's foremost manufacturers of pipe organs, will have personal charge of the installation After the organ is installed one of the finest artists in the country will be engaged to play it.

Speaking of the musical features of the Capitol theatre a member of the Blanchard Amusement Company said:

"We are planning other big things in a musical way for the Capitol, and will shortly make an announcement which will bring great pleasure to all music lovers."

The Fabrikoid Process adds beauty and long life to fabrics; some heavy and rugged, others dainty as linen—all pliable, scuff-proof, stain-proof and water-proof

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Fabrikoid is made in styles and colors to conform to almost any decorative motif. Its Delft blue or its soft gray, for instance, are in great favor with interior decorators. Then there are browns, greens, maroons.

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F A B R I K O I D

Architects of Capitol Make Excellent Use of Terra Cotta Trims



Buffalo Boasts Attractive House In 1200 Seat "Capitol"

South Park Amusement Company Sets Fast Pace for Neighborhood Houses

ONE of the most attractive neighborhood houses in Buffalo is the new Capitol theatre, recently opened by the South Park Amusement company on Triangle street, near South Park avenue. The delightfully attractive and cozy house represents an outlay of $125,000. The house has a seating capacity of 1,200, all on one floor. George Hall, George Hanny and William H. Fitzpatrick, Jr., are the principals in the operating company. Messrs. Hall and Hanny also own and operate the Maxine theatre in Seneca street, which they have redecorated and enlarged 400 seats.

Henry L. Spann, 606 Mutual Life building, was the architect of the structure and he has turned out a model neighborhood theatre for the exclusive presentation of motion pictures. Joseph Varga, decorator, has given of his best to the Capitol and the result is most striking. The Linwood Construction Company built the structure.

The outside dimensions of the Capitol are 60 by 150 feet and the inside about 58 by 140 feet. The theatre is built of red tapestry brick with white terra cotta trimmings. The front is one of the most attractive in the city. At each side of the entrance are two large, white terra cotta-trimmed frames for the showing of the sheets on the current and coming attractions and smaller frames are placed in the pillars between the doors where stills may be shown.

A large porte cochere hangs out from the theatre and over the entrance with alternating large and small marine drop lights around the edge. Scroll work runs around the top of the marque and the words, "Capitol Theatre" are built into the front and electrically lighted. An attractive hanging arc is placed on each side of the front and street lights adorn the edge of the sidewalk in front of the Capitol. Directly over the porte cochere is a large copper beaded glass window, trimmed with a large terra cotta border with "Capitol Theatre" worked in colors. Four doors lead into the lobby.

Not much space is used for lobby purposes, the architect undoubtedly wishing to get all the room possible into the the atre proper. The lobby is about 20 by 40 feet and is decorated with attractive tap estries and old gold trimmings. The walls of the lobby are made of marble with dark marble borders. The ticket office is to the left of the lobby going in and is constructed of glass and marble and includes an automatic ticket selling machine.

The interior of the house presents a most inviting appearance. All of the 1,200 leather upholstered seats are on one floor. Usco rubber flooring is used and both direct and indirect lighting is available. Massive old gold electric clusters hang from the ceiling and quaint brass side lights of French design are placed at intervals along the side walls. The walls are of bronze color topped with old gold borders and terra cotta cornices. The stage is fairly large, the size of the picture being 128 and 186 inches. The distance of throw is 108 feet and the angle of projection practically straight. A Fred Burnham screen is used. At each side of the stage are two large marble trimmed openings in which beautiful oil paintings changed frequently, are placed and strikingly lighted by indirect illumination.

The projection room is located in the mezzanine directly over the entrance to the theatre. It is 10 by 25 feet and has two Simplex machines and a spotlight in its very complete equipment. The room is well ventilated and there is lots of breathing space.

Direct and indirect heating systems are used and the forced ventilating system brings in 25,000 cubic feet of fresh air a minute. Ladies and gentlemen's rest rooms are located on each side of the front of the house and distilled water fountains are built into the walls at the front of the threatre.

On the right corner of the Capitol is a large colored electric sign with the name of the theatre in flowing incandescent bulbs. This sign is 35 feet in length and can be seen for many miles up and down Triangle street.

A ten piece orchestra, under the direction of Eric Hurdler, furnishes the musical accompaniment for the picture entertainments presented at the Capitol and soloists are presented from time to time.

The Capitol is in the center of one of the fastly growing sections of the city, a district so far removed from the Buffalo downtown that a neighborhood motion picture theatre solves the amusement problem for most of the residents in the vicinity. The theatre brings to them, shortly after first run, all the big productions shown uptown and which can only be seen by taking a long trolley ride and which even by auto consumes quite a period. Under this situation the Capitol should enjoy unusual prosperity. The house is in excellent hands, both Messrs. Hall and Hanny being veterans in the film exhibiting game, having established the Maxine theatre in Seneca street when the industry was in its prime. They are familiar with every phase of the business and this experience will be of decided advantage in meeting the problems which may come up at the Capitol from time to time. The Maxine has been made into one of the successful houses of the city and the Capitol undoubtedly will also enjoy great popularity in the coming months.

Wilmington, Del., Theatre Notes

Princess Theatre, 512 Market St.

Now under the course of construction, will seat 2,000 when completed. The latest innovations and details of construction from metropolitan theatres will be followed out.

There will be a 15-ft. lobby entrance on Market street, the theatre proper on King street.

A large pipe organ of special design will be built for the theatre, and in connection with this, are planning to employ the largest orchestra in the city. This will be the finest theatre between Philadelphia and Washington, D. C. Expect to complete and commodious bank building. Mr. building and be ready to open by early fall.

Strand Theatre, 2420 Market St.

Nearing completion and will open about May 1st. This theatre is situated in the residence section of the city, and will have a seating capacity of 1,200.

This is the first theatre over the bridge in the Brandywine section. Will install Power's 6B motor driven machines, Hallberg motor generator set, and show first and second run pictures on a silver screen.

Jules Rothchild will be the manager.

The Victoria Theatre at 9th & Market.

A memory of the past. This theatre was taken over by the bank and dismantled in order to make room for a large Schwartz, the proprietor, held a term lease on the ground and was doing a very satisfactory business and was reluctant to sell, but the bank needed the ground in connection with what they owned in order to erect the building they had in view, and their offer to Mr. Schwartz was too tempting for him to pass by. A large force of workmen started to dismantle the building the first of the week, and, as stated above, it is now a memory of the past.

The Pickwick Theatre, 504 Market St.

This theatre has a seating capacity of 400, use a piano, run Vitagraph, Capitol and Universal Film, have two Powers machines and show pictures on a Rembusch Mirror Screen.

"The Challenge" or "Will Cudmore Make it or Break it?"

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Principals: EVERETT MELBOURNE PORTER General Manager, Precision Machine Company runs Simplex factory wields a wicked cue—undisputed Kelly Pool Champion of the projector industry. Leaves nothing in his friends' pockets but the lining. His last appearance was with the Mundusfilm Company's masterpiece, "THE MILLION DOLLAR CONTRACT."



Left—E. M. Porter, called "Doc" because of his fondness for "Kelley Pills"



Left — H(elluva) H(usky) Cudmore snapped in front of his favorite pool table. Step aside, Cuddy, and let the folks see the table



Right—W. C. Francke. When asked after the game what he thought of Cudmore's execution Francke replied, "I favored it before the game"

H. H. CUDMORE—Heavy villain—General Manager, Argus Enterprises—Cleveland—Fighting weight something under 480 pounds in stocking feet—with shoes on, 500. Favorite indoor sport is sitting down—taxi riding and sitting down. Mr. Cudmore has been playing leads in that dazzling mellerdrama, "THE CRYSTAL BEAD OR WHY DON'T SCHECK ADAPTER."

WM. C. FRANCKE, Publicity Hound Precision Machine Co.—Spiritual, Medical and Kelly Pool advisor to E. M. Porter—Late Editor "Boston Bean Pot"—Press Agent for Greenwich Village—and recently done "bits in "The Pirates' Den."

SCENE I

Offices at Simplex Factory—typewriters clicking—desks overflowing with orders. E. M. PORTER at private desk surrounded by Pittsburgh stogie butts of varying lengths——Rubs hands together with glee as he smilingly regards report of Simplexes being shipped out.

WM. C. FRANCKE at desk in adjoining office dashing off stories of Simplex achievements—sleeves rolled up—arms spattered with ink up to elbows—smile of pleasure shining through ink-smeared features—also banked on right and left by stogie butts defunct and smoldering.

Great commotion in outer offices causes everyone to run toward passenger elevator shaft from which loud creaks are sounding—straining of cables are heard—crowd breathlessly awaits the coming up of tortured elevator.

Door of elevator opens and H. H. Cudmore, assisted by elevator man in rear, squeezes through opening. Elevator released of abnormal weight shoots two feet upward.

Crowd falls back and Cudmore advances toward executive offices preceded by office boy two feet in advance with red flag. Stenographers and office attendants make frantic efforts to rescue typewriters, adding machines and office fixtures that are shaken from their fastenings as Cudmore marches by.

Cudmore enters office of E. M. Porter, who hurriedly pushes oak table out for him to sit on. W. C. Francke is now shown attempting to pacify irate building superintendent who protests damage done to the elevator and insists that all heavy shipments be brought up on freight elevator—Francke tenders Pittsburgh stogie to superintendent, who places same in nearby cuspidor. Damage to elevator is estimated and it is deemed advisable to install a new one.

Francke casually walks into executive office in time to hear Cudmore challenge Porter to championship Kelly Pool game. Francke, as Porter's trainer and manager, draws up Articles of Agreement on cover of stogie box.

SCENE II

Porter and Francke dressed for street go down passenger elevator number two and wait at freight entrance for Cudmore.

SCENE III

Thirty-fourth Street, in front of Simplex Factory—Snow and Ice piled up—Car tracks frozen under layers of ice—Porter, Cudmore and Francke frantically signal to passing taxi drivers who often look at Cudmore and suggest motor trucks as conveyance for party. Francke finally convinces a weak-minded chauffeur that the robust, distinguished gentleman is a well-known ex-President.

Business of pushing Cudmore into cab—Close-up showing perspiring faces of Porter, Francke and driver. Cudmore seated inside of taxi—Porter and Francke seated on mudguards on either side of cab.

Rough going tosses Cudmore from side to side of taxi interior while creaking springs and groaning gears warn driver that taxi has made its last trip.

SCENE IV

Arrival at Billiard Parlor—Cudmore declares that if he loses game it will be due to injuries received while in taxi—Alibi is duly noted by Porter and Francke.

SCENE V

Business of selecting cues—squinting along edges of same—Francke attempts to slip Cudmore one without tip—Cudmore tears off several practice shots—colored attendant informs

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Capitol in Davenport Sets New Mark

(Continued from page 3874)

balcony are treated with silk panels, on which are painted the figures of dancing girls. These are effectively illuminated by concealed lights in back of exquisitely colored draperies festooned at the sides and above. Above the balcony the side walls become three arched penetrations with medallions and lunettes adorned with mural paintings.

The main ceiling and that under the balcony are all illuminated with concealed coves and the sounding board, arches over proscenium box recesses and curves of the proscenium arch are perforated and have concealed colored lights behind them.

Perhaps the most striking feature of the house is the arrangement of orchestra and stage. The building is so designed as to permit its being converted into a legitimate theatre with a full stage at any time in the future, and advantage of this fact has been taken in the recessing of most of the orchestra behind the proscenium arch line, and the development of a curved colonnade with surmounting dome on the stage.

Between the columns one looks out upon Italian scenes softly lighted from above the dome, the screen in the center being covered with warm silk hangings appliqued with silver. These curtains pull slowly apart and the picture projected comes out in full brilliancy on the screen. Orchestra and soloist may be illuminated with changing colors, may be in cold moonlight or warm red or soft rose, thrown from above the dome. The lighting effects will have a wide range of brilliancy and color and may be varied to suit the feeling of the production.

The ventilation is thoroughly modern and provides for a cooling system which will, in the heat of summer, always give a temperature of 70 degrees.

The theatre will have a seating capacity of 2,500. A symphony orchestra of thirty pieces will be one of the many features. (The pipe organ is described in another article.)

The Capitol theatre, as already stated, is in the heart of the business section of Davenport and is located directly across the street from the Columbia and Orpheum Circuit theatre. The Capitol will be operated by the Blanchard Amusement Company and J. H. Blanchard is managing director. The theatre will be devoted to motion pictures exclusively. It will be equipped with three concert stages —two of which are to be used for soloists —if the demand warrants it.

This theatre is but another evidence of the progressiveness of J. H. Blanchard who does little talking but who accomplishes big things in the amusement business.

H. C. Kahl, a Davenport capitalist, is the builder and owner of the property. He has had but one thought in the matter. It is this. Everything entering the building must be the finest and best that money and brains can produce.

"The Challenge"

(Continued from page 3878)

him that bowling alley is in next room.—Porter removes hat, coat and vest, while Francke advises him to remove everything except collar and tie. Porter compromises by taking off shoes and putting hat on.

Porter receives final instructions from Manager Francke—it is secretly arranged by Porter and Francke that if indications show Cudmore winning, Francke is to sneak up behind him and strike him violently on head three times with cuspidor, thereby giving Porter the game on a "strike-out." Colored attendant racks balls and quickly steps back and away from table after seeing look of determination in Cudmore's eyes. Francke makes final and careful examination of contestant's hands for hidden horseshoes or brass knuckles. Cudmore nonchalantly suggests that game be straight pool instead of "Kelly"—Porter and Francke go into executive session behind radiator and agree that straight pool would be acceptable if Cudmore agrees to play straight. Porter wins toss-up for the "break."

Cudmore tears off three difficult shots in succession. Porter loses courage—is cheered by Francke, who frames up with elevator man to make Cudmore walk downstairs if he wins.

Porter prepares to shoot. Cudmore bets Francke two bits that Porter cannot run up seven balls in succession—Francke, with seven cents in his pocket, accepts bet—Porter wins—Francke calls for three cheers for Porter—Colored man misunderstands and brings Porter three beers. Cudmore drinks all three—Francke wipes off his lips and remarks how good the beer tasted. Cudmore shoots and misses. Porter runs up five more—Francke-Porter faction elated—Cudmore disgusted,—claims nail in his shoe bothers his shooting. Alibi noted—Francke suggests removing foot to avoid further contact with nail.

Porter still winning—Cudmore mops brow with table cloth from Park Ave. Hotel, which he pulls out of pistol pocket—complains of extreme heat—says he does better in outdoor shooting—Alibi noted. Porter still winning. Cudmore claims pain under vest covering large area of his front upholstery—Alibi noted.

Porter misses easy shot—Francke faints with pool rack around neck. Cudmore now agitated so that he shoots with bridge says he will "clean up." Colored attendant tells him where brooms and mops are kept—Francke revives and pushes nine of Cudmore's points back on wire—Porter's shooting cleans up table—Cudmore offers to let Francke shoot for him, at which Porter gets disgusted and the game is declared won by Porter, 47-3.

Finish shows "close-up" of Porter and Francke counting Porter's winning (85c) to which is added Francke's bank-roll (32c) and taxi is engaged.

SCENE VI

Arrival at Simplex Factory—Porter and Francke selling more Simplexes—

CURTAIN

Theater Notes of Philadelphia

B. Barnett, who formerly held the Paramount franchise for Minneapolis, has just purchased the Burlington Opera House, Burlington, N. J., from A. C. Lewis, of Seaside Park, N. J., and took possession April 5th.

W. A. Welliver, of Montrose, Pa., a small town 40 miles north of Scranton, is erecting a 350-seat theatre which will be ready to open at no distant date.

L. Pysor and his associates, H. Coane and B. Dintlinfass, with offices at 307 Lafayette Bldg., have just broken ground at the corner of Kensington ave. and Russel st. for a 1,400-seat theatre which they expect to complete by the first of September. Their order has been given for a $10,000 pipe organ, but none of the equipment has been purchased as yet. As soon as this theatre is completed they expect to commence work on another and will complete three during the year. Mr. Pysor has the Rex and Ridge on Ridge ave. in this city, the Whitman in Camden, and the Elite, Palace and Strand in Gloucester, N. J.

Harry Davis, the successful exhibitor of Milton, Pa., proprietor of the Bijou Dream Theatre, was in Philadelphia on the 29th and 30th of March looking after the booking for his house, and visiting Charles Calehuff, Phila., manager of the United Theatre Equipment Corporation.

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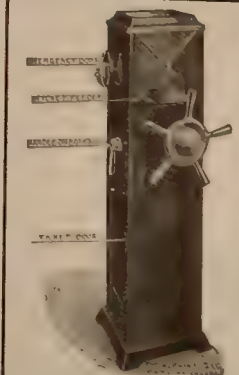
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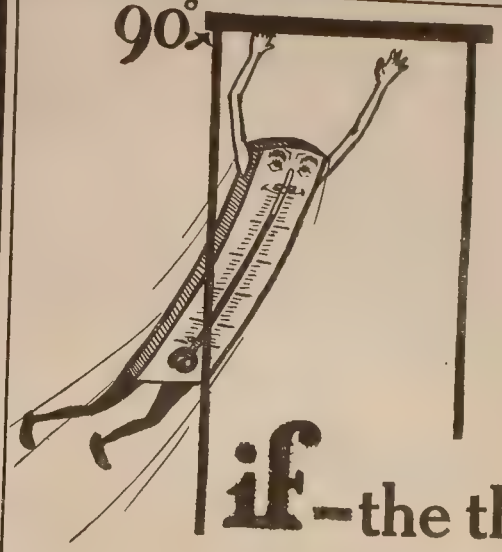
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List of New Theatres—Week of April 19

Equipment Service Department of MOTION PICTURE NEWS publishes herewith the reports of new theatre construction in nine states. Reports issued during the following weeks will include the building notes of the remaining states.

ALABAMA

Gadsden—A contract has been awarded to Mr. W. H. Mayben for the reconstruction of the Alamo Theatre. The building is to be completely remodeled and an extension of thirty feet to be added. Mr. Wood is manager of this theatre.

ARKANSAS

Batesville—W. L. Mosley and E. D. Brewer have started the construction of a new theatre in this town. The house is expected to be ready for use by the first of June.

CALIFORNIA

Los Angeles—Mr. Yonkers, owner of the building on Stephenson Avenue, on which the Ivy Theatre is located, has decided to double present seating capacity of this house. It is understood that work required for this change will be commenced within the next few weeks. The Ivy at present has a seating capacity of 400, and when remodeled will comfortably seat 800.

Los Angeles—The Pasadena Theatre Company is to erect a $150,000 theatre on North Raymond Avenue, opposite Library Park. The new house will be known as the Raymond.

Vapa The Loew theatrical interests are negotiating for property on Main Street. It is reported that a $100,000 theatre is to be erected on the land.

San Pedro Work has commenced on the foundation for the new $225,000 theatre to be erected on Sixth Street near Center. The plans drawn up by Architects Pennel and Smith call for an auditorium seating 1,500 people with rest rooms, nursery, smoking room and storerooms.

San Francisco An $85,000 theatre will be erected soon on Third Street near Minna Street. A. W. Burgren is the architect. O. D. Baldwin is the owner. The house will have a seating capacity of 1,800.

Selma—A. B. Bynon is purchasing material for the new airdome and amusement park which the city will erect, the work commencing about May 1st.

Torrance—The contract for the proposed Auditorium theatre has been let to Reeve and Reeve. Excavation work will start at once. The theatre will have a seating capacity of 700 and will be equipped for both pictures and vaudeville.

CONNECTICUT

Ansonia—The building of the Ansonia Shoe Company is being torn down, preparatory to the erection of a motion picture theatre.

Derby—J. Hoffman of Derby Amusement Co. and John R. Shields, manager of Sterling Theatre, announce that work will soon be started on a new theatre in Derby. The new house will be erected on the site of the present Sterling Theatre.

DISTRICT OF COLUMBIA

Washington—It is reported that Tom Moore, owner of the Grand and Rialto Theatres in Washington, is to build a new house after his own design. The location has not been announced as yet.

ILLINOIS

Carlinville—The work of excavating for the new theatre on West Main Street is being rushed. Mr. Paul, who is building the new theatre, will also be the manager.

Dwight—The Old Opera House of this place is to be entirely remodeled and re-equipped at a total cost of over $30,000. It will be brought up to date in every respect with the idea of attracting the best patronage to a high class of motion pictures. Mr. F. O. DeMoney of Chicago is the architect in charge of the alterations.

Hillsboro The Orpheum Theatre, now being completed by J. D. Williams, will soon be opened.

Kewanee—W. T. Pierce is building the new Peerless Theatre on Chestnut Street near the Parkside Hotel. Ralph Harris of Chicago is the architect. The theatre will be completed and opened about November 1st.

Murphysboro—Mr. Art Barth recently opened his new theatre at Carbondale.

INDIANA

Bicknell—The Grand Theatre Company is remodeling the building known as Volle's Garage into a new and up-to-date motion picture theatre. The new theatre, to be known as the Grand, will have many new and special features, one of them being a bowl floor. Mr. Willoughby is president of the company and Mr. Osterhage, the manager.

Fort Wayne—Mr. B. Borkenstein purchased the Wells Street Theatre a few days ago and will make extensive repairs on the interior before reopening it.

Indianapolis—The Marcus Loew Realty Company has commenced work on the $500,000 theatre building to be erected on the East Side of Pennsylvania Street near the National Bank Building. Seating capacity will be 3,000.

Lafayette—A $250,000 theatre is to be constructed by the Luna Amusement Company. The seating capacity of the theatre will be 2,000 and will have a stage 40 x 60.

Newport—The Standard Theatre Company has let the contract for the construction of a theatre in Clinton, to have a seating capacity of 1,600 persons. Total cost is estimated at $150,000.

Vincennes—Bids for the construction of the Pantheon Theatre to be erected at Fifth and Main Streets, were opened a few days ago at the office of John B. Bayard, the architect. The building site is being cleared and work will commence shortly. The estimated cost of the theatre will be $100,000.

KENTUCKY

Fulton—The Orpheum Theatre, under the management of Mr. W. L. Chrisholm, has been recently opened to the public, after being renovated and remodeled.

Middlesborough—Otto Brown, manager for the Manring and Brownie Theatres, announces the "Manring" will soon be rebuilt and modernized in every respect.

Shelbyville—Work is expected to commence shortly on the new motion picture theatre to be erected on Main Street between Sixth and Seventh, by Mr. Ivory Ethington. The theatre will have a seating capacity of more than 1,000.

LOUISIANA

Monroe—Miss Lillian Meyer of this city is preparing to erect a moving picture theatre on Grammont Street. The structure will be of brick and stone and will cost from $35,000 to $40,000.



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9 Nassau St., Atlanta, Ga.
Southern Film Service, Inc.,
811 Franklin Ave., Houston, Tex.
St. Louis Theatre Supply Co.,
3560 Olive St., St. Louis, Mo.
J. Shipper & Co.,
728 S. Olive St., Los Angeles, Cal.
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Equipment Operating Projection Questions Answered

Development of the Mazda Lamp for Projection Purposes

A New Series of Interest to All Projectionists

This is the first installment of an exhaustive article on the Mazda Lamp and its application to Projection. The author is H. Freeman Barnes, which is proof enough that the data is authoritative.

HISTORY OF THE ART

The coming of the Mazda lamp for projection purposes means to the motion picture field, what the new light six or eight cylinder high efficient motor meant to the automobile industry.

The Mazda lamp itself, of course, is not new; but its successful application to projection is quite recent.

The Carbon arc came into existence about 1800, and has, until recently, where electric current was available, held the field as a light source for projection.

In 1870, an experimenter by the name of Heyl, arranged a series of photographic transparencies on the outer edges of a disc, and rotated it in front of the lens of a magic lantern.

It was just as if a strip of film had been pasted around the edges of the revolving shutter that is used with the present motion picture projector. In order to prevent blur when changing from one picture to another, a two-wing shutter was used. Heyl's scheme was the forerunner of the present-day motion picture projector.

In 1887, Reverend Hannibal Goodwin filed a patent for a continuous strip of photographic film similar to that used at present. In 1889, Thomas A. Edison perfected the first modern high speed motion picture camera. Following this Edison devoted much of his time to the projector mechanism. The taking and projecting of successive photographs thus made practical the development of the art that today furnishes instruction and amusement for millions.

ADVANTAGES

Many of the same advantages that have led to the present world wide use of the Mazda lamps for home, industrial and street lighting, make the Mazda projection lamp desirable. Ease, simplicity and economy of operation as compared with other illuminants, are among its chief characteristics.

The advantages of the Mazda lamp as regards projection are becoming well known. It gives a clear soft light; makes operating conditions vastly more healthful, produces a better quality of pictures, and costs far less to run, in most cases, than the arc. A popular misconception, however, places the operation of the Mazda lamp in its simplicity next to that of filling a fountain-pen. Nevertheless, in focusing the Mazda lamp with its somewhat smaller light source, the experienced projectionist will find his knowledge to stand him in good stead.

THE DEVELOPMENT OF THE MAZDA LAMP

Thomas A. Edison made his first successful electric incandescent lamp on October 21, 1879. The filament was made of paper, a Carbon filament. It was not until slightly over a decade ago, however, that the tungsten filament was brought out, and not until a coiled concentrated filament operating in a gas-filled bulb was introduced, that the beginning of exhaustive experimentation to produce a Mazda lamp for projection was begun.

Lamps of wattage from 20 to 2,000 and operating at amperages ranging from 1 to 100 have been tested out.

Many types, sizes and shapes of filament have been made and tried. Several different shaped bulbs have been adopted from time to time. The earlier bulbs were a combination of a round and a tubular bulb. The round or bulging part being necessary in order to keep the intense heat from softening the glass. Later, a hard or lime glass was used, which enabled the filament to be put into a tubular bulb with only a little over an inch separation between it and the side of the bulb.

The research and development work in the laboratories has been supplemented by many actual commercial installations. The lamp performance and screen results have been closely watched, so that the new Edison Mazda lamp embodies the results of both theoretical and practical investigations.

THE MAZDA LAMP FOR MOTION PICTURE PROJECTION

The filament of this lamp is enclosed in a tubular bulb of hard glass 9½" long from base to tip, and 2½" in diameter. The long tubular bulb is used for two reasons,—first, to enable the filament to be brought close to the condenser, and thus utilize more light; second, to reduce light absorption from blackening. When a filament is heated, and especially so at very high temperatures, it continually gives off

(*Continued on page* 3888)



Fig. 1—The three new elements necessary in changing over to Mazda projection: mirror, lamp and condenser

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Study Lessons for the Projectionist

Determination of Resistance

IN order to determine roughly the resistance of a piece of apparatus, such as a rheostat used in an arc circuit, readings may be taken with an ammeter and voltmeter and the value of the resistance obtained from Ohm's law. A diagram of connections in which an ammeter is connected in the circuit and the drop of potential around the resistance is measured by a voltmeter is shown in Fig. 20. Then from Ohm's law $R = E/I$, the value of the resistance may be determined. The above measurements may be made on any rheostat already connected in a circuit. In order to get more accurate results, however, a separate circuit may be made up as shown by Fig. 21. This diagram makes use of a variable resistance added to the circuit so that the amount of current may be varied. By taking simultaneous readings a series of values may be obtained and from these an average taken for the correct value of resistance.

In order to determine the resistance of an arc meters may be connected as shown by Fig. 22, the simultaneous readings taken when the arc is burning properly. The resistance of the arc is determined by dividing the drop in potential across the arc by the current flowing through the circuit.

Another way of finding the resistance of an unknown piece of apparatus is by the comparison method, in which the drop in potential around the unknown resistance as indicated by a voltmeter is compared to the drop around a known resistance. No ammeter is required by this method, as the two resistances are connected in series across a constant current supply. The voltage drop around the two resistances is then proportional to their ohmic resistance as the same current is flowing through each. The diagram of connections is shown by Fig. 23. Then the value of the known resistance is to the unknown resistance as the drop around the known resistance is to the drop around the unknown resistance.

In order to measure accurately large values of resistance use is generally made of the Wheatstone Bridge which consists of a combination of resistances used in conjunction with a galvanometer. A simple drawing showing the method of connection and principle of the Wheatstone Bridge is given by Fig. 24. The unknown resistance is inserted in section R_4. The current flow in the two parallel branches of the circuit is then varied by means of changing the value of R_3 so that the circuit is balanced, that is, such that there is no potential drop between the point A and B as shown by the galvanometer.

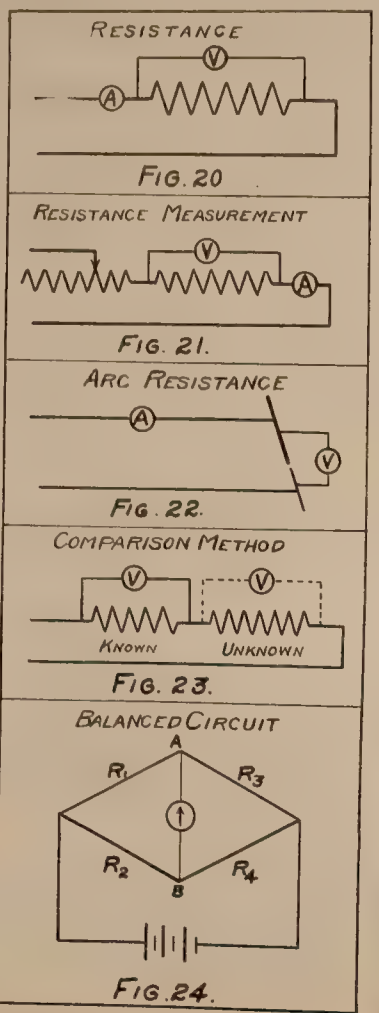
In the circuit of Fig. 24 the value of R_1 is to R_2 as the value of the adjustable resistance R_3 is to the unknown resistance R_4. If the values of R_1 and R_2 are equal then the amount of R_3 which shows no deviation of the galvanometer needle is the desired value of the unknown resistance.

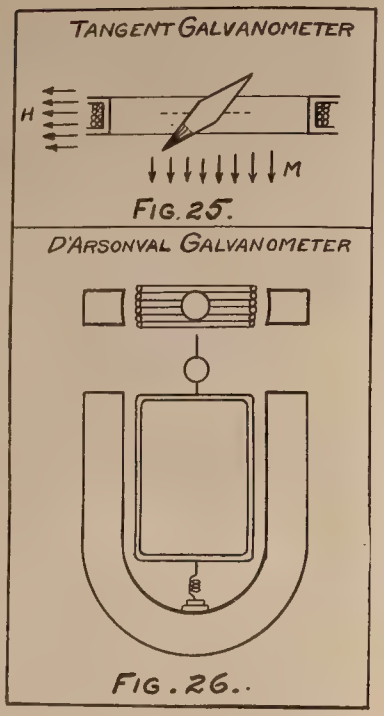
Description of the Galvanometer

A galvanometer is an instrument used for measuring small current flow or the existence of a very low drop in potential between two points. Because of its sensitiveness, it is very useful in determining when the circuit of a Wheatstone Bridge has been balanced. There are two principal types of galvanometers, known as the Tangent type and the moving coil or D'Arsonval type.

The tangent galvanometer is made up of a series of turns of wire which is mounted with its plane vertical and placed parallel to the earth's magnetic meridian. A magnetic needle is pivoted at the center of the coil. When a current passes through the coils the needle takes a position which is a resultant of the magnetic field of the earth and field set up by the passage of current. The magnetic field set up by the passage of the current is proportional to the amount of current flowing. Thus the amount of deviation out of the plane of the coils of wire is an indication of the current strength. This action is illustrated by Fig. 25 in which H is the magnetic field of the earth and M the magnetic field produced by the passage of current. The position of the needle is then proportional to the current flow through the galvanometer coils.

The D'Arsonal Galvanometer is made up of a fixed magnet and a suspended movable coil which is caused to turn when current is passed through the coil. The movable coil is suspended by a fine wire which furnishes one lead to the movable coil, the other lead being formed by a wire dipping into the mercury cup at the bottom. The principle of this instrument is shown by Fig 26. The figure also shows a mirror on the suspension wire used to indicate very slight deflections by reflecting a ray of light on a calibrated scale.





Problems to be Solved

25. If the ammeter of Fig. 20 reads 8 amperes and the voltmeter indicates 92 volts what is the value of the resistance.
26. The following readings were taken for the circuit as shown by Fig. 21: 5 amperes, 13.5 volts; 12 amperes, 33 volts; 18 amperes, 49 volts.
    Find the average value of resistance.
27. Two voltmeters A of 10,000 ohms resistance and B of 5,000 ohms resistance are connected in series across 150 volts. What will be the reading of each?
28. For a certain current flow the drop around the known resistance of 10 ohms, Fig. 23, is 25 volts and that around the unknown resistance is 60 volts. Find the value of the unknown resistance. What current is flowing in the circuit?

(To be continued)

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Home address.....

Name of theatre where employed.....

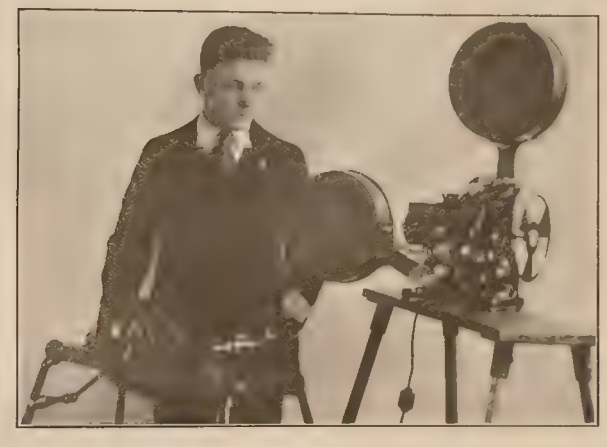
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History of Mazda Lamp Development

(Continued from page 3884)

vapor, which, coming in contact with the relatively cooler surface of the glass, may form a black deposit. The farther away from the filament we can allow this cooling and deposit to take place, the less is the likelihood of the light to be absorbed due to blackening. Further, the long bulb helps to get rid of or dissipate the heat.

The filament, instead of a straight piece of tungsten wire as in an ordinary vacuum lamp, is wound in a spiral or helical form. Many people call the filament "four little springs."

In the making of the filament the wire is actually wound as closely as possible on a long thin rod, or as it is termed in the factory, a "mandrel," much in the same manner as a person winds a piece of string around his finger. The mandrel is then taken out, and the wire bent into position.

While the spiral or spring of wire itself is only 1¾" long and occupies when bent into four parallel coils, a space of 4/10" square, the wire itself when stretched out is almost 12" in length. Thus, by coiling a long piece of wire, we are able to concentrate the light within a small area.

As will be shown later this 4/10" square is the "useful area"- and practically, only light from this area can be used in projecting the picture. Thus, it is desirable to crowd the maximum amount of light into these dimensions.

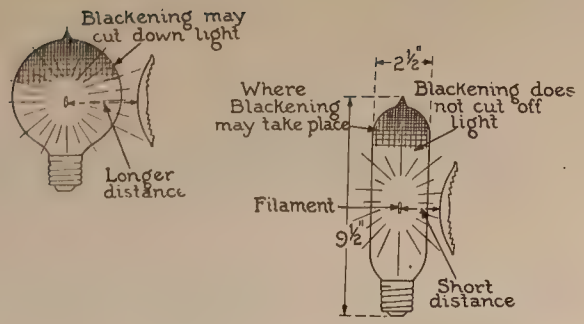


Fig. 2—The tubular versus round bulb, showing how much closer the tubular bulb can be put to the condenser than the round one, also illustrating the relative effect of blackening on the two bulbs

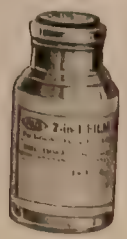
This, of course, means making the filament as *brilliant* as possible, and putting individual loops or coils as *close together* as practicable.

The brilliancy of the filament depends upon how hot it is run. The temperature at which a filament can be run depends to a certain degree upon its diameter. It is obvious that a piece of wire the size of your finger can be run much hotter without danger of burning out than one the size of a hair. A thick hot wire means a high amperage.

Putting the filament close together necessitates low voltage. Two wires carrying 100 volts, for instance, could come much closer together without danger of the current jumping than two such wires carrying 1000 volts.

Hot Weather Means More Typhoon Sales

Exhibitors throughout the country are realizing more and more as the summer approaches that it is absolutely necessary to have a cool and well-ventilated theatre. This is so not only among owners of large houses, but smaller houses as well. There was a time, a few years back, when the question of ventilation did not seem to bother the theatre owner. However, times have changed, and the keen competition of the present day makes it necessary that every theatre owner put his house in proper shape for the approaching summer weather.



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Including 10 Sticks of Compound

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This Machine is designed to apply a wax compound to the margin of New Films, to prevent damage during the first few runs thru the Projecting Machine.

The collecting of emulsion from "green" films on aperture plate and tension springs of the projector is in many cases causing untold damage to the film and excessive wear to the projector as well as marring the presentation on the screen by jumping.

New Life Compound is composed of ingredients guaranteed to give perfect results. Will not spread onto picture or flake off in projecting machine.



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Proper Waxing of New Films

Prolongs the life of the Film.
Eliminates excessive wear on Projecting Machine.
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Prevents tearing of sprocket holes by emulsion deposits.

and

Saves the film from having **Oil** squirted all over it by some Operator trying to get "green" film thru his machine without a stop.

The Werner Film Waxing Machine applies the Compound accurately to the margin of the film and **positively will not** spread wax onto the picture.

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Right photographically. Will not go to pieces in the projector.



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Fire Valves and Soldering Kinks

G. Waldo Bennewitz, Strand Theatre, Sioux Falls, So. Da.:

Just a few lines to let you know that I am still at the same place and have not forgotten the *News*.

While at work today I had a Projectionist from out of town call on me. We were talking about different equipment and he said, "We have just installed a new motor generator and I do not know the first thing about one of them." He then asked where he could get a set of electrical books that would not cost him a lot of money. I recommended Hawkin's Electrical Guides and also the *News Practical Electricity*

I can see no reason why any Projectionist should be without a set of Hawkin's Electrical Guides. They cover the field and can be bought for ten dollars a set of ten books. You can also buy them on the installment plan. One dollar down and a dollar a month. This is twenty-five cents a week or three and a half cents a day. They are for sale by Theo. Audel & Co., 72 Fifth Ave., N. Y. City.

In March 27th issue, George Burkard was telling about the fire valve on his Powers machine cutting. This trouble is caused by bent reels or magazine out of line with the upper sprocket. But you will find that most of it is caused by bent reels. I went to work at a small house in 1912 and found that the upper valve was completely cut through. I took it out and cleaned both of the cut edges with a piece of emery cloth, also the outside of the valve on both sides of the cut. Clamp one side in a vise and line up the other half so that it leaves a crack of about 1 32 of an inch between the two pieces. At one end fuse the two pieces together with solder. Then take it out of the vise and square the two pieces up. Take a piece of blotter, card-board, or some twine and put it in the valve as you would a piece of film in threading. Push this up tight against the crack so that it will form a bottom for the crack, you are now ready to finish the soldering. Clamp in the vise and start at the other end and work to the end that you soldered first. Remember that you must reinforce it a little on the outside. After you have this soldered take out the packing and with a piece of fine emery cloth folded (so that the crease enters first), slide this into the valve and work back and forth until you have the inside smooth. If done right this will make a neat job and will outlast the brass valve. I soldered up two valves and I know that the first one was as good as ever a year later. The second one was still in use five months after I soldered it and as good as the day I put it in.

Some Projectionists do not realize what can be done with a soldering iron. In 1916 I soldered the yoke that holds the intermittent idler bracket on the powers. This was broken off and as the party who sent the head to me to repair could not afford to put much money into it, I soldered it up for him and saved him $19.50, the price of a new framing carriage. This machine is still in use with the same carriage.

Remember that pair of tension shoes that you discarded because they were out of true, or the aperture plate with the worn tracks? Next time you have a pair like that do not discard them. Go to the hardware store and buy a two-surface oilstone (fine and coarse). Turn the coarse side up and rub the shoes back and forth until you have them almost trued up. Then turn the stone over and finish on the fine side. Always finish with plenty of oil and a lengthwise stroke. There are a great many things that the Projectionist can do if he will take the time and use his head to think with instead of just a place to put his hat.

I will call this enough for this time and will try to write again in the near future.

Reply: Hawkin's Guides are but one of the tools for the projectionist. The ten books contain a mint of information and if a man can absorb all the facts contained in the 3000 or more pages, he will be able to qualify for a position considerably better than that of a projectionist.

Your contribution on the subject of "worn-out fire valves" is received with thanks. We are sure that others having similar trouble will welcome your suggestions.

We sincerely hope that our readers, after hearing your story of the soldering experience, will not become convinced that soldering is so easy. You seem to have had excellent success with your iron, but others are not apt to be so fortunate. Soldering in itself is an art, particularly if the parts to be joined are at all delicate or if the finished product must conform to certain measurements. Nevertheless, as you say, a soldering iron is a handy appliance to have about a shop and can be used in many cases to save broken parts that otherwise would have to be thrown away.

Trouble due to bent and untrue reels can easily be done away with by having reels of your own for projection purposes. Let the producer send his films out on any reels that he has in stock but discard them when projecting. It requires time and trouble to rewind onto a second reel, but the results in every way are worth it. There are a number of excellent reels on the market that are far ahead of any exchange reel in trueness, durability and workmanship.

It will pay any exhibitor to expend $3 on a couple of decent reels.

Fulco Starts Intensive Sales Campaign

Leading off with a well arranged folder featuring the leading products of the E. E. Fulton Co., Carl H. Fulton, Sales Manager of the firm, recently launched a sales campaign that will no doubt bring in actual results. The Fulco line of theatre equipment has been increased by the addition of several new products, one of them being the copper terminal for use in projection rooms. This terminal is ruggedly made and grips the conductor securely and effectively. It is easy to apply and gives a neat appearance after assembly.

Carl Fulton has made a number of trips to different parts of the country installing Fulco distributors and from all accounts the United States is well covered with dealers featuring Fulco goods.

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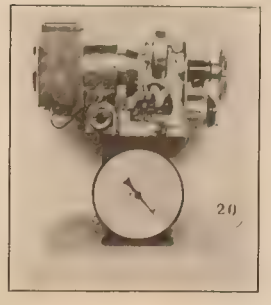
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MAKES FRIENDS ON ITS QUALITY

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Camera Laboratory — Picture Making — Studio Technique

White Light for Motion Picture Photography

By Wm. Roy Mott, Research Laboratory, National Carbon Company

(*Continued*)

The Chicago stage lamp, Fig. 9, is unusual in having the flame carbons at right angles.

The Joyce flame arc lamp has been used somewhat in industrial moving picture work.

The Klieglight, Fig. 11, is a high amperage (30 to 40 amperes) lamp, with horizontal carbons. The lamp is mounted on a pedestal with casters and is used in side lighting. The lamp is very powerful and so is usually diffused by a large glass screen. A low weight lamp with vertical flame carbons is also made. The portable Kleiglight is shown in Fig. 10.

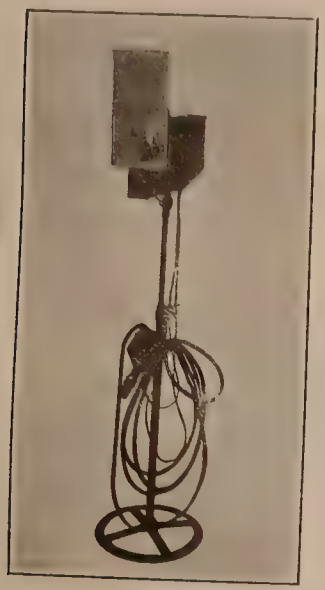


Fig. 9—Chicago Stage Lamp

The Macbeth Company is well known in photo-engraving field and have recently produced a tilting lamp, which is apparently of considerably greater efficiency than their usual photo-engraving lamp. The lamp is designed so that the light can be directed to any part of the stage, both vertically and horizontally. The tilting lamp is designed to burn on A. C. and D. C. and, in case of 220 volts, two in series.



Fig. 11 Klieglight Stand, 25-35 ampere with Horizontal Flame Carbons

The Scott lamp, Fig. 12, is a revival of the inclined gravity feed lamp at 15 to 20 amperes, and have two arcs in series in each lamp.



Fig. 12—Scott Hanging Lamp, 15-20 amperes inclined trim twin arcs

This lamp is especially used for overhead lighting, and in a stand form for side lighting. These lamps give a greater effect by 40% than some of the flame arcs having only one arc on 110 volts.

The Simplex lamp is a twin flame lamp which is very portable and can be carried around in a suitcase. This lamp is designed for 15 to 25 amperes.

The Universal or Majestic lamp has two flame arcs in series and these are placed next to the economizer. The lamp can easily be directed to throw its light to any part of the stage.

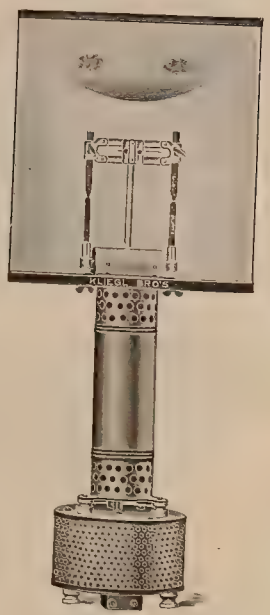


Fig. 10—Klieglight Portable

The Wohl Duplex hanging lamp is shown in Figs. 7 and 13. This lamp has two flame arcs in series and our laboratory tests show a mean spherical candlepower of 6,700 with no reflector with the lamp taking 30 amperes on 115 volts (direct current). With the reflector, the

horizontal beam candlepower is 22,000 according to tests made by Mr. Perris of our laboratory. In motion picture studios these lamps are provided with suitable woven glass diffusing screens or large tracing cloth diffusing screens. The Wohl Broadside, Fig. 14 is a stand lamp taking 30 amperes with four arcs in series arcs. A very portable low weight lamp is also made. A complete description of all the American lamps would fill a book so we will pass on to foreign lamps and spot lamps.

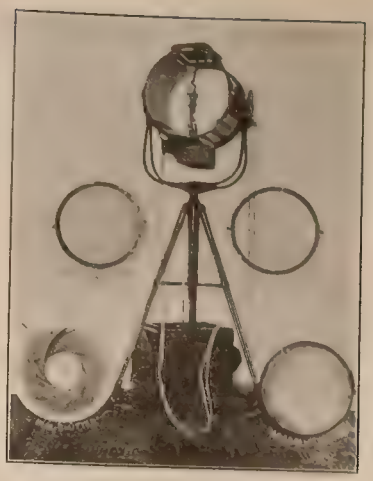
(To be continued)

Sun-Light Arc Shows Worth at Directors' Ball

At the Ball given by the Motion Picture Directors' Association at the Hotel Biltmore on April 10th a novelty was introduced by the use of several Sun-Light Arcs as sources of illumination by which motion pictures of the festivities were taken. Private projection of the films taken on that night give sufficient proof of the aptitude of the arcs for such purposes.

Not satisfied with the taking of "sets," President Harmer arranged for views taken by spot flood and back lighting. In all the demonstrations the illumination measured up to the full standard desired.

Representatives of the Technical Department of MOTION PICTURE NEWS viewed these films and without exception



The arc that did the trick at the Directors' Ball

were impressed by the results obtained. One interesting feature was emphasized when the camera was focused directly in the center of the arc without causing undue halation. Only a fiery ball appeared on the negative and the details outside of this spot were unaffected.

These demonstrations are but a few of those that have been promised by the Sun-Light Arc Corporation. Mr. C. G. Nesbit, Eastern Sales Manager, predicts some of the greatest advances in the motion picture industry to occur within the next few months.

"Pollyanna" Opens New Texas Theatre

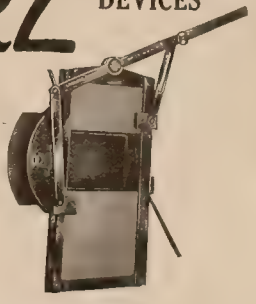
To Mary Pickford's "Pollyanna" goes the honor of opening the new Lamb theatre in Ranger, Texas. This theatre is the best building erected to screen drama that has been built in the oil fields of Texas. It was handsomely decorated throughout with carnations. It was formally dedicated by the Mayor and other prominent officials of the city.

The Hulsey Lynch interests entertained the orphans from the different Homes in Dallas at the Old Mill to see Mary Pickford in "Pollyanna." Several of the large automobile concerns took upon themselves the job of conveying the kiddies at different times throughout the day to the theatre.

25 pages of
Equipment Service
in this issue

GOERZ VIGNETTING DEVICES

The cameraman who has "arrived," with regard to reputation and large salary, uses the latest and best equipment. Such experts rely upon the well-known GOERZ VIGNETTING DEVICES and *produce results*. In connection with these devices they use the GOERZ KINO HYPAR F 3.5 and the combination is unsurpassed. If you want up-to-the-minute practical equipment, call or write. Take the time to investigate—it will pay you.



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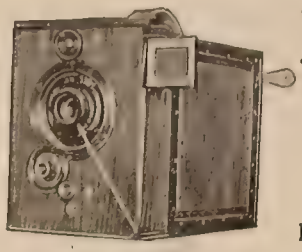
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aylor.

Camera Laboratory — Picture Making — Studio Technique

White Light for Motion Picture Photography

By Wm. Roy Mott, Research Laboratory, National Carbon Company

(Continued)

The Chicago stage lamp, Fig. 9, is unusual in having the flame carbons at right angles.

The Joyce flame arc lamp has been used somewhat in industrial moving picture work.

The Klieglight, Fig. 11, is a high amperage (30 to 40 amperes) lamp, with horizontal carbons. The lamp is mounted on a pedestal with casters and is used in side lighting. The lamp is very powerful and so is usually diffused by a large glass screen. A low weight lamp with vertical flame carbons is also made. The portable Kleiglight is shown in Fig. 10.

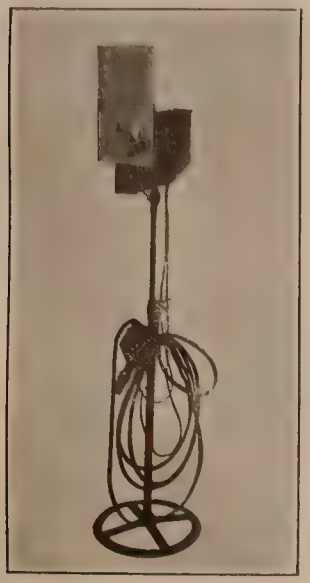


Fig. 9—Chicago Stage Lamp

The Macbeth Company is well known in photo-engraving field and have recently produced a tilting lamp, which is apparently of considerably greater efficiency than their usual photo-engraving lamp. The lamp is designed so that the light can be directed to any part of the stage, both vertically and horizontally. The tilting lamp is designed to burn on A. C. and D. C. and, in case of 220 volts, two in series.



Fig. 11 Klieglight Stand, 25-35 ampere with Horizontal Flame Carbons

The Scott lamp, Fig. 12, is a revival of the inclined gravity feed lamp at 15 to 20 amperes, and have two arcs in series in each lamp.



Fig. 12—Scott Hanging Lamp, 15-20 amperes inclined trim twin arcs

This lamp is especially used for overhead lighting, and in a stand form for side lighting. These lamps give a greater effect by 40% than some of the flame arcs having only one arc on 110 volts.

The Simplex lamp is a twin flame lamp which is very portable and can be carried around in a suitcase. This lamp is designed for 15 to 25 amperes.

The Universal or Majestic lamp has two flame arcs in series and these are placed next to the economizer. The lamp can easily be directed to throw its light to any part of the stage.

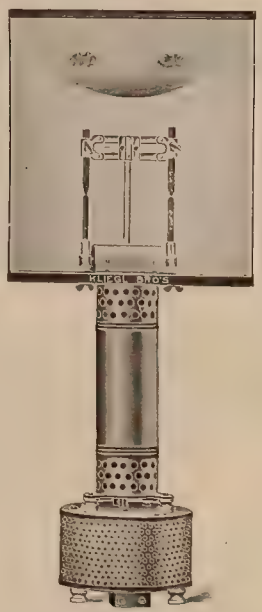


Fig. 10—Klieglight Portable

The Wohl Duplex hanging lamp is shown in Figs. 7 and 13. This lamp has two flame arcs in series and our laboratory tests show a mean spherical candlepower of 6,700 with no reflector with the lamp taking 30 amperes on 115 volts (direct current). With the reflector, the

horizontal beam candlepower is 22,000 according to tests made by Mr. Perris of our laboratory. In motion picture studios these lamps are provided with suitable woven glass diffusing screens or large tracing cloth diffusing screens. The Wohl Broadside, Fig. 14 is a stand lamp taking 30 amperes with four arcs in series arcs. A very portable low weight lamp is also made. A complete description of all the American lamps would fill a book so we will pass on to foreign lamps and spot lamps.

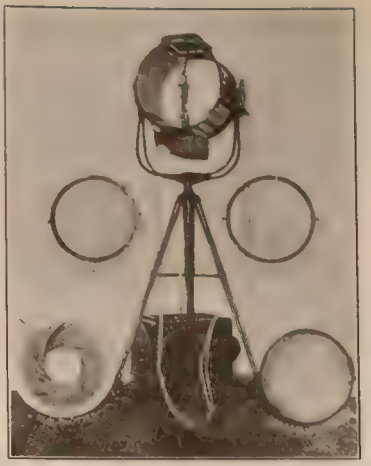
(*To be continued*)

Sun-Light Arc Shows Worth at Directors' Ball

At the Ball given by the Motion Picture Directors' Association at the Hotel Biltmore on April 10th a novelty was introduced by the use of several Sun-Light Arcs as sources of illumination by which motion pictures of the festivities were taken. Private projection of the films taken on that night give sufficient proof of the aptitude of the arcs for such purposes.

Not satisfied with the taking of "sets," President Harmer arranged for views taken by spot flood and back lighting. In all the demonstrations the illumination measured up to the full standard desired.

Representatives of the Technical Department of MOTION PICTURE NEWS viewed these films and without exception



The arc that did the trick at the Directors' Ball

were impressed by the results obtained. One interesting feature was emphasized when the camera was focused directly in the center of the arc without causing undue halation. Only a fiery ball appeared on the negative and the details outside of this spot were unaffected.

These demonstrations are but a few of those that have been promised by the Sun-Light Arc Corporation. Mr. C. G. Nesbit, Eastern Sales Manager, predicts some of the greatest advances in the motion picture industry to occur within the next few months.

"Pollyanna" Opens New Texas Theatre

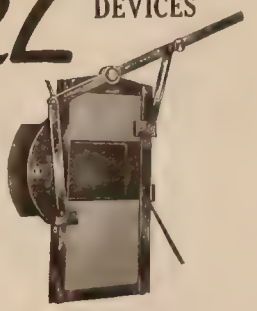
To Mary Pickford's "Pollyanna" goes the honor of opening the new Lamb theatre in Ranger, Texas. This theatre is the best building erected to screen drama that has been built in the oil fields of Texas. It was handsomely decorated throughout with carnations. It was formally dedicated by the Mayor and other prominent officials of the city.

The Hulsey Lynch interests entertained the orphans from the different Homes in Dallas at the Old Mill to see Mary Pickford in "Pollyanna." Several of the large automobile concerns took upon themselves the job of conveying the kiddies at different times throughout the day to the theatre.

25 pages of
Equipment Service
in this issue

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(Continued from page 3894)

13—"Madriola" (Spanish one-step), by Levy & Samuels (1 minute), until—T: "Where a feature of the."
14—"Tunisia Intermezzo," by Laurendeau (2 minutes and 30 seconds), until—T: "It looks violent." (wave effects)
15—"Jealous Moon" (Bright Moderato), by Zamecnik (3 minutes), until—T: "And Edith in the early"
16—Theme (2 minutes), until—T: "Convinced that Eugenics had."
17—Popular fox trot (1 minute), until—T: "My dear, I know men." (cabaret scene)
18—"Budding Spring" (Moderato Romance), by Platzman (3 minutes), until—T: "But darling, let me explain."
19—"Hurry No. 35," by Minot (1 minute and 45 seconds), until—S: When Gilbert reads letter. (train and auto effects)
20—Theme (1 minute and 30 seconds), until -T. "While Gilbert was establishing."
21—"Fiddling Hank" (Characteristic Allegro), by Mutchler (3 minutes and 45 seconds), until—T: "The two hundred is yours." (motor-boat effects)
22—"The Bim-Bims" (Allegro Moderato), by Adam (4 minutes), until —T: "Eight hundred dollars is my."
23—Theme (2 minutes and 15 seconds), until—T: "Let's go home."
24—"Flirty Flirts" (Intermezzo Rubato), by Levy (2 minutes and 45 seconds), until- T: "The baby will be here in."
25—"Twilight" (Lento Moderato), by Cesek (4 minutes), until—T: "Ah ah we sent the baby"
26—"Serenade" (Grazioso Intermezzo), by Cesek (3 minutes), until—T: "Oh, damn Eugenics."
27—Theme (1 minute), until—S: When Edith takes box.
THE END

"STRONGER THAN DEATH"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)
Dance Theme: "Danse Orientale" (2/4 Allegretto), Lubomirsky
Love Theme: "Love's Enchantment" (Romantic Serenade), Varley

1—Theme A (2 minutes and 45 seconds), until—S: At Screening.
2—"Dramatic Agitato," by Minot (1 minute and 45 seconds), until—T: "Major Tristram Bouricault."
3—"Flirty Flirts" (Intermezzo Rubato), by Levy (45 seconds), until—S: When scene fades to Colonel
4—Theme B (2 minutes and 30 seconds), until—T: "Sigrid Ferson, a famous."
5—"Dramatic Finale" (Heavy dramatic), by Smith (1 minute), until—S: When scene fades to Major.
6—Theme B (1 minute), until -S: When Major sees Sigrid.
7—"Dramatic Tension," by Shepherd (3 minutes), until—S: When Colonel leaves fete
8—"Andante Pathettique," by Berge (2 minutes and 15 seconds), until—S: When Barkley leaves.
9—"Egyptia" (Allegro Moderato Oriental), Zamecnik (3 minutes and 45 seconds), until- T. "Have a trap ready for me."
10—Theme B (1 minute and 45 seconds), until—S: When Tristram dreams of Sigrid.
11—"Babillage" (Intermezzo Allegretto), by Castillo (2 minutes), until —T: "Are you dreaming of Brahms."
12—Theme B (1 minute and 45 seconds), until—T: "I always carry this."
13—"Mysterious Nights" (Oriental Waltz), by Berge (1 minute and 15 seconds), until -T: "It was my last night in."
14—Theme (2 minutes), until -S: When audience applauds.
15—"Sunset and Incantation," by Borch (2 minutes and 30 seconds), until—S: When dog enters Tristian's hut.
16—"Heavy Mysterioso" (Heavy Dramatic), by Levy (2 minutes and 45 seconds), until -S: When Sigrid looks at temple.
17—"Numa" (An Algerian Intermezzo), by Allen (2 minutes and 15 seconds), until—T: "A bazaar in the club house"
18—"Dramatic Tension," by Levy (2 minutes), until—T: "Will you dance if we get."
19—Drums only (15 seconds), until—S: When scene fades to military. (shots)
20—"Dramatic Recitative," by Levy (1 minute and 15 seconds), until —S: When scene fades to Sigrid and Barclay.
21—"Dramatic Reproach," by Berge (2 minutes and 30 seconds), until —T: "Wasn't the execution a." (dog barks) (glass crash)
22—"Dramatic Tension," by Andino (3 minutes and 15 seconds), until —T: "I return to the Dahktar."
23—Theme B (1 minute and 45 seconds), until—S: When Sigrid enters home.
24—"Dramatic Andante," by Berge (1 minute and 45 seconds), until—S: When scene fades to Colonel.
25—"Agitato No. 69," by Minot (1 minute and 45 seconds), until—S: "When Colonel ties dog. (shot)
26—Theme B (2 minuets), until—T: "This means another firing."
27—Piano improvising (1 minute and 15 seconds), until—S: When Sigrid starts to play. (piano only according to action)
28—Theme B (2 minutes), until—T: "I don't know, you must."
29—"Thoughts" (Andante Triste), by Crespi (1 minute and 45 seconds), until—S: When Tristram leaves.
30—"Sinister Theme" (Dramatic Characteristic), by Vely (3 minutes), until—T: "It's a bargain, Mr. Barclay."
31—"Dramatic Tension," by Levy (3 minutes and 30 seconds), until—S: When Sigrid draws gun.
32—"Hindoo Priests" (Allegretto Incantation), by Bendix (2 minutes and 30 seconds), until—T: "In honor of Mr. and Mrs."
33—"Heavy Dramatic," by Oehmler (3 minutes), until—T: "Look here, I know you don't."
34—Repeat Theme B (1 minute and 15 seconds), until—T: "What was the bargain you"
35—"Weird Oriental Theme," by Levy (1 minute and 15 seconds), until —T: "The uprising."
36—"The Dervishes" (Fanatical Dance), by Bendix (1 minute and 30 seconds), until—S: When scene fades to soldiers.
37—Theme A (3 minutes and 30 seconds), until—S: When Tristram leaves temple.
38—"Turbulence" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—S: When scene fades to Colonel. (shot)
39—Theme A (3 minutes and 45 seconds), until—S: When scene fades to Sigrid dancing.
40—"Agitato," Andino (1 minute), until—S: Watch for shot. (shot)
41—Theme B (1 minute), until—T: "Towards morning."
THE END

"ALIAS JIMMY VALENTINE"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Devotion" (Characteristic Romance). Deppen

1—"Grave—Allegro Molto" (Excerpts from Beethoven Sonata Pathetique), by Berge (1 minute and 45 seconds), until—S: At Screening.
2—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "Lee Randall, alias."
3—"Agitato No. 37," by Andino (2 minutes and 15 seconds), until—S: When Cotton enters girl's room (glass crash) (train effects)
4—"Misterioso Agitato," by Smith (2 minutes), until S: When engine driver picks.
5—"Spring Blossoms" (Intermezzo Novellette), by Castillo (1 minute and 45 seconds), until—T: "In those days stripes." (prison scene).
6—"Dramatic Tension" (Agitato Descriptive), by Borch (3 minutes and 15 seconds), until—T: "Yep, he still insists he's."
7—"May Dreams" (Moderato Romance), by Borch (3 minutes and 30 seconds), until—S: When Warden gets card.
8—"Mignonette" (Intermezzo Moderato), by Jackson (2 minutes and 15 seconds), until—T: "If this guy was locked."
9—"Devotion" (Theme), by Deppen (2 minutes), until—S: When Jimmy enters.
10—"Dramatic Andante No. 24," by Borch (1 minute and 45 seconds), until—T: "Weren't you convicted for."
11—Theme (2 minutes), until—T: "I am ashamed, ashamed."
12—"Misterioso Dramatique," by Borch (1 minute), until—T: "Talks well, doesn't he."
13—"Love Letters" (Valse Lento), by Jackson (3 minutes), until—T: "A month later at the."
14—"Scented Violets" (Moderato Expressivo), by Reynard (1 minute and 45 seconds), until—T: "Hullo Red, boarding here?"
15—Theme (45 seconds), until—T: "So you opened up the jail."
16—"Vivo Finale" (From Symphonette Suite), by Berge (1 minute and 45 seconds), until—T: "I was never in Springfield."
17—"Dramatic Tension," by Levy (2 minutes), until—T: "I am afraid of Doyle."
18—"Evening Hour" (Amoroso Ballade), by Hulten (2 minutes), until —S: When Jimmy sees Rose.
19—Theme (2 minutes and 15 seconds), until—T: "Mr. Randall, I am president."
20—"Dancing Nymphs" (Intermezzo Caprice), by Braine (3 minutes and 45 seconds), until—T: "Three years later in." (telephone bell)
21—Theme (1 minute and 15 seconds), until—S: When Jimmy reaches party.
22—"Poeme Symphonique" (Andante Symphonique), by Borch (5 minutes), until—T: "Doyle has brought a pair of."
23—Theme (2 minutes and 45 seconds), until—S: When Rose and children enter.
24—"Thoughts At Twilight" (Andante Reverie), by Kendall (3 minutes and 15 seconds), until—T: "That's Avery's new name."
25—"Heavy Andante" (No. 18 A. B. C. Dramatic Series), (2 minutes), until—T: "In pretty soft ain't you, Jimmy?"
26—"Heavy Dr. Desc." (No. 18 A. B. C. Dramatic Series), 2 minutes and 45 seconds), until—T: "Pretty little thing, isn't."
27—"Hy. Agitato" (No. 18 A. B. C. Dramatic Series), (2 minutes), until—T: "Well I'll be damned."
28—"Half Reel Hurry," by Levy (3 minutes and 30 seconds), until—T: "Jimmy, Kitty's locked."
29—Theme (1 minute and 30 seconds), until—T: "I have got it."
THE END

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J. S. Zamecnik, the Musical Wizard

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It is hard to say which of Mr. Zamecnik's compositions is the best emanating from his pen. He has written such an abundant amount of music suitable for all purposes that we can not review his works individually, but in sections. His concert orchestra editions published by Sam Fox Pub. Co., of Cleveland, Ohio, as well as a great many numbers written for the Sam Fox famous Library Edition, are but a few of the numbers we may justly say are indispensable to the motion picture theatre, also for any other enterprise where music is needed. Among the popular hits written by Mr. Zamecnik are such numbers as, "My Cairo Love," "Amorita," and many others.

For the motion picture field, he has recently written a folio, called "The Sam Fox Loose-Leaf Photoplay Edition," an excellent book consisting of dramatic and incidental music revealing musical quality practically unprecedented.

Mr. Zamecnik was born in Cleveland, Ohio, and studied with various theatres in this country and abroad. He was a member of the Pittsburgh Symphony Orchestra with Victor Herbert, and was musical director of the Cleveland Hippodrome where he collaborated in the production of spectacular shows and comic operas. Mr. Zamecnik can boast of the distinction of having won a $2,000 prize in a California song contest.

At the request of many of the leading Photo Play directors who have used his Concert Numbers (Sam Fox Concert Edition) so exclusively, he is writing another set. Likewise, the Photo Play Edition will be augmented by new dramatics, however, of a different nature. The motion picture profession, therefore, can look forward to much meritorious music from the pen of this versatile composer.

Mr. Zamecnik is a hard worker and besides his own name he writes under several nom de plumes. His enthusiasm is best expressed in his own words: "I have my very heart and soul in all that I write. My melodies are the voice of my emotions and I am extremely happy over the fact that my musical expressions find such a welcome response in the hearts of my fellow musicians and thousands of music lovers."

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Index to Complete Plan Book and EXHIBITORS BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to December 20, 1919.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ADVENTURE IN HEARTS, AN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (DEC. 7) ..... JAN. 17
"Great production of popular play and novel."—M. P. News.
Exhibitor Comment—"A poor picture to average business one day."

ADVENTURER, THE (FOX) WILLIAM FARNUM ..... MAR. 6
"Plenty of color in this costume play."—M. P. News.

ALARM CLOCK ANDY (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY ..... MAR. 27
"Charles Ray scores again as bashful youth." M. P. News.
Exhibitor Comment. "A splendid picture, well directed with a good cast and excellent photography. Ray at his best. This combination always insures a big box office result. Played it one week to big business." "A good picture to extra big business." "An excellent picture with big drawing power." "Played this picture two days to big business." "Played this picture one week to average business." "Played this feature one week to big business five days and average two." "A very good picture to average business two days."
"Consensus" "Good picture, good puller."

ALIAS JIMMY VALENTINE (METRO) BERT LYTELL ..... APR. 17
"Old time crook play as thrilling as ever."—M. P. News.

APRIL FOLLY (PARAMOUNT-ARTCRAFT) MARION DAVIES ..... MAR. 13
"Wild absurdities and pretty poses featured here" M. P. News.

BEAUTY MARKET, THE (FIRST NATIONAL) KATHERINE McDONALD (DEC. 1) ..... JAN. 31
"Plot ancient but intelligently treated."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "This picture pleased, to average business one day." "Critics knocked this picture and they were wrong. We say so and our patrons say so. Average business one day." "Big business three days. First National has certainly put Macdonald over."
Consensus—"Average picture, average puller."

BECKONING ROADS (ROBERTSON-COLE) BESSIE BARRISCALE (DEC. 14) ..... JAN. 3
"Barriscale's latest has interesting moments."—M. P. News.
Exhibitor Comment—"An average picture. Have seen better with this star. Average business two days."

BEHIND THE DOOR (INCE-PARAMOUNT-ARTCRAFT) HOBART BOSWORTH (DEC. 14) ..... JAN. 17
"A wonderfully realistic story of revenge."—M. P. News.
Exhibitor Comment—"Great, thrilling, intense suspense. Good, clean love theme. Excellent cast which acted well together with splendid photography. It was well received by my patrons and is a good box office attraction." "A good picture, to big business for one week." "A very good picture to average business two days." "Played this production one week to big business." "A rather repulsive picture which did not please my patrons. Poor business one day."
Consensus "Good picture, good puller."

BLACK IS WHITE (FAMOUS PLAYERS-LASKY) DOROTHY DALTON ..... MAR. 20
"Unusual picture dramatically, but has ticklish sequence."—M. P. News.
Exhibitor Comment—"A picture that seems improbable but my patrons liked it very much. Average business three days." "Receipts good but picture not so good."
Consensus—"Good picture, good puller."

BLACK SHADOWS (FOX) PEGGY HYLAND ..... APR. 3
"Story of self sacrifice has interesting moments."—M. P. News.

BLIND LOVE (GERALD BACON-AYTON) LUCY COTTON (FEB. 1) ..... JAN. 31
"A well constructed drama."—M. P. News.

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1) ..... JAN. 17
"This love story has pictorial appeal."—M. P. News.

BLOOD BARRIER, THE (BLACKTON-PATHE) BREAMER-GORDON ..... APR. 10
"Action and suspense will hold." M. P. News.

BLOOMING ANGEL, THE (GOLDWYN) MADGE KENNEDY ..... FEB. 21
"Miss Kennedy saves poorly developed idea."—M. P. News.
Exhibitor Comment—"A good picture to big business one day." "A fair picture to average business two days."
Consensus—"Pleasing picture, average puller."

BRAND OF LOPEZ, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA ..... APR. 10
"Role hardly fits the Japanese star."—M. P. News.

BROKEN MELODY, THE (SELZNICK) EUGENE O'BRIEN (DEC. 14) ..... JAN. 3
"Will afford good average entertainment."—M. P. News.
Exhibitor Comment—"A good picture which did good business for me." "A very good picture to extra big business for four days." "A good feature but rather slow. Played it two days to average business."
Consensus—"Good picture, good puller."

BURNT WINGS (UNIVERSAL) FRANK MAYO ..... FEB. 28
"A good average picture which will interest."—M. P. News.
Exhibitor Comment—"Fair picture to average business."

CAPITOL, THE (ARTCO-HODKINSON) LEAH BAIRD ..... JAN. 3
"Intrigue and politics burden this picture."—M. P. News.

CAPTAIN SWIFT (VITAGRAPH) EARLE WILLIAMS ..... APR. 24
"A pleasing picture which should interest."—M. P. News.

CHAINS OF EVIDENCE (HALLMARK) EDMUND BREESE ..... MAR. 6
"Mystery melodrama has few moments of interest."—M. P. News.
"Finely economic questions treated in domestic story."—M. P. News.

CHILD FOR SALE, A (IVAN ABRAMSON) GLADYS LESLIE ..... APR. 3
"Timely economic questions treated in dramatic story."—M. P. News.

CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14) ..... JAN. 31
"Conventional story lifted through sumptuous production."—M. P. News.
Exhibitor Comment—"A good picture to average business for two days."
"Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair."
Consensus—"Good picture, average puller."

COPPERHEAD, THE (PARAMOUNT-ARTCRAFT LIONEL BARRYMORE ..... FEB. 21
"An American classic and great personal triumph for star."—M. P. News.
Exhibitor Comment—"A good feature to big business for three days."
"This feature played my house for three days to big business." A good feature which played my house one week to big business every day and pleased my patrons." "A big feature in every way. Played it one week to big business." "A great picture but of no box office value here. Played it one week to average business."
Consensus—"Good picture, good puller."

CORSICAN BROTHERS, THE (UNITED PICTURES THEATRES) DUSTIN FARNUM (DEC. 21) ..... JAN. 3
"Famous story and play makes a success."—M. P. News.
Exhibitor Comment—"A good picture which drew big patronage to my house." "An average picture to average business three days." "As usual with costume pictures, this one fell down badly on a three-day run." "This picture did not come up to expectations and failed to get the money."
Consensus "Good picture, average puller."

CUP OF FURY, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST ..... APR. 24
"Trite and unoriginal theme; direction is poor."—M. P. News.

CYCLONE, THE (FOX) TOM MIX (JAN. 24) ..... JAN. 31
"Familiar formula makes fair picture for Mix."—M. P. News.
Exhibitor Comment—"Not up to Mix standard. Average business one day." "Good action, but story was left unfinished. Average business three days." "A great Mix feature which went over big to good business." "A fair production which I played three days to average business." "Mix falls down badly in this one, due to the quality of the story. Business under average for Mix and patrons disappointed." "It's a whirlwind of a picture, fit for any theatre. Average business two days."
Consensus—"Average picture, average puller."

DANGEROUS TALENT, THE (AMERICAN-PATHE) MARGARITA FISHER ..... MAR. 20
"A crook play with a good story and love interest."—M. P. News.

DANGEROUS TO MEN (METRO) VIOLA DANA ..... APR. 24
"Viola Dana's "pep" carries slight comedy."—M. P. News.

DAREDEVIL, THE (FOX) TOM MIX ..... MAR. 20
"Mix breaks his own record as stunt artist."—M. P. News.
Exhibitor Comment—"Not up to Mix standard. Average business one day."

DAUGHTER OF TWO WORLDS, A (FIRST NATIONAL) NORMA TALMADGE (JAN. 5) ..... JAN. 17
"Norma Talmadge has story of shadows and sunshine."—M. P. News.
Exhibitor Comment—"Played it three days' to big business. Poor weather held it down." "Played this picture one week to extra big business three days and big business three days." "Splendid picture but not her best. Played it with a comedy to big business for one day." "One of the best bits of work Norma has ever done. Very good as an investment." "Best picture we have seen of Norma Talmadge. Picture well liked by all. Big business one day. Broke record."
Consensus—"Splendid picture, big puller."

DAY SHE PAID, THE (UNIVERSAL) FRANCELIA BILLINGTON (DEC. 21) ..... DEC. 20
"Will entertain average audience."—M. P. News.
Exhibitor Comment—"A good picture to extra big business one day." "New star pleasing. Big business one day." "Played this one three days to average business. It is an average feature."
Consensus—"Good picture, good puller."

DEADLIER SEX, THE (HAMPTON-PATHE) BLANCHE SWEET ..... MAR. 27
Illogical story lacking in many points."—M. P. News.

Box Office Reports continued on page 3900

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"Just a Wife"

(National Picture Theatres)

"JUST a Wife" is the initial National offering and is an adaption of the stage play by Eugene Walters. Roy Steward, Kathlyn Williams, and Leatrice Joy are the featured players.

As a photoplay it offers another example of cruelly maltreated stage success. Or at least, it is a picturization of a story that has not the necessary screen qualities. The basis of the story is the theme of a man loving the woman who can bring him domestic happiness rather than her who brings business success. The psychological effect and character transformation were probably worked out on the stage largely by dialogue, and they are only half worked out in the screen version, in a sickly, anemic fashion, by a few subtitles. The gradual birth of love in the hearts of the man and his wife, is poorly picturized. Action is palpably and lamentably lacking. John Emerson marries to further his career; Mary Lee, to escape poverty. Neither loves the other. Eleanor Lathrop, however, a business partner of Emerson's, is deeply in love with him. This is the triangle, such as it is—two women, and a man who loves neither of them. Eleanor is not a vampire, and Emerson is not susceptible to such charms as she possesses. Is there any wonder that the interest lags—lags despite the "big business" element that is introduced and the dizzy tale of the hero's rise as a financial power?

The picture has been given a careful production and the usual good photography and interior sets. Roy Steward fits his new type of character very well, but is given few opportunities to impress. Leatrice Joy has been well cast, and Kathlyn Williams, in an uncongenial part, naturally cannot be congenial. A very much unheard of and convenient husband, by the way, is brought from Alaska for this third peg of the Triangle in the end. The stage play might please sophisticated theatregoers on account of the smartness and cleverness of the playwright, but shorn of these qualities on the screen, it will only equal the average.

Matthew A. Taylor.

"Edgar's Hamlet"

(Produced by Goldwyn from the Booth Tarkington Stories—Two Reels)

GOOD as was the first Booth Tarkington "Edgar" story as presented in picture form with Johnny Jones as Edgar, the second one under the title of "Edgar's Hamlet" has it beaten in every way.

As may be imagined from the title, "Edgar's Hamlet" principally concerns the presenting of Shakespeare's immortal tragedy by "Edgar" and his chums, albeit that there is a short sequence prior to the show which introduces you to Mr. Tarkington's characters in a school room with "Edgar" "speaking a piece" with not any too great success, pictorially we mean. This is where the idea for the show originates. How it is developed, even to the use of a couple of mother's best hats and dinner gowns for costumes with dire results for both wearing apparel and boys later, is part of the stuff of which the picture is made.

The performance itself is a wonder. Staged in "Edgar's Pa's" barn with an audience of children who are as clever actors as Johnny and his show troupe there is a laugh in every scene. The show over then comes some more great stuff when the parents we have mentioned from whom the hats and gowns were borrowed without the formality of asking, find out what has happened. If this picture doesn't please your audience, young and old, men and women, they are unappreciative.

J. S. Dickerson.

"Three Gobs"

(Prizma Colored Scenic and Educational—One Reel)

"THREE Gobs" derives its title from the fact that it purports to be a partial chronicle of what three young men who joined the Navy saw and did on a U. S. battleship.

The offering is quite a novelty for the reason that it combines very nicely the virtues of the colored scenic, the educational subject and a current events strip.

The colorings given the various strips fit in rather harmoniously, there is much that is really interesting which is shown concerning the big cruiser and the topical part is contained in the fact that it is one of Uncle Sam's best ships for which the "three gobs" have been selected on which to be given their naval training.

The reel is worthy of being featured to a considerable extent and will pass with any audience which enjoys this type of stuff, as more than a filler.

J. S. Dickerson.

"The Gift Supreme"

(Republic—Inter-Ocean)

WHEN they named this picture they probably didn't know at the time that its title might have another meaning to those who book it.

Now, we're not going to say that this feature is out of the ordinary if we compare it with some others we have seen, but for down-right amusement, the kind that will interest, stimulate and thrill, this film should be a "gift supreme" to the exhibitor.

Why? Because the story, which was written by George Allan England, and which, although not new, is treated in a way to arouse the emotions; because it was directed in an artistic manner, even in its finer details; because it has a good star in Bernard During, whose personal magnetism, coupled with his ability to act and weigh up the light and heavy moments in the story, and in doing this he reminds us of the old baseball saying, "take your time," are an added attraction, and because it has a cast which, when mentioned, little more need be said. Among those playing the prominent roles are Seena Owen, Melbourne McDowell, Tully Marshall, Eugene Besserer, Lon Chaney, Jack Curtis and Dick Morris.

The characters are drawn from the two extremes of life, the rich and the poor. Length 6 reels. *Frank Leonard*

"A Fool and His Money"

(Selznick)

PUT a young American, a very rich and decidedly two-fisted American, in the most archaical old-world, atmosphere of Central Europe; surround him with strangely clothed attendants, and prove that no gawdy uniformed soldiery can daunt such a happy go lucky hero, and you have a "best seller" of not so many years past. George Barr McCutcheon did all this, and the novel has come to us in photoplay form with Eugene O'Brien as the star. And if the novel proved popular, there is no reason, apparently, why the picture should not duplicate, for it is just as picturesque and just as romantic.

A successful American novelist buys an Austrian castle where he may work undisturbed. The interior scenes of this castle are remarkable for their size, furnishing and faithfulness of detail. The exteriors, of course, have not the splendor or grandeur of the Austrian Tyrol, but are evidently the best that could be obtained. A mysterious lady is hiding in an unused wing of the castle. Our novelist discovers her and learns her history. She is the abused American wife of a foreign Count, and has fled with her kidnapped child to the castle, protected by the servants who once knew her as their mistress. The Count himself arrives as a guest at the house party, and accidently discovers his divorced wife's whereabouts. He summons the police, and after a single combat with the American, in which he is beaten, there is a chase over the snows for the frontier. A few soldiers fail to stop the runaways and they reach the Italian border, where there is safety and, of course happiness for the ex-Countess and the novelist.

The star fulfills all the requirements made upon him, which however, are not unusually dramatic or emotional. The retainers in the castle are especially well cast. All Eugene O'Brien admirers will be well pleased, and all others will find average entertainment in this picture, although this type of story is not as popular as it was a decade ago.

Matthew A. Taylor.

Exhibitors' Own Box Office Reports

(Continued from page 3898)

DEADLINE AT ELEVEN (VITAGRAPH) CORINNE GRIFFITH. MAR. 20
"Story of a girl reporter is fairly interesting."— M. P. News.

DESERT LOVE (FOX) TOM MIX.....APR 24
"Tom Mix furnishes plenty of thrills" M P News

DEVIL'S PASS KEY, THE (UNIVERSAL) SPECIAL CAST.....APR. 17
"Stroheim has another big photoplay here."—M. P. News.

DEVIL'S RIDDLE, THE (FOX) GLADYS BROCKWELL.....MAR. 13
"Gladys Brockwell picture offers mild entertainment." M P. News.

DOUBLE SPEED (PARAMOUNT-ARTCRAFT) WALLACE REID...FEB. 14
"Undue use of coincidences, but still highly entertaining" M. P. News
Exhibitor Comment "One of the best productions of the season. Enthusiastically received by our patrons Reid in his best role" "Picture is short and not as good as 'Roaring Road,' but gets by nicely. Fair business two days."
Consensus "Good picture, good puller."

DR. JEKYLL AND MR. HYDE (PARAMOUNT-ARTCRAFT) JOHN BARRYMORE.....APR. 10
"Screen acting in its highest form presented here." M. P. News.

DREAM CHEATER, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....MAR. 27
Balzac story, starring Kerrigan, makes clean, entertaining picture."—M. P. News.

DUDS (GOLDWYN) TOM MOORE.....MAR. 27
"Mystery tale has interesting elements which should excite."— M. P. News.
Exhibitor Comment "Not up to Moore's standard. Average business one day."

EASY TO GET (PARAMOUNT-ARTCRAFT) MARGUERITE CLARK.MAR. 6
"Highly entertaining comedy on a domestic theme." M. P. News

EVE IN EXILE (AMERICAN-PATHE) CHARLOTTE WALKER (DEC. 30).....DEC. 20
"Hamilton story offers entertainment."—M. P. News.
Exhibitor Comment "Played this one with the Paramount Artcraft feature, 'The Woman in the Suitcase,' starring Charlotte Walker, to extra big business the first day and poor business the second." "Charlotte Walker not suited for part. Poor business one day." "This is an average feature which played my house one week to average business."
Consensus "Average picture, average puller."

EVERYWOMAN (PARAMOUNT-ARTCRAFT) SPECIAL CAST (DEC. 28).....DEC. 27
"Spectacular appeal in this rich production."—M. P. News.
Exhibitor Comment "This picture did good business the first week, but bad business the second." "This is a splendid feature which played my house one week to big business."
Consensus "Good picture, good puller."

EXCUSE MY DUST (FAMOUS PLAYERS-LASKY) WALLACE REID.....APR. 3
"None better when it comes to entertaining." M. P. News.

FEAR MARKET, THE (REALART) ALICE BRADY.....FEB. 7
"Better than average plot, well produced and acted"—M. P. News
Exhibitor Comment "A fair show but poor photography. Played it three days to average business" "Picture did average business for three days." "A good feature which played my house one week to big business."

FEUD, THE (FOX) TOM MIX (DEC. 7).....DEC. 20
"Mix puts on the actor's mantle here."— M. P. News.
Exhibitor Comment "Gives Mix opportunity for acting as well as action. Pleasing story and good cast. Average business." "Played this one with a Harold Lloyd comedy to extra big business two days and big business two days. This is a splendid program feature and my patrons liked it very much and went away satisfied. A great program combination." "My audience did not care for this one. Mix tries to be an actor, but we like him better when he rides his horse and does stunts. Average business two days to big business one." "Unpleasant story and too sad. Big business." "Mix good, but picture not of his kind. Did not send them away boosting. Average business two days." "A splendid picture that is absolutely correct in costuming and settings for the 1860 period. Did not draw as well as his previous pictures due, no doubt, to its being a costume picture. Big business two days." "A good picture but not much of a drawing card."
Consensus—"Good picture, good puller."

FIGHTING SHEPHERDESS, THE (FIRST NATIONAL).....APR. 10
"Colorful melodrama with star as Western heroine." M. P. News.
Exhibitor Comment - "Very good picture Did big business for three days."

FLAME OF HELL GATE, THE (ROBERTSON-COLE) BEATRIZ MICHELENA.....MAR. 20
"Plenty of action in old-time picture of gun-play and bandits."—M. P. News.

FLAMES OF THE FLESH (FOX) GLADYS BROCKWELL.....JAN. 3
"Gladys Brockwell takes up vampire's burden"—M. P. News.
Exhibitor Comment "Brockwell pictures don't draw here. This one appears to be just the kind my patrons don't want. Poor business one day." "The usual Brockwell picture. It did average business for two days."
Consensus—"Average picture, average puller."

FLAMING CLUE, THE (VITAGRAPH) HARRY MOREY.....MAR. 27
"Harry Morey has a vigorous melodrama here."—M. P. News.

FOOTLIGHTS AND SHADOWS (SELZNICK) OLIVE THOMAS....FEB. 21
"A pleasing picture with many strong points."—M P News
Exhibitor Comment—"Good picture which coupled with good weather broke house records. Extra big to big business two days."

FORBIDDEN WOMAN, THE (EQUITY PICTURES CORP.) CLARA KIMBALL YOUNG.....MAR. 6
"Artistic production of poorly developed plot."— M. P. News.
Exhibitor Comment—"Story only fair but locations great. Photography wonderful and picture was well cast. Miss Young's work excellent Picture proved splendid entertainment, hence good box-office returns. Played it one week to big business every day." "Great—broke all records on opening day." "An average picture to average business for one week." "Poor direction and story, settings and acting fine. Big business two days."
Consensus—"Good picture—good puller."

FORGED BRIDE, THE (UNIVERSAL) MARY MACLAREN.....FEB. 7
"Mary MacLaren has a mild offering here."—M. P. News.

FORTUNE HUNTER, THE (VITAGRAPH).....MAR. 6
"Famous stage success made into entertaining picture."—M. P. News.
Exhibitor Comment—"A good feature which pleased my patrons for one week. It did extra big business one day, big business three days and average business three days." "A good clean picture which would have done good business but we had a car strike which hurt us. Played it one week."

GAY LORD QUEX, THE (GOLDWYN) TOM MOORE (NOV. 30)....DEC. 27
"This picture is just pleasantly entertaining."—M. P. News.
Exhibitor Comment—"Tom Moore is certainly a big favorite in this city. My patrons liked this one and it did extra big business for two days." "Not up to Moore standard. Average business three days."

GOLDEN SHOWER, THE (VITAGRAPH) GLADYS LESLIE (NOV. 30).....DEC. 27
"Better than average entertainment."—M. P. News.
Exhibitor Comment—"Just a fair picture. Average business."

GREAT AIR ROBBERY, THE (UNIVERSAL) LIEUT. O. L. LOCKLEAR (JAN. 28).....JAN. 17
"Sensational picture of aeroplane feats."—M. P. News.
Exhibitor Comment—"House has been sold outright to the Aero club of Minneapolis. Placing seats at advance prices, have practically sold out one week in advance. The reason for the Aero club putting on this show is to help promote the aero mail service." "Pleased men greatly but not the women. Stunts great, but story poor. Average business two days."
Consensus—"Good picture, good puller."

GREATER THAN FAME (SELZNICK) ELAINE HAMMERSTEIN (JAN. 18).....JAN. 24
"Mediocre picture made from pot-boiler story."—M. P. News.
Exhibitor Comment—"Fair picture that pleased." "Well received though of light structure. Miss Hammerstein seems to be developing very nicely. If given good stories she ought to develop fast. Big business for one week." "Average business two days." "A fine pleasing picture in which star does her best work. Good business three days." "A good program picture. Played it two days. Big to average business."
Consensus—"Good picture, good puller."

GREATEST QUESTION, THE (FIRST NATIONAL) SPECIAL CAST (DEC. 29).....JAN. 10
"Photoplay of sadness, artistically produced."—M. P. News.
Exhibitor Comment—"This is an above the average picture and a good box-office attraction." "A typical Griffith picture well acted and produced in the Griffith way. Played it three days to big business." "A fair picture to average business." "The same old Griffith tricks are brought out again, the same old chilly climaxes and the same old sordid, unreal thoughts are played up. Griffith should find something besides cruelty and animality to provide suspense. In the whole length of this feature there is hardly a ray of sunshine or happiness and what there is of good in it does not ring true because he has made such a reality of evil. My audience was not pleased at all with it."
Consensus "Good picture, good puller."

HAUNTING SHADOWS (ROBERTSON-COLE) H. B. WARNER....JAN. 24
"H. B. Warner has a winner here."—M. P. News.

HARVEST MOON (GIBRALTAR-HODKINSON) DORIS KENYON..APR. 10
"Star makes play entertaining."—M. P. News.

HEART OF A CHILD, THE (METRO) NAZIMOVA.....APR. 17
"Nazimova's art will carry this picture by."—M. P. News.

HEART STRINGS (FOX) WILLIAM FARNUM (JAN. 18).....JAN. 17
"Hodge podge of sentiment and melodrama here."—M. P. News.
Exhibitor Comment—"Our Farnum business, which is usually good, fell down badly on this one. Poor business one day." "Average picture to average business three days." "Not the type suited to Farnum." "Did not draw as well as some of his other pictures. Average business two days." "Poorest Farnum feature I ever run. Average business to poor business two days." "An average picture which played my house three days to average business." "This appears to be Farnum's worst picture this season. The star is a favorite here but this one drew very poor business three days."
Consensus—"Average picture, average puller."

HELL SHIP, THE (FOX) MADLAINE TRAVERSE.....FEB. 28
"Interesting elements in this colorful sea story."—M. P. News.

HER ELEPHANT MAN (FOX) SHIRLEY MASON.....FEB. 7
"New star in interesting vehicle."—M.P. News.
Exhibitor Comment—"A good picture to big business."

HER FIVE FOOT HIGHNESS (UNIVERSAL) EDITH ROBERTS..APR. 16
"Will get by except as to logic."—M. P. News.

HIGH SPEED (HALLMARK) EARLE-HULETTE (JAN. 17).....JAN. 24
"Contains many thrills and exciting moments."—M. P. News.
Exhibitor Comment—"A good picture to big business for three days."

HIS HOUSE IN ORDER (FAMOUS PLAYERS-LASKY) ELSIE FERGUSON.....MAR. 20
"Famous stage play made into fair picture."—M. P. News.
Exhibitor Comment—"A very good picture with beautiful sets and a good story. Big business." "A good picture to big business one day."
Consensus—"Good picture, good puller."

HIS WIFE'S FRIEND (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (DEC. 21).....FEB. 21
"Has many good points which should satisfy."—M. P. News.
Exhibitor Comment—"An average picture to average business. Played it one week." A poor picture to average business three days." "A poor picture to poor business one day."
Consensus—"Average picture, average puller."

Box Office Reports continued on page 3902

"DON'T EVER MARRY"
(Neilan-First National)

Matrimonial Comedy Carries Many Bright Moments

IT is quite a leap from such a dramatic subject as "The River's End" to the light and brittle comedy, "Don't Ever Marry," but Marshall Neilan has negotiated it fairly well so that he may be called a director whose versatility is not of the single-track order. This being his first effort, it must go without saying that what might be done with rhyme and reason by a director of light stuff, is liable to be burlesqued by him. Mr. Neilan has been fortified with a complicated idea concerning a matrimonial mix-up and allowing for some unadulterated foolishness which he has unduly burlesqued or exaggerated, the piece is a creditable offering.

Of course the idea is quite preposterous and accepting it from that premise his method is entirely praiseworthy. When a good incident presented itself he used it for all it was worth, but the nature of the story demanded a deal of repetitious detail with the result that the bright moments are offset by many that are exceedingly tiresome. The idea is nothing but an exposition of the "chase" with the rough and ready slapstick happily eliminated. A newly wedded couple is fleeing from the wrath of father and before the bride and groom can present the final clinch, safe from intruders, there is offered a lot of highfalutin comedy. One must be quick-witted to appreciate all the complicated details, for there is scarcely a moment when the action isn't proceeding at top speed.

The bridal chamber at a hotel—to say nothing of the lobby, the elevator, and the hall compose most of the backgrounds. And moving against these settings are a peppery bell-hop, a trick house detective, a runaway girl, about to be married, a few irate papas, a two-gun personage from the West, and a divorcee. The plot becomes involved with a counterplot or three, and it is a mad chase from the moment that the newlyweds elope to the time that they receive the parental blessing. Mr. Neilan might have dispensed with certain wordy subtitles for the sake of dramatic unity. Still the picture is easily followed by those who see the introductory flash. A cast of conspicuous ability deserves much of the credit for getting the comedy over. Matt Moore, Marjorie Daw, Wesley Barry, Tom Guise and Russell Simpson, are the players who emphasize the highlights. You may classify it as a fast moving, mirth provoking comedy.—Length, 5 reels. *Laurence Reid.*

Joe Benson	Matt Moore
Dorothy Whynn	Marjorie Daw
Colonel Whynn	Tom Guise
Mrs. Whynn	Adele Farrington
Mr. Dow	Thomas Jefferson, Jr.
Mrs. Dow	Mayme Kelso
Barbara Dow	Betty Bouton
Myra Gray	Christine Mayo
John Sitterly	Herbert Standing
Bill Fielding	David Butler
Bell Hop	Wesley Barry
House Detective	Tom Wilson

By Edgar Franklin.
Directed by Marshall Neilan.

PRESS NOTICE—STORY

"Don't Ever Marry" is the title of the matrimonial satire which Edgar Franklin wrote and which Marshall Neilan has produced for the screen with a cast that includes Matt Moore, Marjorie Daw, Tom Guise, Adele Farrington, Thomas Jefferson, Herbert Standing, Betty Bouton and others. This is quite a department for Mr. Neilan, but it shows his versatility in the fact that he is as easily at home in comedy as in stories of a more serious nature. "Don't Ever Marry" is the tale of the happenings which take place within twenty-four hours after a secret marriage, when for reasons best known to themselves, two other women claim the young groom as their lawfully wedded husband.

This is an uproarious comedy from the opening scene to the closing episode. The humorous points come from situations in which everyday people find themselves and they are not dependent upon the grotesqueness of any character. Mr. Neilan has transferred all of the high lights of the story and has kept the picture spontaneous with humor throughout. The cast may be called genuine all-star since it carries names which are familiar to every picturegoer. And these players take advantage of the highly amusing complications in a manner which stamps them as artists of the first order.

PROGRAM READER

"Don't Ever Marry," the latest production offered by Marshall Neilan, is an uproarious comedy and it comes to this theatre next ———— with an all-star cast headed by Matt Moore. This is a film translation of Edgar Franklin's sparkling story of the same name and the production is a surprise coming directly after the dramatic offering from the same director, "The River's End." It is safe to say that Mr. Neilan will lose none of his admirers, but will gain more for it depicts a whole series of as laughable scenes as has ever been filmed. The complications are so fast and furious that any attempt to describe them is impossible, but rest assured that the picture is exceedingly fascinating.

SUGGESTIONS

You can exploit this feature as Marshall Neilan's latest. Then you can go into detail concerning the fact that this director is equally at home in comedy as in pictures of a more serious nature. Tell that his versatility is proven here. Play up the title in all your copy and use teasers written around it. Treat your copy in a humorous way and inject plenty of "pep" into your descriptions. Use catch lines. Mention the players' names. Most of them are well known to your fans.

"BULLET PROOF"
(Universal)

Two-fisted Action in Harry Carey's Latest

IT isn't to be expected that Harry Carey can be furnished with as fine a Western as "Overland Red" every time he faces the camera, but when one comes along with one which is so acceptable as "Bullet Proof" there need be no complaint. The outstanding point of this feature is the action which is not only of the fast moving variety but which presents considerable of a punch. Of course the plot needs explanation in several instances since there are times when it violates logic, but the incident is so colorful and the suspense so acute that the average spectator isn't going to worry about any holes in the pattern.

The star takes up the life of a bandit in order to avenge his father's death—an idea that has been worked before in his photoplays, though the execution of it is treated differently. Conclusions are jumped at rather rapidly to make it always ring with reality, particularly when the romantic thread is introduced. The hero and heroine meet and a proposal of marriage is offered in the space of a single flash. Again it is remarkable that bandits can roam at large and indulge in wholesale killings without any interference from the law. Carey goes about his task in his customary cool and nerveless manner, and joins the bandits to get another bandit who for some unexplainable reason prefers his own company.

The Carey group does not stage any old fashioned "stick-up" with innocent parties as the victims. They could almost be called innocent themselves because of the unbounded villainy of the lone rider. The moment comes when he has dispensed with all his enemies except Carey, but the latter is so quick on the draw that he lives to ride away with the girl of his heart. There is no denying the fact that the picture measures out a healthy lot of Western action—action which is perfectly blended with the backgrounds of primeval nature which Lynn Reynolds has collected. The title has its meaning in the charmed life of the hero who credits his safety to a religious emblem tied around his throat. Robert McKim is as devilish as ever as the villain. Length, 5 reels. *Laurence Reid.*

THE CAST

Pierre Winton	Harry Carey
Father Victor	W. Y. Ryno
Father Jacques	Fred Gamble
Mary Brown	Kathleen O'Connor
Jim Boone	J. Farrell McDonald
Jackie Boone	Beatrice Burnham
Dick Wilbur	Bob McKenzie
	Joe Harris
3 Bandits	Capt. Anderson
	Chas. LeMoyne
McGurk	Robert McKim

By John Frederick
Scenario by Lynn F. Reynolds
Directed by Lynn F. Reynolds.

PRESS NOTICE STORY

Harry Carey, the popular interpreter of Western pictures, will come to the ———— theatre on —— —— of —— week in his latest photoplay entitled "Bullet Proof." This story is by John Frederick, the scenario and direction having been attended to by Lynn Reynolds, and it presents the star in an ideal role for the expression of his virile personality. This time he appears as Pierre Winton, who takes up the cause of avenging his father's death, and to execute his plan he turns bandit and joins the outlaw band headed by Jim Boone. McGurk, a lone bandit, is the object of his search and war is declared between the lone rider and the Boone group.

Pierre goes to a masquerade ball one night and when he returns to the camp he discovers that his friends have all been killed with the exception of Boone's daughter, Jackie. So Pierre hops into the saddle to run his enemy to earth. And when he finds him vengeance is executed. The picture is well punctuated with red-blooded action—action which generates a considerable number of thrills. Mr. Reynold's direction is praiseworthy in every particular and his ability to incorporate marvelous scenery is discernable again. Mr. Carey gives a colorful performance in the role of Pierre and he is ably assisted by Robert McKim and Kathleen O'Connor.

PROGRAM READER

The next picture to be presented at the ———— ———— theatre is "Bullet Proof," the Universal feature starring Harry Carey, which comes ———— ———— the —— —. This popular actor has an ideal vehicle here for the expression of his virile personality, and he gives an uncommonly good performance in the role of the young miner who turns outlaw in order to avenge his father's death. How he executes his plan, how romance comes to him, how he is saved time and again through the strange emblem, which he carries on his chest are incidents which make a truly exciting story and one which told on the screen provides an hour of interesting entertainment. The picture is rich in action and suspense and contains some marvelous photography.

SUGGESTIONS

Feature this picture as a splendid type of Western—one that travels from introduction to conclusion with plenty of red-blooded action and suspense. Mention that Harry Carey always gives a finished performance and tell of his past pictures, particularly the last previous release, "Overland Red." Decorate your lobby in Western atmosphere. Use catch lines such as "He was an outlaw, but what was it that made him bullet proof?" Feature the other players, especially Robert McKim. Your steady patrons are familiar with his work and will testify to the fact that he is the best villain on the screen. Use stills of the marvelous photography. Feature the director and bring out that he is an expert in collecting marvelous scenes. Bring out that the picture is a Western melodrama that carries heart interest, humor and punch.

The Index to The Complete Plan Book

(Continued from page 3960)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

HIS WIFE'S MONEY (SELZNICK) ..... **MAR. 6**
"Star, cast and direction make very pleasing picture."—M. P. News.
Exhibitor Comment—"Only a fair picture." "An average feature which played my house three days to big business." "Best picture we have run for O'Brien. Picture well liked by all. Give us more like this and we will be well satisfied."
Consensus—"Average picture, good puller."

HUCKLEBERRY FINN (PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... **MAR. 6**
"Mark Twain's immortal story lives on the screen."—M. P. News.
Exhibitor Comment—"A very good picture which played my house one week to big business."

IDOL DANCER, THE (FIRST NATIONAL) SPECIAL CAST ..... **APR. 3**
"Feature entertains, but will not impress." M. P. News.

IN OLD KENTUCKY (FIRST NATIONAL) ANITA STEWART (DEC. 18) ..... **JAN. 3**
"Picture adapted from stage success."—M. P. News.
Exhibitor Comment—"One hundred per cent. investment. So big a success the first week that I played it for a second week."

IN SEARCH OF A SINNER (FIRST NATIONAL) CONSTANCE TALMADGE ..... **MAR. 20**
"Constance Talmadge stars in highly entertaining comedy."—M. P. News.
Exhibitor Comment—"A very good feature to big business." "This feature gave unusual satisfaction and played to big business." "A good production. Played it one week to big business."
Consensus—"Good picture, good puller."

IN WALKED MARY (CAPELLANI-PATHE) JUNE CAPRICE ..... **MAR. 6**
"Frail picture offers mild entertainment." M. P. News.

INNER VOICE, THE (AMERICAN-PATHE) E. K. LINCOLN ..... **APR. 3**
"Should satisfy any audience anywhere." M. P. News.

JACK STRAW (PARAMOUNT-ARTCRAFT) ROBERT WALSH ..... **APR. 10**
"Obvious light comedy has amusing moments." M. P. News.

JOYOUS LIAR, A (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... **DEC. 27**
"Kerrigan picture has interesting moments." M. P. News.
Exhibitor Comment—"A peach of a picture but Kerrigan is not up to standard. Average business three days." "Pleased them and drew fine in the rain. Average business one day." "An average picture to big business for three days."
Consensus—"Pleasing picture, average puller."

JUBILO (GOLDWYN) WILL ROGERS (DEC. 7) ..... **DEC. 20**
"Will Rogers scores in charming picture." M. P. News.
Exhibitor Comment—"This is simply great, one of the best the Goldwyn organization has turned out in the new series." "Delightful; splendidly received, well cast, good direction and good photography. Predict good future for Rogers. Big business seven days." "Best Rogers has done since 'Laughing Bill Hyde.' Average business one day." "An average picture to average business three days." "Far out of the ordinary. With proper exploitation this picture should do big business."
Consensus—"Excellent picture, big puller."

JUDY OF ROGUE'S HARBOR (REALART) MARY MILES MINTER ..... **FEB. 14**
"Hectic melodrama fails to hit bill's eye of truth."—M. P. News.
Exhibitor Comment—"Best Minter picture to date. Patrons well pleased. Big business two days." "A good feature which my patrons said they liked." "Audience generally satisfied."
Consensus—"Good picture, good puller."

KING SPRUCE (DIAL-HODKINSON) MITCHELL LEWIS ..... **MAR. 27**
"Lumber story pleases despite complicated plot."—M. P. News.

L'APACHE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (NOV. 2) ..... **DEC. 20**
"Dalton finds expression in dual role."—M. P. News.
Exhibitor Comment—"A good picture. Extra big to poor business two days." "A splendid production to extra big business one day and big business three."

LAST OF HIS PEOPLE, THE (SELECT) MITCHELL LEWIS (DEC. 20) ..... **DEC. 27**
"Lewis has characteristic role here."—M. P. News.

LAST STRAW, THE (FOX) BUCK JONES ..... **FEB. 14**
"Buck Jones makes debut in interesting western."—M. P. News.
Exhibitor Comment—"Jones' debut as a star made a good impression but picture very ordinary. Looked for a stunt picture. Average business one day."

LIFTING SHADOWS (PENET-PATHE) EMMY WEHLEN ..... **APR. 3**
"Propagandists run riot in this one."—M. P. News.

LINCOLN HIGHWAYMAN, THE (FOX) WILLIAM RUSSELL (DEC. 28) ..... **JAN. 10**
"Russell has entertaining mystery melodrama."—M. P. News.
Exhibitor Comment—"Star hasn't drawn here yet, but the picture pleased fairly well. It is a very fair one. A dog seems to be the feature player. Average business one day." "Played this picture with the Anita Stewart feature, 'Human Desire,' to big business for two days. This program made a good impression." "Average business two days. Patrons liked this picture."
Consensus—Average picture, average puller."

LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN) ..... **FEB. 28**
"Civil War period popular novel given fine production."—M. P. News.
Exhibitor Comment—"An average picture to average business." "A good production which received many compliments as to its satisfaction. Big business." "Big three days. Picture is good and drew even better than we expected."
Consensus—"Good picture, good puller."

LIVE SPARKS (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... **FEB. 7**
"J. Warren Kerrigan in variety picture."—M. P. News.

LOCKED LIPS (UNIVERSAL) TSURU AOKI ..... **APR. 24**
"Antique story and crude touches provide weak entertainment." M. P. News.

LONE HAND, THE (ALEXANDER) SPECIAL CAST ..... **MAR. 20**
"A good Western with many thrilling and gripping moments."—M. P. News.

LONE WOLF'S DAUGHTER, THE (J. PARKER REED, JR.-HODKINSON) LOUISE GLAUM (DEC. 14) ..... **DEC. 20**
"A stirring melodrama that will register."—M. P. News.
Exhibitor Comment—"This feature knocked them off their seats and went over with a BANG! It's some picture. Extra big business three days."

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

LORD LOVES THE IRISH, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... **DEC. 27**
"Melodrama and humor in this Kerrigan film."—M. P. News.
Exhibitor Comment—"A good feature to average business two days." "A good feature to big business one day." "Fair only. Average business one day."
Consensus—"Good picture, good puller."

LOVE WITHOUT QUESTION (B. A. ROLFE-JANS) OLIVE TELL ..... **APR. 10**
"Crook melodrama, rich in mystery and suspense."—M. P. News.

LOVES OF LETTY, THE (GOLDWYN) PAULINE FREDERICK ..... **FEB. 21**
"Artificial picture of a woman's ambition."—M. P. News.
Exhibitor Comment—"A very satisfactory picture. Box office value good." "A fair program picture but nothing to rave about. Our patrons are not strong for the star. Average business two days."
Consensus—"Average picture, average puller."

LUCK OF GERALDINE LAIRD (ROBERTSON-COLE) BESSIE BARRISCALE ..... **FEB. 14**
"Has some good points which should interest."—M. P. News.
Exhibitor Comment—"Played this feature one week to average business."

LUCK OF THE IRISH, THE (MAYFLOWER-REALART) SPECIAL CAST ..... **FEB. 7**
"Up to Dwan's usual standard."—M. P. News.

MAN THERE WAS, A (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM ..... **MAR. 13**
"Powerful theme and rich background make fine picture."—M. P. News.

MANHATTAN KNIGHT, A (FOX) GEORGE WALSH ..... **MAR. 27**
"Crook melodrama makes lively picture."—M. P. News.
Exhibitor Comment—"It's a very good thriller. Poor business owing to very stormy and cold night."

MARKED MEN (UNIVERSAL) HARRY CAREY (DEC. 21) ..... **DEC. 27**
"This is a mighty good picture."—M. P. News.
Exhibitor Comment—"Very good. Average business one day."

MARY'S ANKLE (FAMOUS PLAYERS-LASKY) MACLEAN-MAY ..... **MAR. 13**
"Amusing farce from Mary Tully's stage play."—M. P. News.
Exhibitor Comment—"This is a whirlwind of a good picture. Played a comedy on the program with it and it made the comedy look tame for fun. Patrons should get more wholesome enjoyment out of this feature than out of a dozen so called comedy dramas. Extra big business one day to average two days." "A very good picture which pleased my patrons so much that we extended its run from three days to one week. It did big business all week." "A good picture. Big to average business two days."
Consensus—"Good picture, good puller."

MARY ELLEN COMES TO TOWN (PARAMOUNT-ARTCRAFT) DOROTHY GISH ..... **APR. 3**
"Dorothy Gish scores in a homespun role."—M. P. News.
Exhibitor Comment—"Played this feature one week to big business one day and average six."

MIRACLE OF LOVE, THE (PARAMOUNT-ARTCRAFT) COTTON-STANDING (NOV. 23) ..... **JAN. 3**
"Strong flavor of romance in picture."—M. P. News.
Exhibitor Comment—"This feature was a disappointment to my patrons. Many adverse comment. Poor business for one week." "My patrons did not like this picture. It did average business for me for one day." "A fair picture. Receipts below the average."
Consensus—"Average picture, average puller."

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1) ..... **JAN. 31**
"Satisfied from all angles."—M. P. News.

MOLLY AND I (FOX) SHIRLEY MASON ..... **APR. 10**
"Shirley Mason pleases in entertaining light comedy."—M. P. News.

MORE DEADLY THAN THE MALE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON (DEC. 7) ..... **DEC. 21**
"Ethel Clayton scores as polite vampire."—M. P. News.
Exhibitor Comment—"Played this one with the Universal feature 'The Pointing Finger,' starring Mary MacLaren. It was a very good program and did extra big business for one day." "It's different: a mystery play that remains a system to the finish. Our patrons liked it very much. Big business two days." "Star has no pulling power. Title should be given credit for the business on this. Average business one day."
Consensus—"Good picture, good puller."

MOTHER OF HIS CHILDREN, THE (FOX) GLADYS BROCKWELL ..... **APR. 17**
"Triangle drama well produced and well acted."—M. P. News.

MOTHERS OF MEN (FILM SPECIALS-REPUBLIC) CLAIRE WHITNEY ..... **MAR. 13**
"Has many interesting moments which should satisfy."—M. P. News.

MY HUSBAND'S OTHER WIFE (BLACKTON-PATHE) BREAMER-GORDON (JAN. 4) ..... **DEC. 27**
"Satisfying offering on a marital theme."—M. P. News.
Exhibitor Comment—"An average feature which played my house three days to average business." "Played this feature one week to average business. An average picture."

MY LADY'S GARTER (PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... **MAR. 27**
"Mystery melodrama which should get by."—M. P. News.

NEGLECTED WIVES (WISTARIA) SPECIAL CAST ..... **APR. 24**
"Careful production overcomes trite theme."—M. P. News.

NOTHING BUT THE TRUTH (HOLMES-METRO) TAYLOR HOLMES (DEC. 27) ..... **JAN. 24**
"Nothing wonderful, but will entertain."—M. P. News.
Exhibitor Comment—"Played this one three days to average business." "Nothing to it. Poor business two days."
Consensus—"Average picture, average puller."

NURSE MARJORIE (REALART) MARY MILES MINTER ..... **APR. 3**
"Old English atmosphere pleases."—M. P. News.

OLD LADY 31 (METRO) EMMA DUNN ..... **APR. 10**
"Tears and laughter in excellently produced comedy-drama."—M. P. News.

Box Office Reports continued on page 3904

"THE TOLL GATE"

(Paramount-Artcraft)

Quite Entertaining Picture with Hart as Good-Bad Man Again

WILLIAM S. HART is quoted as saying that his first independent production, "The Toll Gate," is the best picture he ever made, which makes us wonder if he has forgotten that graphic offering of the past, "The Cold Deck," or two later releases, "Hell's Hinges," and "The Poppy Girl's Husband." True it is a rugged type of story and presents an abundance of vital action and virile characterization, but where it falters is in presenting a line of incident which follows the beaten track. Hart, who collaborated with his director, Hillyer, in fashioning the tale, has unearthed nothing new in the shape of idea or treatment.

He has written himself a nice, fat part which gives him plenty of opportunity to reveal his dynamic personality. And in taking advantage of it he has allowed the action to drag at times in order that every shade and mood may be expressed to the minutest detail. There is a quantity of suspense in "The Toll Gate" which isn't found in the stereotyped narrative, but in the compelling performance of the star himself. Which is another way of saying that the picture is Hart "hook, line and sinker." With a less magnetic and talented actor it would only pass as an average Western. The star picks up the mantle of the good-bad man again a mantle he placed upon the shelf several months ago—and it fits h'm as well as ever.

It is perfectly obvious from the start that he will be reformed and regenerated through the influence of a worthy woman—a woman who does not make her appearance until the meat of the drama has been fully digested by the spectator. He indulges in some heroics to bring out the loneliness of his life, though they are the kind which are easily assimilated. He has tacked on a new twist for the conclusion. Instead of riding away into the dying sunset with her he goes his lonely way alone so that she may not grow to admire such an unworthy outcast. Thus the pathos of his life is consistent throughout. The action which depicts his bandit life is highly colorful and calls for plenty of hard riding and two-gun shooting. And here is where "The Toll Gate" is strong, because Hart is supreme in that line of work. The acting of his assistants is commendable, especially in the case of Anna Q. Nilsson and Jack Richardson. The technical effects are also praiseworthy.—Length, 5 reels. *Laurence Reid.*

THE CAST

Black Deering	William S. Hart
Mary Brown	Anna Q. Nilsson
The Sheriff	Jack Richardson
Jordan	Jack Singleton
"The Little Feller"	Master Richard Hendrick

By William S. Hart and Lambert Hillyer.
Directed by Lambert Hillyer.
Photographed by Joe August.

PRESS NOTICE—STORY

William S. Hart, the best known delineator of Western characters on the screen, will appear at the ———— theatre next ———— in "The Toll Gate," which is the first of his own productions under his new Famous Players contract. Mr. Hart wrote this photoplay in collaboration with Lambert Hillyer and considers it the greatest picture in which he has ever appeared—an opinion which is shared by many. In "The Toll Gate" the star is seen as the leader of a bandit band whose better nature asserts itself at the last. As Black Deering he is hotly pursued by a sheriff's posse. He escapes them at one point by making a leap of over sixty feet from a cliff into the raging river below. But again they pick up the trail but he eludes them by riding his Pinto pony into the bed of the river and following the stream into a subterranean passage.

After a series of thrilling episodes he gives himself up to the law. A generous sheriff allows him to depart over the Mexican border to freedom. "The Toll Gate" is an impressive drama of self-sacrifice and red-blooded manhood as well as a glowing picture of the West that has passed away. Mr. Hart gives his customary vigorous performance and his support consists of Anna Q. Nilsson and Jack Richardson. Mr. Hillyer directed the picture.

PROGRAM READER

William S. Hart, who comes to this theatre next ———— in "The Toll Gate," is said to have the most powerful dramatic role of his career as Black Deering, the bandit chieftain in the story which was written by Lambert Hillyer and himself. Mr. Hart considers the picture his finest contribution to the screen and his opinion is upheld by observing critics who have seen it. It is a typical tale of the west or southwest in the days when bandits roamed at large. The star appears in a role which fits him better, perhaps, than any other—that of a typical bad man who has a square streak nevertheless and who refuses to depart from his code of honor. The picture is punctuated with startling thrills and red-blooded action and the interest is sustained throughout. Mr. Hart is supported by Anna Q. Nilsson and Jack Richardson.

SUGGESTIONS

You can bill this feature as Bill Hart's greatest and not go wrong. Mention that the star considers it his best offering to date. Mention that it is the first of his own productions under his new Famous Players contract. Tell that he appears in the most colorful role of his career—the western bad man. Bring out that the picture carries thrill after thrill. Tell that the star is supported by Anna Q. Nilsson and Jack Richardson, two players who are stars in their own names. The picture can be exploited in a lobby display with typical western atmosphere, and you can also stage a prologue. Tell that Mr. Hart wrote the story in collaboration with his director, Lambert Hillyer. Feature it as a stirring Western which carries a full quota of red-blooded action.

"DOLLAR FOR DOLLAR"

(Keenan-Pathe)

Keenan Puts Over Another Good Picture

HERE'S a Keenan picture which should give satisfaction wherever it is shown. The star's experience for years has taught him the value of human interest stories and their drawing power as a box office attraction. He must have had this idea in view when he selected this story for it contains most of the essentials that are necessary to give it the proper attractive qualities.

Of course the picture has its weaknesses but what feature hasn't. However, it has enough heart interest, dramatic moments, thrills and suspense to make any audience sit up and take notice. To relieve the tense moments, there is also introduced enough light comedy scenes to give the mind the necessary relaxation.

And let us tell you a word about Frank Keenan' acting and direction. As an actor in a role of this kind where repose alternates with strong action, he couldn't be beaten. And his direction which required the taking of many close ups and the drawing out of many beautiful sets shows a carefulness in detail that would be hard to excel.

Marcus Gard is a power in the financial world where he has the reputation of being soulless. The widow of a man he has ruined in business blackmails him. He feels this keenly until she points out that she considers it as much her right to do this as he considered it his to cheat her husband. However, he becomes fascinated with the charms of this unusual woman, falls in love with her and reforms. Length 5 reels. *Frank Leonard.*

THE CAST

Marcus Gard	Frank Keenan
Mrs. Marteen	Kathleen Kirkham
Dorothy Marteen	Kate Van Buren
Victor Mordant	Harry Van Meter
Teddy Mordant	Jay Belasco
Mrs. Mordant	Gertrude Claire
Lewis Denning	Larry Steers
Thomas Brenchetly	Harry Kendall

Story by Ethel Watts Mumford
Directed by Frank Keenan
Cameraman Robert Newhart

PRESS NOTICE STORY

Frank Keenan's next production for Pathe release, "Dollar for Dollar," will appear at this theatre on ———— of next ————

It is one of those peculiarly interesting pictures which have the combination of good story and reputable star to make it one of the most interesting features yet produced under the Pathe banner. And we must not forget to mention that Mr. Keenan is also the director of this film. In selecting the story Mr. Keenan has picked a vehicle to suit his own personality and one which in every way gives him the opportunity to bring out his talents as a character actor and at the same time uphold his reputation as one of the greatest actors of the present day.

In "Dollar for Dollar" he is pictured as being a soulless financier who is blackmailed by a beautiful widow, whose fortune was lost through the shady transactions of Keenan and his business rival. He tells the widow that he believes she is "a woman without a soul" but she answers "am I using any different methods in getting this money than you have in obtaining yours"

However, he becomes fascinated with the charms of this unusual woman, falls in love with her and reforms. But he does not forget his business rival or the methods he employed in striking at a defenceless woman and he does not forget to repay him. Interwoven in the story is the life of another woman who is thrown into an insane asylum by her heartless husband but who escapes and kills the man who ruined her life. These incidents are only a few of the many smashing climaxes in this interesting and powerful story.

PROGRAM READER

Manager ———— announces that "Dollar for Dollar," the Pathe release starring Frank Keenan will be the attraction at this theatre on ———— of next ————

This feature is considered Mr. Keenan's best to date and for real down right amusement coupled with many dramatic moments, this feature could not be beaten. In other words, this picture is another heart interest story with a tremendously strong appeal.

The star is pictured as a soulless financier who is blackmailed by a beautiful widow whose fortune was lost through the shady transactions of Keenan and his business rival. When Keenan tells her that he believes she is a woman without a soul, she answers that it is as much her right as he considered it his to cheat her husband. However, he falls in love with the beautiful woman and reforms. But he does not fail to even matters with his rival who has struck at a defenseless woman in the dark. And there is another story interwoven into this one which tells of the life of a woman who is thrown into an asylum of the insane by her husband. She escapes, however, makes her way to his home and kills him, thus involving our hero and his beloved one, who appear upon the scene after the tragedy. But she is found hiding in the house, confesses to the crime and brings the story to a satisfactory conclusion.

SUGGESTIONS

When you book this feature your best bet would be to feature Keenan and impress upon them that he is one of the greatest character actors of modern times. If you have not done so before mention his latest successes, "Brothers Divided" and "Smoldering Embers," and tell them that the picture has a story with an appeal which will interest them. And it should, for it contains most of the essentials necessary to give it that drawing power.

It has a strong dramatic story with heart interest and thrills and is just one of the kind which Keenan would pick for his own personality and acting abilities.

You might also mention that this picture was produced by Mr. Keenan who has had a world of experience upon the stage and screen which he uses in this picture.

The cast might also come in for its usual amount of exploitation. Among its principal members are Kathleen Kirkman, Kate Van Buren, Harry Van Meter, Jay Belasco, Gertrude Claire and Larry Steers.

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(Continued from page 3902)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

ON WITH THE DANCE (PARAMOUNT-ARTCRAFT) MAE MURRAY ..... FEB. 28
"Mae Murray has a fascinating picture here."—M. P. News.
Exhibitor Comment "Great show chapter from life. Big business." "Wonderful, more business second week than the first." "This feature played my house three weeks. A wonderful production." "A very excellent picture. General theme appealing. Box office value very good." "A good picture to big business." "Wonderful. This played my house four weeks to big business." "A splendid picture to big business for one week." A splendid picture which played my house one week to big business."
Consensus—"Excellent picture, big puller."

OTHER MEN'S SHOES (EDGAR LEWIS-PATHE) CRAUFORD KENT (FEB. 1) ..... JAN. 24
"Crauford Kent seen in dual role."—M. P. News.
Exhibitor Comment "A good feature to average business." "This is only an average picture. Played it three days to average business."
Consensus—"Good picture, average puller."

OUT YONDER (SELZNICK) OLIVE THOMAS (DEC. 21) ..... JAN. 3
"Excellent entertainment for majority."—M. P. News.
Exhibitor Comment—"Did not come up to expectations; in fact it did not appear to be up to standard. Average business two days." "An average picture which did big business for three days." "A good picture and good box office attraction." "Played it three days to average business."
Consensus—"Good picture, good puller."

OVERLAND RED (UNIVERSAL) HARRY CAREY ..... FEB. 21
"Vital and vivid Western is Harry Carey's latest."—M. P. News.
Exhibitor Comment "A great production which broke all previous records by a big margin." "A very good feature to big business one day."
Consensus—"Good picture, good puller."

PALISER CASE, THE (GOLDWYN) PAULINE FREDERICK ..... FEB. 7
"High class melodrama which holds interest."—M. P. News.
Exhibitor Comment "A good picture to average business one day." "A good feature to average business one day." "A good feature which played my house three days to average business."
Consensus—"Good picture, average puller."

PARTNERS OF THE NIGHT (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST ..... MAR. 13
"Detective story carries an adequate punch."—M. P. News

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) ..... JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PEGEEN (VITAGRAPH) HESSIE LOVE (JAN. 18) ..... JAN. 24
"Saccharine story on a Pollyanna theme."—M. P. News.

PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY (JAN. 26) ..... JAN. 31
"Fantastic story of love and vengeance."—M. P. News.

PICADILLY JIM (SELZNICK) OWEN MOORE ..... FEB. 21
"Entertaining light comedy from popular story."—M. P. News.

PINTO (GOLDWYN) MABEL NORMAND ..... FEB. 7
"Mabel Normand is amusing as a two-gun girl."—M. P. News.
Exhibitor Comment—"Normand is favorite here. Picture suits her and she acts with pep. Extra big business two days." "Average picture house four days to extra big business one day and big business three to average business three days." "A splendid picture which played my days. The best since Mickey." "A good feature which pleased all my patrons. Big business one day." "Overdrawn, but good for the kids. Adults were not pleased. Average business one day."
Consensus—"Good picture, good puller."

POLLYANNA (PICKFORD-UNITED ARTISTS) MARY PICKFORD (JAN. 18) ..... JAN. 24
"The supreme effort of true artists."—M. P. News.
Exhibitor Comment—"This feature played my house all week to extra big business every day. Expect second week to equal first week's business. Daily papers are voluntarily boosting this production as the greatest Miss Pickford has ever done and say it is the best in artistry ever produced." "Second week of this feature. Played it all week to big business every day." "An excellent picture which did excellent business for me for two weeks." "An exceedingly poor box office vehicle." "A great disappointment. It was too light and didn't go with our patrons." "Played this feature one week to big business." "The best picture Pickford ever made. Played it one week to capacity business." "One of the best pictures ever seen at my house. Ran it one week to extra big business."
Consensus—"Excellent picture, big puller."

PRINCE AND BETTY, THE (JESSE HAMPTON-PATHE) WILLIAM DESMOND (DEC. 21) ..... DEC. 20
"Desmond appears in comic opera plot."—M. P. News.
Exhibitor Comment "An average picture to average business two days."

PRINCE OF AVENUE A (UNIVERSAL) JAMES CORBETT (FEB. 23) ..... JAN. 17
"James J. Corbett stars in political story."—M. P. News.

RED HOT DOLLARS (PARAMOUNT-ARTCRAFT) CHARLES RAY (DEC. 28) ..... JAN. 10
"Wholesome, entertaining comedy drama."—M. P. News.
Exhibitor Comment—"Played this feature to an exceptionally big week, due to the holidays and drawing power of the star. The picture was very good and Ray had fine support. Director, photography, sets and titles were all excellent. The story fell a little below the level of Ray pictures, but as a whole was fine entertainment. Extra big business all week." "Fair only, for Ray. Big business one day." "A wholesome, entertaining story that holds interest throughout. Will aid greatly in increasing the star's popularity. Our patrons liked it immensely. Box office value excellent." "Average picture to average business three days." "A good picture to better than average business two days." "A very good picture to average business two days." "One of Ray's best. Everyone enjoyed it. Big business one day."
Consensus—"Good picture, good puller."

RESPECTABLE BY PROXY (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON ..... FEB. 14
"Artistic production and good interpretation lift story."—M. P. News.
Exhibitor Comment—"An average picture to average business three days" "Average picture to average business three days"
Consensus—"Average picture, average puller."

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

RIGHT OF WAY, THE (METRO) BERT LYTELL ..... FEB. 14
"Rich photoplay made from this famous story."—M. P. News.
Exhibitor Comment—"A great feature which did big business." "A pleasing feature which did big business the first half and average the last half of the week." "Good character acting but that's all there is to it. Played it five days to poor business."

RIO GRAND (CAREWE-PATHE) SPECIAL CAST ..... APR. 24
"Should give satisfaction wherever shown."—M. P. News.

RIVER'S END, THE (NEILAN-FIRST NATIONAL) SPECIAL CAST ..... FEB. 28
"Rich production given vivid Northwest story."—M. P. News.
Exhibitor Comment—"A good picture to good business." "Played this picture one week to extra big business." "A big picture in every sense of the word. Acting of entire cast is noteworthy, and Neilan's direction is masterful. Big business three days."
Consensus—"Splendid picture, good puller."

ROAD TO DIVORCE, THE (UNIVERSAL) MARY MACLAREN ..... MAR. 13
"An interesting picture which should give satisfaction."—M. P. News.

ROUGE AND RICHES (UNIVERSAL) MARY MACLAREN (JAN. 19) ..... JAN. 10
"Often told tale makes obvious picture."—M. P. News.
Exhibitor Comment—"A good picture to extra big business two days."

SAGEBRUSHER, THE (HAMPTON-HODKINSON) SPECIAL CAST ..... JAN. 10
"Reviewer pronounces this a wonderful picture."—M. P. News.
Exhibitor Comment "A fair picture to average business two days." "Picture went good as it was what people were looking for."
Consensus—"Good picture, good puller."

SEEING IT THROUGH (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS ..... FEB. 28
"Heart interest story carries bewildering detail."—M. P. News.

SEX (J. PARKER READ-HODKINSON) LOUISE GLAUM) ..... APR. 10
"Powerful theme, clever acting and rich production."—M. P. News.

SHARK, THE (FOX) GEORGE WALSH (JAN. 18) ..... JAN. 24
"Sea story furnishes Walsh a dramatic role."—M. P. News.
Exhibitor Comment—"They liked Walsh in this one. Played it three days to big business first two days and extra big business third day." "A good picture to big and average business two days."
Consensus—"Good picture, good puller."

SHE LOVES AND LIES (SELECT) NORMA TALMADGE ..... JAN. 17
"Enjoyable comedy drama with Norma Talmadge."—M. P. News.
"Here's one star that improves. They all like her and she has a big following. This picture pleased very much. Extra big business two days." "An exceptionally good feature which played my house three days to extra big business." "A good picture which played my house three days to average business."
Consensus—"Good picture, good puller."

SHOD WITH FIRE (FOX) WILLIAM RUSSELL ..... FEB. 28
"William Russell has fairly interesting offering."—M. P. News.
Exhibitor Comment—"Same old Western stuff. I didn't hear 'em rave over it. Average business three days." "Good rough stuff that pleased. Average business one day."
Consensus—"Average picture, average puller."

SHORE ACRES (METRO-SCREEN CLASSICS) ALICE LAKE ..... APR. 3
"Famous New England drama, well adapted."—M. P. News.

SHOULD A WOMAN TELL? (METRO-SCREEN CLASSIC) ALICE LAKE (DEC. 20) ..... JAN. 3
"Star and director put picture over."—M. P. News.
Exhibitor Comment—"Story just average but the cast and direction puts this picture over. Big business two days, average one."

SILK HUSBANDS AND CALICO WIVES (HARRY GARSON-EQUITY) HOUSE PETERS ..... MAR. 13
"Good production of familiar stage and screen story."—M. P. News.

SINNERS (REALART) ALICE BRADY ..... MAR. 27
"Director missed chance to make big picture."—M. P. News.

SIX BEST CELLARS, THE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN ..... MAR. 20
"Bryant Washburn has a knockout here."—M. P. News.
Exhibitor Comment—"A splendid picture to extra big business for one day." "An average feature which did big business for three days."
Consensus—"Good picture, good puller."

SKY EYE (STATE RIGHTS—SOL LESSER) SPECIAL CAST (JAN. 4) ..... JAN. 17
"Thrilling melodrama in mid-air."—M. P. News.

SLAM BANG JIM (AMERICAN-"FLYING A") WILLIAM RUSSELL ..... APR. 24
"Good laughs in mixture of farce and western."—M. P. News.

SLAVES OF PRIDE (VITAGRAPH) ALICE JOYCE ..... JAN. 24
"Alice Joyce has familiar story of marital conflict."—M. P. News.
Exhibitor Comment—"A good picture. Alice Joyce is going strong here. Big business three days." "The star pleased, but the balance of the cast seemed rather weak and needs some comedy introduced to relieve it. Average business one day."
Consensus—"Pleasing picture, good puller."

SMOULDERING EMBERS (KEENAN-PATHE) FRANK KEENAN (FEB. 29) ..... FEB. 21
"Character study is colored by Keenan's art and personality."—M. P. News.
Exhibitor Comment—"A good feature to average business for three days."

SOONER OR LATER (SELZNICK) OWEN MOORE ..... MAR. 27
"Farcical idea is frail but lively amusing."—M. P. News.

SPORTING DUCHESS, THE (VITAGRAPH) ALICE JOYCE ..... MAR. 13
"Entertaining picture made from Drury Lane melodrama."—M. P. News.

STOLEN KISS, THE (REALART) CONSTANCE BINNEY ..... MAR. 20
"Picture of stuffy sentiment and obvious coincidences."—M. P. News.
Exhibitor Comment—"A fair picture to average business." "My patrons did not like this one. They seemed to think there was nothing to it but high class photography and posing. Played it three days to poor business."
Consensus—"Average picture, average puller."

STREET CALLED STRAIGHT, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST ..... MAR. 20
"Popular novel loses its substance on screen."—M. P. News.

Box Office Reports continued on page 3906

"THE COST"
(Paramount-Artcraft)

Picture Is Disappointing Through Lack of Moving Moments

THIS picture will doubtless prove disappointing to those patrons who recognize David Graham Phillips as one of the few vivid story-tellers of modern fiction. It strikes us that the screen version attempts to tell too much and by presenting such a wealth of detail, the moving moments are few and far between. The adaptation follows the story too closely—a story which covers a period of several years and considerable territory. Not having the advantage of dialogue, the action has a tendency to become confusing because the assortment of situations are loosely strung together.

Yet the moral value of "The Cost" is well emphasized which in a way compensates for the lack of dramatic punch. The story is nothing but a lesson to those contemplating matrimony. The marriage contract is always a gamble even with worldly men and women, but when the parties to it are vicious and ignorant it comes near being a tragedy. This is the lesson that the picture teaches and from this angle it is interesting and valuable. One looks with doubt upon a young girl who marries a young rounder, against her father's wishes, with his promise that their marriage will aid him to reform. Her trials and tribulations with her worthless husband form the basis of the plot. Proof is given that she pays a heavy cost.

The picture drags considerably and in his haste to quicken up the finale the director lacked inspiration. It isn't a bit convincing to see the death of the husband and his wife re-united to a former admirer presented with a subtitle and two scenes. Violet Heming plays the wife in a quiet but effective manner, though she might have been more consistent with her characterization. Seven years should have made quite a difference in her appearance. Ralph Kellard as the husband is more in character. The picture is handsomely mounted and presents a few spectacular scenes. Length, 6 reels.—*Laurence Reid.*

THE CAST

Pauline Gardner	Violet Heming
Col. Gardner	
Mrs. Gardner	Edwin Mordant
John Dumont	Mrs. Jane Jennings
Hampden Scarborough	Ralph Kellard
William Fanshaw, Jr.	Ed. Arnold
Leonora Fanshaw	Clifford Gray
Olivia	Carlotta Monterey
Mowbray Langdon	Aileen Savage
Suzanne	Warburton Gamble
Grandma	Florence McGuire
	Mrs. Julia Hurley

By David Graham Phillips.
Scenario by Clara S. Beranger.
Directed by Harley Knoles.
Photographed by Philip Hatkin.

PRESS NOTICE—STORY

The story of a girl who marries a young philanderer against her father's wishes, with his promise that their marriage will aid him to reform is the theme of the Paramount Artcraft picture, "The Cost," which will appear at the ———— theatre beginning ———— David Graham Phillips is the author of this vital story, which was a favorite with him. He quite surpassed his contemporaries in painting life in the upper strata of society and his subjects can be called genuine slices of that life. It is his heroine's trial and tribulations with her worthless husband which form the basis of this moving drama.

The theme establishes the moral that the girl who bestows her love unworthily must pay the cost. The little touches of humanity found in the original story are incorporated here and they provide moments of suspensive interest. Clara S. Beranger, who scenarioized the tale, has been faithful to Mr. Phillips, since she has taken the vital points and emphasized them with an experienced hand. Harley Knoles' direction is praiseworthy in the manner he has established the moral and kept the action moving. The cast features Violet Heming in the leading role and she plays with considerable charm and authority. Assisting her are Ralph Kellard, Edwin Mordant and others.

PROGRAM READER

A David Graham Phillips story is always interesting. This late lamented author knew how to paint life as he saw it, consequently when a subject of his reaches the screen it is bound to make good entertainment because of its wealth of moving action, its fine characterization and its excellent moral. "The Cost," regarded by many as his greatest story, will be shown at the ———— theatre next ———— with a cast that includes Violet Heming, Ralph Kellard, Edwin Mordant and other players of recognized ability. While we can't go into details concerning the plot let it be said that it features a girl who marries against her father's wishes. The cost of her folly is brought home to her and the spectators in a dramatic manner.

SUGGESTIONS

Here is an author whose name means much in popular fiction, so it would be well to exploit him to every advantage. You can link up with your bookdealer in bringing out his stories, particularly "The Cost." Feature it as a society drama which carries a fine moral value. Tell that it features Violet Heming, who will be remembered for her portrayal in "Everywoman," and Ralph Kellard, who is a favroite with picturegoers. Play up the title. This can be worked up in exploitation through the stores. Such catch lines as "If you think the cost of these ————is high, go down to the ———— and see what a girl's marriage cost!" Another, "The cost of this ———— is $————. See "The Cost" at the ———— and be satisfied with both."

CATCH LINES

She disobeyed her fathers' wishes and married him. And she reaped "the cost" of her folly. See 'The Cost," a picture of vital interest to everyone.

"WOULD YOU FORGIVE"
(Fox)

Small Appeal in Conventional Society Drama

THE story of "Would You Forgive?" runs in a circle. It starts with domestic happiness, digs up enough of the husband's past to obtain material for five reels ended by a little padding and ends as it begins. Everything about the production is conventional, even to the little child who helps to waste footage with her cute poses.

You may guess the story from the title. Mr. Cleaveland has a past, a dark and dire past. He carelessly shows his wife some photos of past sweethearts and hands her some letters to be destroyed. But his wife reads one and learns the truth. A few dramatic scenes and speeches at this point emphasize the general double standard of morality. He is forgiven, but when an ex-convict and likewise ex-fiancee of his wife turns up, he accuses her. The two are discovered alone with a child that Mrs. Cleaveland has adopted. But the little girl is found to be none other than Cleaveland's own daughter, left at an asylum by its mother. He is forgiven again by his wife, but this time in such a half-hearted way so that we do not lose patience with his charitable woman. The ex-convict is a blackmailer one moment and an altruistic knight of chivalry in another. Mr. Cleaveland's past is also discovered in a crude manner. Having a "closed chapter" in his life, he naturally would have taken more care of the incriminating evidence. And his former mistress's sister is brought on the scene on a very slim pretense.

Your audience may feel as if they had intruded on a family squabble that doesn't concern them. The "double standard" angle, dwelt so briefly upon, is the only appeal. The star, Vivian Rich, is good, as is the small cast. Detail and direction are both well done. Length, 5 reels. *Mathew A. Taylor.*

THE CAST

Mrs. John Cleaveland	Vivian Rich
John Cleaveland	Tom Chatterton
Paul Horton	Ben Deely
Miss Duval	Lillie Leslie

Story by Julius G. Furthman.
Directed by Scott Dunlap.

PRESS NOTICE STORY

Vivian Rich, the new Fox star, will be seen in a modern society drama, "Would You Forgive?" at the ———— theatre of ———— Miss Rich is not new to the screen, having played leading roles for some time, but is a newcomer to stardom.

In the picture she plays the part of Mrs. John Cleaveland, who after three years of married life is childless. To greatly her mother love she adopts a child, keeping the fact a secret from her husband, who does not approve of the plan. Reading some of her husband's old letters which he has given her to destroy, she learns of a closed chapter of his life, which has been kept a secret from her. He pleads forgiveness, and his wife is willing to forget the past.

Mrs. Cleaveland had once been engaged to Paul Horton, now an ex-convict. He returns and asks her for money to leave town and begin life anew, and Mrs. Cleaveland, fearing that he will reveal the existence of her adopted daughter, gives him her rings. Mr. Cleaveland, tracing the "lost" jewelry, discovers the two in a compromising situation, and accuses Horton of being the father of the child. A letter, however, proves the little girl to be none other than the daughter of Cleaveland himself, left at an institution by his mother. The repentant husband once more begs his wife's forgiveness.

The picture is gripping throughout and is full of dramatic situations which do not permit one dull moment.

PROGRAM READER

A stirring drama of modern American life will be the attraction at this theatre on ———— The title is "Would You Forgive?" and the star is pretty Vivian Rich, who reaches the height of stardom after many successful roles as leading lady. If you have never seen any of her past work, take this opportunity to see the new star, for she is due to be one of the bright lights of filmdom. And if you have already seen the charming star, you will need no urging to be here on ————, to witness her first starring vehicle.

SUGGESTIONS

Play up the new star of this picture. She has been on the screen for some time, and she will be recognized and appreciated. Insist that she has a story which gives her an opportunity to display all of her histrionic talents in this picture. Tell the theme upon which the picture is built—the husband with a past. Try to arouse interest in your catch lines on the question of forgiving the past. Emphasize the fact that it is an American drama, and a modern drama. The title gives a personal appeal and try to get the most out of this.

CATCH LINES

A gripping society drama of today, with the charming actress, Vivian Rich, in the stellar role.

A picture that brings home a much-discussed question in a dramatic story.

A new star in a new picture that gives her every opportunity to arouse your sympathy.

The Index to The Complete Plan Book

(Continued from page 3901)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

STRONGER THAN DEATH (SCREEN CLASSIC-METRO) NAZIMOVA (JAN. 18) ..... JAN. 24

"Nazimova's rare art capitalizes again."—M. P. News.

Exhibitor Comment —" A remarkable picture with a good star. Story really does not fit her in many ways, although the name of the star was enough to draw the business. Action dragged in many places. Nazimova should have a better background for her talent. Average business two days." "Played this one for one week to extra big business every day. It is a good picture."

STRONGEST, THE (FOX) SPECIAL CAST ..... FEB. 21

"Clemenceau's name may carry this picture big." M. P. News.

TARNISHED REPUTATIONS (PARRET-PATHE) DOLORES CASSINELLI ..... MAR. 13

"Dolores Cassinelli burdened with shop-worn story."—M. P. News.

TATTLERS, THE (FOX) MADLAINE TRAVERSE ..... APR. 10

"Sawdy melodrama too heavy for general entertainment." M. P. News.

TEETH OF THE TIGER (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 2) ..... DEC. 20

"A high class mystery story with thrills."—M. P. News.

Exhibitor Comment —"A very good picture to average business." "One of the best detective stories ever shown on the screen. Photography and settings extra good, and too much cannot be said in favor of direction. Business not up to standard due to name of production, although business increased throughout week." "This is a very good production. My patrons were pleased and it did big business for four days." "A very popular type of picture. Average business one day."

Consensus—"Good picture, good puller."

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 28) ..... JAN. 31

"Fairly interesting picture on a domestic theme" M. P. News.

Exhibitor Comment —"Average picture to average business one week."

THIRD WOMAN, THE (ROBERTSON-COLE) SPECIAL CAST ..... MAR. 27

"Might be classed as fair entertainment." M. P. News.

$30,000 (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... FEB. 21

"Kerrigan in typical melodramatic romance." M. P. News.

TIN PAN ALLEY (FOX) ALBERT RAY-ELINOR FAIR (DEC. 28) .. JAN. 10

"License taken with truth in this sentimental tale." M. P. News.

Exhibitor Comment —"May appeal to those familiar with music row. Poor business one day."

TOBY'S BOW (GOLDWYN) TOM MOORE (DEC. 20) ..... DEC. 27

"A very entertaining photoplay." M. P. News.

Exhibitor Comment —"Just an ordinary feature. The story appeared to be rather weak. Average business." "A good picture to average business one day." "A very pleasing story. Star is a big favorite. Extra big business two days." "This picture pleased all my patrons. Average business one day."

Consensus—"Average picture, average puller."

TONG MAN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA (DEC. 14) ..... DEC. 20

"Hayakawa in different role that scores." M. P. News.

Exhibitor Comment —"The best feature this star has appeared in. Patrons well pleased and played it to big business for seven days." "My patrons do not like this star. Average business four days."

Consensus—"Good picture, good puller."

TOO MUCH JOHNSON (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN ..... MAR. 6

"Hackneyed story is broadly burlesqued." M. P. News.

Exhibitor Comment—"An average picture to average business three days." "A fair picture to average business one day." "A good picture to extra big business two days."

Consensus—"Average picture, average puller."

TREASURE ISLAND (PARAMOUNT-ARTCRAFT) SPECIAL CAST .. APR. 24

"Interesting picture made from Stevenson's famous story." M. P. News.

TREE OF KNOWLEDGE, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (JAN. 11) ..... JAN. 24

"Kathryn Williams runs away with the show."—M. P. News.

Exhibitor Comment—"Played this picture for one week to better than average business. The cast, including Kathlyn Williams and Wanda Hawley, are strong factors in getting the picture over, even though Warwick's acting is above his usual picture standard. The story, while not unusual, is carried along by the stars and satisfied my patrons. Photography, direction and settings are all that can be desired." "An average feature to average business three days."

Consensus—"Average picture, average puller."

TRIFLERS, THE (UNIVERSAL) EDITH ROBERTS (JAN. 18) ..... JAN. 17

"Will afford very pleasing entertainment."—M. P. News.

Exhibitor Comment—"Average business one day." "Played this one on the program with the Paramount-Artcraft feature, 'It Pays to Advertise,' to extra big business first day and poor business second day." "An average picture to average business three days."

Consensus—"Average picture, average puller."

TWELVE-TEN (REPUBLIC) MARIE DORO (DEC. 14) ..... JAN. 3

"Heavy drama with a mystery element."—M. P. News.

Exhibitor Comment—"This feature was a failure as we looked for big things and did not find anything. A poor picture to poor business three days." "My patrons were disappointed in this one. Played it three days to poor business." "Didn't go over. Exploitation got them the first day but business was bad second and third days."

Consensus—"Ordinary picture, poor puller."

VALLEY OF TOMORROW, THE (AMERICAN-PATHE) WILLIAM RUSSELL (JAN. 11) ..... JAN. 17

"William Russell in story of vengeance and love."—M. P. News.

VEILED MARRIAGE, THE (HALLMARK) ANN LEHR-RALPH KELLARD ..... MAR. 20

"Not much realism in this complicated melodrama."—M. P. News.

VERY IDEA, THE (METRO) TAYLOR HOLMES ..... MAR. 6

"An amusing comedy which should interest."—M. P. News.

VIRGIN OF STAMBOUL, THE (UNIVERSAL) PRISCILLA DEAN. MAR. 27

"Star and Director create excellent Turkish picture."—M. P. News.

WALK-OFFS, THE (METRO-SCREEN CLASSICS) MAY ALLISON (JAN. 25) ..... FEB. 7

"Praiseworthy effort to make something of poor ideas."—M. P. News.

Exhibitor Comment —"Classy but we did not get the money with it. house for three days." "Classy but we did not get the money with it. poor business two days."

Consensus—"Average picture, average puller."

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

WANTED, A HUSBAND (PARAMOUNT-ARTCRAFT) BILLIE BURKE (DEC. 28) ..... DEC. 27

"Registers as highly amusing comedy."—M. P. News.

WATER, WATER, EVERYWHERE (GOLDWYN) ..... FEB. 14

"Will Rogers makes this picture worth while."—M. P. News.

Exhibitor Comment —"Fell down badly on a three day run. Patrons didn't like the story."

WEB OF CHANCE, THE (FOX) PEGGY HYLAND (DEC. 21) ..... DEC. 27

"Nothing here to cause you worry."—M. P. News.

Exhibitor Comment—"Not up to her usual standard. Attempted comedy in subtitles not amusing. Poor business one day."

WEB OF DECEIT, THE (CAREW-PATHE) DOLORES CASSINELLI (JAN. 18) ..... JAN. 10

"The dual role seen again."—M. P. News.

WHEN THE CLOUDS ROLL BY (UNITED ARTISTS) DOUGLAS FAIRBANKS (DEC. 20) ..... JAN. 10

"Sure fire winner with any audience."—M. P. News.

Exhibitor Comment—"Personal opinion is that this is one of the best Fairbanks pictures released in a long time, although star is not as popular here as he should be. Picture has unsatisfactory ending and makes the whole thing seem more or less improbable. Of course anything can happen in a Fairbanks picture." "A great picture. Stood them out in spite of rainy weather. Extra big business three days."

Consensus—"Splendid picture, good puller."

WILLOW TREE, THE (SCREEN CLASSIC—METRO) VIOLA DANA (JAN. 11) ..... JAN. 17

"An original and fantastic tale of Japan."—M. P. News.

WOMAN GAME, THE (SELZNICK) ELAINE HAMMERSTEIN .... MAR. 20

"Many interesting elements make entertaining picture."—M. P. News.

WOMAN GIVES, THE (FIRST NATIONAL) NORMA TALMADGE .. APR. 24

"Lots of talent and effort almost wasted."—M. P. News.

WOE AND THE PUPPET, THE (GOLDWYN) GERALDINE FARRAR ..... APR. 17

"Single track idea overwhelmed with romance."—M. P. News.

WOMAN IN ROOM 13, THE (GOLDWYN) PAULINE FREDERICK . APR. 17

"Pauline Frederick has worthy subject in mystery melodrama."—M. P. News

WOMAN IN THE SUITCASE, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT (JAN. 18) ..... JAN. 24

"An unusual picture from every angle."—M. P. News.

Exhibitor Comment—"Good entertainment, photography and direction. The story impossible, but acceptable from entertainment point of view. Played it one week to average business." "A good picture to average business one day." "Played this one with the American feature, 'Eve in Exile,' starring Charlotte Walker. It was a good program and extra big to poor business for two days." "An average picture to average business three days."

Consensus—"Pleasing picture, average puller."

WOMAN WHO UNDERSTOOD, THE (ROBERTSON-COLE) BESSIE BARRISCALE ..... APR. 3

"Domestic story is obvious but entertaining."—M. P. News.

WOMEN MEN FORGET (AMERICAN CINEMA-UNITED) MOLLIE KING ..... MAR. 20

"Mollie King in 'Perpetual Triangle' story."—M. P. News.

YOUNG MRS. WINTHROP (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON ..... APR. 3

"Moth eaten story furnishes artificial picture."—M. P. News.

Exhibitor Comment —"A very good picture. A little sad but it did them good. Ethel Clayton's acting fine. Surely a very satisfactory production." "A very good picture to extra big business one day."

Consensus—"Good picture, good puller."

"Flashbacks" on Earlier Releases

"Fall of Babylon"—"A very good picture which played my house one week to big business."

"Blind Husbands" (Universal)—"Played it three days to average business. An average picture."

"City of Comrades" (Goldwyn)—"Played it three days to big business. A very good picture."

"Trilby" (Republic)—"Did big business for three days. An average feature."

"Mystery of the Yellow Room" (Realart)—"An average feature which played my house one week to average business."

"Blind Husbands" (Universal)—"Played it three days to average business. Only an average production."

"The Hellion" (American-Pathe)—"This one did average business for three days. An average picture."

"Blind Husbands" (Universal)—"Played it one week to poor business, although it was given extra exploitation. A poor picture."

"All of a Sudden Peggy"—"Average picture to average business three days."

"Faith" (Fox)—"An average picture to average business three days."

"A Pay's Pleasure" (First National)—"Played this one with a feature for three days to big business. It is an average film."

"Prudence on Broadway" (Selznick)—"An average picture which played my house three days to big business."

"The Brat" (Metro)—"Played it three days to big business. A very good picture."

"Bonds of Love" (Goldwyn)—"Average picture to average business three days."

"Birth of a Race"—"A good picture to big business three days."

"Arizona"—"Played it three days to big business. A good picture."

"Mystery of the Yellow Room" (Realart)—"Great, everybody liked it."

"The Prodigal Wife"—"Great; considered very superior picture."

"When Doctors Disagree" (Goldwyn)—"A very fair picture which went well on account of Mabel Normand's name. Big business for one day."

"Hortheme of the U. S. A. (Paramount-Artcraft)—"A good picture which did big business for one day."

"The Blue Bonnet" (Pathe)—"A good picture to average business for two days."

"The Last of the Duanes" (Vitagraph)—"A very good picture to big business for two days."

"Scarlet Days" (Artcraft)—"A fairly good picture. Played it two days to big and average business."

"What Am I Bid" (Paramount-Artcraft)—"A very good picture to big business for one day."

"The Turning Point" (First National)—"Not as well liked as MacDonald's first two productions. Drew well. Settings and acting wonderful, but plot of the story not good."

"PARIS GREEN"

(Ince-Paramount-Artcraft)

Interesting Moments in Homespun Story Despite Hokum

ONE need not look for any variations in the character of the bashful, awkward youth that is enacted by Charles Ray. This time the star presents the type with all his customary charm and embellishes it with a rare stroke of reality—a stroke which even an arbitrary plot cannot destroy. The story is written around a farmer boy who has returned from the war and Paris, and up to the time he discovers that his old sweetheart doesn't love him, the picture reveals as delicious comedy and appealing pathos as one would want to see. Then in order to supply a dramatic note, to add the punch as it were, those in charge have introduced a plot which, while it may fulfill the demands of the story, fails in being genuine because it is arbitrarily developed and full of hokum.

The French sweetheart comes over and the subsequent scenes show some highfalutin action in which she is rescued from kidnappers. It strikes us that her appearance could have been employed in a dozen different ways to better advantage. Still there are sufficient headlights in this action which somewhat counteract the illogical plot and keep it from becoming unduly conspicuous. No better pathos has ever been represented on the screen than in the scene which shows the khaki-clad youth being reunited to his mother. And Ray plays this bit with wonderfully effective appeal.

Again he shows his ability as a light comedian in the barn dance scene and in those moments when he attempts to make love with the aid of his English-French dictionary. These are the human touches which tone up the picture and make it interesting despite the melodramatic hokum. The youth—the two girls—the rural folks—these are all genuine and the same may be said about the atmosphere of the old homestead. If the development of the plot had been worked out differently the picture might have been a knockout. The acting is splendid, especially that of Bert Woodruff as the youth's father.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Luther Green.....Charles Ray
Ninon Robinet.....Ann May
Mathew Green.....
Sarah Green.....Bert Woodruff
Jules Benoit.....Gertrude Claire
"Hairpin" Petrie.....Donald McDonald
Edith Gleason.....Gordon D. Mullen
Malachi Miller.....Norris Johnson
Mrs. Miller.....William Courtwright
Andre Robinet.....Ida Lewis
.....Otto Hoffman

By Julien Josephson.
Directed by Jerome Storm.

PRESS NOTICE—STORY

Charles Ray's latest photoplay to appear at the _____ theatre next _____ is "Paris Green," which is written by Julien Josephson, the author of most of the star's offerings, and which is directed by Jerome Storm. In this story Mr. Ray appears in khaki in the earlier reels as Corporal Luther Green, who spends an eventful hour in Paris before he returns to "civvies" at Quigley Corners, N. J. He learns that his old sweetheart has become engaged to another during his absence. Although the discovery has made him decidedly glum, his gloom evaporates when his Parisian friend comes to America in search of a missing uncle.

She has hardly set foot in New York before two crooks kidnap her. But Ninon escapes and boards the train for Quigley Corners—the only refuge she knows. At the station she meets Luther, citybound, and he takes her back to the farm. The crooks get possession of the girl again but the ex-corporal rescues her and in the presence of her uncle who has been found, Luther and Ninon declare their love for each other. The picture is a typical Ray offering and is crammed full of the customary human touches and homespun simplicity. Mr. Ray succeeds again in making his character live and the farmer boy-hero is one of his finest cameos. In his support are Ann May in the opposite role, Gordon Mullen, Otto Hoffman and Gertrude Claire.

PROGRAM READER

Charlie Ray, the most human, natural actor on the screen, will come to the _____theatre beginning _____ in his latest photoplay entitled "Paris Green." This offering is similar to the previous Ray pictures in that it exploits him as a bashful, awkward youth of the small village. Luther Green is the lad's name and he gets his nickname, "Paris," because of a certain hour he spent in Paris while serving with the A. E. F. He returns to "civvies" but finds that his old sweetheart has become engaged to another. Then into his life comes Ninon, a girl of the Paris boulevards. How he discovers that she is the girl of his ideals, how he rescues her from kidnappers—how he makes love in his simple, boyish fashion are events which compose a highly entertaining picture and one which will captivate everyone.

SUGGESTIONS

A Charles Ray picture is usually sure of crowding them in because the patrons know what to expect. You can tell them in this instance that the star appears in his familiar role of a farmer boy, the only variation being the fact that he wears khaki in the earlier reels, having just returned from France. Use catch lines such as "He left Quigley Corners as Luther Green, but when he came back they called him 'Paris' Green. Why?" Tell enough of the highlights of the story to excite curiosity. Play up the picture as an effervescent rural comedy—a comedy generously sprinkled with humor and human touches. Play up his feminine lead, Ann May. The title is suggestive of good exploitation. You can use it in catch lines and teasers.

CATCH LINES

See Charles Ray in his wonderfully human photoplay, "Paris Green." Five reels of as delicious comedy as has ever been shown on the screen.

"THE STRANGE BOARDER"

(Goldwyn)

Will Rogers Makes Another Entertaining Picture

IF your patrons like Will Rogers and his work in pictures you needn't be afraid to book this one for it contains about all the ingredients that go to make up a good program picture. It has heart interest, suspense and dramatic moments, together with little touches of comedy which should interest and amuse.

The story is a very fair one as stories go now-a-days. But it is Will Rogers' personality upon the screen and his droll, quiet way of picturing the character he plays in this feature that account for its success. And where did he get all this. Surely not in the two-a-day houses, throwing a lariat and telling jokes. It probably "jes came natural to him."

In this film Rogers is seen as the kind, simple hearted Arizona rancher who goes to the big city and is buncoed by a gang of swindlers. But he does not seek revenge on them for he says, "if I get them, they'll probably have it spent by that time." Here the story takes a turn and concentrates its action upon a young gambler whose sweetheart jilts him for the "good things," she obtains from a powerful ward heeler. The young gambler is arrested together with Rogers in a "raid" and both are seen in jail where the young "sport" vows vengeance on his enemy.

It is here that Rogers arouses sympathy for the way he tries to persuade his new found acquaintance to forget the injury done him. He fails, however, for the gambler subsequently kills his foe and Rogers is accused of the murder. But things are righted in the end and we see him in a close-up with the woman who loves and tried to save him. Length, 5 reels.—*Frank Leonard.*

THE CAST

Sam Gardner.....Will Rogers
Jane Ingraham.....Irene Rich
Billy Gardner.....
Kittie Hinch.....Jimmy Rogers
Florry (his wife).....James Mason
Jake Bloom.....Doris Pawn
Westmark.....Lionel Belmore
Dawson.....Jack Richardson
Sergeant Worrill.....Sydney Deane
.....Louis J. Durham

Story by Will Payne.
Directed by Clarence Badger.
Camerman M. LePicard.

PRESS NOTICE—STORY

Will Rogers in his latest Goldwyn production, "The Strange Boarder," will appear at the _____ theatre on _____ of next _____.

This is another picture of the Rogers type which is full of heart interest and dramatic appeal. It should amuse and interest where it appears.

Sam Gardiner, an honest Arizona rancher goes to the big city with his little motherless son and is swindled out of ten thousand dollars by a band of crooks. He does not pursue them for he believes that should they be caught the money would be spent. Sam strikes up an acquaintance with "Kittie" Hinch, a young gambler, who has become wildly jealous of the attentions paid to his wife by a prominent ward heeler. In a raid Sam and the young man are arrested and thrown in jail, where our hero tries to disuade him from his purpose of killing his enemy. He fails, however, for the gambler subsequently kills his foe and Rogers is accused of the murder. But we have forgotten to mention that while stopping at a boarding house Sam meets a young lady who falls in love with him and now tries to save him from the police by perjuring herself. She does not succeed for her story is untrue. Things begin to look badly for Rogers when "Kittie's" girl appears upon the scene and informs the police that "Kittie" told her to come and tell them that he was guilty of the crime. And we next see the young gambler crossing the Mexican border and making his escape, previous to which he sends a telegram verifying the young girl's statement. The mystery is now explained and the final close-up shows Rogers and his sweetheart in a loving embrace.

PROGRAM READER

Will Rogers will appear at this theatre in his latest Goldwyn production, "The Strange Boarder" next _____.

Heart interest, thrills, dramatic moments and pretty touches of comedy are the ingredients which compose this feature and which when summed up as a whole will surely entertain and amuse those who witness this production. Mr. Rogers again displays his talents as a character actor putting much appeal into the role and also adding many touches of comedy to vary the action.

He was an honest Arizona rancher who came to the big city, only to get swindled out of ten thousand dollars by a band of crooks. His forgiving nature will not allow him to pursue the "trixters" for he believes that should they be caught the money would be spent. By accident he meets a young gambler who has become wildly jealous over the attentions paid to his girl by a prominent ward heeler. In a raid upon a gambling house Rogers and his new found acquaintance are arrested and thrown in jail, where the gambler makes known his intention of killing his enemy when his term is up. Our hero tries to dissuade him from his purpose. He fails, however, for the gambler subsequently kills his foe and Rogers is accused of the murder. But things are righted in the end by the gambler who sends his "girl" to tell the police that he is the murderer after he has made his escape into Mexico. And then we see Rogers in a final close-up with the girl he loves, a young lady he has met in a boarding house, while in the big city.

SUGGESTIONS

This is a very fair Rogers picture in which the star gets a great deal out of a story that is not of the best. Still by clever acting, and attention to detail, the star has managed to make an entertaining picture which should make its appeal to those who see it.

As usual you should concentrate your exploitation on Rogers.

Let your patrons know that the star has another picture with enough heart interest, dramatic moments and thrills to interest them. But do not go too strong on the story, for it seems to be composed of a number of incidents written around the star and to satisfy his personality.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

ALEXANDER FILM CORP.

Mar. 15—The Lone Hand (Roy Stewart).....5

INDIAN SUBJECTS

Mar. 29—Defying the Chief.....1
Mar. 22—Coming of Lone Wolf.....1
Mar. 15—The War Bonnet.....1
Mar. 8—The Fight on the Deadwood Trail.....1

KATTEJOHN COMEDIES

Mar. 22—Cabareting Under Difficulties.....1

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

The House of Toys (Seena Owen).....6
The Thirtieth Piece of Silver (Margarita Fisher).....6
Slam Bang Jim (William Russell).....5
The Honey Bee (Marguerita Sylva).....6
The Dangerous Talent (Margarita Fisher).....6
The Valley of Tomorrow (William Russell).....6
Eve in Exile (Charlotte Walker).....7
The Hellion (Margarita Fisher).....5
Six Feet Four (William Russell).....6

ARROW FILM CORPORATION

May 10—Before the White Man Came (Indian Cast).5
May 1—Love's Protege (Ora Carew).....5
The Desert Scorpion (Cobb Johnson).....5
Wolves of the Street (Cobb-Johnson).....6
Viligantes (Special Cast).....7
Fool's Gold (Mitchell Lewis).....6
The Law of Nature (Coleman-NeMoyer-Lee).....7

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.
Lightning Bryce (Ann Little-Jack Hoxie); 15-Episode Western.

WESTERN DRAMAS

Blazed Trail (Lowell-Crossman-Lawrence).....2
The Northwoods Dramas (Edgar Jones-Evelyn Brent).....2

ONE AND TWO-REEL COMEDIES

Arrow (Eddie Boulden-Lillian Vera).....1
Hank Mann (Hank Mann).....1
Sunbeam (Fatty Filbert-Bert Tracey).....2
Hank Mann (Hank Mann-Madge Kirby).....2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....6
Days of Daring (Tom Mix).....5
Persuasive Peggy (Peggy Hyland).....6
Eternal Penalty (Henry Kolker).....5
Roses and Thorns (Lenore Ulrich).....5
She Pays (Julia Dean-Louise Huff).....5
Justice (Cyril Scott).....5
The Guilty Woman (Marie Empress).....5
Adventures of Helen (Helen Holmes Serial) 20 two-Reel Episodes.

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Mar.—Petticoats and Pants.....2
Feb.—Her Bridal Night-mare.....2

SINGLE REEL COMEDIES

Mary's Nightmare.....1
Watch Your Step-Mother.....1
Nearly Newlyweds.....1
Fair But False.....1
Kids and Kidlets.....1
A Looney Honeymoon.....1
Kidnapping Caroline.....1

GAYETY COMEDIES

Beaned on the Boarder (Bletcher-Reynolds).....1
The Fatal Wallop (Geo. Ovey).....1
Silk Stockings (Geo. Ovey).....1
Kissed in a Harem (Bletcher-Reynolds).....1
Why Cooks Go Cuckoo (Geo. Ovey).....1
Fireman, Save My Gal (Geo. Ovey).....1
Ladies Must Dance (Geo Ovey).....1

CANYON PICTURES CORP.

(Twelve Two-Reel Westerns Featuring Franklyn Farnum)

Twelfth, The Cowboy and the Rajah.....2
Eleventh, Cupid's Roundup.....2
Tenth, "Breezy" Bob.....2
Ninth, Brother Bill.....2
Eighth, When Pals Fall Out.....2
Seventh, Shackles of Fate.....2
Sixth, The Puncher and the Pup.....2

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Keynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1
Everson's Comedy Circus (Pony, Dog and Monkey).1
Harry Collier & Co. (Comedy Bicycle Novelty).....1
La Meen Boys.....1
Marie DeWald (Aerial Girl).....1
The Arabian Whirlwind Troupe (Tumbling Arabs)..1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play.....1

RED CROSS TRAVEL SERIES

The Relief of Poland.....1
Constantinople, the Gateway of the Orient.....1
America's Watch on the Rhine.....1
Belgium, the Broken Kingdom.....1
Marie, Queen of Rumania.....1
Archagel, City of Snow.....1
The Tiny Kingdom of Montenegro.....1

BRUCE SCENICS

The Chilkat Cubs.....1
Wanderlust.....1

SPECIALS

The Why of a Volcano.....1
The Second Chance.....1
War Spruce.....1

EQUITY PICTURES CORP.

The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

May—A Lady in Love (Ethel Clayton).....
May—The Dancin' Fool (Wallace Reid).....4124
May—The Dark Mirror (Dorothy Dalton).....5084
May—The Sea Wolf (George Melford Special)...6097
May—Miss Temple's Telegram (Bryant Washburn).....4318
May—Why Change Your Wife (De Mille Special).7175
Apr.—Dr. Jekyll and Mr. Hyde (John Barrymore).....6355
Apr.—The Toll Gate (W. S. Hart).....5590
Apr.—Terror Island (Houdini).....5813
Apr.—The False Road (Enid Bennett).....5582
Apr.—The Cost (Violet Heming).....5547
Apr.—Thou Art the Man (Robert Warwick).....5503
Apr.—Treasure Island (Tourneur).....5134
Mar.—Easy to Get (Marguerite Clark).....4110
Mar.—My Lady's Garter (Tourneur Prod.).....4823
Mar.—April Folly (Cosmopolitan).....4983
Mar.—Excuse My Dust (Wallace Reid).....4330
Mar.—Mary Ellen Comes to Town (Dorothy Gish).....4704
Mar.—Jack Straw (Robert Warwick).....4707
Mar.—His House in Order (Elsie Ferguson)....4942
Mar.—Alarm Clock Andy (Charles Ray).....4938
Feb.—Dangerous Hours (Ince).....5771
Feb.—Young Mrs. Winthrop (Ethel Clayton)...4707
Feb.—Huckleberry Finn (Special).....7186
Feb.—The Amateur Wife (Irene Castle).....5358
Feb.—Black is White (Dorothy Dalton).....5562
Feb.—Mary's Ankle (MacLean-May).....4660
Feb.—On With the Dance (Special).....6483
Feb.—The Six Best Cellars (Bryant Washburn)..4822
Feb.—All of a Sudden Peggy (Marguerite Clark).4448
Feb.—Double Speed (Wallace Reid).....4144
Jan.—The Copperhead (Lionel Barrymore).....6351
Jan.—What's Your Husband Doing? (MacLean-May).....4692
Jan.—The Tree of Knowledge (Robert Warwick).....4940

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage.....2
Nov. 16—The Hayseed.....2
Sept. 7—Back Stage.....2

PARAMOUNT-SENNETT COMEDIES

May 23—Let 'er Go.....2
May 2—Fresh From the City.....2
Apr. 18—The Gingham Girl.....2
Apr. 4—Gee Whiz.....2
Jan. 18—The Star Boarder.....2
Dec. 7—A Lady's Tailor.....2
Nov. 23—Down on the Farm.....2
Nov. 9—His Last False Step.....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....1
Dec. 21—Those Distant Cousins.....1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

May 30—Beating Cheaters.....2
May 9—Spring.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

May 30—Battlefields of France.....1
May 23—Musko and Musume of Nippon.....1
May 16—Artistic Antwerp.....1
May 9—An Oriental Sing Sing.....1
May 2—In Happy Alsace.....1
Apr. 25—In Lovely Lorraine.....1
Apr. 18—Up Country in Siam.....1
Apr. 11—The Franco-British Rhine.....1
Apr. 4—Martyred Cities.....1
Mar. 28—The Boys' Big Club.....1
Mar. 21—Strassburg Redeemed.....1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz.....1
Dec. 14—Down the Strand in London.....1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle.....1
Dec. 7—Memory Lane.....1
Nov. 23—Sunshine and Shadows.....1
Nov. 9—A Night in June.....1

PARAMOUNT MAGAZINE

May 30—A Jungle Honeymoon.....1
May 23—Stars of Stage and Screen.....1
May 16—Lounge Lizards of the Jungle.....1
May 9—The Teeth of the Law.....1
May 2—A Feathered Physician.....1
Apr. 25—The Nurse of the Tenements.....1
Apr. 18—Mental Acrobatics.....1
Apr. 11—Tailoring in Metal.....1
Apr. 4—The Zero Hour in Art.....1
Mar. 28—The Song Factory.....1
Mar. 21—Game Trails of the Southland.....1
Mar. 14—Reclaiming the Everglades.....1
Mar. 7—Popping the Question.....1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoy.....2
Mar. 28—Cleaning Up (Al. St. John).....2
Dec. 28—To Good to be True (Ernest Truex).....2
Dec. 14—Speed (Al. St. John).....2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....7
The City of Purple Dreams.....6
Who Shall Take My Life?.....7
Zongar, the Dare Devil of Romance.....5
The Natural Law.....6
The Grain of Dust.....6
The Lust of the Ages.....6
Has a Man the Right to Kill?.....5
Beware of Strangers.....5
Persuasive Peggy.....6
The Spoilers.....9
The Ne'er Do Well.....8
The Garden of Allah.....8

FILM SPECIALS

JOLLY COMEDIES

Feb. 23—Girls Will be Girls (Leo Whilte).....1
Feb. 16—Pardon Me (Gertrude Selby).....2
Feb. 9—Hubby's Mistake (Gertrude Selby).....1
Feb. 2—The Close Shave (Ben Turpin).....2
Jan. 26—Breaking Into Society (Billy Armstrong)..1
Jan. 19—Neptune's Step-Daughter (Gertrude Selby).2
Jan. 12—Artless Artie (Harry Fox).....2
Jan. 5—The Nutcrackers (Ben Turpin).....2

FIRST NATIONAL EXCHANGES

45 Minutes from Broadway (Charles Ray).....
The Jacknife Man (King Vidor).....
Curtain (Katherine MacDonald).....
Yes or No (Norma Talmadge).....
The Yellow Typhoon (Anita Stewart).....
Passion's Playground (Katherine MacDonald)...
The Love Expert (Constance Talmadge).....
Don't Ever Marry (Marshall Neilan's).....
Polly of the Storm Country (Mildred Harris)....6038
The Woman Gives (Norma Talmadge).....5923
The Idol Dancer (D. W. Griffith).....7033
The Family Honor (King Vidor's).....5884
The Inferior Sex (Mildred Harris Chaplin).....5695
Fighting Shepherdess (Anita Stewart).....5954
In Search of a Sinner (Constance Talmadge)....5485
The River's End (Marshall Neilan's).....6584

FLORIDA FILM CORPORATION

(At State Right Exchanges)

A Dumbwaiter Scandal.....2
A Pool of Peaches.....2
Fabulous Fortune Fumblers.....2
His Conscience His Guide.....2
Fred's Fictitious Foundling.....2
Work and Win 'Em.....2

FOX FILM EXCHANGES

BIG PRODUCTIONS

While New York Sleeps (Special Cast).....5
The Strongest (Special Cast).....6
Should a Husband Forgive? (Special Cast).....7
Evangeline (Special Cast).....7
Kathleen Mavourneer (Theda Bara).....6
Checkers (Special Cast).....7

WILLIAM FARNUM SERIES

The Orphan.....6
The Adventurer.....6087

Release Information continued on page 3909

Advance Information on All Film Releases

(Continued from page 3908)

Heart Strings 6
Wings of the Morning..... 6
The Last of the Duanes..... 7

THEDA BARA SERIES

Lure of Ambition 5
La Belle Russe..... 6

TOM MIX SERIES

The Terror..... 5
Desert Love 5
Three Gold Coins 5
The Daredevil 5
The Cyclone 5
The Feud 5

FOX ENTERTAINMENTS

The Spirit of Good (Madlaine Traverse)..... 5
Forbidden Trails (Buck Jones) 5
Love's Harvest (Shirley Mason)..... 5
The Dead Line (George Walsh)..... 5
The Mother of His Children (Gladys Brockwell)..... 5
The Tattlers (Madlaine Traverse)..... 4200
Would You Forgive (Vivian Rich)..... 5
Leave It To Me (Wm. Russell)..... 5
Black Shadows (Peggy Hyland)..... 4100
Molly and I (Shirley Mason)..... 5
A Manhattan Knight (George Walsh)..... 4800

SUNSHINE COMEDIES

Money Talks..... 2
The Jazz Bandits..... 2
His Musical Sneeze..... 2
His Wife's Caller..... 2
Oh, What a Knight..... 2
Mary's Little Lobster..... 2
Girls and Gunpowder..... 2
Monkey Business..... 2

MUTT AND JEFF CARTOONS

The Paper Hangers..... ½
The Wrestlers..... ½
The Private Detectives..... ½
Nothing But Girls..... ½
The Bowling Alley..... ½
The Bicycle Race..... ½
The Beautiful Model..... ½
Hula Hula Town..... ½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

Just Bill 2
The Boss of the Rancho..... 2
The Spirit of Cabin Mine..... 2
The Heart of Texas 2

MACK SWAIN SERIES

Nimrod Ambrose 2
Ambrose and the Bathing Girls..... 2
Ambrose in Bad 2
Ambrose's Winning Ways 2

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

Apr.—Tillie's Punctured Romance..... 6
Mar.—The Superman 6
Mar.—The Forbidden Woman 7
Feb.—Virtuous Men 7
Jan. —Eyes of Youth 7
Dec.—The Lost Battalion 6
Dec.—Everybody's Business 6
Nov.—Birth of a Race 8
Oct.—Yankee Doodle in Berlin..... 6
Sept.—Mickey 7
The Bandit and Preacher (Wm. S. Hart)..... 5
The Hell Hound of Alaska (Wm. S. Hart)..... 5
Satan's Pawn (Bessie Barriscale)..... 5
The Straight Road (Chas. Ray and Bessie Barriscale) 5
One Day 5
How Molly Made Good..... 6
The Birth of Man..... 5
Heart of New York 5
The Salamander 5
The Birth of Democracy 6
Custer's Last Fight 3
The Real Roosevelt 2
Satan on Earth..... 2
The Hand of Vengeance (10 episode serial, Gaumont) 2
The Demon's Shadow (Serial in 10 episodes)..... 2
Series of 42 Fatty Arbuckle Comedies..... 3
Series of 29 Chaplin Comedies..... 3
Series of 28 Sennett Keystone Comedies..... 2
Series of 28 Keystone Liberty Comedies..... 1
Series of 16 Shorty Hamilton two reel Westerns..... 3

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)..... 9
The Hushed Hour (Blanche Sweet).....

GAUMONT COMPANY

(At State Right Exchanges)

Husbands and Wives (Vivian Martin)..... 5
Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1
The Real Roosevelt 2
Satan on Earth 2
The Hand of Vengeance (Serial, ten two-reel episodes) .....

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

The Slim Princess (Mabel Normand).....
Roads of Destiny (Pauline Frederick).....
Jes' Call Me Jim (Will Rogers).....
The Great Accident (Tom Moore).....
Dollars and Sense (Madge Kennedy).....
The Woman and the Puppet (Geraldine Farrar)..... 7
Trimmed With Red (Madge Kennedy)..... 7
The Strange Boarder (Will Rogers)..... 5
The Woman in Room 13 (Pauline Frederick)..... 5
Duds (Tom Moore) 5
The Little Shepherd of Kingdom Come (Jack Pickford) 6
The Blooming Angle (Madge Kennedy)..... 5
The Paliser Case (Pauline Frederick)..... 5
Water, Water, Everywhere (Will Rogers)..... 5
Pinto (Mabel Normand) 5

GREAT AUTHORS PRODUCTIONS

Going Some (Rex Beach).....
The Tower of Ivory (Gertrude Atherton).....
Dangerous Days (Mary Roberts Rinehart's)..... 7
Partners of the Night (Leroy Scott)..... 5

BOOTH TARKINGTON'S EDGAR SERIES

Edgar's Hamlet 2
Edgar and Teacher's Pet..... 2

CAPITOL COMEDIES

Apr. 18—A Fly in the Ointment (Neal Burns)..... 2
Apr. 4—Rarebits (De Haven)..... 2
Mar. 21—Matrimoniacs (Neal Burns)..... 2
Mar. 7—Forget Me Not (De Havens)..... 2
Feb. 22—One Dollar Down (Neal Burns)..... 2
Feb. 8—Excess Baggage 2

FORD EDUCATIONAL WEEKLY

Mar. 21—The Alligator Hunt..... 1
Mar. 14—With Every Meal..... 1
Mar. 7—Broken Silence 1
Feb. 29—Tick Tock 1
Feb. 22—Silverware 1
Feb. 15—In Higher Spheres..... 1
Feb. 8—De-Light 1

GOLDWYN-BRAY PICTOGRAPHS

433—People You'd Like to Know (Mary Roberts Rinehart) 1
432—Famous Robberies 1
431—Guardians of Our Gateways..... 1
430—Professor B. Flat..... 1
429—Pheasants, Aristocrats of Birdland..... 1

GRAPHIC FILM CORPORATION

Moral Suicide (Mason-Baird) 7
Ashes of Love (Hackett-Shannon)..... 6
When Men Betray (Gail Kane-Stuart Holmes)..... 6
Echo of Youth (Richman-Baird-Shepard) 6
Someone Must Pay (Gail Kane-Edmund Breese)..... 6
A Child for Sale (Leslie-Hale Connelly)..... 6

GREIVER'S EDUCATIONALS (CHICAGO)

Serpent's Tooth 1
Speeding Through Dixie..... 1
Royal Ease 1
Colossus of Roads..... 1
The Spirit of the Birch..... 1
Suds 1
Precisely as Polly..... 1

HALL ROOM BOYS PHO. PLAYS

Apr. 15—Four of a Kind..... 2
Apr. 1—This Way Out 2
Mar. 22—Oh, Baby 2
Mar. 8—Breaking Into Society..... 2
Feb. 23—Can You Beat It..... 2
Feb. 9—Passing the Buck..... 2
Jan. 26—Neck and Neck..... 2
Jan. 12—Wrong Again 2
Dec. 29—The Millionaire Paupers..... 2

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES

A Veiled Marriage (Lehr-Kellerd)..... 5
Carmen of the North (Anna Bos) 5
Chains of Evidence (Breese-Shotwell)..... 5
High Speed (Edward Earle-Gladys Hulette)..... 5
The Heart of a Gypsy (Florence Billings)..... 5
The Phantom Honeymoon (Marguerite Marsh)..... 5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy) 5
A Dangerous Affair (Billings Rawlinson)..... 5

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt. 2
A House Divided (Sylvia Breamer)..... 6
The Littlest Scout (Violet Blackton)..... 6
Wanted for Murder (Elaine Hammerstein)..... 6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy) 6

SERIALS

The Screaming Shadow (Ben Wilson-Neva Gerber) .....15 Episode
The Trail of the Octopus (Ben Wilson, Neva Gerber) .....15 Episode

THE EVIL EYE

(Fifteen two-reel episodes starring Benny Leonard.)
Mar. 15—First, Below the Deadline..... 2

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Emerson Hough's)..... 7
The Westerners (Stewart Edward White's)..... 7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The Desert of Wheat (Zane Grey's)..... 6
Desert Gold (Zane Grey's)..... 7

J. PARKER READ, JR., PRODUCTIONS

Sex (Louise Glaum)..... 7
The Lone Wolf's Daughter (Louise Glaum)..... 7
Sahara (Louise Glaum)..... 7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)..... 6
The Bandbox (Doris Kenyon)..... 6

ARTCO PRODUCTIONS

The Capitol (Leah Baird)..... 6
Cynthia of the Minute (Leah Baird)..... 6

ROBERT BRUNTON PRODS.

The Dream Cheater (J. Warren Kerrigan)..... 5
$30,000 (J. Warren Kerrigan)..... 5
Live Sparks (J. Warren Kerrigan)..... 5
The Lord Loves the Irish (J. Warren Kerrigan)... 5

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes)..... 6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)..... 6

DIAL FILM CO. PRODUCTIONS

King Spruce (Mitchell Lewis)..... 7

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison)..... 7
Human Clay (Mollie King)..... 5

JANS PICTURES CORP.

A Woman's Business..... 6
Love Without Question (Olive Tell)..... 7

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner)..... 5
Efficiency Edgar's Courtship (Taylor Holmes)..... 5
The Misleading Lady (Henry B. Walthall)..... 5
Open Places (Jack Gardner)..... 5
The Little Shepherd of Bargain Row (R. Traverse).. 5
The Range Boss (Jack Gardner)..... 5
The Alster Case (Bryant Washburn)..... 5
The Man Trail (Richard Traverse)..... 5
Men of the Desert (Jack Gardner)..... 5
Little Shoes (Henry B. Walthall)..... 5
Broncho Billy Dramas 4
Snakeville Comedies 4
Fables in Slang (George Ade)..... 1
Stripped for a Million (Crane Wilbur)..... 5
Strife (George Le Guere)..... 5

CHAPLIN REISSUES

A Burlesque on Carmen..... 4
Feb. 1—The Champion 2
Mar. 1—Jitney Elopement 2
Apr. 1—Work 2
May 1—By the Sea..... 1

MERIT FILM CORP.

Fools' Gold (Mitchell Lewis)..... 6
She Wolf (Texas Guinan)..... 5
Heart of Texas (Tom Mix)..... 5
Window Opposite (Leah Baird) 7
Once to Every Man (Jack Sherrill)..... 6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Apr.—The Best of Luck (Screen Classics)..... 6
Apr.—The Hope (Special Cast)..... 6
Apr.—The Cheater (May Allison)..... 6
Apr.—Dangerous to Men (Viola Dana)..... 6
Apr.—Alias Jimmy Valentine (Bert Lytell)..... 6
Mar.—Old Lady 31 (Emma Dunn)..... 6
Mar.—Shore Acres (Alice Lake)..... 6
Feb.—The Walkoffs (May Allison)..... 6
Jan.—The Willow Tree (Viola Dana)..... 6
Dec.—Should a Woman Tell (Alice Lake)..... 6
Dec.—Fair and Warmer (May Allison)..... 6
Nov.—Please Get Married (Viola Dana)..... 6
Nov.—Lombardi, Ltd. (Bert Lytell)..... 6

C. E. SHURTLEFF PRODUCTIONS

Apr.—Burning Daylight (Mitchell Lewis)..... 6

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)..... 6

Release Information continued on page 3910

Advance Information on All Film Releases

(Continued from page 3909)

NAZIMOVA PRODUCTIONS
The Heart of a Child (Nazimova) 7
Stronger Than Death (Nazimova) 7
The Brat (Nazimova) 7
The Red Lantern (Nazimova) 7

TAYLOR HOLMES PRODUCTIONS
May Nothing But Lies (Taylor Holmes) 6
Mar.- The Very Idea (Taylor Holmes) 6
Dec. Nothing But the Truth (Taylor Holmes) . . . 6

MISCELLANEOUS
(State Right Features)
Why Women Sin (Anne Luther) Westeria Prods. . . .
A Dream of Fair Women (Murray Garson) 2
Democracy (Special Cast) Democracy Photoplay Co. 10
Democracy (Special Cast) Lester Park Edward White aide) . . . . . .
Why Women Sin (Ann Luther)) Westeria Prods. . . .
Deliverance (Helen Keller) Geo Kleine 6
The Return of Tarzan (Numa Pictures Corp) . . . . .
Empty Arms (Gail Kane Thurston Hall) Photoplay Libraries, Inc . . . . . .
Vera Mack (Two Reel Western Dramas) Doubleday Prod Co . . . . . .
The Blindness of Youth (Foundation Film Corp.) . .
The Confession (Henry Walthall) National Film Corp
The Mystery Mind Serial () Robert Pauline) Supreme Pictures, Inc . . . . . .
The Penny Philanthropist (Peggy O'Neil Ralph Morgan) Arthur S Hyman Attractions . . . . . .
The Whirlwind Serial (Chas Hutchinson) Allgood Pictures Corp. . . . . .

COMEDIES
Mack Sennett Comedies (Majestic Pictures) . . . 2
Comedy Art Prods. (Special Pictures, Los Angeles) 2
6 Turpin Comedies (Cameo Film, Chicago) . . . 1 & 2
Doubleday Comedies (One Reel a Week) Doubleday Prod Co . . . . . .
Jolly Comedies (Film Specials) 2
Bobby Burns Comedies (Jason Film Corp) 2
Jester Comedies (Territorial Sales Corp) 2
Ham and Bud (Luna Prods, Inc.) 1

MONOPOL PICTURES
Crimson Shoals (Francis Ford) 6
Alma Where Do You Live (MacTammany Larkin) . . 6

PATHE EXCHANGES
May 23—Simple Souls (Blanche Sweet) 6
May 9—The Miracle of Money (Seddon Morrison) . . 5
May 2—Dollar for Dollar (Frank Keenan) 5
Apr. 25—Rio Grande (Ruby Scars) 7
Apr. 4—Lifting Shadows (Emmy Wehlen) 7
Mar. 28—The Deadlier Sex (Blanche Sweet) 6
Mar. 14—Tarnished Reputations (Dolores Cassinelli) 5
Mar. 7—In Walked Mary (Dune Capurro) 5
Feb. 29—Smouldering Embers (Frank Keenan) . . . 5

THE THIRD EYE
(Fifteen Two Reel Episodes Starring Warner Oland and Eileen Percy)
May 2—First, The Poisoned Dagger . . . . . .
TRAILED BY THREE
May 23—Eighth, The Brand of Fire . . . . . .
May 16—Seventh, In the Pasha's Harem . . . . . .
May 9—Sixth, Wanted for Burglary . . . . . .
May 2—Fifth, Buried Alive . . . . . .
Apr. 25—Fourth, The Prison Ship . . . . . .
Apr. 18—Third, The Tyrant of the South Seas . . .
Apr. 11—Second, Trapped in Chinatown . . . . . .
THE ADVENTURES OF RUTH
(Fifteen two reel episodes starring Ruth Roland, Wallace Reid, Allan Holubar and Herbert Heyes)
Apr. 4—Fifteenth, The Key of Victory 2
Mar. 28—Fourteenth, The Fighting Chance 2
Mar. 21—Thirteenth, Within Hollow Walls 2
Mar. 14—Twelfth, The Vault of Fetter 2
Mar. 7—Eleventh, The Trap 2
DAREDEVIL JACK
May 23—Fifteenth, The Triple Chase 2
May 16—Fourteenth, Terrible Vengeance 2
May 9—Thirteenth, Baiting the Trap 2
May 2—Twelfth, the Unseen Menace 2
Apr. 25—Eleventh, Flames of Wrath 2
Apr. 18—Tenth, Path of Destruction 2
Apr. 11—Ninth, Phantoms of Treachery 2
Apr. 4—Eigth, Blending Hate 2
Mar. 28—Seventh, A Blow in the Dark 2
Mar. 21—Sixth, A Skirmish of Wits 2
BRINGING UP FATHER
May 16—Father's Close Shave . . . . . .
Apr. 4—First, Jiggs in Society . . . . . .
AFTER THIRTY
(Six two reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
Apr. 16—Second, The Stimulating Mrs. Barton . . . .
Feb. 22—The Charming Mrs. Chase . . . . . .
ROLIN COMEDIES
Apr. 18—Shoot on Sight (Snub Pollard) 1
Apr. 11—Speed to Spare (Snub Pollard) 1
Apr. 4—Cracked Wedding Bells (Snub Pollard) . . . 1
Mar. 28—The Dinner Hour (Snub Pollard) 1
Mar. 21—Cut the Cards (Snub Pollard) 1
Mar. 7—Fresh Paint (Snub Pollard) 1
ROLIN TWO REELERS
May 2—An Eastern Westerner (Harold Lloyd) . . 2
Feb. 8—H-Royal Shamrock (Harold Lloyd Mildred Davis) 2
Dec. 28—From Hand to Mouth (Harold Lloyd Mildred Davis) 2
TWO REEL SPECIALS
Nov. 23—Mary Comparetage (Baby Marie Osborne) . . 2
Oct. 12—Daddy Number Two (Baby Marie Osborne) 2
BLACKTON PRODUCTIONS
Apr. 11—The Blood Barrier (Dreamer-Gordon) 6
Feb. 15—Respectable by Proxy (Dreamer Gordon) . . 6
Jan. 4—My Husband's Other Wife (Dreamer Gordon) 6
Nov. 30—Dawn (Sylvia Dreamer Robt Gordon) . . . 6
NEWS REELS
Tuesday—Topics of the Day . . . . . .
Wednesday—Pathe News 1
Saturday—Pathe News 1

PHILIPP (ADOLF) CORP.
The Midnight Girl (Adolf Philipp Marie Tagano) . . 2
My Girl Emanor (Adolf Philipp Patsy De Forest) . . 2
Oh, Louise (Adolf Philipp-Marie Tagano) 2

PIONEER FILM CORPORATION
(At State Right Exchanges)
The Boomerang (Henry B. Walthall) . . . . . .
Virtuous Sinners (Wanda Hawley) . . . . . .
Sins of the Children (Alma Hanlon) . . . . . .
Wives of Men (Florence Reed) . . . . . .

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom) 5

REALART PICTURES CORP.
SPECIAL FEATURES
The Luck of the Irish (Dwan's) 6
Subbleta of Fortune (Allan Dwan's) 7
The Mystery of the Yellow Room (Chautard's) . . . 6
STAR PRODUCTIONS
Sinners (Alice Brady) 5
The Stolen Kiss (Constance Binney) 5
Judy of Rogue's Harbor (Mary Miles Minter) . . . 5
The Fear Market (Alice Brady) 5
Anne of Green Gables (Mary Miles Minter) 6
Testwhile Susan (Constance Binney) 5

REELCRAFT PICTURES CORP.
BILLY WEST COMEDIES
What Next . . . . . .
Going Straight . . . . . .
His Artist . . . . . .
Beauty Shop . . . . . .
Hard Luck . . . . . .
Brass Buttons . . . . . .
Masquerader . . . . . .
On Probation . . . . . .
Locked . . . . . .
Cleaning Up . . . . . .
Happy Day . . . . . .
Sunday Breakfast . . . . . .
Mustered Out . . . . . .
TEXAS GUINAN WESTERNS
A Moonshine Feast . . . . . .
His White Squaw . . . . . .
The Night Raider . . . . . .
The Wild Cat . . . . . .
My Lady Robin Hood . . . . . .
Outwitted . . . . . .
Letters of Fire . . . . . .
Not Guilty . . . . . .
The Lady of the Law . . . . . .
Lighting the Vigilantes . . . . . .
ALICE HOWELL COMEDIES
Cinderella Cinders . . . . . .
Her Lucky Day . . . . . .
Her Bargain Day . . . . . .
A Wooden Legacy . . . . . .
Distilled Love . . . . . .
WILLIAM FRANEY COMEDIES
The Dog Catcher 1
The Paper Hanger 1
The Water Plug 1
BURRUD (SUNSET) SCENICS
The Mountain That Was God . . . . . .
Wind Goddess . . . . . .
Lake Chelan 1
MILBURN MORANTI COMEDIES
Ludgers . . . . . .
Soup and Satin . . . . . .
Wild Wild West . . . . . .
Installment Plan . . . . . .
Love, Where Art Thou? . . . . . .
The Kick . . . . . .
His Wedding Day . . . . . .

NAPOLEON & SALLY COMEDIES
The Deserter 1
Dreams Classed 1
Perils of the Bi 1
Comic Brides 1
Film Fairies 1
Caught With the Goods 1
One Big Night 1
As Others See It 1
Their First Love 1
Stopping Bullets 1
GALE HENRY COMEDIES
Heirlooms . . . . . .
Help . . . . . .
The Movers . . . . . .
The Champeen . . . . . .
This Way Out 2
Kids 2
Chicken a La King 2
Don't Chase Your Wife 2
Her First Flame 2
Pants 2
Her Honor, the Scrub Lady 2
Stung 2

REPUBLIC DIST. CORP.
(See Selznick Enterprises)

ROBERTSON-COLE PRODS.
SUPERIOR PICTURES
The Brand of Lopez (Sessue Hayakawa) 5
A Woman Who Understood (Bessie Barriscale) 5
The Third Woman (Special Cast) 5
The Flame of Hellgate (Beatriz Michelena) 5
Seeing it Through (ZaSu Pitts) 5
The Luck of Geraldine Laird (Bessie Barriscale) 5
The Beggar Prince (Sessue Hayakawa) 5
The Third Generation (Brentwood) 5
Haunting Shadows (H. B. Warner) 5
Reckoning Roads (Bessie Barriscale) 5
The Tong Man (Sessue Hayakawa) 5
SPECIALS
The White Dove (H. B. Warner) 5
Who's Your Servant (Special Cast) 5
SUPREME COMEDIES
Oh, You Kid 1
Take Doctor's Advice 1
Come into the Kitchen 1
In Room 202 1
Artistic Temperament 1
Her Novel Idea 1
Mollie's Mumps 1
MARTIN JOHNSON PICTURES
Marooned in the South Seas 1
The City of Broken Old Men 1
Recruiting in the Solomons 1
Lonely South Pacific Missions 1
Domesticating Wild Men 1
Cruising in the Solomons 1
Saving Savages in the South Seas 1
ADVENTURE SCENICS
Ghosts of Romance 1
Sons of Salooskin 1
Sheep O' Leavenworth 1
Flaming Ice 1
The Last Resort 1
The Forbidden River 1
I and the Mountain 1

SELZNICK ENTERPRISES (LEWIS J.)
SELZNICK PICTURES
(Distributed through Select Exchanges)
Youthful Folly (Olive Thomas) 5
The Woman Game (Elaine Hammerstein) 5
A Fool and His Money (Eugene O'Brien) 5
The Desperate Hero (Owen Moore) 5
The Shadow of Rosalie Byrnes (Elaine Hammerstein) 5
Out of the Snows (Special) 5
The Woman God Sent (Special) 6
His Wife's Money (Eugene O'Brien) 5
Footlights and Shadows (Olive Thomas) 5
The Imp (Elsie Janis) 5
Sooner or Later (Owen Moore) 5
SELECT PICTURES
(Distributed through Select Exchanges)
She Loves and Lies (Norma Talmadge) 6
The Last of His People (Mitchell Lewis) 5
The Undercurrent (Guy Empey) 7
A Scream in the Night (Special Cast) 6
Faith of the Strong (Mitchell Lewis) 6
The Isle of Conquest (Norma Talmadge) 6
PRIZMA
Every Saturday.
NATIONAL PICTURES
(Distributed through Select Exchanges)
Blind Youth (Special Cast) 5
Just a Wife (Special Cast) 5
The Invisible Divorce 5

Release Information continued on page 3911

Advance Information on All Film Releases

(Continued from page 3910)

REPUBLIC PICTURES

(Distributed through Republic Exchanges)

Children Not Wanted (Edith Day).....5
Trilby (Reissue) Tourneur Production with Clara Kimball Young.....5
Girl of the Sea (Williamson Submarine Prod.).....5
The Amazing Woman (Ruth Clifford).....5
The Blue Pearl (Edith Hallor).....5
12:10 (Herbert Brenon Prod.) Marie Doro.....5
Wm. J. Flynn Series (Herbert Rawlinson).....5
Judge Brown Series.....5
Twelve Chaplin Reissues.....5
Dad's Girl (Jackie Saunders).....5
The Gift Supreme (Special Cast).....5
The One Way Trail (Edithe Sterling).....5
Mothers of Men (Special Cast).....5

KINOGRAMS

Every Tuesday and Saturday.

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Gareth Hughes).....5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....6
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth Hughes).....7
Dr. Brind's Wonders of Nature (One every week).....
Johnny Dooley Comedies (Johnny Dooley—one every month).....2

UNITED ARTISTS CORPORATION

Sept. 1—His Majesty, the American, (Douglas Fairbanks).....8
Oct. 20—Broken Blossams (D. W. Griffith).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....6
Jan. 18—Pollyanna (Mary Pickford).....6
Apr. 25—Down on the Farm (Mack Sennett).....5

UNITED PICTURE THEATRES

Apr. 18—The Eternal Mother (Florence Reed).....5
Mar. 28—The Pinch Hitter (Charles Ray) Recreated Triangle.....5
Mar. 21—Women Men Forget (Mollie King).....5
Apr. 11—The Green Swamp (Bessie Barriscale) Triangle.....5
Mar. 14—The Vampire (Dorothy Dalton) Recreated Triangle.....5
Feb. 29—The Hick (Chas. Ray) Recreated Triangle 5
Feb. 22—The Corsican Brothers (Dustin Farnum).....6
Feb. 15—Tiger Girl (Lillian Gish) Recreated Triangle.....5
Jan. 25—A Gamble in Souls (Dorothy Dalton).....5
Jan. 4—The Clodhopper (Charles Ray).....5
Dec. 14—Betty of Greystone (Dorothy Gish-Owen Moore).....5
Nov. 23—The Flame of the Yukon (Dorothy Dalton).....5

CUCKOO COMEDIES

Feb. 29—Ball Bearing, but Hard Running (Burns-Ralston).....2

KEYSTONE COMEDIES

The Lone Comet.....2
Apr. 4—First Aid (Special Cast).....2
Mar. 28—Better Late Than Ever (Wm. Collier).....2
Mar. 21—Courts and Cabarets (Peggy Pearce).....2
Mar. 14—The Two O'Clock Train (Special Cast).....2
Mar. 7—The Worst of Enemies (Weber-Fields).....2
Feb. 22—Bombs and Brides (Murray Thurman).....2
Feb. 8—The Dancing Master (Alice Lake).....2
Jan. 25—She Loved a Nut (Mary Thurman-Ray Griffith).....5
Jan. 18—Mabel's Speed Cop (Mabel Normand-Roscoe Arbuckle).....1
Jan. 11—Only a Farmer's Daughter (Louise Fazenda-Charles Murray).....1

TRIANGLE COMEDIES

Feb. 22—The Love Riot.....2
Feb. 1—His Baby Doll.....1

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Bullet Proof (Harry Carey).....5
Locked Lips (Tsuru Aoki).....5
Her Five Foot Highness (Edith Roberts).....5
The Road to Divorce (Mary MacLaren).....5
Burnt Wings (Mayo-Hill).....5
Overland Red (Harry Carey).....5
The Forged Bride (Mary MacLaren).....5
The Peddler of Lies (Mayo Cazew).....5
The Prince of Avenue A (James Corbett).....5
Rouge and Riches (Mary MacLaren).....5
Marked Men (Harry Carey).....5

JEWEL PRODUCTIONS, INC.

Mar. 29—The Virgin of Stamboul (Priscilla Dean)..7
Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francelia Bilington).....6
Nov. 17—Blind Husbands (Eric Van Stroheim)....6

JEWEL COMEDIES

Feb. 9—Over the Transom (Mrs. Joe Martin-Adams).....1

CENTURY COMEDIES

Apr. 26—Lion Paws and Lady Fingers (Century Lions).....2
Apr. 14—Dog Gone Clever (Century Dog).....2
Mar. 22—A Lion's Alliance (Century-Lions).....2
Mar. 10—My Dog Pal (Century Dog).....2
Feb. 23—Tiger Rose and Dandy Lions (Century Lions).....2

STAR COMEDIES

May 10—Concrete Biscuits (Lyons-Moran).....1
May 3—Why Lee! (Lyons-Moran).....1
Apr. 26—Pick Out Your Husband.....1
Apr. 19—Somebody Lied (Lyons-Moran).....1
Apr. 12—Stop That Wedding (Lyons-Moran).....1
Apr. 5—Downing and Uprising (Lyons-Moran).....1
Mar. 29—Butting in on Baby (Lyons-Moran).....1
Mar. 22—Oiling Uncle (Lyons-Moran).....1
Mar. 15—Stop That Shimmie (Lyons-Moran).....1

OKEH KOMEDIES

Jan. 12—Bill's Wife (Ben Wilson).....1
Dec. 29—Seeing Things (Neal Burns).....1
Dec. 15—His Lucky Blunder (George Ovey).....1
Dec. 1—Tailor Maid (Neve Gerber).....1

RAINBOW COMEDIES

May 3—A Restaurant Riot (Cole-Zinilicle).....2
Apr. 21—A Jazzy Janitor (Monberg-Warwick).....2
Apr. 5—A Champion Loser.....2
Mar. 29—Light Hearts and Leaking Pipes (Monberg-Warwick).....2
Mar. 15—Roaring Love Affair (Monberg-Sweet).....2
Mar. 3—A Red Hot Finish (Warwick-Harmon).....2

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 15—The Mad Woman (O'Neil-Power).....2
Mar. 1—His Woman (Julia Arthur).....2
Feb. 16—The Madonna of the Slums (Blinn Eagles).2
Feb. 2—Tom's Little Star (Constance Binney-Otis Skinner).....2
Jan. 19—Romeo's Dad (Thos. Wise-Gail Kane).....2
Jan. 12—A Baby Doll Bandit (Mrs. Joe Martin-Jammy Adams).....2

WESTERN AND RAILROAD DRAMAS

May 15—Ransom (Hoot Gibson).....2
May 7—Wolf Tracks (Gibson-Percey).....2
Apr. 26—The Gun Game (Reeves-Hill).....2
Apr. 24—One He Man (Perrin-Hill).....2
Apr. 17—Nose in the Book.....2
Apr. 9—When the Cougar Called (Lane-Burns).....2
Mar. 29—Finger Prints (Robert Reeves).....2
Mar. 22—The Rattler's Hiss (Gibson-Moore).....2
Mar. 20—Held Up for the Makin's (Gibson-Moore).2
Mar. 13—Runnin' Straight (Gibson-Faire).....2
Mar. 6—Hair Trigger Stuff (Gibson-Moore).....2
Feb. 28—The Sheriff's Oath (Gibson-Hill).....2

MAJOR ALLEN'S ANIMAL HUNTS

May 3—Tiger Land.....1
Apr. 5—The Story of the Wolf.....1
Mar. 1—The Story of the Jaguar.....1

THE MOON RIDERS

(Featuring Art Accord)

May 10—The Red Rage of Jealousy.....
May 3—The Masked Marauders.....2
Apr. 26—First, Over the Precipice.....2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 26—Eighteenth, In the Nick of Time.....2
Apr. 19—Seventeenth, In Cruel Clutches.....2
Apr. 12—Sixteenth, The Relentless Renegades.....2
Apr. 5—Fifteenth, The Furnace of Fury.....2
Mar. 29—Fourteenth, Desperate Deeds.....2
Mar. 22—Thirteenth, When Hell Broke Loose.....2
Mar. 15—Twelfth, The Jaws of Destruction.....2
Mar. 8—Eleventh, At the Mercy of the Monsters..2
Mar. 1—Tenth, A Perilous Plunge.....2
Feb. 23—Ninth, Sold Into Slavery.....2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

May 10—Fourteenth, The Avalanche.....2
May 3—Thirteenth, The Hand on the Latch.....2
Apr. 26—Twelfth, Crashing Through.....2
Apr. 19—Eleventh, The Temp'e of the Dragon.....2
Apr. 12—Tenth, The Fatal Bullet.....2
Apr. 5—Ninth, The Assassin's Knife.....2
Mar. 29—Eighth, The Fatal Crossing.....2
Mar. 22—Seventh, The House of Mystery.....2
Mar. 15—Sixth, The Battle Under the Sea.....2
Mar. 8—Fifth, The Smuggler's Cave.....2
Mar. 1—Fourth, The Flames of Death.....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International).....1
Wednesdays—International News.....1
Fridays —Current Events (International).....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

Clover's Rebellion (Anita Stewart).....5
The Sea Rider (Harry T. Morey).....5
The Garter Girl (Corinne Griffith).....5
The More Excellent Way (Anita Stewart).....5
The Flaming Clue (Harry T. Morey).....
Deadline at Eleven (Corinne Griffith).....5
The Juggernaut (Anita Stewart).....5
The Birth of a Soul (Harry T. Morey).....4

VITAGRAPH SPECIALS

Dollars and the Woman (Alice Joyce).....6
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....7
Captain Swift (Earle Williams).....5
The Sporting Duchess (Alice Joyce).....7
The Fortune Hunter (Earle Williams).....7
Slaves of Pride (Alice Joyce).....6

BIG V SPECIAL COMEDIES

Pals and Pugs (Jimmy Aubrey).....2
Fists and Fodders (Jimmy Aubrey).....2
Squeaks and Squawks (Jimmy Aubrey).....2
Sauce and Senoritas (Montgomery-Rock).....2
Loafers and Lovers (Montgomery-Rock).....2

LARRY SEMON COMEDIES

School Days.....2
The Fly Cop.....2
The Grocery Clerk.....2
The Head Waiter.....2
Dew Drop Inn.....2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast).....2
An Afternoon Miracle (Special Cast).....2
Trimble, Trimble (Special Cast).....2
The Ransom of Mack (Special Cast).....2
The Passing of Black Eagle (Joe Ryan).....2
A Philistine in Bohemia (Edna Murphy).....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman).....2
The Trials of Texas Thompson (Nell Shipman).....2

THE INVISIBLE HAND

(Fifteen Two-Reel Episodes Starring Antonio Moreno)

Fifteenth, The Closing Net.....2
Fourteenth, The Modern Mazeppa.....2
Thirteenth, The Plunging Peril.....2
Twelfth, The Dungeon of Despair.....2

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Duncan

Fifteenth, The Final Trump.....2
Fourteenth, The Lake of Fire.....2
Thirteenth, A Human Pendulum.....2
Twelfth, Facing Eternity.....2
Eleventh, Shot into Space.....2
Tenth, Blades of Horror.....2
Ninth, Into the Jaws.....2
Eighth, The Crusher.....2
Seventh, Dynamite Doom.....2
Sixth, The Hidden Blow.....2
Fifth, Blotted Out.....2
Fourth, Tearing Through.....2
Third, Within the Noose.....2
Two, Fighting Back.....2
One, The Escape.....2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

W. H. PRODUCTIONS

The Lost Battalion (Special Cast).....7
Everybody's Business (Richmond-Calhoun).....6
Mickey (Mabel Normand).....7
Satan's Pawn (Bessie Barriscale).....5
The Straight Road (Bessie Barriscale).....5
The Hell Hound of Alaska (Wm. S. Hart).....5
Staking His Life (Wm. S. Hart).....5
The Superman (Sansonia).....5
Custer's Last Fight (J. Barney Sherry).....5
The Bargain (Wm. S. Hart).....6

ONE AND TWO REELERS

W. S. Hart Dramas.....2
Shorty Hamilton Comedy Dramas.....2
Keystone Comedies (Liberty Brand).....1
Kay Bee Dramas (Union Brand).....2
Kay Bee Dramas (Columbia Brand).....2
Arbuckle Comedies.....1
Chaplin Comedies.....1 & 2
Sennett Keystone Comedies.....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

ALICE BRADY FEATURES

Maternity.....5
The Trap.....5
A Woman Alone.....5
Darkest Russia.....5
The Dancer's Peril.....5
A Gilded Cage.....5
La Boheme.....5
The Rack.....5
The Divorce Game.....5
Spurs of Sybil.....5
Miss Petticoats.....5
Self-Made Widow.....5
The Hungry Heart.....5

ROBERT WARWICK FEATURES

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Stolen Voice.....5
Friday the 13th.....5
Human Driftwood.....5
The Man Who Forgot.....5
Family Honor.....5
Face in the Moonlight.....5
All Man.....5
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False Friends.....5

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WE'VE NEVER HEARD OF A "PLAYED-OUT" SIMPLEX!!!

Nine years ago the first Simplex was put into commercial use.

Since then thousands of them have been installed.

Seems as though some of them should be showing signs of old age.

But every day we receive letters from users of our earlier models asking that their mechanism be equipped with up-to-date appliances: think of a nine year old picture machine ready for another period of faithful service!

And, do you know, it's quite a problem to pick up a second-hand SIMPLEX?

When next you visit your supply man's repair shop, see if you can find a "sick" Simplex—and then count the number of other machines that are on the shelf for "treatment."

THESE FACTS SHOULD PROVE TO YOU THAT SIMPLEX IS A SPLENDID INVESTMENT

When Are You Going to Invest?



THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



ROTHACKER INDUSTRIALOGS

Educational productions visualizing the great industries of America in an entertaining and instructive manner

A NEW AND ENTIRELY DIFFERENT ONE-REEL SUBJECT EVERY OTHER WEEK

Released by
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Rothacker Prints —of Course

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



There are reasons— Come and see them.

Established 1910

MAY 15, 1920

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

The "Keyed" Ad

¶ One of the facts to be regretted about picture advertising is the difficulty of "keying" copy and checking a paper's "pull" by direct results.

¶ In this field only the "accessory" advertiser has the opportunity to definitely trace every cent of his advertising appropriation.

¶ One reason why Motion Picture News carries the bulk of the "accessory" business and many exclusive accounts.

¶ Ask such men as Dan Barton—of the Barton organ and Bartola instrument—what Motion Picture News advertising has done for them. Barton *knows* keyed inquiries and directly traceable *sales* furnish the evidence back of his continued big space advertising.

¶ Ask Barton how many exhibitors called on him in Chicago last week with the introduction "I saw your ad in the News." Hear him tell you that—

The News Covers The Field

VOL. XXI No. 21

Entered as Second Class Matter, October 15, 1913, at the Post Office at New York, N. Y. Under the Act of March 3, 1879

PRICE 20 CENTS

Published Weekly—$2.00 a year

Chicago — 729 Seventh Avenue, New York — Los Angeles



CAST

Joseph J. Dowling
Elinor Field
Frederic Vroom
Francis McDonald
Lloyd Bacon



National Film Corporation
presents

"*The*
KENTUCKY COLONEL"
from the famous novel by
OPIE READ

Directed by William A. Seiter
Screen Adaptation by L.V. Jefferson

A memory-haunted love tale of the Kentucky hills-a wonderful production beautifully photographed-a picture that will live for all time.

NATIONAL FILM
CORP. OF AMERICA
HARRY·M·RUBEY, PRES.
1600 Broadway New York

For Particulars wire Joe Brandt



JESSE L. LASKY PRESENTS

CECIL B. DeMILLE'S

PRODUCTION

"Old Wives for New"

BY DAVID GRAHAM PHILLIPS

Scenario by JEANIE MACPHERSON

A Paramount Artcraft Picture

YOU HAVE shown Cecil B. De Mille's latest production *"Why Change Your Wife?"* to large enthusiastic audiences.

De Mille's penetrating study of married happiness has found a reception never before accorded to a motion picture. It has broken records everywhere.

A few years ago De Mille created an epoch-making production, a picture just as penetrating, just as beautifully produced, just as universal in its appeal, as *"Why Change Your Wife?"*

This was *"Old Wives for New."* It was the first of his series on the marriage problem. But there were fewer theatres and fewer theatre-goers then.

Now you can show it both to those who saw it then and to those who didn't see it but wish they had.

They have seen *"Why Change Your Wife?"* They all want to see this study of marriage from a different angle. They will throng to see it.

New prints and a complete new line of accessories ready.

FAMOUS PLAYERS-LASKY CORPORATION

MARY Pickford

in

"Rebecca of Sunnybrook Farm"

An ARTCRAFT Picture

MARY PICKFORD reached the pinnacle of her success in "Rebecca."

Never before and never since was there a play so suited to her, a part so delightfully expressive of her charm.

Show it now! Those who saw it want to see it again. Those who didn't, want to see it now!

New prints and a complete new line of accessories ready.

From the play by Kate Douglas Wiggin and Charlotte Thompson. Scenario by Frances Marion.

Directed by
MARSHALL NEILAN



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES



Vera Gordon
as the mother

COSMOPOLITAN
PRODUCTIONS

"HUMORESQUE"

A PHOTOPLAY FEATURING
ALMA RUBENS.

Story by Fannie Hurst . Scenario by-
Frances Marion . Directed by Frank Borzage.

A Paramount Artcraft Picture

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK.

ARTCRAFT PICTURES

CANADIAN DISTRIBUTORS, FAMOUS-LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO

OUT of New York's Ghetto —out of the squalor and misery, rose a song that flooded the world with melody.

A song of mother love. A song that needed no words, because it was played on the strings of the human heart.

Humoresque! A photoplay? Yes, but more than a photoplay —the melody of life itself!

Humoresque! That laugh on life with the tear beneath! The soul of a people, in a picture that untwists the chains that tie the hidden heart of harmony

Humoresque! A photoplay that you will never forget.



Cosmopolitan Productions

"HUMORESQUE"

A PHOTOPLAY FEATURING

Alma Rubens

The pathos of "The Music Master"—
The comedy of "Potash and Perlmutter"—
The mother love of Madame X"—
All rolled into one supreme photoplay!

A Paramount Artcraft Picture

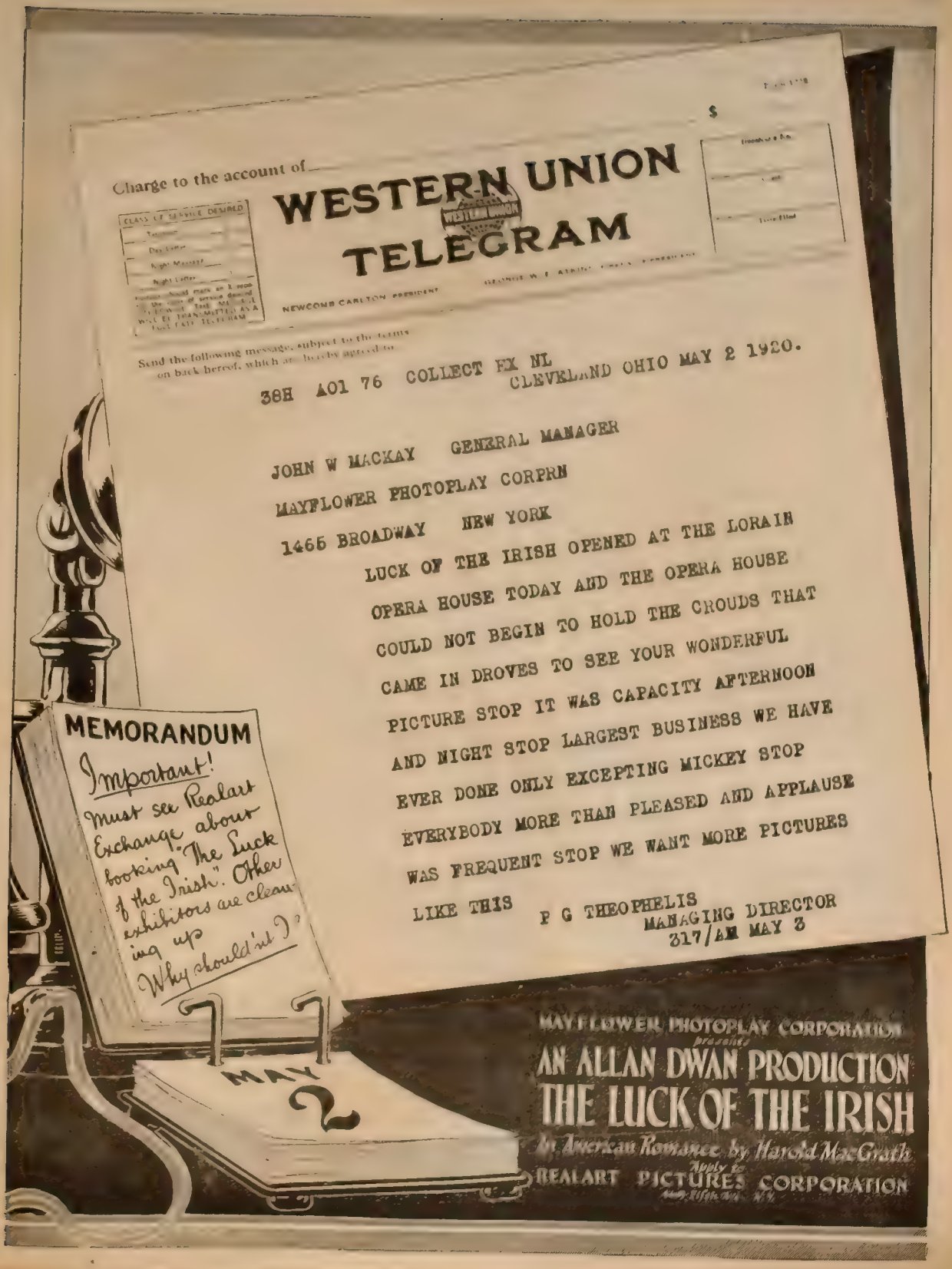
Story by FANNIE HURST

Scenario by FRANCES MARION

Directed by FRANK BORZAGE

FAMOUS PLAYERS-LASKY CORPORATION




Charge to the account of
$
WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT
Send the following message, subject to the terms on back hereof, which are hereby agreed to
38H A01 76 COLLECT FX NL
CLEVELAND OHIO MAY 2 1920.
JOHN W MACKAY GENERAL MANAGER
MAYFLOWER PHOTOPLAY CORPRN
1465 BROADWAY NEW YORK
LUCK OF THE IRISH OPENED AT THE LORAIN
OPERA HOUSE TODAY AND THE OPERA HOUSE
COULD NOT BEGIN TO HOLD THE CROUDS THAT
CAME IN DROVES TO SEE YOUR WONDERFUL
PICTURE STOP IT WAS CAPACITY AFTERNOON
AND NIGHT STOP LARGEST BUSINESS WE HAVE
EVER DONE ONLY EXCEPTING MICKEY STOP
EVERYBODY MORE THAN PLEASED AND APPLAUSE
WAS FREQUENT STOP WE WANT MORE PICTURES
LIKE THIS
P G THEOPHELIS
MANAGING DIRECTOR
317/AM MAY 3
MEMORANDUM
Important!
Must see Realart Exchange about booking "The Luck of the Irish". Other exhibitors are clean ing up
Why shouldn't I?
MAY 2
MAYFLOWER PHOTOPLAY CORPORATION
presents
AN ALLAN DWAN PRODUCTION
THE LUCK OF THE IRISH
An American Romance by Harold MacGrath
Apply to
REALART PICTURES CORPORATION



CASTLES IN THE AIR

He Pictured for Her a City Pinnacled in the Clouds, But His Words Were Selfish Lies and Finally His Structure of Deceit Toppled About Her in the Sordid Realism of Shattered Dreams.

* * *

Your Audiences Will Throb With Sympathy For This Disillusioned Country Girl.

* * *

Arrange Now to Book

THE DEEP PURPLE

An R. A Walsh Production

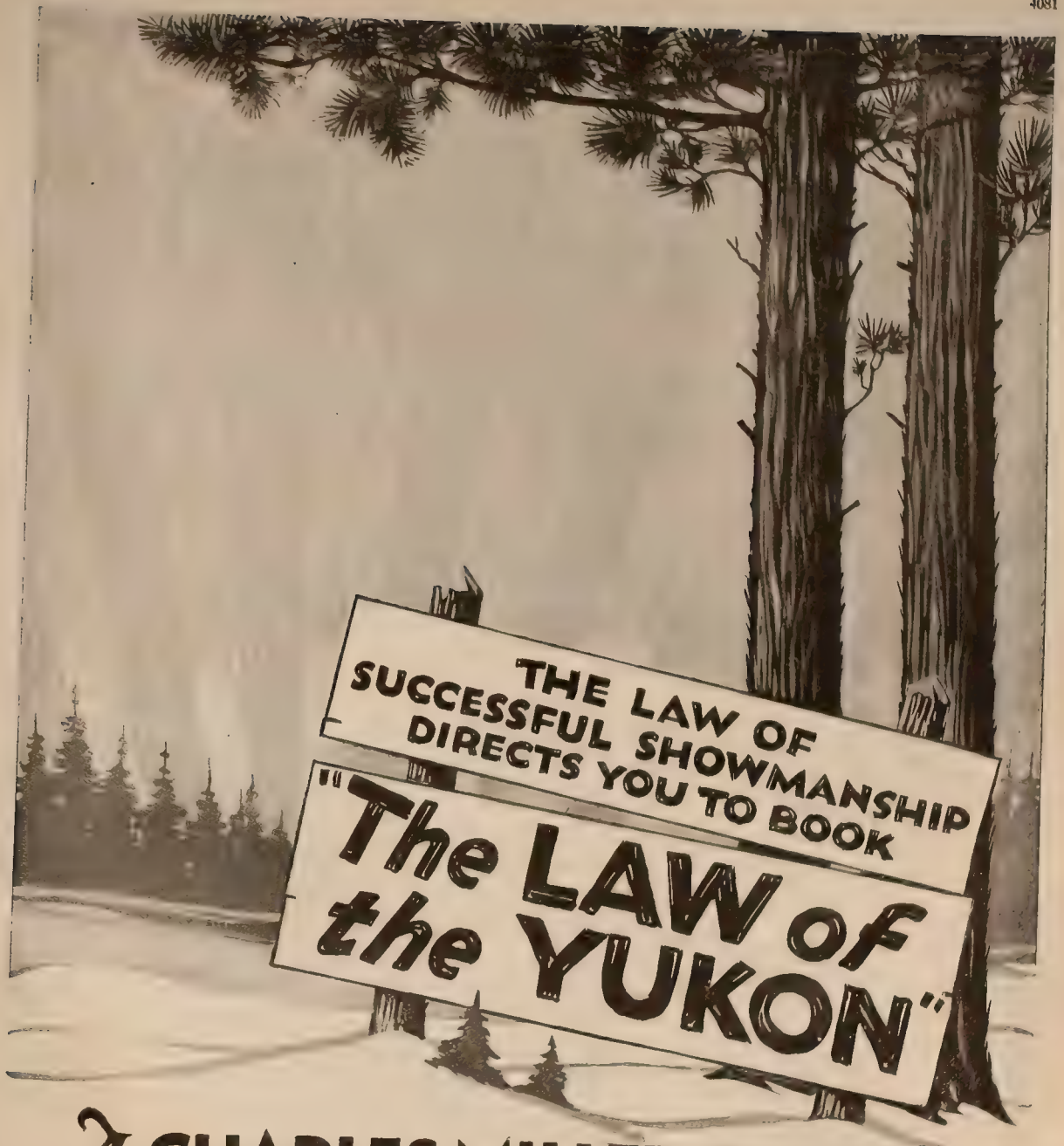
Based on the famous stage play
by Paul Armstrong and Wilson Mizner

Directed by R. A. WALSH

Presented by
MAYFLOWER
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Apply to
REALART
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469 Fifth Avenue, New York City



A CHARLES MILLER *Production*

Based on the Verse Classic by **ROBERT W. SERVICE**

PUBLISHED BY BARSE & HOPKINS NEW YORK CITY

Presented by **MAYFLOWER PHOTOPLAY CORP.**

Apply to **REALART PICTURES CORP.**

469 FIFTH AVE, NEW YORK

REALART PICTURES



"JENNY BE GOOD"

is
so
good

that you must give it extra play dates if you have to rearrange your whole Spring program! Whatever you do, let your eager public get its fill of this *greatest*

MARY MILES MINTER

production. A long run of this picture will establish your house for all time—yes, *it's that good!* This advertisement is our solemn pledge of its goodness. You have been begging for *big* pictures incessantly, pictures fine enough to "stand a run" and make town talk. You know they are few and far between. You not only have our word that THIS IS ONE but our branch manager's guarantee—ask him about it!

Directed by Wm. Desmond Taylor

Adapted by Julia Crawford Ivers
From the Book by Wilbur Finley Fauley

REALART PICTURES CORPORATION
469 FIFTH AVENUE
NEW YORK CITY

Benjamin B. Hampton's

Super-Production

"Riders Of The Dawn"

A Photoplay of the novel
"THE DESERT OF WHEAT"
by Zane Grey

Breaking attendance records at
NEW YORK STRAND THEATRE
where it is now running

TO BE RELEASED JUNE 1st

Watch for complete announcement
in next issue of

MOTION PICTURE NEWS

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE *Exchanges, Incorporated*



The foremost theatres of the country are preparing now for their presentations of one of the year's most important releases –

DORIS KEANE

in Edward Sheldon's Celebrated Play

"Romance"

Directed by
CHET WITHEY

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
Hiram Abrams, General Manager





Here's what happened when
The Kinema, Los Angeles
played
MACK SENNETT'S
Five Reel Comedy Sensation
"DOWN ON THE FARM"
and broke all house records
by $ 3500.00

And the story is
the same wherever the
picture is being
shown.

UNITED ARTISTS CORPORATION
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Hiram Abrams, General Manager

Millions Follow The Millions-In-Bonds Mystery in the Papers Every Day

BENNY LEONARD *IN* "THE EVIL EYE"

THE GREAT BOND-THEFT MYSTERY SERIAL



WRITTEN BY
Roy L. McCardell

STAGED BY
J. Gordon Cooper

SUPERVISED BY
Wally Van

WITH

Stuart Holmes—Ruth Dwyer—Marie Shotwell—Madam Marstini

PRESENTED BY
Ascher's Enterprises, Inc.

DISTRIBUTED BY
Hallmark Pictures Corp.

Foreign rights controlled by E. S. Manheimer

ALBERT E. SMITH *presents*

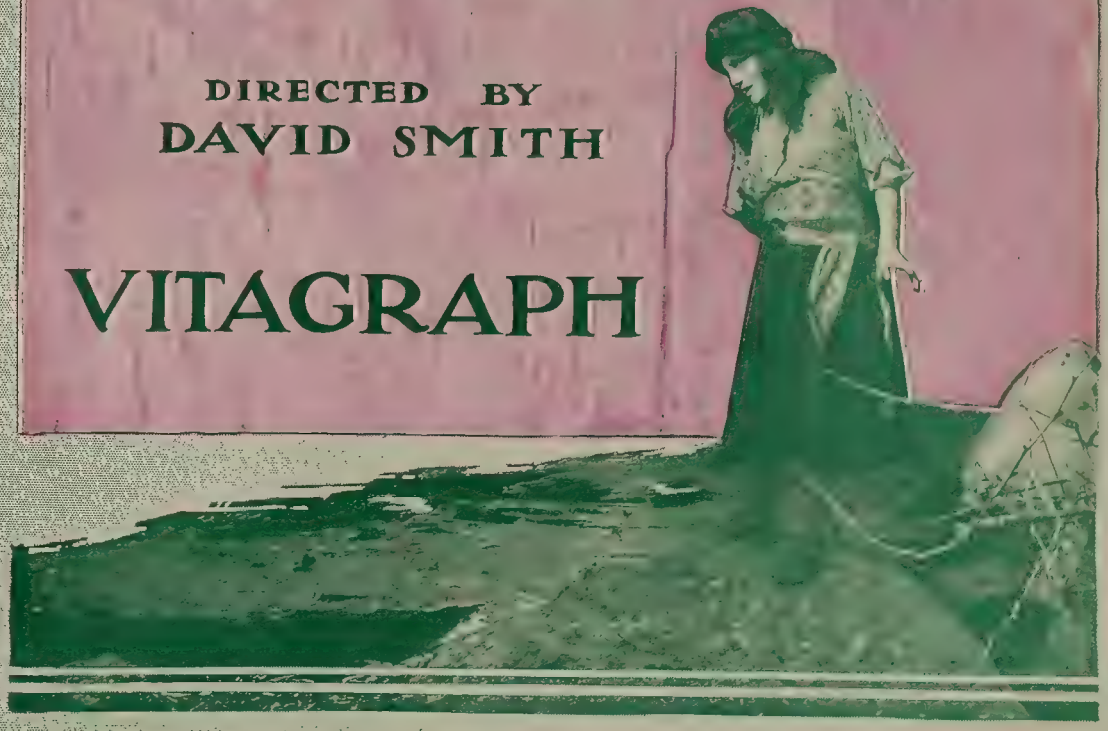
"THE COURAGE OF MARGE O'DOONE"

BY

JAMES OLIVER CURWOOD

DIRECTED BY
DAVID SMITH

VITAGRAPH




ALBERT E. SMITH presents
"THE COURAGE OF MARGE O'DOONE"
BY
JAMES OLIVER CURWOOD
Hard to Forget
—the bloody fight between two grizzly bears.
—the haunted hut of Tavish
—the search for Marge in the wilderness — their meeting.
—the gruelling battle between two men in a bear-pit
—the wolf-dog outlaw, Baree.
—Marge and David's fight when caught in the Nest.
—the strange meeting far from civilization.
—the grandeur, beauty, thrill and adventure of it all.
VITAGRAPH



"With a choking gurgle the giant went down!"

ALBERT E. SMITH presents

"THE COURAGE OF MARGE O'DOONE"

BY

JAMES OLIVER CURWOOD

Fight! Fight! Fight!

In a bear-pit in the Arctic, David Raine faced the hulking, brutish giant of a mountaineer. Like cave men of the Stone Age, they began their battle for the possession of a woman. One saw her soul—the other her body.

Pitted against this mountain of flesh and bone, David's chances were slim. Blow after blow he landed on the brutish hulk . . . twice they circled the blood-spattered arena. David's face was warm with the gore of his enemy. But battered and swollen, the giant came on and on. David was not battling for victory—but for his life. He was literally beating himself to pieces, like a ship hammering on a reef.

Like a maddened monster the giant kept coming on, always trying for that fatal clinch. And David knew it. There was still one last chance—one hope. It was the horrible trick of the bush country—the so-called "knee break," that he had seen used before with terrible effect.

Suddenly he shot himself out—a hundred and sixty pounds of bone and sinew -straight as an arrow against the brute's knees, and the gory giant went down like a stricken steer——

That's one of the score or more big thrills and suspense moments in this big special Vitagraph production.

ALBERT E. SMITH presents

"THE COURAGE OF MARGE O'DOONE"

BY

JAMES OLIVER CURWOOD

The Call of the North!

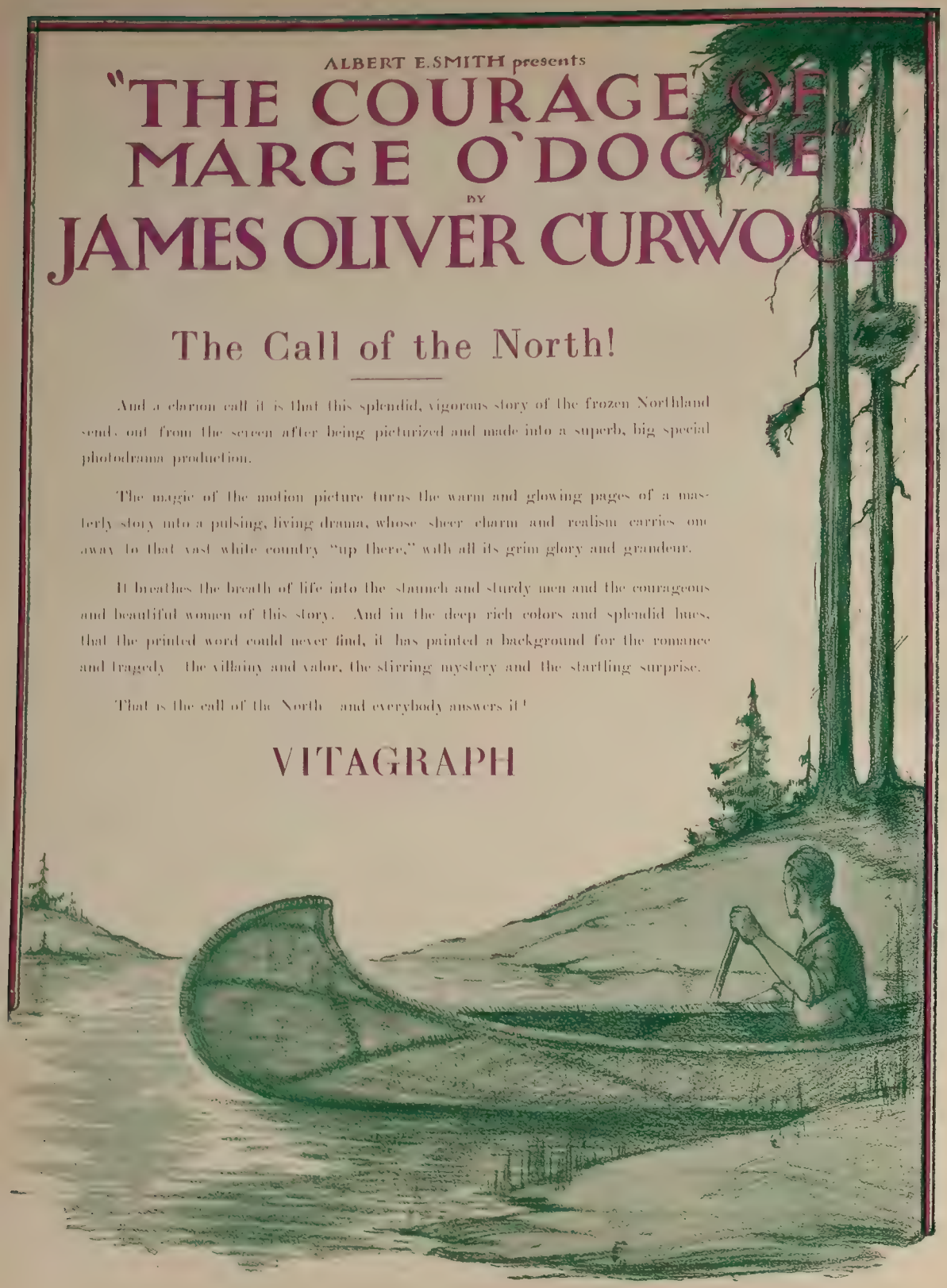
And a clarion call it is that this splendid, vigorous story of the frozen Northland sends out from the screen after being picturized and made into a superb, big special photodrama production.

The magic of the motion picture turns the warm and glowing pages of a masterly story into a pulsing, living drama, whose sheer charm and realism carries one away to that vast white country "up there," with all its grim glory and grandeur.

It breathes the breath of life into the staunch and sturdy men and the courageous and beautiful women of this story. And in the deep rich colors and splendid hues, that the printed word could never find, it has painted a background for the romance and tragedy—the villainy and valor, the stirring mystery and the startling surprise.

That is the call of the North—and everybody answers it!

VITAGRAPH





ALBERT E. SMITH presents

"THE COURAGE OF MARGE O'DOONE"

BY

JAMES OLIVER CURWOOD

Author of "God's Country—and the Woman"; "Baree, Son of Kazan"; "The River's End"; "Back to God's Country"; "The Courage of Marge O'Doone", etc.



The Story As Others See It—

The New York Tribune—

"'The Courage of Marge O'Doone' is a northwest classic. Mr. Curwood has given us a great treat and a great book in this latest volume of his. . . . This is a triumph in fiction of the Canadian Northwest."

The Philadelphia Press—

"'The Courage of Marge O'Doone' is a story that never flags, that abounds in unexpected incidents, that is rich in the deep colors of the glorious country in which its scenes are laid. If you want to read a story that travels straight on like a bird on the wing, with a swift series of unforeseen and thrilling episodes and all of it painted against the splendid hues of the wide, generous westland, read 'The Courage of Marge O'Doone.'"

Philadelphia Evening Telegraph—

"Those who like a story brimful of red-blooded adventure, who revel in the life of camp and trail, will enjoy 'The Courage of Marge O'Doone.'"

New York Times—

"There is plenty of incident, plenty of fighting, and some love making in the book, with a heroine of that extraordinarily beautiful, courageous, innocent and trusting type."

Los Angeles Tribune—

"Curwood has many stories of the north woods to his credit, but if he had never written anything except this latest of his novels, 'The Courage of Marge O'Doone,' his reputation would be assured."

Boston Herald and Journal—

"When James Oliver Curwood flies fancifully northward a live story results. 'The Courage of Marge O'Doone' is one of his characteristic narratives, rapid in action and of vigorous pulse."

Minneapolis Herald—

"Mr. Curwood has caught the very spirit of the vigorous life of the north woods, and never has he made that fact clearer than in this romance. . . . It is on the whole a 'rattling good story.'"

Cincinnati Enquirer—

"'The Courage of Marge O'Doone' is a stirring novel of the far Northwest. . . . It is a tale of mystery and of love, with a heroine unusual in fiction—young, brave, and very naive, as she has lived all her life away from civilization."

New York World—

"The romance is written with great spirit. Mr. Curwood obviously knows the forest, and his descriptions of it are very vivid. He is a dauntless fighter, too, and never fails to give some stirring scraps. . . . It is Mr. Curwood's best story . . . and hard to beat."

The Times-Picayune (New Orleans)—

"'The Courage of Marge O'Doone' is a man's story, full of fierce excitement and thrilling adventure."

Indianapolis Star—

"In 'The Courage of Marge O'Doone,' the author, James Oliver Curwood, presents to his readers a tale of romance and adventure depicting life on the Canadian frontier."

Oakland (Cal.) Tribune—

"A fighting tale. If you like strong, vigorous, red-blooded fighting stories, where blows and blood, hatred and murder show themselves, together with the great wild wastes of the frozen north, grizzly bears, fierce malemutes, primitive men, and tender and beautiful women, you will like 'The Courage of Marge O'Doone.' . . . It is a graphic tale, stirring, thrilling and unusual."

ALBERT E SMITH presents

"THE COURAGE OF MARGE O'DOONE"

BY

JAMES OLIVER CURWOOD

A Photodrama of Mystery and Red-Blooded Adventure!

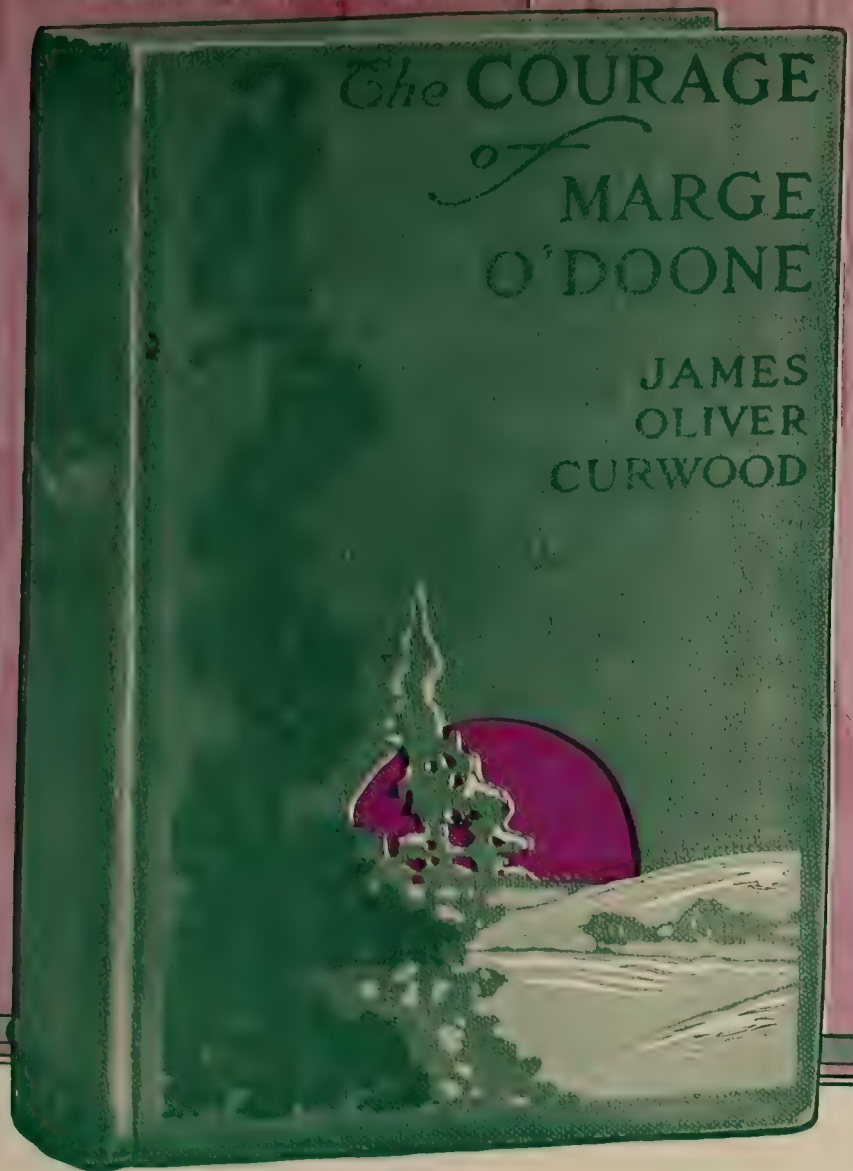
Directed by

DAVID SMITH



A Vitagraph Special Production

ALBERT E. SMITH presents



"The Courage of Marge O'Doone" is a vigorous, fighting story of primitive men and stout-hearted, beautiful women, fierce huskies and malemutes, red-blooded adventure and rare romance, surprise and suspense, mystery and thrills, staged in the vast white arena of the frozen North. It has all the zip and the zest, the drama and color in its score of highlights that makes it just what it is—a prize special photoplay production. It is a classic of the North—a masterpiece of dramatic writing made into a *masterpiece of a photoplay.*

It is a gem of the genius of JAMES OLIVER CURWOOD. A born thriller, it travels swiftly and breathlessly along, studded with smashing incident that keeps the suspense and anticipation on edge—makes you guess and guess wrong until the toppling and unexpected climax smites you. It never lags for an instant. One literary critic has proclaimed it a story ready made for the motion picture screen, another has called it hard to beat—declared it the best story that JAMES OLIVER CURWOOD has ever written.



Capital Film Company presents

DAVIDE in "WITCH'S GOLD"

DAVIDE:—She is a charming, vivid personality, with the eager eyes of youth. A new shrine at which the movie fans of America will worship.

In an absorbing, thrilling, pulsing picture of perhaps the most engaging topic of contemporary life today in the United States. The frenzied quest for OIL! in the great south-west.

"WITCH'S GOLD" is the most novel and dramatic picture of the year.

An M. A. Dodge production.

HUGH WOODY
President

CAPITAL FILM CO.

B. HERBERT MILLIGAN
Treasurer

EXECUTIVE OFFICES: 220 SO. STATE STREET, CHICAGO



READY NOW!

First National Exchange Men
Will Explain

FIRST NATIONAL FRANCHISES

Write the nearest First National Exchange for details of what we believe to be the fairest and most progressive plan of distribution ever conceived.

"There'll be a franchise everywhere"



Arthur S. Kane presents

Charles Ray

in a new series of super pictures—better and bigger box office attractions than anything he has yet done—independently produced in his own studios for

First National

The first is George M. Cohan's famous comedy drama

"45 Minutes from Broadway"

Ask for this Series NOW

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

"Greatest, Fastest,

That's what S. Barrett McCormick, manager of the Circle Theatre, Indianapolis, says of:

Marshall Neilan's

mirthquake in six shocks

"Don't Ever Marry"

From the story by
Edgar Franklin . .

Adapted to the screen by
Marion Fairfax

Photographed by Henry Cronjager and David Kesson
Lighting effects by Howard Ewing
Tech. Director, Ben Carré

MARSHALL NEILAN PRODUCTIONS

Cleverest Comedy"

Here's his wire:

"First National Exhibitor's Circuit, Inc.
6 West 48th St., New York City

"Can't wait to tell you, 'Don't Ever Marry' is the greatest, fastest, cleverest comedy I ever saw. If the town doesn't stand up on its hind legs and howl next week, we'll have to send out a hurry call for Rameses and his burying squad."

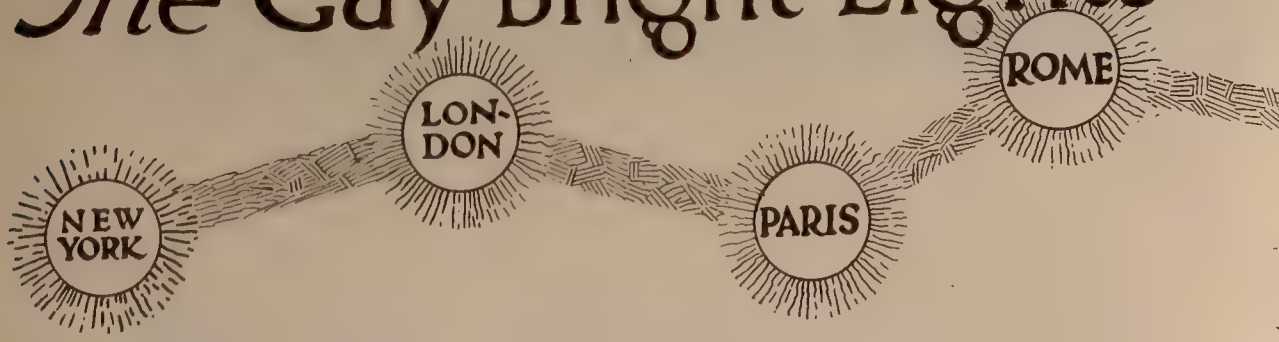
S. Barrett McCormick

Oh Boy! Have YOU Seen It?



A First National Attraction

The Gay Bright Lights



Louis B. Mayer presents

Anita Stewart

in

"The Yellow Typhoon"

Harold MacGrath's Greatest Adventure Story

Directed by Edward José

Screen version by Monte M. Katterjohn



Another First National BIG Special

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

all Around the World



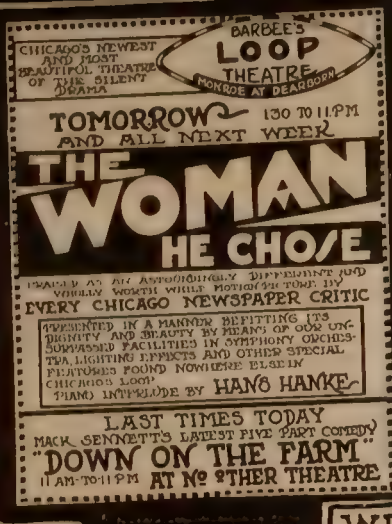
The Story of a Woman Who Lived for Excitement

Swirls across oceans and continents in a mad pursuit of the most daring adventuress in all fiction—a woman with the heart of a tigress and the beauty of a Goddess, who left a trail of wrecked lives in her wake.

You Must See it for Yourself to Appreciate it!

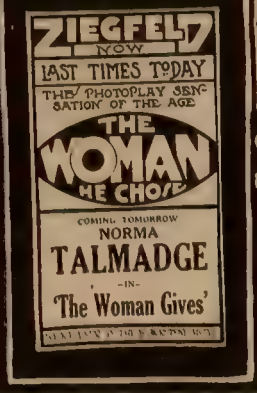
Free Showings at all First National Exchanges!

NEVER BEFORE!



These two advertisements appeared in the Chicago Daily Newspapers. SATURDAY, APRIL, 24, 1920

SUCH A CIRCUMSTANCE IS UNPRECEDENTED IN THE HISTORY OF CHICAGO'S FIRST RUN THEATRES



WITH SCORES OF FIRST RUN PICTURES FROM WHICH TO CHOSE, BARBEE'S LOOP THEATRE SELECTED

"THE WOMAN HE CHOSE"

BOOKED OVER ENTIRE LUBLINER & TRINZ CIRCUIT FOR A BIGGER RUN THAN "MICKEY"

TO FOLLOW AN EXTENSIVELY ADVERTISED FEATURE, EVEN THOUGH IT MEANT ABANDONING ITS ESTABLISHED FIRST RUN POLICY.

U.S. AND CANADIAN RIGHTS CONTROLLED by MICKEY FILM CORP. 220 S. STATE ST. CHICAGO

SALES UNDER DIRECTION H.O. MARTIN

A TIP ACT QUICK

THE THIRTIETH PIECE OF SILVER



THE greatest novelty film offering of the decade—a story concerning what became of the last of the "thirty pieces of silver" received by Judas for betraying Christ. Not a costume production—not a religious theme—but a powerful drama of modern times teeming with thrills—suspense—romance. Produced in a lavish fashion with a carefully chosen cast headed by Margarita Fisher, King Baggot and Forrest Stanley.

Directed by GEORGE L. COX



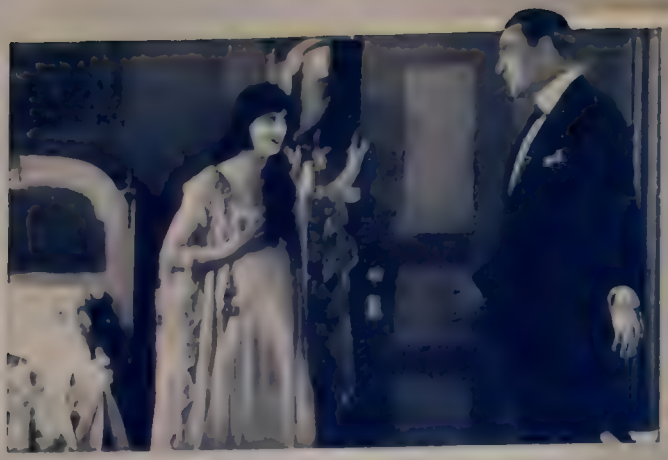


American Film Company, Inc.
Presents

THE THIRTIETH PIECE OF SILVER

A big special film version of the story by Albert Payson Terhune. Has been read by millions. Offers innumerable exploitation opportunities. If you are seeking something "different" —arrange to show

"THE THIRTIETH PIECE *of* SILVER"



EXHIBITORS will find "The Thirtieth Piece of Silver" a real SUPER-PRODUCTION—a film offering that is decidedly "different." A powerful story. An all-star cast. A production lending itself to unique exploitation. Paper in ones, threes, sixes and twenty-fours. Campaign books. Newspaper and program cuts. Press matter. Lobby photos. Big first run houses throughout America are booking this SPECIAL for long runs.

SEE THE AMERICAN FILM COMPANY REPRESENTATIVE AT YOUR NEAREST PATHE EXCHANGE FOR DETAILS

THE THIRTIETH PIECE OF SILVER

By ALBERT PAYSON TERHUNE

AMERICAN PICTURES

STATE RIGHT BUYERS! JOY FOR YOU!!

AYWON FILM CORP.

NATHAN HIRSH PRESIDENT

PRESENTS





CHARLIE JOY
AND
THE MIAMI BEAUTIES
IN

JOY COMEDIES

TWO REEL BUBBLES OF JOY

FAST ~ FURIOUS ~ FUN

AND

GIRLS! GIRLS!! GIRLS!!!

ONE A MONTH FOR 15 MONTHS

A BOX OFFICE BONANZA

PRODUCED BY GOLD SEAL FILM CORP

Don't Delay-Contract for Your Territory To-day





THE AYWON FILM CORPORATION

OWNERS OF WORLD'S RIGHTS

729 - 7th AVE., N.Y. CITY.

ASSOCIATED EXHIBITORS, Inc.

Offers

Independent Exhibitors

100% Protection
100% Pictures
100% Profits
100% Ownership

In a *Purely Independent* Exhibitors' Organization

—Through—

Associated Sub-Franchises

Associated Sub-Franchises

SOME of the biggest exhibitors in the country have devoted nearly a year to the development of our franchise plan. They have given their wisdom and experience, guided by sound business principles, to its completion.

We have proceeded with deliberation and caution, because we wanted to be right—wanted to be sure that we might offer the exhibitor who seeks both good pictures and protection of his interests a fair and equitable plan, a plan whereby he might write an insurance policy on the safety of his investment.

Our plan is the direct result of the causes that have forced the observing exhibitors of the country to bestir themselves into action against interests that seek to destroy the stability of our prosperity.

Offers Direct Ownership

Our plan offers direct ownership in an organization owned solely by leading exhibitors who are one hundred per cent independent.

You are invited to share both benefits and profits by acquiring your own franchise.

Every feature and every principle of the Associated franchise arrangement has undergone critical consideration and reconsideration. It is virtually a finished product, ready for the inspection of the men who have it within their power to make Associated Exhibitors, Inc., the most powerful influence for good in the industry.

Associated Exhibitors, Inc., stands for any plan or organization that is designed to protect exhibitors' interests.

Ready in Thirty Days

Within thirty days we will be ready to submit to you the details of our sub franchises. Under our sub-franchise plan every holder is a part owner in a truly co-operative proposition—his rights are equitable and proportionately the same whether he is the owner of a big theatre in a big city or the owner of a small theatre in a small town.

Until we are prepared to demonstrate the worth of our plans for you, we desire to go on record as endorsing the splendid and worthy ambitions of those prominent in the Independent Exhibitors of America convention activities at Chicago.

H. H. WELLENBRINK
HAROLD FRANKLIN
HARRY B. LUBLINER
SAMUEL HARDING
JAMES Q. CLEMMER

H. M. CRANDALL
DENNIS HARRIS
I. LIBSON
HUGO LAMBACH
PAUL BRUNET

Board *of* Directors

ASSOCIATED EXHIBITORS, Inc.

25 West 45th St. New York, N. Y.



William Fox
presents

Miss
SHIRLEY MASON
IN
Love's Harvest

Adapted from the novel HIS HARVEST *by* Pearl Doles Bell

author of HER ELEPHANT MAN

FOX ENTERTAINMENTS


The sweetest girl on the screen in the sweetest play ever seen
Staged by
HOWARD M MITCHELL

WILLIAM FOX

presents

Tom Mix

in

The Terror

The daredevil of the screen in a masterpiece of speed, stunts and thrills

Directed by Jacques Jaccard

FOX ENTERTAINMENTS



A sure
CLEAN-UP
FOR YOUR
BOX OFFICE

PIONEER FILM CORPORATION OFFERINGS

"Dr. Jekyll and Mr. Hyde"
WITH
Mr. Sheldon Lewis

"The Long Arm of Mannister"
WITH
Henry B. Walthall

"Atonement"
WITH
Grace Davison
AND
Conway Tearle

"The Sins of The Children"
WITH
Stuart Holmes AND Alma Hanlon

"Bubbles"
WITH
Mary Anderson

"The Boomerang"
WITH
Henry B. Walthall

"The Girl From Nowhere"
WITH
Cleo Madison
AND
Wilfred Lucas

"The Hidden Code"
WITH
Grace Davison

Productions Now in Preparation

"Midnight Gambols"
WITH
Marie Doro
AND
Godfrey Tearle

"The Place of Honeymoons"
WITH
Emily Stevens
AND
Montagu Love

"What Women Want"
WITH
Louise Huff

"Nobody's Child"
WITH
Miss Jose Collins
AND
Godfrey Tearle

PIONEER EXCHANGE SYSTEM

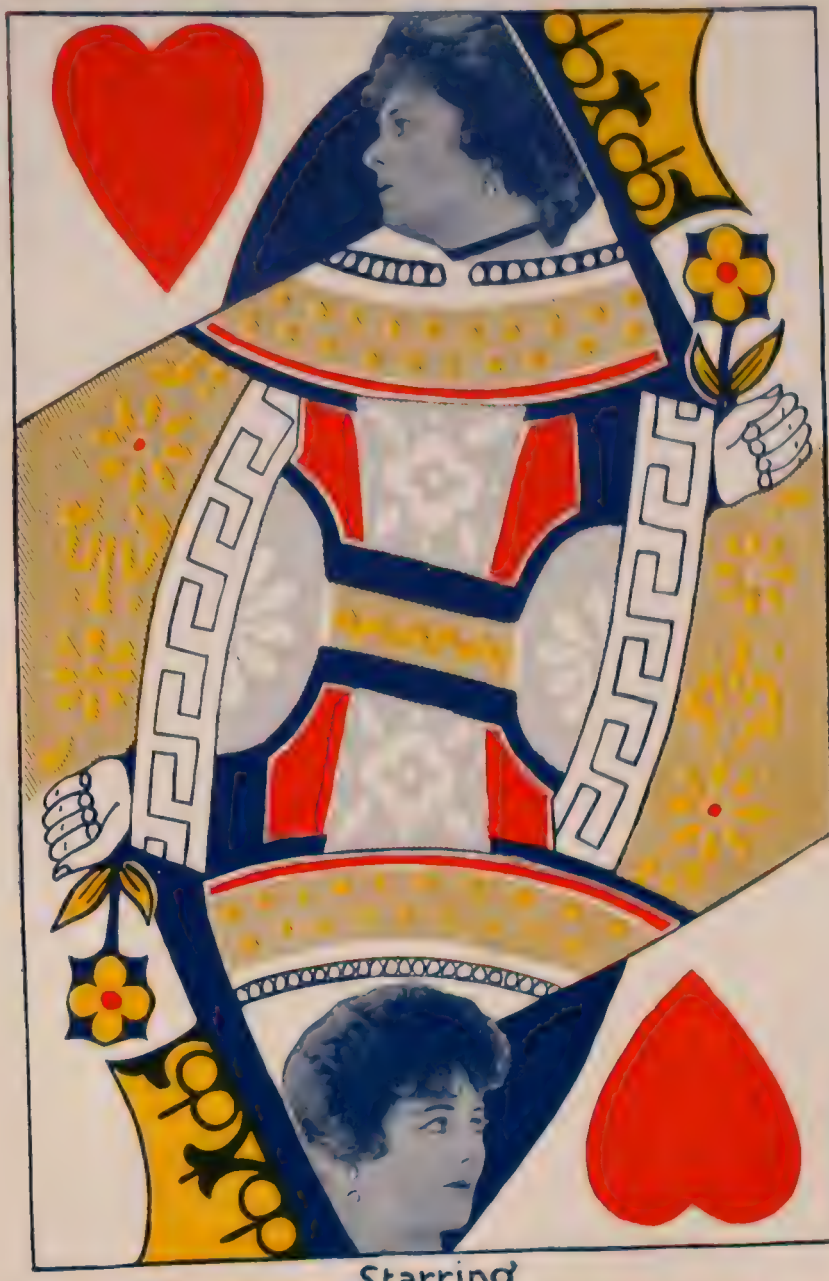
Pioneer Film Corporation, Detroit, Mich.
Greater Stars Productions, Chicago, Ill.
Pioneer Film Corporation, Buffalo, New York
Masterpiece Film Attractions, Philadelphia, Pa.
Equity Distributing Co., Portland, Ore.
Pioneer Film Corporation, Cleveland, O.
Eastern Feature Film Co., Boston, Mass.
Criterion Film Service, Atlanta, Ga.
Pioneer Film Corporation, San Francisco, Cal.
Pioneer Film Corporation, Los Angeles, Cal.
Screen Art Pictures, Baltimore, Md.
Merit Film Corporation, Minneapolis, Minn.
S. & S. Film & Supply Co. Pittsburgh, Pa.
Pioneer Film Corporation, Cincinnati, O.
Amalgamated Exhibitors Circuit, Ltd., Montreal, Canada.
Amalgamated Exhibitors Circuit, Ltd., Toronto, Ont.
Amalgamated Exhibitors Circuit, Ltd., St. John, Canada.
The Parker Film Co., Dallas, Texas.

PIONEER FILM CORPORATION
130 WEST 46TH STREET, NEW YORK CITY

ALBERT CAPELLANI

Presents

The FORTUNE TELLER



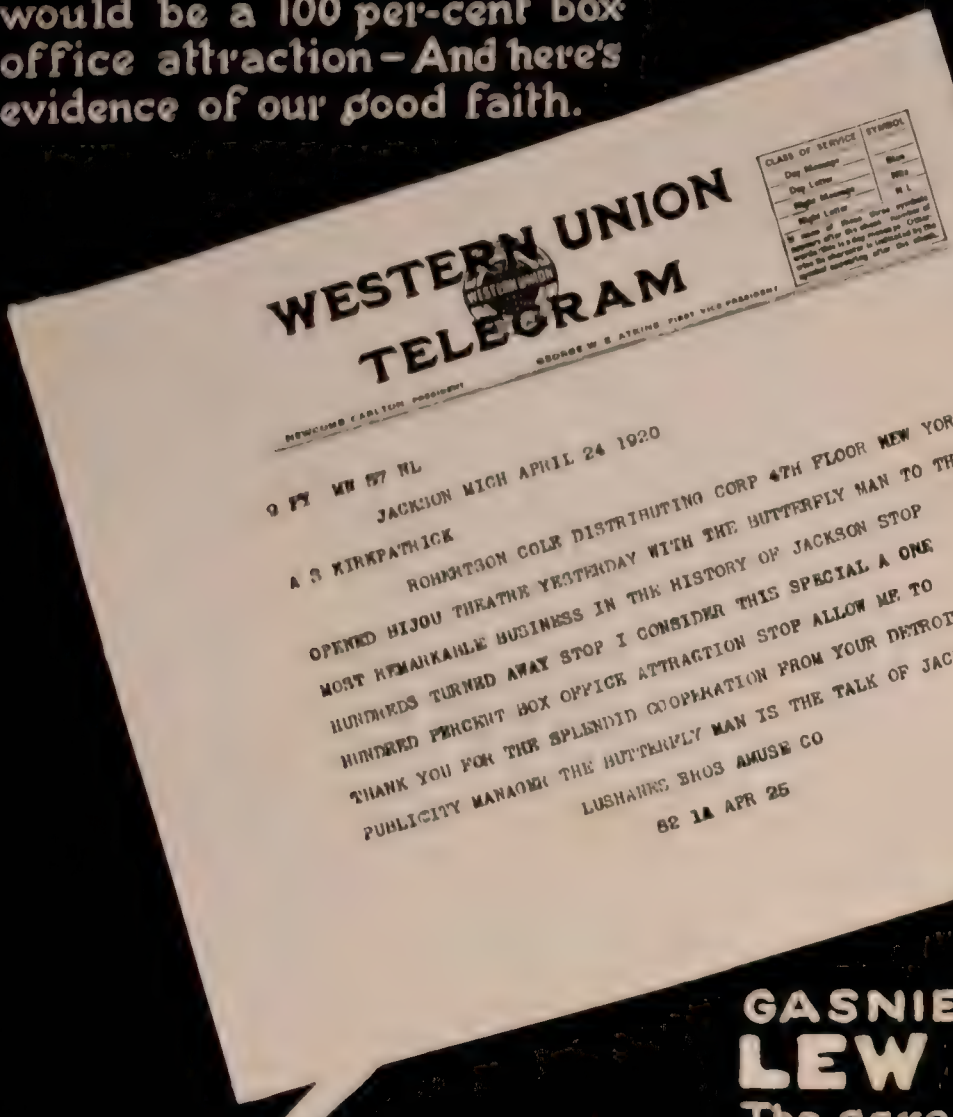
Starring

MARJORIE RAMBEAU

ROBERTSON-COLE
SUPER-SPECIAL

HERE'S *the* PROOF

ROBERTSON-COLE told you that "The BUTTERFLY MAN" would be a 100 per-cent box office attraction – And here's evidence of our good faith.



WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W E ATKINS FIRST VICE PRESIDENT

9 FY WH 57 NL
JACKSON MICH APRIL 24 1920

A S KIRKPATRICK
ROBERTSON COLE DISTRIBUTING CORP 47TH FLOOR NEW YORK

OPENED BIJOU THEATRE YESTERDAY WITH THE BUTTERFLY MAN TO THE MOST REMARKABLE BUSINESS IN THE HISTORY OF JACKSON STOP HUNDREDS TURNED AWAY STOP I CONSIDER THIS SPECIAL A ONE HUNDRED PERCENT BOX OFFICE ATTRACTION STOP ALLOW ME TO THANK YOU FOR THE SPLENDID COOPERATION FROM YOUR DETROIT PUBLICITY MANAGER THE BUTTERFLY MAN IS THE TALK OF JACKSON

LUSHANKS BROS AMUSE CO

62 1A APR 25

GASNIER presents
LEW CODY
The screen's most finished actor.

ROBERTSON-COLE
ASK THE EXHIBITOR WHO HAS PLAYED IT

ROBERTSON-COLE Announces

GEORGES CARPENTIER



In

The Wonder Man

A high tension drama of love and intrigue
A fascinating story of American Society
The most popular man in the world
in
The greatest box office production
of the age.
"A Million Dollar Attraction"
Directed by
JOHN · G. · ADOLFI

NEW YORK CRITICS UNANIMOUS IN DECLARING

THE BOTTOM OF THE WORLD

The Greatest Spectacle ever Seen on Broadway

A graphic depiction of Sir Ernest Shackleton's thrilling attempt to cross the South Pole. It packed the Rivoli, one of America's leading picture theatres at every showing



"At Rivoli the most pulsating feature of the dramatic picture. The ... is 'The Bottom of the ... which is a film log of Sir Ernest ... sailed on the South Pole. ... are graphic and shivery ... one keep one's overcoat ..."

—New York Sun

"'The Bottom of the World,' the filmed record of Sir Ernest Shackleton's trip to the South Pole, is one of the most beautiful and thrilling scenic pictures ever presented in New York."

—The Evening Sun.

"'The Bottom of the World,' at the Rivoli this week, proves again that a travel scenic can be far more dramatic and thrilling than most picture plays with a plot. After a picture like this one, you forget about the cheapness, the vulgarity, the absurdity of most scenes now shown upon the screen."

—New York Globe.

"Sir Ernest Shackleton's search for the South Pole is a fascinating picture."

—New York Evening Telegram

"'The Bottom of the World,' a record of the voyage of Sir Ernest Shackleton in the Antarctic ocean, was shown yesterday at the Rivoli. The pictures of seals and penguins at play, the slow motion film of the ice crushing the 'Endurance,' and the hardships of the dog sledge trip home were remarkably effective."

—New York Post.

"Is it too much to hope that some manager will vary the regular run of so-called, but often miscalled, dramatic pictures by devoting the better part of his program to such a work as 'The Bottom of the World,' whenever he can get it?"

—New York Times.

Ask the exhibitor who played it.

ROBERTSON-COLE

It Starts at the

CAPITOL

next Sunday. But that's only the start. After that it's due to blaze a path of profits to every corner of the continent!

REX BEACH'S

books have been called "the greatest screen stuff ever written" "The Silver Horde" is his king-pin contribution to the camera. Book it.

The SILVER HORDE

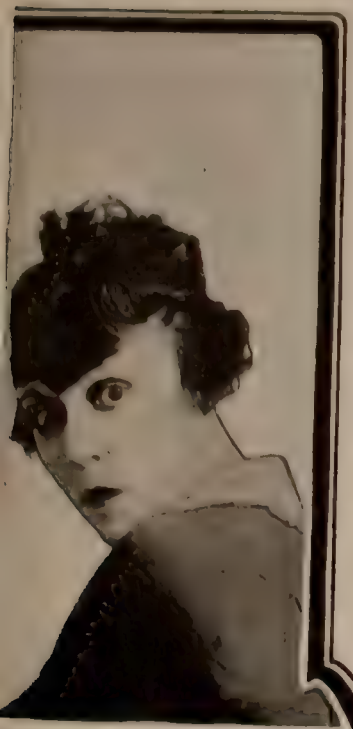
Directed by Frank Lloyd

GOLDWYN PICTURES CORPORATION



CONCEDED THE

The verdict of two



Dear Mr Christie:

WE DO NOT hesitate for a minute to say that "Save Mr Sadie" is the very best laugh producer we have ever shown in this theatre except possibly those comedies for which we pay fifteen hundred per cent more than yours cost.

Christie Comedy means something to our patrons because the goodness of your product is consistent. They are clean, really humorous, full of fast action, and have definite, clear cut stories of merit. You very evidently take more pains in selecting stories, casting characters, selecting types and directing every one concerned than does any other comedy producing company.

Very cordially,
FLORENCE THEATRE,
Pasadena
D. H. Schuhmann

CHRISTIE PICTURES



CHRISTIE *stands for*

CHRISTIE'S twelfth two-reel comedy PETTICOATS AND PANTS now leads in popularity throughout the country, following the success of SHADES of SHAKESPEARE, A ROMAN SCANDAL, HER BRIDAL NIGHTMARE and others, which played the

BEST THEATRES EVERYWHERE

BEST COMEDIES

first run theatres



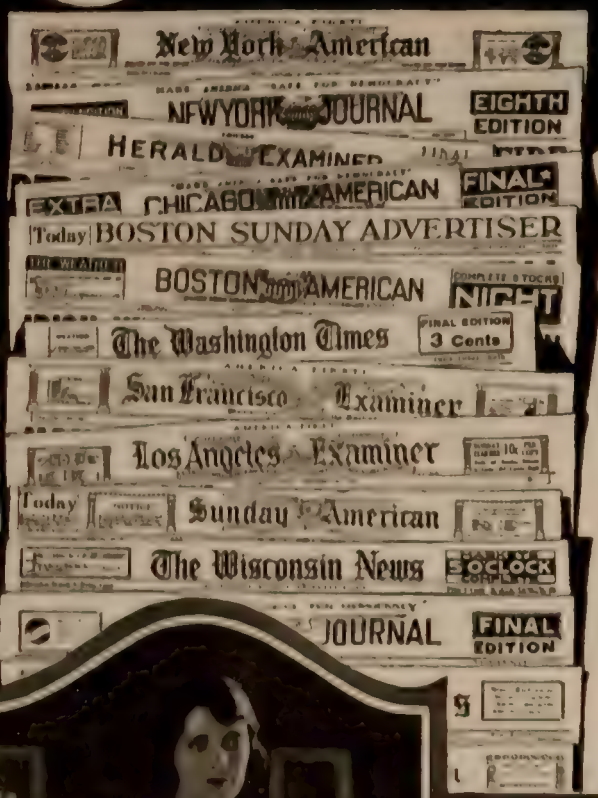
Dear Mr Christie:

THE enclosed copies of the Sunday Sentinel and Milwaukee Journal show without a doubt that the popularity of Christie Comedies is without a parallel. The manager of the Merrill Theatre after screening "Petticoats and Pants" voluntarily raised his rental prices and stated that it was the best two-reel comedy the Merrill had ever run. This covers a large amount of ground not much as the Merrill has run many two-reel pictures featuring the best known stars of comedy.

MID-WEST DISTRIBUTING COMPANY,
Ralph Wertheim, Manager

CONSISTENT QUALITY

Cosmopolitan Productions



HUMORESQUE

featuring

ALMA RUBENS

DIRECTED BY FRANK BORZAGE

Story by FANNIE HURST Scenario by FRANCES MARION

Facts and Figures

Appearing first in Cosmopolitan Magazine, with a guaranteed circulation of over 2,000,000, "Humoresque" was reprinted on the magazine pages of the Hearst Evening papers. This picture will be exploited with page, half and quarter page advertisements in this same chain of newspapers, (whose circulation is over 5,000,000) and whose zone of influence reaches across the United States.





A Paramount Artcraft Picture

UP IN MARY'S ATTIC



with
EVA NOVAK
and
HARRY GRIBBON
and an All-Star cast

WILL BE READY SOON

FINE ART PICTURES, INC.

MURRAY W. GARSSON, PRES. CHAS F. SCHWERIN, GEN'L. SALES M'GR.
130 WEST FORTY-SIXTH STREET
NEW YORK
TELEPHONE BRYANT 7498

What the Press thinks of

A COMMON LEVEL

The sets are truly lavish—the atmosphere is faithfully and vividly obtained—photography is excellent! Would probably go big! *Motion Picture News*

An uncommon screen story. Spectacular ensembles in which, not hundreds, but thousands take part. Great mass effects are handled with masterly skill. Settings are on a grand scale. Edmund Breese gives dignity and sincerity to the entire production. It has an idea and should win with spectators because it will hold close attention wherever it is shown.

Moving Picture World.

Exceptional scenes, careful attention to details, interiors all that could be desired. Direction is adequate throughout. Edmund Breese is strong and convincing. Claire Whitney does well.

Exhibitor's Trade Review.

THE REVIEWERS ARE MEN OF JUDGMENT, INTELLIGENCE AND EXPERIENCE. YOU CAN TAKE THEIR WORD FOR THIS GREAT SIX REELER

GET AFTER THIS PICTURE AT ONCE FOR YOUR TERRITORY. IT'S A SENSATION

TRANSATLANTIC FILM CO. OF AMERICA INCORPORATED

Herbert C. Hoagland, Vice-President and General Manager

729 SEVENTH AVE. NEW YORK CITY

"SHOULD SATISFY ANY AUDIENCE ANYWHERE"
Motion Picture News

Walter Niebuhr Presents

E. K. LINCOLN

IN

"THE INNER VOICE"







Supported by a Notable Cast

Direction of R. William Neill





"ONE OF THE SWIFTEST MOVING DRAMAS OF THE SEASON"

Moving Picture World



"'The Inner Voice' is a picture big enough to outshine the average production—ought to be good for an extended booking"—

Wid's

"Can play any house and give splendid satisfacton"—

Motion Picture News



"'The Inner Voice' is all in all a mighty good film"

Exhibitors Trade Review

"Will doubtless be pronounced the best of E. K. Lincoln productions"

Exhibitor's Herald



"Strong melodrama enriched by unusual production value"—

Wid's

Now Ready for State Rights Market

AMERICAN CINEMA CORPORATION

411 FIFTH AVENUE

NEW YORK CITY

Carl Laemmle presents

PRISCILLA DEAN



ALTHO released only a few short weeks ago, the Box-office and the Booking Sheet have already established this great, modern, romantic drama as the biggest artistic and commercial triumph of the year. In Los Angeles, in a house of only 600 seats, "THE VIRGIN OF STAMBOUL" drew an average of $15.00 per seat for the week. Multiply your own seating capacity by $15.00 and see what you get—then go after it and get it. Why not do this now?



Universal-Jewel
$500,000

Production de Luxe
Directed by Tod Browning
Story by H. H. Van Loan

"The VIRGIN OF STAMBOUL"


"Interesting Mystery"
Says
Exhibitor's Trade Review
"An interesting mystery picture, which is decorated with a quantity of fights, bewildering situations, masked men and trap doors. The picture moves with unusual swiftness and has been carefully and intelligently directed. The sets chosen strengthen the mystery idea. The players work with enthusiasm and the film should score heavily with fans who enjoy mystery dramas. Some of the rain scenes in which quite a bit of action takes place are so well done that patrons are likely to look around for their umbrellas."
"The Girl in Number 29"
From the story by Elizabeth Jordan, "The Girl in the Mirror"
Directed by JACK FORD
Motion Picture World says
"There is a liberal dash of comedy at the beginning, followed by a series of tense dramatic incidents, with a return to comedy at the close. The concoction, as a whole, is one that will mystify and please, and contains some original situations."
Starring
FRANK MAYO
UNIVERSAL
SPECIAL ATTRACTION

Your Full House Five



Five Unbeatable Stars

Marie Walcamp
Kathleen O'Connor
Elmo Lincoln
Art Acord
Eddie Polo

In Five Incomparable Serials

"The Dragon's Net"
"The Lion Man"
"Elmo the Fearless"
"The Moon Riders"
"The Vanishing Dagger"

52 Weeks One Booking

The new "Universal kind" of Serial

UNIVERSAL

THERE WAS A TIME when almost any news picture was "good enough"—but Exhibitors have found that patrons now seek out the theatre showing the best news pictures just as eagerly as they seek out the best features. Which is the main reason why International News does more business today than any other news service on the screen.

Released through
Universal

Just three weeks from today you will know

"Everything But the Truth"

Their first Five-reel Special Attraction





UNIVERSAL

In Every Field of Industry There is a LEADER

¶ *Paid* Circulation volume, greater than that of any competitor, and a long continued lead in the amount of advertising run, are reliable barometers on the position of a trade magazine in its field.

¶ Circulation and advertising records of MOTION PICTURE NEWS are open for your inspection at any time.

¶ They verify the fact that—

The News Covers the Field

The Reason Why

WHY does the RITCHEY LITHO. CORP. advertise when it is the busiest poster producing concern in the world, and when we are now working night and day to keep even with our orders? We feel that we owe it both to the buyer of posters and ourselves to advertise. Ours is an educational advertising campaign undertaken as a mutual protection against the mediocre poster. We wish to implant into the poster buyer's mind the highest possible standard, wherewith he will judge all posters. Then we will have achieved that purpose.

Few people stop to consider that advertising is one of the great arts and that poster advertising is its highest and most complex development. Indeed it is so highly complex that it is not possible for the average business man to have an expert knowledge of the qualities of posters, although he realizes perfectly well the great importance of having good ones. It is that fact which enables a lot of lithographers, advertising agents and publicity men to put over a lot of stuff that is quite valueless. This is pure waste, and these advertisements are written in an effort to overcome that waste!

The ultimate result of this campaign will be to convince the buyer that there are just two ways of getting great posters. One way is by making a life long study of the subject—the other way is to insist upon having RITCHEY posters!

Ritchey

RITCHEY LITHO. CORP.

406 W. 31st Street, New York Telephone Chelsea 8388

MAY - 6 1920

Motion Picture News

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Editorial and Otherwise

Why the Guarantee?

IN two cities, Baltimore and Spokane, exhibitor action that is almost of a concerted nature has blocked the course of percentage booking. Other sections, while not reporting definite action, give signs of a growing storm of opposition to percentage.

We can't say, after looking at many forms of contract on percentage, that we can blame exhibitors.

Percentage, in theory, means a gamble—a gamble in which both parties share. Percentage, in the show game, called for both parties to take a showman's gamble.

But there is little of the showman about most of the contracts we see—with their large guarantee, usually equal to or in excess of the amount an exhibitor would consider a fair rental for the production.

Percentage will not be hastened on such a basis.

Percentage must mean *equity*—else there will be no percentage.

The Right Idea

J. D. WILLIAMS saw deep into the seat of much of the exhibitors' troubles when he declared at Chicago, "Let your majority rule. Be good soldiers. Bury your personal whims and stand by your leaders as long as the majority votes them your leaders. If you don't like them, throw them out—if the majority feels the way you do."

Minority cantankerousness has been the rock on which national exhibitor organization has always foundered.

But there are two kinds of majorities in exhibitor bodies. There is the supposed majority created by credentials committees, steam rollers, convenient proxies, etc. There is the real, all-wool majority of theater-owning exhibitors, each having his say, and no one else having a word.

Mr. Williams points the way; let someone else bar the way to politics; and then—may the majority rule.

The Direct Route

EVERYTHING in the picture business is tending towards direct action. Now it is the Associated Producers who have decided, after months of propositions from various other organizations, to establish their own distributing system.

We can state the opinion of many others along with our own when we declare that they have made the first step right in selecting Oscar Price and Fred Warren to guide their distribution.

To a certain extent any group of distributors are controlling their own destinies when they establish their own exchanges. But only to an extent measured by the character and ability of the men they place at the helm.

The Big Six—there are hints that the figure may be increased—have taken the first hurdle in fine form.

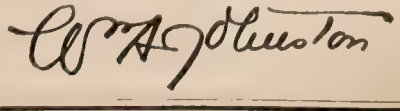
Chicago's High-light

THE outstanding point of the Chicago convention of independent exhibitors was the evident and impressive earnestness of those present, the sincere desire for a real national organization.

Politics may have attempted to enter the scene, but the stay was short. And as the convention found its footing and gathered coherent shape, personalities and politics beat a hasty retreat.

No self seeker could stand long against the exhibitors of the South, presenting facts and figures from their own experience to show the need of protective, national organization. No politician could stand unabashed before the sincere self-effacing attitude of such men as Sig Samuels and Willard Patterson, who called the convention, or of Frank Rembusch, who shouldered the burden of chairmanship.

If the Cleveland convention of the Motion Picture Theatre Owners Association profits by the addition of the energetic men who gathered in Chicago, if, out of the three days session in June, there emerges a solidified national organization—exhibitors will be grateful for the calibre of their representatives in Chicago.



The "Battle Line" of the Independent Exhibitors of America

The I. M. P. E. of A. Brought Into Being at the Chicago Convention, as Outlined to Cincinnati Exhibitors May 4

By Frank Rembusch

THE convention formed itself into a permanent organization, known as the Independent Motion Picture Exhibitors of America; elected a president and secretary and appointed a committee of twenty directors, from exhibitors who are to go to New York within three weeks and demand a "show down" from the producer-exhibitor.

We are to ask all the producers to get out of the theatre business. We are all at once to buy our pictures from producers who agree to stay out of the theatre business and discontinue buying from producer-exhibitor film companies.

This committee will then report to the Cleveland convention during June and may again report to another convention in Chicago later.

It may take two or three big meetings to conclude our work, and we will succeed in our purpose by the support of independent exhibitors and our allies, the independent producers.

The call for the Convention was sent out by Mr. Sig. Samuels and Mr. W. C. Patterson of the Criterion theatre, Atlanta, Ga. About a thousand exhibitors from all over America came together. Few of us knew or understood the motive of the call, and no one can fully realize its importance without having been present.

The "oldtimers" could see at once that the largest and most representative gathering in our history of conventions faced Mr. Samuels as he called us to order.

Mr. Patterson immediately read a carefully prepared and most impressive statement of conditions in the Southern Atlantic States, which, when boiled down, summed up the following facts.

The exhibitors in the South woke up one morning and found that a large film company had acquired a chain of theatres, and by this invasion the Southern exhibitors were face to face with the *menace of Producer-Exhibition. Competition.*

The next move of the invader was an attack by them on all independent exhibitors. Their methods were most insidious and despicable. With their plans they forced one city after another to give up to them, just like an invading army.

By bluff and cuff the courage of the Independent Exhibitor is underminded, and he is faced by the alternative of selling his theatre to this Wall Street Monopoly or have Wall Street for his competitor. Perhaps he sells out, or he may be red-blooded and decide to fight. If he decides to fight, he fights big odds and unfair competition of the worst kind.

The Monopoly puts in big attractions, adds special music, and, to cap the climax, they lower the admission prices in that city until the independent exhibitor cannot stand up under the strain.

Mr. Patterson stated that no exhibitor could battle against this Film Trust alone, and that their only purpose in calling the convention was to ask every exhibitor in America to join the South and help whip the invader and force them to get out of the theatre business.

The convention then acted accordingly, and by unaminous vote decided to stand together on the following lines:

1st. Producers must take one side of the road, and exhibitors the other. No one can be both exhibitor and producer.

2nd. Our only means of defense in this case is to apply force, therefore every exhibitor agreed to immediately cancel out all film service with producers who own or operate theatres, and to forever, and for all times hereafter contract only for him service with independent producers, who are not in the theatre business.

In a general way, the means of defense are as follows: No matter what your relations, whether pleasant or otherwise, you are to cancel this monopoly service at once. Small town exhibitors have a particular advantage, and can insist wonderfully. "Stop your service, and Wall Street money will stop flowing against us."

You may be asked to share service with your local independent exhibitor who has been using producer-exhibitor service.

You may play a few pictures from your independent producer with which you are not familiar. Put on a little extra music with these pictures, present them better, and you will find results very gratifying. If you cannot get enough features put on a short subject or serial program. *Shelve any grievance you have with any independent producer and take their pictures exclusively.*

Our pledge to our Southern exhibitors is: To stand by and help them to the last ditch.

Every independent producer faces this fact: "If the monopoly secures control of a large number of theatres, the indepenedntt producer is ruined, because then there will be no market for his product."

It is, perhaps, this glaring future that caused Universal Film Company, First National Exhibitors' Circuit, Louis J. Selznick, Select, Pathe, Vitagraph, Robertson-Cole, Celebrated Players, and many smaller producers to come on the floor of the convention and offer aid, co-operation, and assistance to the independent exhibitors. These men pledged us to stay out of the theatre business, and therefore it is only fair that every other producer be forced to stand in the same light, or we cannot do business with them.

Never in the history of the industry has anything so important happened.

The result of this movement will be a greater and better motion picture. *You must have noted that it seems the pictures of the producer-exhibitor are of a poorer quality each release, and that the pictures of independent producers are growing better and better.* This is natural, because as was said in the convention: "Art is individual; Art is independent; Art must not be chained, or it will die."

Committee Favors Censoring Legislation

Bay State's Ways and Means Committee Reports Favorably on Modified Bill

THE committee on ways and means of the Massachusetts House of Representatives reported favorably on the bill for the regulation of motion pictures in Bay State, known as the "Censorship Bill," recommending three changes in the bill.

The changes are to strike out the provision that films of educational, charitable or religious performances shall be censored without charge; an increase from $1 to $2 in the fee charged for licensing films up to 1,000 feet in length, and an increase from $2 to $4 for films in excess of 1,000 feet.

The decision of the members of the committee on ways and means of the State Senate, which was headed by Representative Lyman, of Easthampton, comes after a long hard-fought battle on the part of members of the motion picture industry throughout the State of Massachusetts and hundreds of proponents of the bill, characterized by one Boston newspaper as one form of "cranks."

Bitter controversy resulted at the hearing given the bill, after it was reported favorably by the committee on mercantile affairs of the House late in February of this year. Arguments, denouncing the bill, were presented by opponents.

The cost of the project and the expense upon the State was clearly defined by Representative John I. Fitzgerald, who declared that it would cost $100,000 a year.

Georges Carpentier Off on Country-Wide Tour

The start of the country-wide tour of Georges Carpentier, pugilist champion of France, and Robertson-Cole screen star, was made on May 3rd. His first stop was Wheeling, West Virginia, and his second Pittsburg, Pa.

Sydney Cohen Issues Statement on Cleveland Convention

All Grievances to be Discussed and Acted On; Unity the Prime Factor

THE following statement in connection with the plans and purposes of the Cleveland Convention of Exhibitors has been issued by Sydney S. Cohen, temporary chairman of the Motion Picture Theatre Owners' organization:

"On the eve of the national convention to be held June 8th, 9th, 10th and 11th in the city of Cleveland, to which every exhibitor in the United States has been invited, a brief survey of our objects not only seems quite appropriate in point of time, but may justly be regarded as a matter of duty to the entire industry. We view the motion picture industry as one of the most important institutions of modern society. We regard it, or would like to regard it, as a great unit divided into three separate and distinct branches, but inspired by a spirit of harmony and cooperation.

"This industry needs a thorough readjustment along the lines of sanity and justice. Too long have the producers been playing upon our foolish jealousies and rivalries. Too long have they been counting on our indifference, on our lack of leadership, until we are today near the verge of ruin and serfdom. These foolish jealousies and rivalries on the part of exhibitors have given away to a clear understanding of our community of interest and of our powers to assert and defend ourselves whenever we unite and act as one body.

"We feel that within the last few years the producer and distributor, almost invariably representing the same financial interest, has slowly and steadily encroached on the domain of the exhibitor and by a series of coercive measures has sought to deprive him of the just control of his property, his motion picture theatre. It is not difficult to trace the steps which have finally led up to this organized attempt at undermining the exhibitor's property. Excessive film rentals, the arbitrary exaction of deposits or so-called advance payments, the refusal to aid the small exhibitor in building up his business by denying such necessary adjuncts as mounted posters, photos and slides, the artificial curtailment of production, the bold and persistent drive for percentage booking—all these measures aim at weakening the exhibitor's hold on his investment.

Constantly increasing film rentals are placing many exhibitors today before the alternative of either selling out or raising their prices of admission. In most cases the exhibitor might better sell out than make a substantial advance in his price of admission. The existence of the motion picture theatre, its progress and prosperity, all depend on the popular price. It was the popular price which accounts for the conquest of the world by the motion picture. The fact is so well understood that it does not need repetition.

"The advance payment now used by producers for the odious word deposit takes large sums from the exhibitor and uses them not as a security for film rentals, but for the expansion of their business and not infrequently for the building or purchasing of competitive theatres. The pretense that the deposit is used as security for the payment of film rentals has been abandoned even by the producer. Film rentals, as we know, are payable in advance. It is always an extremely difficult matter to get your deposit back from any producer. In all disputes arising between the producer and exhibitor as to payment of bills, delivery of reels, contracts, etc., the man who holds the deposit holds the whip hand, possession being nine points of the law. Cases have been numerous throughout the country where exhibitors had to invoke civil and criminal authorities to get their money back from producers.

"In regards to the percentage system, I know of no subject on which the exhibitors of the country have ever been more united. From my correspondence, from many personal visits and from other sources, I know that the exhibitors are determined to resist to the utmost the attempt to force percentage-booking upon them. They feel that they should not be content merely with offering passive resistance to this system. Some definite and affirmative action must be taken as quickly as possible after the convention opens to make percentage booking impossible. The time to kill the forced percentage-booking methods is now. It was through our own indifference and lack of resistance that the deposit system was foisted upon us. We are now in great straits to find a remedy. Let us not repeat this mistake with the fight against percentage-booking. If we make an end of the forces that seem to be behind this drive, we won't be compelled later on to lose a lot of time and money in finding a remedy. As a rule, remedies are late anyway.

"The convention, I think, will also go on record in opposing the large profits and the influence now enjoyed by promoters. These promoters have no thought for the good of the industry. They take all they can out of the sound values of the industry, merely to fill their pockets and caring nothing as to how it may affect the theatre. Exhibitors have suffered no less than the public from these promoters, who thrive on chaotic and unsound business conditions. If any of these promoters have ever created any honest and lasting values for either producer or exhibitor, it must have escaped general attention.

"We have made no attempts to invade either the producing or distributing field. We have bought no studios, bargained for no stars, acquired no exchanges. We have sought no money in Wall Street to promote new producing concerns to compete with any of those now existing. We have been entirely satisfied to devote ourselves to the building up of our theatres, to improvement in our showmanship and to the development of our patronage. We were not permitted to pursue our legitimate calling in peace and contentment. On all sides we encountered attempts to dictate to us in the conducting of our business and the management of our property. Arbitrary and exorbitant film rentals were demanded and our refusal or even hesitancy to pay them were met with threats of competition or the actual building of new competitive theatres. All the huge load of expensive salaries for stars and the rewards given to promoters, all the penalties of overcapitalization, all the sins of extravagance, incompetence or wastefulness, were thrown

(*Continued on page 4140*)

First National Survey to Appear in News

MOTION PICTURE NEWS has arranged with First National Exhibitors' Circuit for the exclusive publication of the results of an investigation First National has made, in every territory, of theater construction and remodeling to be done this summer. The first instalment will be published next week.

The report includes information about new theatres, now being started, or for which plans have been let, and of improvements, enlargements and generally important changes to be made in present theater properties.

The resume will be published as a series of articles, each one relating to a separate section of the country, and each one will contain invaluable data for producers, distributors and manufacturers of accessories, in addition to providing all exhibitors with a comprehensive indication of the trend toward a new era of theater construction.

First National made the survey as an important part of the information necessary to the inauguration of its subfranchising plan, and as evidence to the independent stars and producers with whom it has contracts of the increased theater market that will be equipped, early in the fall, to absorb, on a greater scale than ever before, the new standards of production values now being established as guides to summer activity in the studios.

Sub-Franchising Plan Gets Under Way

First National Convention Results in Launching of New Distributing System

CONCLUSION of the joint conventions of Associated First National Pictures, Inc., and First National Exhibitors' Circuit at the Hotel Congress, Chicago, last Friday, marked the formal launching of the sub-franchising plan wherein approximately 6,500 independently owned and independently operated theatres will share in the mutualization of the protective and guaranteed production source benefits upon which the plan is based.

Sub-franchise applications from about 200 of the independent exhibitors who had responded to the call by Willard Patterson of Atlanta for a national mass meeting were filed with the various First National exchange managers and members before the Circuit's sessions were finally adjourned on Friday evening.

Radical and extensive changes in the present system of film distribution are expected by exhibitor members of First National as the result of the sub-franchising plan. Speeches by Circuit officials treated at length on the obvious and certain reforms that would necessarily follow in the wake of the efforts seeking to unite approximately 6,500 theatres in one co-operative organization which seeks direct contact with independent producers as its source of film supply.

Members of the Executive Committee for Associated First National Pictures pointed out to the independent exhibitors who sought information during the convention, that the sub-franchising plan is not a new and different system than any which has before been in vogue. Instead, according to members of the committee, the sub-franchise is an extension to other independent exhibitors of the co-operative protective and economic phases of the organization structure on which First National Exhibitors' Circuit was started three years ago and on which it has steadily continued to bridge and narrow the gap between independent exhibitors and independent producers.

"For three years," explained the committee, "First National members have provided their respective independent screens with quality entertainment by co-operative buying from independent stars and producers. They took a tremendous financial risk in getting away from old methods and driving straight at the producer monopoly with its arbitrary booking methods and attendant impositions on all exhibitors. They succeeded because they pooled their purchasing interests and their theatre facilities to gain the strength and resources and exhibition facilities necessary to upset program booking. Now they are extending the same plan which won against the program, so that independent exhibitors in every territory may guarantee to themselves a definite and sufficient source of releases to meet any organized theatre competition from other than independent producers and with an arrangement whereby they pay a fixed percentage of the total cost of every release. In other words, the rental values are established at the studio rather than in the exchange.

"Through the stock equity which each enfranchised exhibitor will have in the exchange for his territory, he is guaranteed against the film costs in excess of the fair valuation by the dividends which the stockholding will bring from the disbursement of any profits earned by the exchange over and above its normal operating expense. This is mutualization born of almost a year of intensive study by exhibitors, each of whom realized that his entire future as a theatre operator would be determined in every detail by the caution, the fairness and absolute justice of the terms which they dictated and to which they, as dictators, are now subscribing as franchise owners in direct partnership with 6,500 other theatres."

Territorial awards of sub-franchises started this week upon the return of the First National exchange managers to their respective offices. It is predicted by Circuit officials that at least three months will be needed to complete the allotment. By fall it was said First National attractions will be pledged by sub-franchises to at least 6,000 theatres.

The Executive Committee for Associated First National Pictures, composed of N. H. Gordon of Boston, Moe Mark of New York and H. O. Schwalbe of Philadelphia, will devote practically all of its time during the summer to the consideration and granting of applications for sub-franchises. Schedules of percentage ratings of every theatre in each territory were given to the exchange managers at the concluding session of the First National Sales Club. In fixing the individual theatre percentages, the statistical division of the Exhibitors' Defense Committee for First National eliminated in many instances the matter of population as a determining factor and considered the more conclusive conditions of industrial advantages, prevailing average film costs for individual houses booking on a flat rental basis in the past, competition and the strategical location of the theatres.

Japanese Company Sends Representative

Agent of New $5,000,000 Company Will Remain in New York to Buy Films

A. SUZUKI, American representative of the International Motion Picture Co., Ltd., of Japan, has arrived in New York, and is at present making his headquarters at the Longacre Hotel. He will probably remain in New York for a period of two years, during which time he will act as exclusive buyer of films and other necessities for his home concern. He has been authorized to expend a considerable sum in making purchases for the Japanese company.

The International Motion Picture Co., Ltd., was organized a short time ago and capitalized at ten million yen, which is equivalent to five million dollars in United States money. This company, which is reported to be easily the largest on the island, will take steps immediately to provide better and more modern pictures for the Japanese public.

Ten years ago, when a motion picture organization was incorporated in Japan with a capital of 350,000 yen, many people were amazed at this amount of money being ventured to finance such an untried scheme. The number of movie fans on the island were constantly increasing, however, as in other countries, and were becoming dissatisfied with the pictures as they were at that time being presented in Japan. The motion picture industry was then, and has been until recently, at a stand still. The people are now seeking better service in the theatres, and above all they are eager to enjoy better pictures projected under more satisfactory conditions than have previously obtained.

The taste of the Japanese fan has changed so much in the past decade that he no longer is satisfied with the picture crammed merely with exaggerated action. Japan is now wide-awake, careful and discriminating in criticising her pictures.

The progress of the industry in Japan is due in great part to Kisabura Kobayashi, said to be the most enterprising showman now exhibiting pictures on the island.

The International Motion Picture Co., Ltd., which was so rapidly and successfully organized with its enormous capital, has completely absorbed the Natural Color Cinema, Ltd., of Tokio, known as Tenkatsu Kaisha. This means that the new organization has under their control nearly one-half of the picture theatres now in existence in the Empire.

Realart's First Conference to Start May 17 in New York

Managers Will Gather in Get-Together and Jubilee Meeting

THE first annual conference and get together of the various managers and special representatives of Realart Pictures Corporation is announced to be held at the Hotel Astor on Monday, May 17th, and to last through the week. It will be made a jubilee meeting in keeping with the success of the infant concern in its first year of business.

The twenty one branch managers of the company will arrive in New York City primed with exhibitor sentiment on all the live problems of the day. They will start to New York fresh from the field, where they have been actively engaged in Realart's end-of-season sales campaign to close the first year's business with four Mayflower specials and four stars' productions.

Subjects that will be discussed by the managers include general policies, exploitation of productions, marketing methods, contracts and the problems arising from increased production costs. Exhibitors visited by Realart salesmen have been queried on these and other important subjects and the data collected will be scrutinized collectively.

The managers will arrive in New York on Sunday, May 16th, and register at the Hotel Astor. The convention will be officially opened Monday morning when Morris Kohn, president of Realart, will welcome the managers. The succeeding sessions will be presided over by J. S. Woody, general manager. The morning sessions will begin at 9:30 and last until 12:30 o'clock. The afternoon sessions will last from 2 o'clock until 5 30.

The following statement was issued by President Kohn in calling the conference

"It is with considerable pride that Realart has issued a call to its managers to gather in New York City for the first annual convention. Succeeding years may bring increased prosperity and wider recognition to the company, but the first year, with its struggle to establish and perfect a working organization, will always retain a most vital place in its history

"Realart has accomplished in the past year, I believe, more than ever has been done before in the history of the industry The company was organized and twenty one branch offices established in a few months This alone is something of a record. It engaged three well known stars and began to make its own productions, and to market them, in an incredibly short time.

"The success which has accompanied these efforts within six months of actual business is well known in the trade To have attained the pinnacle in producing quality pictures at the very outset constitutes an achievement of no little consequence. In the way of physical acquisitions, the company has been extremely fortunate Last fall we obtained the fourth floor of the Winfield Building at 469 Fifth Avenue for our home offices The location in this new and modern building has been found ideal During the year we acquired the old Morosco Studios in Hollywood and renamed them the Realart Studios. These studios represent the last word in picture production They will accommodate from three to five companies at one time and have unexcelled physical equipment. Possession of these is a guarantee of the maintenance of the Realart standard of picture production. We have also fortified ourselves strongly during the year by adding the name of Wanda Hawley to our list of stars

"As to our organization we have much of which to be proud In a remarkably short space of time we have brought together a body of men, seasoned and experienced in the motion picture industry. This alone has been a herculean task. The roster of names at the home office and throughout the list of branch managers and the sales force gives eloquent testimony to the success we have attained

"Naturally we regard this first convention as the biggest and most important step in our development to date. It is the first opportunity we have had to get together and talk things over. I am sure it is bound to prove an event of no little importance to the trade as a whole.

The Realart field men who will attend the convention are as follows: Melville F. Maxwell, special representative; Joseph L. Marcntette, Atlanta; Walter E. Scates, Boston; Henry F. Wilkinson, Buffalo; Harry W Willard, Chicago; Mark Goldman, Cincinnati, James B. Reilly, Cleveland; Diaz Callahan, Dallas; Bert R. Latz, Denver; Ralph B. Quive, Detroit; John N McMeekin, Kansas City; Oren F. Woody, Los Angeles; Henry L. Hollander, Minneapolis, Lester Adler, New York, Truly B. Wildman, New Orleans; Cornelius G. Kinsley, Omaha; J. E. Hennessy, Philadelphia; Harry F. Lotz, Pittsburgh, Ben F Simpson, San Francisco; Albert W Eden, Seattle; Floyd H. Lewis, St Louis, and William H. Rippard, Washington



Some of Realart's executives: Left—Morris Kohn, President of the Realart Pictures Corporation. Next—John S. Woody, general manager. Following: J. A Gove, assistant general manager. Right—Dario P. Paralla, comptroller.

Educational to Operate Own Exchanges

Offices in Twenty-two Centers; Contracts Signed for All But Three Territories

ITS own exchanges in the twenty-two principal motion-picture centers of the United States will be announced next week by Educational Films Corporation. Contracts have been signed in all but three territories, and these will be closed within the next few days. These statements were authorized this week by E. W. Hammons, vice-president and general manager.

Details of the exchange system were practically completed during Mr. Hammons visit to Chicago, since he took advantage of the various meetings there to discuss the details with a number of exhibitors. He found there an unexpectedly strong demand for participation in the Educational plan of distribution with the result that there were many bidders for each of the territories remaining open. The three remaining territories could have been easily closed at that time, but Mr. Hammons preferred to wait upon certain developments in the East, it is stated.

Each one of the exchanges will be directly controlled by Educational, it is explained, and they will handle nothing but short subjects, made and distributed by the parent company. The main organization will be maintained in New York, where Mr. Hammons has been gathering together the men whose association he has desired. Announcement of the home-office organization will probably follow shortly after the list of exchanges, their managers and locations are given.

In this announcement Mr. Hammons called special attention to the high class



E. W. Hammons, vice-president and general manager of Educational Films Corporation

of men that are associated with the company in the exchange organization.

"We have taken our time," said Mr. Hammons, "in selecting the men who are to be interested in our exchanges, because we wanted to have associated with us people who will be recognized by every exhibitor as representing the best in motion pictures. The selection of mere territorial representatives would have been an easy matter, but our plans have called for far more than merely salaried employees in each of the centers. We have sought to obtain not only men of unquestioned standing in the motion picture world, but we have invited their financial participation in the ownership of the individual exchanges because we believe that such interest would insure their greater interest in sales policies and assure greater cooperation to the exhibitor.

"Educational will control the majority of stock in every one of the exchanges, but we have permitted financial participation up to as much as 49 per cent. Each exchange will be under the direct control of the home office, and every policy must meet the approval of the general management. It can be seen that such a plan invites the cooperation of men who would not be interested in a mere salary arrangement.

"An important part of the plan to us is that these exchange interests will represent a great number of the first-run theatres in the principal cities of the country. In every case the men who are interested in our exchanges have been led to become associated with us because they realize the quality of the material that we will supply.

"All that remains for the completion of our exchange system is the matter of physical arrangements in some of the cities and the signatures of contracts in three territories. These will be closed before the end of the week and we will then be able to tell the exhibitors of the country where they can find the one exchange in their territory dealing in short subjects and of the men with whom they will be doing business."

National Ass'n Promotes Fire Prevention

Report to Fire Protection Convention Held in Chicago Shows Wide Activities

DETAILED information as to what has been accomplished by the motion picture industry in the way of fire prevention was presented to the National Fire Protection Association at its twenty-fourth annual meeting held in Chicago May 4, 5 and 6. This information was contained in a report of the National Association of the Motion Picture Industry, an associated member of the National Fire Protection Association, which reaffirmed its pledge made at the Ottawa convention a year ago to co-operate in every way to bring about the strict enforcement of fire preventive regulations.

The National Association of the Motion Picture Industry was represented at the convention by J. E. Brulatour, chairman of the Committee on Fire Prevention Regulations; Albert de Roode, a member of the committee, and Frederick H. Elliott, executive secretary. The report was submitted by Mr. Elliott, and according to advices received from Chicago, was one of the most interesting and comprehensive documents presented. It was favorably commented on by delegates, representing all branches of trade and industry, and many public officials and others identified with fire prevention work.

The report dealt with three phases of activity of the National Association. The first referred to the educational campaign carried on for several years by the Fire Prevention Regulations Committee, which has issued bulletins on the proper handling of films with the purpose of reducing the fire hazard.

The second phase dealt with inspection. The third feature of the report dealt with the constructive activity of the National Association, which included not alone the improvement of the existing buildings housing exchanges, but the erection of new and adequate buildings complying fully with the fire preventive requirements, recommended by the National Fire Protection Association and adopted by the National Board of Fire Underwriters.

Accompanying this part of the report was concrete evidence of the National Association's activity in the way of a photograph of the new film Exchange Building in Kansas City, the first building erected in this country for the exclusive housing of film exchanges. Similar buildings are in course of construction in Cleveland, Buffalo, Atlanta and New Haven. Contracts have been let for the construction of a new exchange building in Chicago, and the work will start June 1.

F. P. - Lasky to Produce in India for Far East Distribution

Indian Empire Branch with a Capital of $3,000,000 to Work in Bombay

THE Famous Players-Lasky Corporation will shortly begin producing motion-pictures in Bombay for distribution throughout India and other countries of the Far East. This was the message conveyed in a recent statement issued by Adolph Zukor, president of the corporation. This work is to be inaugurated in conjunction with a syndicate of British and Indian bankers. It marks another step in the establishment of foreign producing centers by this powerful American manufacturing organization. The name of the newest subsidiary of the Famous Players-Lasky Corporation is the Indian Empire Famous Players-Lasky Film Company, Ltd., and it has a paid-in capital of $3,000,000.

Arrangements are being made for the erection of a mammoth studio and laboratory in Bombay, the principal city of the Indian Empire, where the most-approved American methods of picture production will be introduced by American production experts. Mr. Zukor declared that no limit had been placed on the magnitude of the production activities in India, intimating that there is reason to believe that in the near future the Indian studios under the general supervision of Jesse L. Lasky, first vice-president of the Famous Players, will be turning out Paramount-Artcraft pictures on the same scale that prevails in the Lasky studios in Hollywood and the new Eastern studio in Long Island City.

Not only will Paramount pictures be produced in a Paramount studio in India, but they also will be distributed through a system of Paramount exchanges, modeled after the efficient exchange system in this country. This Indian distribution system will embrace all of the vast Indian Empire, as well as Persia, the Straits Settlement and other countries in the Far East.

"When one realizes that in the Indian Empire alone," said Mr. Zukor, "there are 400,000,000 people, one can get an idea of the vast possibilities which lie in the production of pictures in India. Paramount pictures, of course, are already being distributed throughout India, as they are in other countries of the world; but we wish to produce pictures which are closer to the thought and lives of the vast Indian people. Producing pictures in this country that will mirror the lives of the people of India is practically impossible. The director and actors have to be on the spot; they must have an insight into the problems of the Indian people—in a word, they must have a better understanding of what the Indian public wants. All this we are confident we can accomplish by establishing a studio in India.

"Other advantages are obvious. Paramount pictures made in India will have settings amid scenery that practically has never been brought to the photoplay screen. All of the picturesque life and surroundings of the Indian will form the background for the pictures which we plan to make there."

The production of pictures in India, Mr. Zukor made plain, is in line with his policy to make Paramount pictures of such a nature that they will cater to the tastes of all countries. In this connection he explained that this was the guiding motive in the establishment of the big Paramount studio in London, which is already in operation under the direction of Jesse L. Lasky.

Mr. Zukor announced that the new studio in Bombay will be started by Frank Meyer, assistant secretary of the Famous Players Lasky Corporation, who has been in charge of the construction and real estate division of the company, and Tarkington Baker, who recently formed his own producing organization and who formerly was in charge of the producing activities of the Universal Film Manufacturing Company.

Mr. Meyer will erect the laboratory and studio in Bombay and will equip both institutions with the most modern American film producing appurtenances, it is stated. The Studio and laboratory will be operated by a staff of American film experts, which will be organized when both plants are ready for actual work.

Mr. Baker, it is understood, will remain in India as general Indian representative of the Famous Players-Lasky Corporation, with complete charge of the production and distribution activities of the Indian Empire Famous Players-Lasky Film Company, Ltd.

Mr. Meyer and Mr. Baker will leave for India in two or three weeks, as soon as they can wind up their affairs in this country. They will spend some time at the new Famous Players studio in London and also will visit Paris, before going direct to Bombay. As soon as they arrive in India they will begin getting their organization together, and it is expected that the first American picture produced in India will be ready for release next Christmas.

Just as it is Mr. Zukor's intention to have Paramount pictures produced in England distributed also in this country, so the pictures made in India will not only be distributed throughout India but will also be released in this country and in Europe.

Mr. Zukor stated that further important announcements regarding the formation of the Indian Empire Famous Players-Lasky Film Company, Ltd., would be forthcoming in a few days.

Echoes of the "Windy City" Convention

By Joseph F. Lee

PROBABLY one of the most talked of events of the entire convention was staged Wednesday evening under the personal supervision and able direction of H. M. Thomas, of the Rialto theatre, Omaha. Thomas called his entertainment an "Historical Pageant and Conclave." It is safe to say that in the costuming and lighting effects Mr. Thomas certainly outdid himself. The Committee of Arrangements comprised the following: Dr. Holah, tickets; Harry Scott, music; Lieut. James Anderson, toastmaster, and Joe Lee, publicity. Representing the trade press were: Larry Boynton, Trade Review; Bob Welsh, M. P. News, and F. C. Gunning, Wid's. The affair was largely attended and a good time was enjoyed by all.

There were a number of conventions being held at the Congress Hotel at the same time that the picture folks were in session. One exhibitor sat in a convention hall for an hour, thinking he was listening to Patterson of Atlanta; but the speaker turned out to be President De Valera and the meeting in session concerned the Irish Republic.

During the intermission of Thomas's "Historical Pageant and Conclave" Lieut. Jim Anderson sang a ballad, composed by himself and entitled "One Drop of Moonshine Makes the Whole World Still."

Business fell away off the entire week at the Hotel Astor. Nick, the head waiter, was trying to figure out whether it was Yom Kippur or Holy Week.

I sent Tom North a wire, stating I had attached a privilege car to the Broadway Limited. Tom jumped to Pittsburgh and caught the train, only to find out that the staterooms were in the hands of speculators. By the shades of Lincoln Carter, Tom was mad.

Eltinge Warner was a much interested spectator at the Thomas affair. It is rumored that he offered Thomas a tidy sum for the motion picture rights of the Pageant and Conclave.

Sol Lesser stepped into one of those sea-food restaurants, sat down, and was asked by the waiter what he desired. "What have you got?" queried Sol. "Everything that swims," said the waiter. "Then, if you have everything that swims, bring me Annette Kellerman," replied Sol.

I purchased the Irish confetti concession (the brick-checking privilege) at the Irish Republic meeting, held at the Congress, and it netted me a handsome profit.

Before the Thomas affair the song pluggers were much in evidence. One young lady made a deep impression by rendering "You May Be the World to Your Mother, but You're a Horse's Neck to Me."

Penal Code Amendment May Soon Be Law

The Judiciary Committee of the United States Senate has made a favorable report on the bill introduced by Congressman Walsh, of Massachusetts, at the request of the National Association of the Motion Picture Industry, which amends the penal code by placing motion picture films in the same classification with books and other printed matter. This action means that the bill will soon become a law.

This bill makes it a misdemeanor to ship in interstate commerce or in the United States mail any indecent or immoral film, the same as it is a misdemeanor now to send an indecent book or any printed matter.

By approving this bill Congress supports the contention of the National Association in censorship and other matters that there should be no discrimination between the printed word on paper or parchment or a printed picture on a film and projected on a screen.

The enactment of this law will also be an answer to those persons who are asking for new laws for what they call the "protection" of the screen. Any person exhibiting any indecent or immoral film cannot only be prosecuted under the laws of the state, but if that film is sent in the mail or in interstate commerce there can also be a persecution in the federal courts.

Paramount-Empress House Incorrectly Listed

Motion Picture News regrets the insertion of an erroneous statement in the list of admission prices published in a recent issue. The list was submitted by the First National Exhibitors Circuit and was published as stated. A letter received from the Salt Lake City exchange of Famous Players-Lasky Corporation calls attention to the fact that the Paramount-Empress theatre listed as a second run theatre, in reality runs first-run Paramount-Artcraft productions and that the net admission prices are twenty, thirty and forty cents. Occasionally they scale as high as fifty and seventy-five cents.

Theft Committee Wiping Out Illicit Film Men

The Film Theft Committee of the National Association of Motion Picture Industry reports excellent progress in wiping out the illicit film dealers in New York City.

Spokane Exhibitors Rebel at Percentage System

TWO Spokane, Wash., exhibitors are up in arms on account of the percentage basis, and the Clemmer and Liberty theatres will show no more Paramount Artcraft pictures. Drs. Clemmer and Lambach, and Ray C. Grombacher, managers of these houses, have refused flatly to sign up for the pictures under the new conditions required. Clemmer advance bookings, which will carry the theater program well into July, show few Paramount pictures, and what few appear there are old bookings, secured under old contracts, before the percentage basis plan was insisted upon by the Paramount people. A Paramount man from the Seattle house has been here all week in an attempt to do business with the local theaters, but at this date, no agreement had been reached.

"They demand a guarantee which gives them a snug revenue," Dr. Clemmer said. "If we do a big business, on the percentage basis, they would be profiting by our gain and taking no chances whatsoever."

Ray C. Grombacher, manager of the Liberty, says he is absolutely opposed to percentage bookings, and has plenty of pictures booked to carry him through up to July.

"Humoresque" Screened at New York Hotel

Almost the entire Eastern "Who's Who" in motion pictures turned out on the night of May 4 at the Ritz-Carlton Hotel in New York to witness a private showing of Cosmopolitan Productions' latest offering, "Humoresque." The crowd was so great that even standing room was at a premium. A twenty-piece orchestra, under the direction of George Beynon, furnished the incidental music, and the projection was in charge of Frank Jacobs, Cosmopolitan's projectionist.

Among those present were Daniel Frohman, Mr. and Mrs. Elek J. Ludvigh, Fannie Hurst, Jacques S. Danielson, Norma Talmadge, Robert G. Vignola, William Le Baron, William Sistrom, Montagu Love, George D. Baker, Albert Capellani, Norman Kerry, Lulu Warrenton, etc.

Fox Publicity Manager Resigns Position

Louis Klopsch, who for the past nine months has been in charge of production publicity of Fox Film Corporation, has resigned and has left for an extended tour of the United States in the interests of Screenews Service, an organization which serves more than 300 newspapers with a weekly news service of the happenings of the motion picture field.

Cleveland Convention

(*Continued from page* 4135)

on our backs until we are beginning to stagger under the burden. Time and time again we have offered to cooperate with producers and distributors, at least, in all matters which pertain to the entire industry, such, for instance, as the fight against hostile legislation. What has been the result? At Washington the producers fastened the 5 per cent film rental tax upon us. We cannot pass any part of this tax on to the public, and our friends knew it; but they do not care as long as they themselves remained wholly untouched by taxes.

"In the list of our grievances is the daring and persistent attempt on the part of the producer to prostitute our screens to common advertising even in highly lauded dramatic productions. So far we have, it seems, not been able to stop this abuse entirely. We have no means of knowing what the producer gets by way of contribution towards the cost of his negative from these highly favored advertisers, but we do know that he makes or tries to make us the dispensers of this profitable advertising.

"A large part of our program at Cleveland will be purely constructive. We want to encourage the independent producer and director. Directors are the creative minds of the industry and furnish the fundamental values. We want to encourage these independent producers and directors, and we will leave them in no doubt as to our support.

"I am speaking for my fellow exhibitors when I say that at the Cleveland Convention every exhibitor will be welcome. We want none but exhibitors—men who are the actual owners of motion picture theatres and who gain their livelihood by means of their theatres and showmanship."

Reformers Seek to Stop Baltimore Referendum

By filing a petition in the Superior Court for a writ of mandamus to prevent the Supervisors of Elections from making arrangements to submit Sunday movies to a vote at the general election in November, Baltimore reformers carried their fight against Sunday moving pictures into court last Thursday.

It is believed, however, the efforts of the reformers will prove futile. The moving picture men have shown lately that they are determined Sunday movies shall become an actuality and they will put up a stiff fight.

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William A. Johnston, Pres. & Editor
Robert E. Welsh, Managing Editor
Henry F. Sewall, Vice Pres.
E. Kendall Gillett, Sec'y
Fred. J. Beecroft, Adv. Mgr.

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View of the Strand theatre, Denver, showing lobby decorations for Olive Tell in "Secret Strings," and Pete Morrison in "The Gun Packer"

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. O. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
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Leo A. Landau, Butterfly theatre, Milwaukee.
Geo. Fischer, Alhambra theatre, Milwaukee, Wis.
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W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Lowell W. Calvert, Managing Director, New Garrick theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Washington theatre, Detroit, Mich.
Phil. Gersdorf, Director of Publicity and Advertising, S. A. Lynch Enterprises, Jacksonville, Fla.

Making the Lobby Display Register Individuality

When it comes to "jazzing" up a lobby with special signs which while shouting for business still retain a spirit of refinement, few managers of the male sex are able to duplicate the work of Emma Cohen, manager of the Casino theatre of Chicago. On this page is shown the results accomplished for the Casino's engagement of "Paid In Advance"



Picture Is First Run Until Your Patrons Have Seen It

Brooklyn Neighborhood Manager Pays Little Attention to Release Dates

WHEN an exhibitor realizes that a picture is new until his patrons have seen it, he is in a way to make money, according to Leon Victor, manager of the Tuxedo theatre, Borough Park section of Brooklyn, who offers his own box office receipts as proof of the fact that a good picture is an attraction many months after its initial release.

Mr. Victor has conducted the theatre on the theory that "nothing pays like the best" and has consistently stuck to the idea of booking nothing but screen successes, no matter how long he has to wait until the rentals come down to a point that he believes he is justified in paying

"The first run bug-a-boo is an idol," says Mr. Victor, "and the trouble is that many owners of small houses, or badly located houses, regard a first or second run as a necessity for success. I felt this to be wrong, and while the Tuxedo is a comfortable little theatre its location is not ideal and competition is strong. I felt that rather than book cheap pictures while they were new on the market I would wait until the best pictures had come down to the price I could pay.

"The results speak for themselves. The Tuxedo now has a steady, consistent, high class patronage. Good shows always pay. Managers on the speaking stage know this and that is why they strive for successes of the big cities. They know that once the reputation of a show is made it will prove a good drawing card everywhere in the country until the last theatre goer in it has seen the production, whether it is one month or ten years after it has been first produced. The same thing holds true of pictures, and it is this truth that I am turning into money.

"I watch the releases through the medium of trade papers, as closely as if I were conducting a first-run house. As soon as the picture shows me by means of the reviews and various other proofs that it is a good production, I put it in my booking schedule for nine or ten months ahead. Then I forget it. I book from this diary of mine, making inquiry as to rentals when the time comes when I have figured that I could afford it, I book it, and the money I save on rentals put into exploitation. I exploit them for new pictures, which they really are; new to my patrons no matter how long they have been known to the movie world at large. I am not interested in attracting Broadway attention, my interest is in my own patronage.

"Sometimes I will make a special effort to obtain a picture on certain dates, although usually it makes no difference to me as to when I get them. The desire for special dates occurs, however, whenever it is a picture by a star who is being exploited by some of the first-run houses at the time when I am ready for an old picture. This week, I ran 'Her Kingdom of Dreams,' starring Anita Stewart, and I booked it especially for this week because the Brooklyn Strand was running her latest release, 'The Fighting Shepherdess.'

"The argument that I could do more business if I booked them earlier has no weight with me. 'Her Kingdom of Dreams' did capacity business at the Tuxedo, and therefore it couldn't have done more no matter when I had run it. The result is I have a profit due to the difference in rentals, which I could not have had earlier. My patrons have seen a good picture, and it wouldn't have pleased them any more a year ago than it did this week. Naturally I have the ambition to own a house large enough to pay for a first-run policy, but until that time comes I am content to pay on the policy of 'Nothing but good pictures, whenever I can get them.'"

Malaney Has Faith in Good Exploitation

Manager of Loew's Cleveland Theatres Displays Sound Exhibitor Philosophy

WITH an abundance of sound exhibitor philosophy on exploitation, backed up by a campaign that brought record box office receipts, the story of the latest promotion campaign on the part of M. A. Malaney, publicity representative for Loew's Cleveland theatres, holds a unique interest for showmen.

This effort that resulted in such a crowning vindication of an exhibitor's unqualified faith in exploitation, was directed in the interests of "The Greatest Question."

Mr. Malaney began his campaign a week in advance of the first showing with teaser ads asking "What is the greatest question?" and "Would you sleep in a graveyard?" The teasers at the outset were small. As the week progressed, he gradually increased the size of each ad until, on the Sunday of the initial showing, half page ads were used.

Throughout the campaign, Malaney lent a uniformity to his ads by having a large question mark in the center of every ad. About this in some fashion was always written, "D. W. Griffith's 'The Greatest Question.'"

"The first thing to be noticed about our advertising in behalf of 'The Greatest Question' was the fact that it carried a somewhat vague and tangled aspect. Of course, this was intentional. We wanted the mystery of the picture and the depth and uncertainty of the subjects it dealt with to be so depicted in our advertising. The feather-edge arrangement of our shadowy question mark and its accompanying word matter carried this effect."

In writing his ads, Malaney, for one of the few times in his career, divided his line of attack by featuring D. W. Griffith and that producer's eminence in conjunction with the appealing subject around which the picture was written.

"When you can talk about something already known to the reader, the battle's won," said Mr. Malaney. "He convinces himself as he reads. His attitude isn't one of 'I'm from Missouri—you've got to show me,' but it's rather the attitude of, 'Why, certainly that must be true. It stacks up well with everything known of the subject," said Mr. Malaney.

One of Mr. Malaney's ads read, "Plain human beings fighting the battles of life in their own way. Picturing their virtues and frailties so graphically that you will laugh and cry with them—hate and love with them—as your emotions react to Griffith's masterly interpretation of humanity—marvel at what life really is! The story is brilliantly dramatic, excellently acted and produced with the skill that only this great director knows."

Mr. Malaney took advantage of the present great interest in spiritualistic matter and did not fail to collect in full on the interest stirred up in the hereafter by the recent lecture tour of Sir Oliver Lodge and the many current books on the subject.

Another ad read, "Is there life after death? This question is now being widely discussed throughout the world. The master of the motion picture has produced a wonderful drama into which he has woven this question.

Mr. Malaney also took pains to play up the cast of the picture.

Femininity Falls for the Fashion Shows says Ayres



"All Femininity falls for the fashion shows," says Noah Ayres, picture exhibitor for the California theatre, San Francisco, and he and Mrs. Ayres, Noah and Earlington of the motion and California stand to credit for they have just stayed one.

On this page is shown the mannequins who were assembled for the event. Some eighty or more gorgeous creations in everything from gowns to "nighties" were shown to the admiring throngs who attended the California during the week of March 21st. It was a great show all around.

Full Details of "For the Soul of Rafael" Premiere



The premiere of Clara Kimball Young's latest picture "For the Soul of Rafael" was at Grauman's Rialto theatre, Los Angeles. The exploitation given the production by manager Sid Grauman has been the talk of the West Coast film metropolis. One of the features of this campaign was a window display (above) showing the style 1850 elaborate wedding gown used by Miss Young in filming the picture. A pleasing prologue of music and dancing was presented (right). On the site of a new building covering a block, a big sign board space was secured. The theatre which is famed for its electric light signs gave the star more than stellar space as will be noted by the cut at the right upper corner

These Kiddies Were Guests of Strand, New Orleans



All the "Pollyannas" and "Pollyjohnny's" of New Orleans were guests of the Strand theatre, one of the Saenger Amusement Company's string recently at a special matinee of "Pollyanna." The New Orleans Item co-operated with the Strand management in giving the children an outing. See opposite page for full details.



Clever Presentation of "Everywoman"

A clever feature in connection with the presentation of "Everywoman" at the Regent theatre, Toronto, during the week of April 12 was a prologue which consisted of the appearance in succession of characterizations of the many principals in the picture. Ten people were used for the portrayal of the picture characters and they were introduced in an interesting fashion. The stage setting for the prologue consisted of a huge book, eight feet high, from the pages of which stepped the characters. As each page was turned a character emerged from the book. Incidentally, the pages bore designs appropriate to the respective character. When "Everywoman" appears, the decorations on the page consist of forget-me-nots; when "Youth" stepped out, tiny buds were prevalent; roses were shown when "Beauty" appeared, and the page design for "Modesty" consisted of lilies.

A very interesting monologue was recited by "Nobody" during the unfolding of the characters.

John Arthur, musical director of the Regent, was responsible for the success of the prologue. Arrangements for the stunt required much careful attention, particularly in choosing the characters for the number and also in choosing the gowns to be similar to those worn in the picture. The musical accompaniment and special lighting effects also required much study.

Farnum Barton, a local dramatic authority, assisted Mr. Arthur in arranging the monologue. Murray Kay, Limited, a local department store, provided the gowns and due mention of this fact was made in the newspaper advertisements, reading notices and in the theatre program.

During the previous week a special musical number at the Regent consisted of an appropriate solo by a talented Toronto vocalist garbed in surplice and cassock, an elaborate church setting with many Easter lilies being used for the purpose.

A Short Subject Which Dominates the Program

"THE BOTTOM OF THE WORLD" installment one is the top of the list when it comes to enumerating the film achievements to be found at the Broadway houses this week.

In a way this camera man's record of the trip of Sir Ernest Shackleton in search of the South Pole is only a scenic or educational, just as the spectator is inclined to classify it, but the reel being shown at the Rivoli theatre this week, projected without music, seems to grip the attention as would the most tense drama. The camera work achieved is a revelation for this sort of film. So clear and sharp is it that one views the picture as if looking from a window. The angles from which many of the views are shot is also most unusual, especially those which show the Endurance crushing its way through the ice as the ship works slowly into the latitude of eternal winter.

Exhibitors who are looking for short subjects that are more than fillers can not go amiss on this release, providing the second part lives up to the initial release, which we understand it does.

Toronto Four Hundred a Special Show

Toronto's "Four Hundred" gathered in the ballroom of the King Edward Hotel, Toronto, for a special "cinema tea" at which was presented for the first time in Canada the special attraction, "Everywoman," under the auspices of the Famous-Lasky Film Service. The whole proceedings were carried out with eclat and the stunt was arranged in such a "high-toned" manner that it appealed to the best clientelle in the city. Special invitations were issued to well known society and club leaders and the handsome ballroom was tastefully decorated for the occasion. Special orchestration was provided by the fine orchestra of the Regent theatre under the direction of Conductor John Arthur.

The patronesses, whose names were published in connection with appropriate advance notices, included Lady Falconer, wife of the president of Toronto University, Lady Whitney, wife of the late Premier of Ontario, Lady Eaton, wife of Canada's great retail merchant, Mrs. George Nasmith, Mrs. Morgan Dean, Mrs. John Bruce and Mrs. John Garvin, the latter acting as hostess. The society editors of the various Toronto newspapers chronicled the event and the various reviewers waxed enthusiastic over the screening. The stunt was classed as a fine stroke of business and one that will insure great success for the feature when it is released locally in the regular way.

Saenger's Gives Free Show For Children

In Conjunction With Newspaper "Pollyanna" Presented as Matinee Attraction

NEW ORLEANS recently learned that she has more "Pollyannas" and "Pollyjohnnys" than she thought she had when the Saenger Amusement Company and the New Orleans *Item* held a special morning matinee, showing Mary Pickford's "Pollyanna" to thousands of inmates of various Children's Homes of the city, at the Strand theatre.

Don Philippini and his orchestra played harder and louder and longer for the youngsters than for a regular show. How could they help it? They had to be heard. There was no ban on the noise the "kids" could make. It was their party. Mlle. Vogel, Mons. Perisse and Becker, French Opera stars, sang. Mlle. Vogel already was on the regular program for the afternoon and night shows, but when the two men heard the morning matinee was to be solely for the youngsters and that it was free, they threatened to start "une guerre" if they were not allowed to lend their voices for the special showing of "Pollyanna." Young women from the Saenger offices took the place of ushers and did it upon their own initiative. They had seen one of the Saenger-*Item* orphans' shows and they knew what it meant.

Pollyanna was the big hit of the program. The leader of the orchestra, Don Philippini, got a perpetual laugh with every wave of his baton and locks, and one could see every little orphan mentally decide to find a stick and play "Don Philippini" from that day forth. The singers, especially M. Becker in his Mephisto costume with the "Serenade" from Faust brought down the house—the kiddies evidently deciding that he was a cheerful devil. But the roar that went up at Mary Pickford in "Pollyanna" showed that every orphan kiddie's heart was in Little Mary's keeping. They smiled with her smiles, and chuckled at her pranks, and even a subdued sniff echoed at the death scene of Pollyanna's father. The dogs and cats, the marble game, the fight, the stern aunt, the raid on the apple trees, brought a recurring barrage of orphan chuckles.

The New Orleans Railway and Light Company hauled the children to the theatre and back to their institutions. Jacobs, Elmers and the Grunewalds Caterers furnished candy and the kiddies were permitted to eat the candy while the show was being given.

Now, where's the exploitation? The writer doesn't know and doesn't care whether it was an exploitation. However, he knows he has an awfully kindly feeling toward the Saenger company, especially since he has been reading articles every day for a week on the front page of the *Item* and especially when they were written by the best writer the *Item* has and when every sentence almost pictured the delight those youngsters were going to experience. It made the writer want to see the picture too. When he saw several street car loads of yelling, laughing, shouting children going through the busiest part of town, stopping traffic while people gazed at them, he heard more than one pedestrian inquire:

"What's all the racket about?"

"Oh," the pedestrian was answered, "that's the Saenger and *Item's* 'Pollyanna' party for the orphans."

"Is that so?" the pedestrian replied with just that tone of voice that meant good, warm, inward, mental satisfaction with Saenger and the *Item*.

Window and Lobby Displays That Merit Great Praise



Neighborhood Theatre Exploitation Suggestions

WITH heavy overhead, is it humanly possible for the small-theatre exhibitor—the neighborhood house owner to make big profits from exploitation?

How should he go about it?

These questions have been answered by N. A. Benson, manager of the Stadium theatre in the East End of Pittsburgh, Pa., with the exploitation campaigns at great contrast to the general run, with which he has successfully put over special feature attractions recently and at the same time established a new attraction endurance record for his house.

It is Mr. Benson's belief that rules which hold good for exploitation of motion pictures in large cities' business districts, are not worth considering when applied to the neighborhood exhibitor. Special lobby displays that are a considerable expense and need many hours of serious preparation, Mr. Benson claims, do not earn the powder to blow them up when used for the neighborhood theatre. He avers that sufficient people do NOT pass the neighborhood theatre to warrant an expensive lobby display, and that the exhibitor's problem is not to get the people inside his theatre while they are passing, but to bring them to the door from their homes.

"Exploitation," argues Mr. Benson, "that reaches all sections of the city is of absolutely no use to my theatre, inasmuch as people in the four corners of the city will not cross town in order to get to my house, when they can stop off in the city and have a varied selection of theatres to choose from. They will not cross town unless I have some particular attraction that will draw them. In such a case, of course, exploitation may be aimed at the entire population of the city. But in the main I find it without reason to scatter display and advertising matter promiscuously, as it only adds to the expense and does not get the maximum amount of business. It is better I believe, to concentrate publicity on the chosen few people in the immediate vicinity."

Mr. Benson's method of "concentration" is well illustrated by his campaign inaugurated to put over "A Virtuous Vamp." Newspaper publicity was relied on only in a very meager way. Mr. Benson put forth in the advertising columns only the bare bulletin that he ran daily in several East End and local papers. The idea of putting forward a big display advertising campaign did not appeal to him, he states, inasmuch as it violates his method of "concentration."

His system used in putting over "A Virtuous Vamp" concerned an agreement between himself and the proprietors of about half a dozen small drug stores, grocery stores and the like, that were located in the immediate vicinity of his theatre, and which were patronized by the people who patronized his theatre, and made up the great majority of his patronage. Mr. Benson had printed several thousand small heralds, measuring four by three inches, on which were printed these words: "Two of these tickets and twenty-five cents will admit one to the Stadium theatre for 'A Virtuous Vamp,' with Constance Talmadge, January 3-9."

To the proprietors of each of the stores Mr. Benson presented a thousand or more of these coupons to be distributed during the week before the run of the attraction. With each purchase amounting to 50 cents, one of the coupons was given. The proprietors needed no other urge to grant this favor than to be allowed an advertising slide on the screen of the Stadium during the week in which the coupons were being distributed. On these slides was mentioned the fact that a 50 cent purchase from these stores would avail the purchaser of one coupon which would enable him to see "A Virtuous Vamp" when coupled with another one and 25 cents in money.

Lloyd's New One Again Gets Over

WHEN all is said and done, friend and foe should take off their hats to Harold Lloyd for the consistency with which he comes through with entertaining comedies. "An Eastern Westerner," Lloyd's latest contribution to the silver sheet, and the comedy attraction at two of the Broadway picture houses this week, is well up to the standard of the releases of the past year, which, if we remember correctly, makes about an even half dozen in a row without one that "flops," something which few comedians have ever accomplished.

"An Eastern Westerner," when sifted to the bottom, is really very ordinary as to plot, hasn't so much in the way of business which can be called new, but for all of this the picture is good entertainment because Lloyd possesses a faculty of adding a new twist to the stuff he pulls and because his work is a little cleaner, more sincere and better handled than we are in the habit of getting in ordinary comedies.

This is the reason that his productions are ever increasing in popularity with both the public and the exhibitor. He has established a reputation for never handing out a lemon.

Book Mark Advertises "Pollyanna"

Ernest Stellings, until May 1st manager of the Grand theatre, Washington, Ind., used a very clever advertising idea for "Pollyanna" which cost little and could not fail to have secured results.

The public library in Washington as in all smaller cities is an institution. Mr. Stellings had a quantity of handy and artistic book marks printed announcing the engagement of "Pollyanna" at the Grand and extolling its merits modestly, and these were placed in every book in the library as they went out to readers.

The printing job was done locally and considerable pains taken to have the book mark look well.

Makes Novel Use of Posters

CHARLES H. RYAN, manager of the Garfield theatre, Chicago, has originated a practical and attractive idea for use of the artistic posters now being put out by the various producing companies and has been utilizing them with good results for some time.

Mr. Ryan in giving the details of his idea said:

"At the Garfield we are equipped in such a way that we can raise our drop curtains and picture screen. A special made to order scenic drop was hung. This curtain is lowered every show during intermission and remains down during overture and takes the place of a stage setting. It is in front of the picture screen in our particular case. Footlights illuminate this special scenic drop curtain. On this curtain there is painted such a sign board as you generally see in your travels in the city along the boulevards or along the roads through the country.

"This sign board is large enough for two six sheet frames bearing lithographs of the coming attractions. The audience is bound to read the announcements during the intermission. It is better than stereopticon slides because attractively colored and composed posters make a more definite impression on the mind than a momentarily displayed slide. We also use stereopticon slides and trailers as they tell another point about the same picture you are advertising. The idea is inexpensive as only the curtain costs money in initial outlay and it will last as long as your theatre stands up. It is money well spent, an investment that will pay itself back to you in increased business due to its pulling powers. It should undoubtedly prove of special value for those exhibitors who object to the use of six sheets in the lobby.

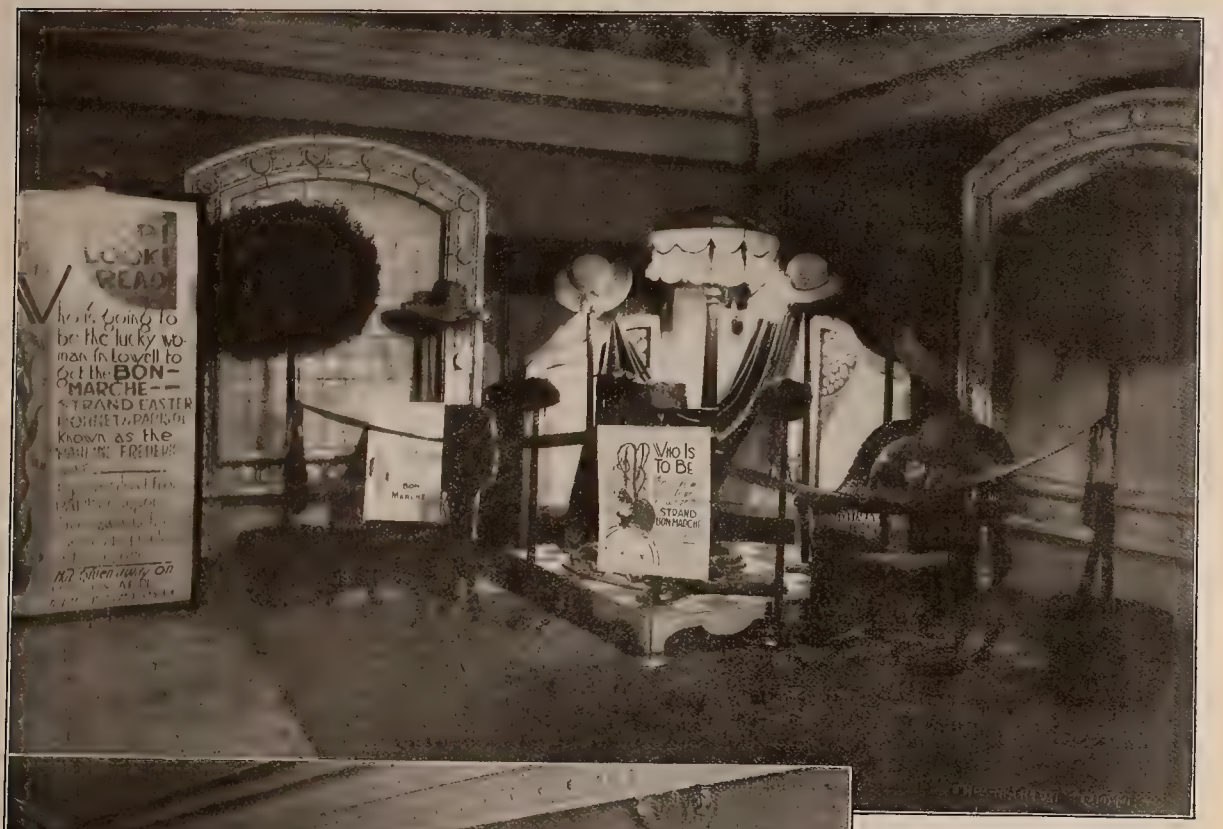
Mr. Ryan at the Garfield theatre always advertises his two following productions. In this way each advance six-sheet is on view during two days at least.

Date signs hang under the six-sheets made of galvanized sheet tin, painted on two sides. Lettering is on both sides of these tin daters with the days of the week, as Monday, Tuesday, Wednesday, etc., painted on. Permanently painted in the space for the dates on the curtain is the word "TOMORROW." This lettering "TOMORROW" is hidden from on the illustration by the date signs.

The six-sheet frames are put up from the back of the stage and fit into an opening in the curtain. We do not paste the six-sheets on the frame. We paste the six-sheet together and then tack it on the frame. The frames are made of light wood and are covered with muslin for a backing for the paper posters.

This is an original idea of Chas. H. Ryan's and he wishes to pass it along to those fellow exhibitors who can make use of it. Mr. Ryan will be glad to give further details upon request.

Soriero Wins Again With Novelty Presentation Idea





Views of the lobby of the Strand theatre, Lowell, Mass., during the "Bon Marche Strand Easter Bonnet and Parasol" display a full account of which is given on the opposite page.

Managing director Thomas D. Soriero is authority for the statement that this is one of the most successful ideas ever carried out in Lowell as an exploitation stunt for a picture house.

Millinery Display Big Event at Strand Theatre, Lowell

Thos. D. Soriero Turned Holy Week Into a Winner with Exploitation Idea

IN conjunction with the beautiful millinery display at the Strand theatre, Lowell, Mass., General Manager Thomas D. Soriero has been conducting a contest which has gained his house wide publicity, particularly among his feminine patrons, by offering as a prize an original model hat and parasol, imported from Paris. The contest has covered a period of four weeks, including Holy week, brought big results, and made that particular week a banner one.

The Paris hat, which was named "The Goldwyn-Pauline Frederick-Bon Marche-Strand Hat," was formally presented to the winner from the stage of the Strand theatre by Mayor Thompson of Lowell. He also awarded the parasol which matched the hat. The hat, modelled along the latest Paris design, won the instant approval of Mr. Soriero's women patrons, and the voting was spirited from the beginning of the contest. Although there were a large number of candidates for the prizes the contest soon narrowed down to a dozen favorites; and many of the less fortunate contestors, realizing their hopelessness, pooled their votes, awarding them to their favorites among the leaders.

Although this idea is not new as a publicity winner, it proved immeasurably effective in Lowell. Both the Bon Marche Company, which imported the hat and designed the millinery effects in the lobby display, and the theatre shared equally in the publicity attained. This co-operation, inspired by a mutual desire to further the ends of the theatre and the department store, can be and has been worked out successfully all over the country, annd is recommended to managers who desire an inexpensive means of establishing a novel and ever-changing feature for a moving picture theatre which desires to appeal to the imagination of its patrons. In this matter General Manager Soriero has successfully all over the country, and is recclothing exhibits, using in most cases mannequins for the display of the garments.

The millinery display, which ran all during the Easter period with a change of hat models each week, was a source of great interest to the women patrons of the Strand. Although the hats were not shown by live models, which is desired if they can be obtained, they were skillfully displayed on gracefully draped stands and in glass cases.

The stage set was also decorated with the latest spring hats, many of them expensive imported models, blending charmingly with the stage set. They gave an atmosphere that was instantly responded to by the patrons, particularly, of course, the women. All these hats were loaned and becomingly draped by the Bon Marche Company, and their managers report that through the publicity medium of the theatre, their sales for the season have been greatly enlarged. Especially so was this true of the higher priced models. According to the store officials they have never sold so many high priced hats as during this season; and as business at the Strand has increased correspondingly the millinery display and hat and parasol contest emphasizes the worth of co-operation as a publicity asset.

This contest has found its way into every home in Lowell, as it appealed to the women in particular. Every woman's husband, and every girl's sweetheart was asking their friends in the mills and factories to save their coupons for them. A coupon was given with every ticket purchased at the box office, entitling the holder to a vote in the contest.

Capitol Opera Improved by New Singer

THE Capitol opera this week is Wagner's "Tannhauser," with Karl Jorn, an addition to the Capitol Stock Company, singing the title role, a fact that adds not a little to the entertainment value of the composition as presented.

If there was to be criticism of the Capitol performances of the classic operas it would be that the principals were not adequate to the roles in the matter of voice accomplishment. Even the uninitiated when listening to opera insist on the singers possessing sufficient ability as vocalists to be easily recognized as artists. Without this "better than the rest" qualification opera does not impress the layman.

The moral implied in these observations is that if you are using opera as any part of your program, vocally, follow the example of the Capitol in securing the services of Mr. Jorn, and engage singers who can deliver.

Inaugurates "Secret Service" at Chicago

J. L. Friedman, president of Celebrated Players Film Corporation, has organized a secret service department. This novelty in film circles is not formed with any idea of pursuing the demon rum or four per cent, but is to assist in the exploitation of "The Lost City."

In each of the Chicago theatres where the first episode is playing Mr. Friedman has planted a "scout" whose duty it is to report exactly what the audience thought and said, and how they acted.



This is the way manager Fred M. Schaefer of the Crotonia theatre, New York, dressed his lobby and costumed his ushers for the Crotonia's engagement of "Her Elephant Man"

Philadelphia Showing of Rogers' Film Meritorious



One of the most novel exploitation campaigns of recent months is that which the Victoria theatre of Philadelphia put over for its showing of "Water, Water Everywhere." Among the stunts were cardboard "glasses of soda" as is shown in the illustration above that were placed in public places like hotels. Another was the "water bottle" display as shown by the cut to the left. Many other displays were secured all of which featured the catch title of the film and carried a picture of the star

Royal, Des Moines, Originates Fine Display for "Sex"

B. I. Van Dyke, owner and manager of the Royal Theatre, Des Moines, is the originator of this novelty lobby display advertising for "Sex." The cutout and special sign over the canopy are unusually effective. Mr. Van Dyke is a firm believer in the effectiveness of a well decorated lobby as a means of attracting extra business. His success with this display for "Sex" was no exception



Frisco Exhibitor Originates New One

In most cases an exhibitor seldom, if ever, pays very much attention to his single reel subjects (which he calls fillers), and as a consequence, passes up an opportunity that would bring him unbelievable financial returns and satisfied patronage.

Occasionally, however, an intelligent showman realizes that the single reel of today is past the filler stage, and in most instances can be exploited in such a manner as to furnish the refined and artistic touch necessary to round out a successful program.

George Mann, managing director of the Rialto theatre, San Francisco, and his presentation manager, Ed. H. Smith, have originated a presentation idea in connection with the Pathe Review which looks good to us and which according to information received is proving very successful. In every Review there is a dancing spectacle or specialty. Mr. Smith conceived the idea of cutting a frame from the film, and from this frame erected a stage set which was an exact facsimile of the one in the Review. He then secured a dancing girl and costumed her exactly as the dancer in the picture.

During the projection of the Review, when the subject interpreting the dance is flashed, up goes the screen and "lo and behold" we have this artistic specialty in reality, set, lighting and dancing girl.

It not only proved a valuable asset to the program, but gives the entire show a touch of class and refinement, which is enthusiastically received by the audience.

The greatest box office value which the Rialto finds in the idea is that a local dancer is secured, which gives the house unlimited possibilities for publicity of a local character.

Delivers Show By Aeroplane

W. R. Sample, owner of the Iris theatre, Casper, Wyoming, wrote a new chapter in motion picture history last week when he chartered an aeroplane to carry a film from Denver, Colorado, to Casper. A spring blizzard had tied up the railroads running into Casper for three days, and Manager Sample found himself in a difficult predicament when there appeared to be no probability of his receiving the print of "The Little Shepherd of Kingdom Come," which he had advertised extensively.

Rather than disappoint his patrons, Manager Sample found a flyer who was willing to make the journey and engaged him to get the film from the Denver exchange. The trip was made successfully over a distance of some 300 miles, and the show at the Iris was staged as promised. Local publicity resulting from Manager Sample's enterprise attracted an increased attendance at the Iris that helped to defray the expense of the costly expedition.



Mr. Smith's dancer as she appeared during a performance at the Rialto

Gives Rule for Expending Advertising Fund

Answering the perplexing exhibitor question as to the most expedient method of distributing an advertising appropriation for an exploitation campaign comes an experience of the Strand theatre, Tampa, Fla., where a series of experiments have resulted in an almost definite solution. The answer as given from Tampa is:

"Expend one-half to two-thirds of the entire sums in a smash advertisement on the first day of the run. Divide the remainder into equal space allotments to be used on the following days."

The manager of the Strand adds that the experiment has shown that it is almost impossible to fix two or three days of a week into the minds of patrons by advertising.

"A week's run can be advertised successfully in advance," he says, "but a two or three days' showing gains nothing from advance exploitation. Go after them at the time you want them to actually come into your theatre, if you want the best returns from your money."

The six months' experimenting came to an end on April 20th.

Special Prologues Proving Success at Toronto

Handsome prologues have become a regular feature at the Regent theatre, Toronto, and it is a fact that these specialties have become more greatly developed at the Regent than in any other moving picture theatre in Canada. One of the most interesting of these prologues at the Regent was an appropriate playlet, with vocal music, for the presentation of "In Old Kentucky," starring Anita Stewart. This consisted of a stable scene with darkies shooting craps and singing—and a real live racehorse.

National Census Used For Exploitation Purposes

THE proud city fathers of Fairmont, W. Va., who had cheerfully withstood political campaigns, influenza epidemics, sewer bonds, and all the war-work drives took a new interest in motion pictures with the enterprising Dixie theatre of that city tied up an exploitation campaign for special feature attractions with the predominating thought regarding Fairmont—the 1920 census. This, in the estimation of the manager of the Dixie, was the greatest question. Which readily brings to the majority of exhibitors the title of the attraction which the Dixie was exploiting—"The Greatest Question."

A perusal of the main striking ad used by the Dixie in this connection throws very little light on what D. W. Griffith's production might include. The largest type and the most prominently displayed in the three column by ten inch ad. used by the Dixie carried this word matter:

"Population of Fairmont As Shown by the 1920 Census Just Completed Is the Greatest Question."

The Dixie explained its reason for attaching so much importance to the population of the city in which it was located by supplementing the sweeping statement with the conditional word matter in smaller type:

"Following the announcement of the Census Bureau that Charleston has a population of 39,608 against an 'estimate' in John T. Harris' West Virginia Legislature Manual of 50,000 on September 1, 1918."

If the people of Fairmont ever had any doubts as to the extreme local pride of the Dixie management such doubts were expelled by the exploitation used for "The Greatest Question."

Sheet Music as Advertising Medium

As an inexpensive and effective means of exploitation, helpful generally in regard to boosting any particular feature, and directly successful in increasing matinee attendance, Fred Ellis, manager of the Clinton Square theare, Albany, N. Y., has found the giving away of copies of sheet music to the women attending afternoon performances to be an attractive feature. He uses this method for his Thursday matinees and is well satisfied with the results.

The cover is utilized for the advertising of the feature production to be shown at the theatre the following week, and by checking results as nearly as possible he has found that the sheet music is far more effective than a herald or program announcement. He tried it out first as a means of exploiting a special run on the "Back to God's Country," which has a catchy song of the same title dedicated to it. The idea took so effectively that he continued it as a regular feature at his theatre on Thursday afternoons.

Kimena Gives "Down on the Farm" Great Send Off

Even for Los Angeles, the presentation and exploitation for "Down on the Farm" was unusually elaborate. On this page (top and bottom) is shown the prologue arranged for the attraction in which domestic animals including the Sennett donkey and dog were given a prominent role. The lady with the "bull" paraded the streets, the banner over the animal's back explaining her mission. Another stunt was to drive "Teddy" the dog about hitched to the small wagon as shown in the illustration. Many other exploitation stunts were successfully put over and the picture is reported to have broken all records of the past two years at this theatre



Neighborhood Houses Cater to A Different Clientele

Mrs. Kanges Tells of Her Experiences in Managing Residential Theatre

AN interesting and illuminating instance that proves in a reasonable way that a neighborhood theatre and a woman exhibitor make the happy combination for success at suburban showmanship, is brought to light through the pronounced success of Mrs. Anita Kanges, manager of the Playhouse theatre, Pittsburgh, Pa.

The following article has been secured exclusively for *Motion Picture News* in the hope that a great part of Mrs. Kanges' findings in the neighborhood exhibitor field can be applied by other exhibitors in a profit-making way.

"We neighborhood theatres," said Mrs. Kanges, "have learned to cater to a far different clientele than that of the down-town houses. We come to look upon our patrons with a sort of personal interest, after a while becoming to know many of them. I think a neighborhood exhibitor may well be compared to a merchant who delights to build up his trade by taking a personal interest in as many of his customers as possible. There is a note of genuine humanism to be found around a neighborhood motion picture theatre. The humane touch to a neighborhood theatre is what the air of dignity and reserve is to the business-section house. To conduct a "city" theatre with a view to instilling this "humane" touch would be as detrimental as to try placing the dignified air in the small house. This is only one of the reasons why running the two theatres is found to be a trying job. A neighborhood house can not exist when conducted on a starched-collar plane. The people who make up its box office receipts and fill the theatre are not looking for "high" airs when visiting a neighborhood house. They are seeking no formal functions or dress-theatre parties. They are merely looking for a comfortable and enjoyable evening. The more cozy and familiar they find it the oftener they will buy admission tickets. When the neighborhood theatre fails to hold its air of easiness and informality it looses its power of attraction for its steady customers. I have tried out the system and find that it is eminently correct. A neighborhood exhibitor who seeks to make a success of his house must first get out of his head the idea that he is going to make his house a "Metropolitan" movie house. It can't be done successfully in a neighborhood. That, I believe, is where the majority of new neighborhood exhibitors make fatal mistakes. I have always maintained and still do, that any neighborhood theatre can be made to pay, and make good money for its operator if handled in the correct way. I believe that there is just as big a neighborhood field as there is a downtown field and have never been able to understand why it has never been properly developed.

"As I have previously said, the two theatres must cater to two different classes of people—those seeking a more dignified and formal entertainment, and those seeking a comfortable, homelike, informal diversion. In the second place, a neighborhood theatre is forced to exist without half the exploitation and newspaper advertising that a down-town theatre can put forth. Whatever advertising and display exploitation that the neighborhood theatre does must be done on a highly conservative scale—or else the exhibitor will find that 'everything is going out and nothing is coming in.' The neighborhood theatre must be run on a more conservative scale because it does not play the first run attractions—it does not play its attractions for such extensive runs—and it does not play to as many people as does the down-town theatre. I take it for granted that the neighborhood theatre is of the usual size—which seats about fifty per cent of what the down-town theatre will seat. In a week a neighborhood theatre—even if it happens to be a high paying one—can never show a fourth of the box office receipts of the general run of down-town theatres. Under these circumstances—which are without a doubt absolute fact—how can an exhibitor expect a neighborhood house to be guided by the policies of the down-town theatres?

"I have said that the smaller theatre can not exist under down-town theatre policies. I have found many methods that can and should be substituted for down-town theatre policies. The first I mentioned is the human touch. This can be given the theatre in many ways. One of the most effective ways for keeping down the 'formal' atmosphere around the neighbohood house is to forsake all the 'pet exhibitor hobbies' that seek to make the house 'metropolitan. Ushers in neighborhood theatres are the first things that should be done away with or minimized. In the first place, there is no need for an abundance of them, as the theatre does not seat a great multitude of people and anyone entering while the attraction is in progress is fully capable of finding his own seat without the aid of attendants.

"There should be no long drawn out program of news reel — comedy and feature. A neighborhood exhibitor must keep in mind the fact that his patrons have attended not for the purpose of spending the night—but to see whatever feature attraction he is presenting. I have found that on a few special feautres I have been able to cut out every part of the program that was not essential—using only the feature. The star is the thing at the neighborhood house and the number of reels is of no importance.

"I have found that in practically every instance when I have shown special features, I have been able to cancel all other side attractions. I have never yet heard my patrons knock the system. I take it for 'then that it suits them.'

"The neighborhood exhibitor may further be able to bring in the informal air by appearing himself in the lobby of his theatre—often speaking or nodding to his patrons. Many successful neighborhood exhibitors that I know of go to the extent of taking tickets themselves (when they have a man hired for that purpose), just for the privilege of being able to say a word or nod pleasantly to the patron as he enters the theatre.

"This method may seem 'small time' to some down-town exhibitors, but to one who has had experince in successfully conducting a neighborhood house it will immediately be recognized as one of the very things that brought about a successfully large patronage. I maintain that nothing is 'small time' as long as it helps build up a business."

Jensen and Von Herberg Issue House Organ

RECIPROCITY is something we always did believe in and since Editor A. C. Raleigh in his first issue of "Screenland" the new house magazine published by Jensen and Von Herburg in the interests of their West Coast theatres, which include the Liberty, Columbia, Majestic and others of Portland, Ore., was complimentary enough to use a number of items from the Motion Picture News, nice enough to so state and called the News "an old friend," it is only fair that we say some nice things about "Screenland." Besides the publication deserves it. The first issue is a newsy, nicely printed magazine telling about the attractions which are coming to the Jensen and Von Herberg theatres, carries some advertising and should prove a real "fan" magazine favorite with Portland people. The front page has a very artistic cut of Norma Talmadge. Here is wishing "Screenland," Jensen and Von Herberg and Editor Raleigh lots of success.

Stage Settings Feature of Quimby's Presentations



Among the many live wire exhibitors who regularly use a special stage setting in keeping with the picture show, is W. C. Quimby, manager of the Jefferson and Strand theatres of Fort Wayne, Ind. At the left is shown the setting used for the showing of "The Little Shepherd of Kingdom Come" at the Strand. Below is Mr. Quimby's special setting designed for the Easter week program

(Above)
The atmosphere of the forest pervaded the setting used for Wally Reid's "The Valley of the Giants"

(Right)
This was the Strand's setting for the prologue number in connection with the showing of "The Egg Crate Wallop." Mr. Quimby is a firm believer in the value of the stage setting not only from the angle that it helps puts the picture over but also that it is the best of exploitation



Another "art" poster that went over

Buys All Available Books For Free Distribution

"You won't have to buy the book—you could not if you so desired—for all the available copies have been purchased and turned over to the Carnegie library for free distribution," announced Mr. Skinner, manager of the Alhambra theatre, Ogden, Utah, prior to the playing date of "The Honey Bee" at the Alhambra.

Mr. Skinner's theory for purchasing the available copies of the Merwin novel was that the more people read the book, the more people would want to see the photoplay version. He counted especially in interesting the residents of Ogden who could be classed ordinarily as "readers," rather than motion picture fans.

The result of Mr. Skinner's experiment convinced him that his theory was good since many new faces were noted at every performance of the film during the three-days engagement.

New Idea in Inexpensive Exploitation

AN instance of the clever showmanship that distinguishes the exploitation efforts of Harry J. Troxell, Jr., manager of the Photo Play Theatre, Gettysburg, Pa., is afforded by one of his recent campaigns which with almost little or no extra expense stirred up an unprecedented amount of local comment.

At the same time Mr. Troxell's idea offers to exhibitors a new idea in inexpensive exploitation. The main idea he brought out is that it is a good idea for exhibitors to watch the cast names of the person appearing in the various screen-dramas they present.

To illustrate, in Gettysburg there lives a man named Hon. John Keith, prominent for his integrity and civic interest and well known through his prominent connection with the Adams County bar. Mr. Keith has a multitude of friends in Gettysburg.

How Miss Miles Got Some "Art" For Her Story.

No, impetuous exhibitor, this is not a new accessory—it's not an animated one-sheet! So stand back and listen!

Here's a little idea that Accessory Manager Charles Behlen of the Cincinnati Exchange, Famous Players-Lasky, used in getting some newspaper publicity for his department in connection with the removal of the exchange to the new headquarters in the Paramount Building. Pioneer and Broadway, Cincinnati. And a lot of exhibitors may pick up a little extra publicity if they want to duplicate the stunt.

Miss Myrtle Miles, photoplay editor of the Cincinnati Times-Star, wanted some "art" to illustrate her story about the new Paramount Film Exchange Building. Accessory Manager Behlen framed the "animated poster"—but warns exhibitors that he can not furnish a live and pretty girl with every aceessory order. Miss Amelia Valerie of the Paramount Artcraft office was selected to peep through the Dorothy Dalton one-sheet. DeMille might have posed the picture a little more accurately, physiologically speaking—but what of that?

Another photograph in the group used by the Times-Star was the one above with a little "story" telling how Fatty Arbuckle reaches Cincinnati film fans in the little (2-reel) film can, while demure, little Marguerite Clark arrives in the big (7-reel) can. Just a little illustration in contrast. This would make a good ballyhoo in front of your theatre when you play Fatty Arbuckle on your bill the next time.

Contest for "River's End" Gets Attention

An exploitation campaign designed to impress the title of an attraction and the whereabouts of its showing has just been completed with pronounced success by Proctor's theatre, Plainfield, N. J., and after a fashion that well merits emulation by other exhibitors.

The campaign opened with announcements in the Plainfield Courier-News stating that Proctor's theatre would award ten prizes to those contestants who could make the most words out of the letters contained in "'The River's End,' at Proctor's theatre." Arrangements were made by the Edward A. Laing Stationery Store to provide a window display of the words submitted by contestants.

The list of prizes consisted of:

First prize, season pass for two people for one year; second prize, season pass for two people for ten months; third prize, season pass for two people for nine months; fourth prize, season pass for two people for eight months; fifth prize, season pass for two people for seven months. The other prizes offered seats for two people decreasing one month for each succeeding prize.



Fatty Arbuckle as he appeared as an exponent of "art"

And by the time several thousand persons of Plainfield had racked their brains to find out how many words could be made from the information that "'The River's End' was at Proctor's theatre," they were quite anxious to know what it was all about and the showing of this attraction was unusually well impressed upon everyone.

Theatre and Newspaper Run Successful Contest

The Cleveland *Plain-Dealer* and the Standard theatre of Cleveland are putting over a contest in the interests of "A Modern Salome" which, while entirely separate from the National event, is modeled somewhat along the same lines.

Fifty dollars in cold cash goes to the winner of the first prize. The other prizes consist of passes for various time periods. Second prize draws a season pass. The next twenty winners get a pair of seats for twenty consecutive weeks. The next ten are free to accept the courtesy of the house for ten weeks, and the last five get passes for five weeks.

It wasn't hard to answer the questions. All you had to do was attend the show to collect the necessary data. Here is the questionnaire that Manager Tom Carroll of the Standard put up to the Cleveland fans to answer:

1. Who was Salome in biblical history, and what did she do?

2. What was the strongest dramatic situation in the plot of "A Modern Salome" and how many different gowns does Hope Hampton appear in?

3. What is the lesson taught by the story of "A Modern Salome"?

4. Write a criticism of "A Modern Salome" in not more than 200 words.

The only conditions stipulated in the contest are brevity and honesty.

Three Distinct Innovations in Artistic Decoration



(Right)

Novel and effective lobby display originated by the Utopia theatre of Painsville, Ohio, for the engagement of "Shore Acres." Note the practical lighthouse built in the corner of the lobby



(Left)

Stage setting by Shirley Shreeves for a prologue number presented by the Odeon theatre, Barlesville, Okla., for "The Fall of Babylon" The dancer in the center is Mlle. Stolba an artist of reputation. The prologue number was artistically lighted and added greatly to the presentation of the feature, besides being good exploitation



(Right)

Lobby display in use for "The Lost Batallion" engagement in New York state where the film is being shown as a road attraction.

Twelve ex-soldiers of musical ability are also with the show and present a musical performance in conjunction with the film called "The Jazzophiends." On the day of the opening the band gives a street parade and on the inside are featured in a twenty-five minute concert. Each player is an expert in from five to seven different instruments. The band and the exploitation have proven unusually effective, many box office records having been broken in various parts of the state

Liberty Theatre, Seattle, Decorates for "Kentucky"

The illustrations on this page show the elaborate and tasteful lobby display arranged by manager Mike Weimkirch of the Strand theatre, Seattle, for his showing of "In Old Kentucky." At the top is an early morning picture of the lobby, with a good view of the manner in which cut-outs were utilized in front of the house. This lower cut gives a good idea of how Manager Weimkirch constructed his beaver board front which encased the usual theatre entrances



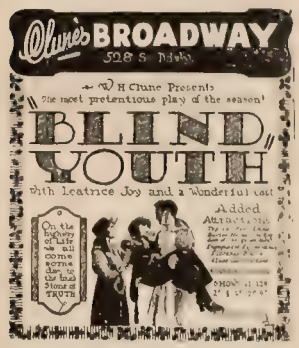
Programs of the First Runs

REPORTS BY WIRE

LOS ANGELES

Grauman's Theatre—

Overture—March Slav.
Educational — Pathe Review — Topics of the Day—Pathe.
Organ—Jesse Crawford playing "A Mother To Me," with word slides.
Special—Under the title of "Jazz Frolic and Home Town Review," a cast of thirty give period dances—Colonial, Southern and present. A special stage setting in full stage is provided for the number.
Cartoon—Felix Goes a Wooing—Paramount.
Feature—The Sea Wolf—Melford Paramount.
As a prologue for the feature, "Invictus" is sung by a basso attired in the costume of "Wolf Larsen" of the story.
Next Week—Paris Green.



Very attractive is this hand drawn display for "Blind Youth," four columns by ten inches, by the Clune's theatre of Los Angeles

Clune's Broadway Theatre—

Current Events—Pathe News.
Comedy—A Harem Hero—Hank Mann.
Educational—Strausberg Redeemed Holmes-Paramount.
Vocal—Thelma Crocker in character songs.
Feature—A Fool and His Money—O'Brien.

Superba Theatre—

Fourth week of "The Virgin of Stamboul."
Next Week—Bullet Proof—Carey

Tally's Broadway Theatre—

Overture—Carmen.
Current Events—Pathe and Ford Weekly.
Feature—Rio Grande—Carewes

Kinema Theatre—

Overture—Merry Wives of Windsor.
Educational—Guardians of Our Gateways—Bray Goldwyn.
Special—Literary Laughter—Bert Lennon's.
Vocal—When I Look Into the Heart of a Rose. Tenor solo sung by Bert Lennon.
Cartoon—Out of the Inkwell—Goldwyn.
Current Events—Pathe, Kinograms, International and Universal strips.
Feature—The Woman Gives—Norma Talmadge.
A prologue in which five actors enact a scene under the title of "A Few Minutes in An Opium Den" is given. A song, "Then Your Pipe Goes Out," is sung and appropriate lines written by Manager Callicott are recited.
Next Week—Alias Jimmy Valentine.

California Theatre

Overture—The Evolution of Broadway.
Current Events—From Kinograms, International, Universal and Pathe releases.
Special—Stunt king, J. Cauls paints three pictures on a transparency to which attractive lighting effects are added from back stage.
Special—Will Roger's Illiterate Digest.
Organ—"When Love and the World Are in Tune," with word slides.
Educational—Guardians of Our Gateways—Bray Goldwyn
Vocal—Tenor solo by Prince Lei Lani, the Hawaiian McCormick
Feature—Scratch My Back—Goldwyn Eminent Authors.
Cartoon—Out of the Ink Well—Bray Goldwyn
Next Week—Shore Acres

Alhambra Theatre—

Current Events—Fox news
Cartoon—The Bicycle Race—Mutt and Jeff—Fox.
Comedy—Dogone Clever Dog—Universal.
Feature—You Can't Believe Everything.
Next Week—Her Five Foot Highness.

Victory Theatre

Feature—That Something—Lesser Holland.

NEW YORK

Rialto Theatre

Overture—Selections from "La Boheme."
Current Events—Rialto Magazine. Compiled from all releases.
Vocal—Believe Me If All Those Endearing Young Charms
Scenic canvases provided for the number in the side arches.
Feature—The False Road—Enid Bennett.
Vocal—Prologue from "I Pagliacci."
Comedy—Petticoats and Pants—Christie.
Organ—Marche Russe.
Next Week—Mrs. Temple's Telegram.

Rivoli Theatre

Overture—Sakuntala
Special—The Bottom of the World—Robertson Cole
Instrumental—The Indian Beauty
Violin solo by Willy B. Stahl, rendered from the stage within an interior stage setting.
Current Events—Rivoli Pictorial—Special number.
Vocal—"O Paradiso," from "L'Africaine."
Feature—The Dancin' Fool—Wallace Reid.
Comedy—An Eastern Westerner—Lloyd Pathe.
Organ—Toccata in G Major.
Next Week—A Lady in Love—Ethel Clayton.

Capitol Theatre

Opening—Topics of the Day—Pathe.
Current Events—Capitol News—Specially compiled.
Comedy—The Gingham Girl—Mack Sennett Paramount.
Opera—Tannhauser.
Presented in English under the stage direction of William G. Stewart with scenic investure by John Wenger. Capitol version abbreviated to about 45 minutes.
Feature—The Deep Purple—May flower—Realart.
Next Week—The Silver Horde—Feature.
Hans and Gretel—Opera



A decided novelty in this display for "Women Men Forget," the work of Tally's Broadway theatre, Los Angeles. In size the ad was two columns by eight inches

Broadway Theatre—

Overture—Hungarian Rhapsody.
Current Events—Broadway Topical Review—From all releases. Topics of the Day—Pathe.
Vocal—A quartet made up from ushers at the theatre sing songs.
Features—Down on the Farm—Sennett — United Artists. A Man There Was—Victor Seastrom.

Strand Theatre—

Overture.
Current Events—Strand Topical Review.
Overture—Mignon.
Vocal—Rise Thou Radiant Sun. Sung by the Russian Cathedral Quartette.
Feature—Riders of the Dawn—Hodkinson.



Sid Grauman's display "For the Soul of Rafael" at Grauman's Rialto theatre, Los Angeles. In size five columns by ten inches

Vocal—Pearl of Brazil.
Soprano solo by Amanda Brown.
Comedy—An Eastern Westerner—Loyd Pathe.
Organ—Selections from "Cavalleria Rusticana."



The Palace, Wichita, Kansas, featured "Jiggs in Society" in its advertising for its bill of last week as shown in this display, two columns by ten inches

WASHINGTON

Garden—
Feature—Dr. Jekyll and Mr. Hyde—John Barrymore.

Metropolitan—
Overture—Mandy; Rose of Washington Square.
Comedy—None.
Current Events — International News—Topics of the Day.
Cartoon—Bray.
Feature—The Woman and The Puppet—Geraldine Farrar.
Next Week—Shore Acres—Alice Lake.

Palace—
Overture—Evolution of Dixie.
Current Events — Pathe News — Topics of the Day.
Cartoon — Mutt and Jeff — The Bowling Alley.
Feature—The Little Shepherd of Kingdom Come—Jack Pickford.
Next Week—A Lady in Love—Ethel Clayton.

Rialto—
Overture—Follies of 1919—Titl's Serenade.
Comedy—Dring Hearty—Pathe.
Current Events—Pathe News — Topics of the Day.
Feature — The Family Honor — Vidor.
Next Week—The Inferior Sex—Mildred Harris Chaplin.

PHILADELPHIA

Stanley Theatre—
Overture—La Fete de Seville-Marchetti.
Feature—The Woman and the Puppet—Goldwyn.
Comedy—The Eastern Westerner—Harold Lloyd.
Short Subject—Aid to Cupid—Prizma.
Cartoon—Bowling Alley.
Current Events — Selected from Pathe News, Fox News, Select News, Gaumont News and Current Events.
Topics of the Day—Literary Digest.
Next Three Weeks—Why Change Your Wife.

Arcadia Theatre—
Feature—The Dancin' Fool—Paramount.
Current Events—Pathe News.
Scenic—Burton Holmes Travelogue.
Educational—Paramount Magazine.
Comedy—Bringing Up Father.
Next Week—The Right of Way.

Palace Theatre—
Feature—The Dancin' Fool—Paramount.
Current Events—Pathe News.
Comedy — "School Days" — Vitagraph.
Next Week—The River's End.

Victoria Theatre—
Overture — Hungarian Lustspiel — Kela Bela.
Feature—The Paliser Case.
Current Events—Pathe News.
Comedy—The Great Nickel Robbery—Fox.
Next Week—The Silver Horde.

Regent Theatre—
Overture—Martha.
Feature—The Stolen Kiss—Realart.
Comedy—Should a Wife Come Back?
Educational—Ford Weekly.
Next Week—The Greatest Question.

Fairmount Theatre—
Overture — Selections from Fifty-Fifty.
Cartoon—Gumps Cartoon.
Current Events—Fairmont Theatre Weekly, selected from Kinograms—Fox and Pathe Weekly.
Comedy—Mack Sennett presents "Gee Whiz," with Charles Murray.
Extra Attraction—Detective Flynn stories.
Feature—J. Stuart Blackton presents "Blood Barriers," with Sylvia Breamer and Robert Gordon.
Next Week—The Toll Gate.

CHICAGO

Pantheon Theatre—
Organ Solo—Popular Selection.
Universal News.
Burton Holmes Travelogue—"In Happy Alsace."
Overture — Thanhauser's "Lohengrin."
Harold Lloyd Comedy—"Eastern Westerner."
Vocal Solo—"Your Eyes Told Me So."
Feature—"Blind Youth."
Coming next—Norma Talmadge in "She Loves and Lies."

Woodlawn Theatre—
Organ Offertory—"I Like to Do It."
Woodlawn Brighter Side of Life.
Woodlawn Triumphal March composed by orchestra leader, Paul Sternberg, and dedicated to the Woodlawn Theatre from which it takes its name.
Woodlawn News and Views.
Comedy—"A Husband in Haste."
A beautiful musical burlesque on that old but ever popular Tango—Maxixe "La Sorella," followed by that popular ditty "Your a Million Miles From Nowhere."
Feature—Clara Kimball Young in "The Forbidden Woman."
Intermission—"Marion" (You'll Soon be Marryin' Me).
Coming Next—Constance Talmadge "In Search of a Sinner."

Alcazar Theatre—
Organ Selections.
Feature—William Russell in "Slam Bang Jim."
Added attraction—Larry Semon in "School Days."

Ziegfeld Theatre—
Incidental music by orchestra.
Feature—Kathryn MacDonald in "Passion's Playground."
Comedy—"Rarebits."
Coming Next—Alice Joyce in "Dollars and the Woman."



Loew's Columbia theatre, Washington, used this two-column eight-inch display for "The False Road" in last Sunday's Post

Band Box Theatre—
Organ selections.
Vivian Martin in "Husbands and Wives."
Added attractions.
"Making Her His Wife."

Randolph Theatre—
Organ selections.
Feature, (fourth week)—"Why Change Your Wife?" starring Gloria Swanson.



A rather attractive all type display for "The Silver Horde," by the Savoy theatre, Syracuse, in size two columns by five inches

Coming Next—Anita Stewart in "The Yellow Typhoon."

Playhouse Theatre—
Pathe Weekly.
Rolin Comedy.
Feature—Mary Miles Minter in "Nurse Marjorie."
Coming Next—"The Confession," featuring Henry B. Walthall.

Barbee's Loop Theatre—
The Literary Digest.
Selznick News.
Prizma Scenic.
Gump Cartoon—"Andy Redecorates His Flat."
Orchestral Overture — "Merry Wives of Windsor."
Feature—"The River's End."
Piano solos by Hans Hanke—"Carmen" and "Sextet From Lucia."
Coming Next—Doris Kean in "Romance."

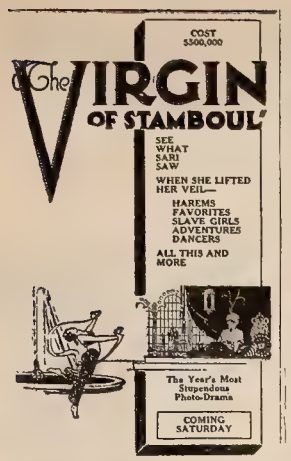
DETROIT

Adams—
Overture—"Echoes of the Season."
Current Events—Free Press Film Edition.
Educational — "Traveling Along With the Camera."
Vocal—Emmons and Colvin.
Feature—"The Little Shepherd of Kingdom Come"—Jack Pickford.
Next Week—"The Silver Horde."

Broadway Strand—
Overture—Popular selections.
Current Events — International News.
Vocal—Miss Olga Sherman singing "Tripoli."
Feature—"Dr. Jekyll and Mr. Hyde"—John Barrymore.
Comedy—"The Gingham Girl"—Sennett.
Next Week—The same.

Madison—
Overture—"Albin."
Current Events—Pathe News.
Educational—"The Bottom of the World," second installment.
Vocal—Willard Andelin.
Feature—"Dangerous Days."
Next Week—Olive Thomas in "Youthful Folly."

Washington—
Overture—"Cavalleria Rusticana."
Current Events—Fox News.



Rather a novelty the work of the Majestic theatre of Portland, Ore.

Educational—"Aides to Cupid"—Prizma.
Vocal — Penfold, McGrath and Dickey.
Comedy—"The Great Nickel Robbery"—Sunshine.
Feature—"Desert Love," Tom Mix
Next Week—George Walsh in "The Dead Line."

SAN FRANCISCO

California Theatre—

Overture—Merry Wives of Windsor.
Current Events—From Pathe, Fox and Selznick releases.
Educational—Educational and Industrial Review.
Organ—Daddy, You've Been a Wonderful Mother To Me—Eddie Horton as soloist.
Feature—The Dancin' Fool—Wallace Reid.
Next Week—The Toll Gate.

Imperial Theatre—

Dr. Jekyll and Mr. Hyde for second week.
Next Week—The Sea Wolf.

Tivoli Theatre—

Overture—Finegal's Cave
Prologue with selections by the Tivoli orchestra.
Feature—The River's End—Marshall Neilan.
Next Week—Sinners and The Lone Wolf's Daughter.

ST. PAUL

New Garrick Theatre—

Overture—Melodies from "Oh Lady, Lady!"
Current Events—New Garrick Digest.
New news weekly events from Pathe and International and The Land of Milk and Honey, Pathecolor; Stunts as Performed by the Best Athletes of France, Novagraph; Wit and Wisdom, Smartset.
Novelty—The Spanish Fandango as interpreted by Mari and Juli Berdiles.
Instrumental—"Concert Mazurka" and "A Medley of Memories" rendered on harp by Michael Varallo.
Cartoon—Felix, the Pinch Hitter—Sullivan.
Instrumental—Waters of Destiny. "A drama of the Changing World" interpreted by violin, cello, harp and organ.
(a) From the Land of the Sky Blue Water. (b) Consolation.
Vocal—(a) Rose of My Heart. (b) Tommy Lad Solo by Joseph Martel, baritone.
Feature—Mary's Ankle—McLean and May.
Next Week—Passion's Playground—MacDonald.

CLEVELAND

Stillman—

Overture — "The Dance of the Hours."
Theme—"I Want to Marry a Male Quartet," from "Katinka."
Current Events—Kinograms No. 35C.—Loew's Diversified Clippings.
Cartoon—Mutt and Jeff in "The Champion."
Features—"Down On the Farm"—Mack Sennett and "The Bottom of the World"—the Shackleton South Pole expedition.
Next Week—Bert Lytell in "Alias Jimmy Valentine."

Euclid—

Overture—Songs of Long Ago and Songs of Today, arranged by Musical Director Hyman L. Spitalny.
Themes—"I Might Be Your Once-In-A-While," from "Angel Face" and "Rintintin," from "Glorianna."
Current Events—Kinograms No. 35A—Pathe News No. 33—Topical Tips Vol. 2, No. 3.
Feature—"Why Change Your Wife" for fifth consecutive week.
Next Week—"Huckleberry Finn."

Metropolitan—

Overture — Midsummer Night's Dream."
Theme—Original orchestral accompaniment composed by Musical Director Phil Spitalny.
Current Events—Selznick News.
Bray Pictograph — Famous Robberies.
Comedy—"Training for Husbands," a Sunshine Comedy.
Feature—Katherine MacDonald in "Passion's Playground."
Next Week—"The Honor Family."

Alhambra—

Male Quartet instead of usual orchestral overture.
Theme—No special theme of recurrent nature—just medley of popular tunes.
Current Events—Pathe News No. 35—Topical Jazz.
Comedy Feature—"Down On the Farm"—Mack Sennett.
Scenic Feature—The Botton of the World," the Shackleton South Pole expedition.
Next Week—Mary Miles Minter in "Nurse Marjorie."

Standard—

Overture—Organ Obligato.
Current Events—Universal News No. 530.
Comedy—"A Restaurant Riot," — Rainbow comedy.
Feature—"Bullet Proof," featuring Harry Carey.
Next Week—"Virgin of Stamboul."

Strand—

Overture—"For Eternity."
Theme—Popular Medley.
Comedy—"Training For Husbands" —Sunshine comedy.
Feature—"Passion's Playground."
Next Week—Harold Lloyd in "The Eastern Westerner" and "Other Men's Shoes."



A third of a page was this display by the Merrill theatre, Milwaukee, advertising "Dangerous to Men"

Orpheum—

Comedy—A single reel Christie.
Serial—"The Lost City"—13th episode.
Feature—"Some One Must Pay."
Next Week—"The Lone Hand" and Harold Lloyd in "The Eastern Westerner.

DENVER

America Theatre—

Vocal—I'm Always Falling in Love With the Other Fellow's Girl. Sung by Henry Klotz.
Current Events—Special number compiled from all releases.
Comedy—In Quest of Minnie.
Feature—Dangerous Days — Goldwyn.
Next Week—The Stolen Kiss.

Rialto Theatre—

Current Events — Pathe News Topics of the Day—Pathe.
Feature—The Toll Gate—William S. Hart.
Comedy—Drink Hearty—Pathe.
Next Week—The Dancin' Fool.

Rivoli Theatre—

Current Events—Rivoli Review.
Feature—Desert Love—Tom Mix.
Instrumental — Caprice Viennois—Violin solo.
Comedy—Why Be Jealous—Supreme.
Next Week—The Sporting Duchess.

Tabor Theatre—

Feature — The Turning Point—Katherine MacDonald.
Current Events—Kinograms.
Comedy The Gumps.
Cartoon - The Restaurant—Riot—Universal.
Next Week—The Idol Dancer.

KANSAS CITY

Newman—

Overture—"Cavalleria Rusticana."
Current Events Newman News and Views.
Comedy "What Could Be Sweeter?"—Carter De Haven.
Vocal—"Little Gray Home in the West"—Hallie Stiles.
Feature—"Out of the Storm."
Next Week "Alias Jimmy Valentine"—Bert Lytell.

Liberty—

Overture—"Carneval."
Current Events—Pathe No. 4.
Comedy "Drink Hearty"—Pollard.
Feature—"A Daughter of Two Worlds". Norma Talmadge.
Next Week—"The Little Shepherd of Kingdom Come"—Jack Pickford.

New Royal—

Overture Selections from "Irene."
Current Events—Ford Weekly No. 200.
Comedy—"The Vagabond"—Chaplin.
Vocal—"Dearest"—Irene Jacques.
Feature—"Easy to Get"—Marguerite Clark.
Next Week—"The Sea Wolf."

Regent—

Current Events—Regent News.
Feature—"The Sagebrusher."
Next Week—Undecided.

Doric—

Current Events Kinograms No. 34.
Educational — Photoplay Screen



The first display we have found on "Mrs. Temple's Telegram" is this one, two columns by eight inches, by the Newman theatre of Kansas City

Supplement.
Feature "His Wife's Money"—Eugene O'Brien.
Next Week—Undecided.

Loew's—

"Other Men's Shoes"—Cranford Kent.

ST. LOUIS

Kings—

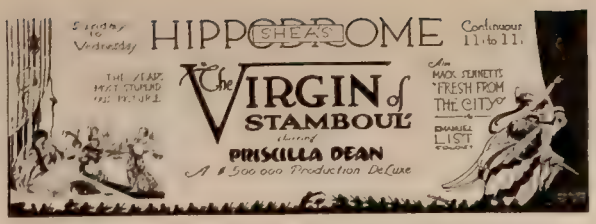
Overture—Selections from "Popular Medley"—Strasny.
Kings Review—A medley of current news films.
Topics of the Day.
Stage setting as prologue to feature—The scene depicts a storm at sea with full light effects and realistic water set. The presentation was designed and painted by E. H. Schulte of the Famous Players staff.
Feature—Alice Lake in "Shore Acres."
Comedy—Pathe.

Pershing—

Overture—Hungarian Fantasy—Tobani.
Current Events—Pathe Weekly.
Community Song—Led by Tom Terry at the organ "One Sweet Day."
Feature—"Why Change Your Wife?"—Paramount.



One of the largest displays we have ever seen used in St. Louis for picture advertising is this three-column by sixteen-inch ad by the new Grand Central and West End Lyric theatres for "Don't Ever Marry"



Harold Franklin's Shea's Hippodrome display for "The Virgin of Stamboul" is reproduced herewith

Liberty—

Overture—"Raymond."
Current Events—Fox News.
Comedy—Mutt and Jeff.
First Feature—William Russell in "Leave It to Me."
Comedy—Sunshine "A Waiter's Wasted Life."
Prizma—Colored scenes.
Second Feature—Gladys Brockwell in "The Mother of His Children."

West End Lyric—

Opening—West End Lyric Review—Composed of news reel, scenic, and Literary Digest "Topics of the Day."
"Why Lee!"—Lyons and Moran.
Overture—"Poet and the Peasant"—V. Suppe.
Feature—"Don't Ever Marry"—Marjorie Daw and Matt Moore.
Comedy—"Trouble"—Al St. John.
Next Week—"The Dancin' Fool"—Wallace Reid.

New Grand Central—

Opening—Selznick News.
Adventure Scenic.
First Feature—"Upstairs and Down"—Molly Malone..
Comedy—"Trouble"—Al St. John.
Feature—"Don't Ever Marry"—Marjorie Daw and Matt Moore.
Next Week—Katherine MacDonald in "Passion's Playground."

MINNEAPOLIS

New Lyric Theatre—

Current Events—Lyric Screen Journal—Compiled from Fox and Selznick News, etc.
Cartoon—Silk Hat Harry's Live Stock Company.
Educational—Lyric Pictorial Review—(a) Burgos, Spain—colored—(b) Horses—Pathe Slow Motion.
Vocal—(a) Prison scene from "Il Trovatore"—(b) When My Baby Smiles at Me.
Sung by Coster and Clements
Special—Interpretive dance copying that of Mae Murray in the feature picture by Mrs. Jessica Penn Evans, danseuse.
Feature—On With the Dance—Mae Murray.
Next Week—The Copperhead.

BROOKLYN

Strand Theatre—

Overture—Egmont.
A special stage setting is provided for this number.
Current Events—Compiled from Patho News, Kinograms, etc., by Manager Hyman.
Cartoon—The Bicycle Riders—Mutt and Jeff.
Vocal—"Sweetheart" duet from "Maytime."
Sung by Eldora Stanford, soprano, and Walter Pontius, tenor.
Feature—The Love Expert—Constance Talmadge.
Vocal—(a) Up From Somerset; (b) Bells of St. Mary.
Basso solo by Malcolm McEachern.
Comedy—An Eastern Westerner—Lloyd—Pathe.
Organ—"Pilgrim's Chorus" from "Tannhauser."

CINCINNATI

Walnut—

Overture—Merry Widow Selections.
Current Events—Pathe 34.
Literary Digest 52.
Feature—The Right of Way.
Next Week—The Copperhead.

Strand—

Overture—Crocodile.
Current Events—Pathe 35.
Comedy—Haunted Spooks—Harold Lloyd.



This is Tom Moore's Rialto theatre, Washington, display for "The Family Honor." In size three columns by thirteen inches

Feature—My Lady's Garter.
Next Week—His Wife's Money.

Gifts—

Current Events—Fox 43.
Feature—The Road to Divorce.
Next Week—The Mystery of the Yellow Room.

Palace—

Literary Digest 52.
Feature—Lifting Shadows.
Next Week—Dollar for Dollar.



This display, two columns by eight inches, we raised "Terror Island" for the Regent theatre, Kansas City

SEATTLE

Clemmer Theatre—

Overture—Madame Butterfly.
Feature—Sex—Louise Glaum.
Current Events—Selznick Weekly.
Comedy—Drink Hearty—Pathe.
Next Week—Duds Feature—An Eastern Westerner—Comedy.

Strand Theatre—

Overture—Phedre.
Feature—Treasure Island.
As a prologue number three singers dressed as pirates render sailor songs.
Current Events—International News.
Comedy—The Vanishing Collar Button.
Scenic—City of Manata.
Special—"Memories," showing dances of yesterday, today and tomorrow.
Next Week—Why Change Your Wife.

PITTSBURGH

Grand Theatre—

1. Overture by symphony orchestra, selections from Gustav Luder's musical comedy, "The Prince of Pilsen."
2. "Topics of the Day."
3. Pathe News Weekly.
4. Selznick News Weekly.
5. Fox Sunshine comedy, "A Light Weight Lover."
6. Feature—Wallace Reid in "Excuse My Dust."

Chicago and the Mid-West

Covered By L. H. MASON

Western studios for Bray pictures now is installed in their permanent quarters at 5314 N. Ashland Avenue and work is under way. Vice President E. Dee Patmeley is in charge at the enlarged quarters, and Jack Neeley is at the head of the animated technical department. The downtown office at 208 S. La Salle Street will be continued.

Harry Weiss of Superior Screen Service, Inc., has closed a contract with the Western Production, Inc., to handle their latest production, "Neglected Wives" for Illinois and Indiana. He also has arranged to handle "Sacred Flame," featuring Emily Stevens for the same territory. First releases of productions handled by the Superior Screen Service, Inc., in the Chicago loop are as follows: "The Confession," May 9th, at the Playhouse for an indefinite run; "The Sport of Kings," opening on the same date at the Band Box theatre for one week, to be shown the following week at the Star theatre; James K. Hackett in "The Greater Sinner" will be the feature at the Band Box the week opening May 16th and will be shown at the Star on May 23rd and released at the outlying houses later.

J. B. Covil, owner of the Majestic theatre at East Moline, Illinois, has returned from a two weeks' outing at Excelsior Springs, Missouri.

A $120,000 theatre will be erected at East Moline, Illinois, by J. E. DuFoe, former owner of the Lyric theatre of that city. Mr. DuFoe already has an architect drawing up plans for the big new house.

Manager Seery of First National, Chicago Exchange, has gone to Excelsior Springs, Missouri, to rest up. He lost no time in making his get-away following the big convention last week, and intends to spend a lot of time on the links at the Springs and forget all about office worries.

May 1st was the opening date for the fishing season in Indiana, and Harry Weiss was on the job at midnight on April 30th. There was a bulge over his left hip pocket and we wish we had been there, but anyhow Harry returned with a fine mess of fish, also two contracts with Indiana exhibitors. That's combining business and pleasure.

"The Yellow Typhoon" will be the Randolph's feature for the week opening May 9th, and Jones, Linick & Schaefer are arranging some special advertising to put this widely heralded Anita Stewart feature over big.

Marshall Neilan's great picture, "The River's End," is breaking all house records this week at Barbee's New Loop theatre, according to Assistant Manager Joseph Koppel.

"School Days," which opened at the Rose, one of the Moir theatres in the loop, made such a hit on its opening day that Manager Deneen took his pen in hand and wrote Fred Aiken of the Vitagraph Exchange that the third of the Semon Comedies was the "best yet." Arrangements have been completed by Manager Aiken to boost these popular Semon laugh getters on the billboards of Milwaukee, and a contract has been signed up with Cusack to do the work.

The advertising campaign put on by the Mickey Film Company, backed up by the splendid two weeks' run of "The Woman He Chose," at the Ziegfeld, which was followed by a big week at the new Barbee Loop theatre, has made the state right buyers sit up and take notice, and H. O. Martin, who has charge of the state right sales for this big picture, reports that offers to buy and inquiries are pouring in in such volume that he anticipates that the picture will be sold for the entire U. S. and Canada within a fortnight.

First National has added Nat Wolf to its staff of city salesmen. Nat recently having resigned from the Republic Distributing Corporation's Chicago branch.

L. A. Schiff, a popular member of the Unity Photoplays sales force for the past two years, has resigned to become associated with his brother in the stock and bond business. The firm will be known as Schiff & Company, Exchange managers, as well as exhibitors may now have a chance to do business with Mr. Schiff, who has a reputation of being "some" salesman.

One of the May 1st changes which Chicago film men regret, is the closing of the Chicago office of Arthur S. Hyman Attractions, and as it necessitates the departure of Manager McCoy, who goes to the Detroit office of the company to take an important position. The pictures controlled by Arthur S. Hyman Attractions, in Illinois, will be released through New Era, and at Indianapolis Doll-Van will take care of their Indiana releases.

De Mille's great production, "Why Change Your Wife?" is closing the fourth week of its run at the Randolph Theatre, and has been the greatest success from a box-office standpoint ever shown at the big loop house, according to Jones, Linick & Schaefer.

R. C. Cropper, president of Reelcraft Pictures Corporation, has returned to New York after spending ten days at Chicago's Reelcraft exchange. An interesting announcement as to a new series of two reel feature comedies, is expected to be made shortly after Mr. Cropper's arrival in New York.

Al Normal, who was for seven years with Mutual, and is one of the most popular picture men in the Chicago district, will be in charge of a new special short feature department installed by Empire films, according to Aaron Saperstein who states that the growing demand for one and two reel comedies and two reel Westerns has caused him to create a special department to handle this character of pictures.

Saxe Brothers, who are firm believers in the value of live publicity, have employed Ann McNurdy formerly of the Minneapolis Tribune to handle the publicity for their downtown houses in Milwaukee. It is understood that ground will be broken this fall for a new 2,900-seat theatre to be erected by the Saxes on the site of the Princess, at a cost of $500,000.

Joseph J. Schwartz, owner of the Kosciuszko theatre, Milwaukee, has recently purchased the Liberty theatre, which will be under the active management of Mrs. Schwartz.

Dr. Sam Atkinson, vice-president and business manager of the Allied Amusements Association, made a flying trip to Washington, D. C., this week where he will endeavor to have some of the confusion in regard to motion picture theatre ticket taxes, straightened out.

A. S. Kirkpatrick of Robertson-Cole, tarried in Chicago for a couple of days last week on his way from the Pacific Coast to New York. While admitting that he was chuck full of important news, he kept the lid on it, but intimated that important Robertson-Cole announcement might be expected within a few days.

Al Normal, old time Chicago film man, was paying a visit to his old home town last week and was kept busy renewing old friendships. He has been making his headquarters in California.

J. H. Clanet and Joe Huber have sold the Dreamland theatre at Galena, Ill., to Messrs. Ward and Weber, who now own both houses in that city.

Illinois exhibitors visiting Chicago exchanges last week included Mrs. Sam Schloesser of the Royal, Peru; Louis Murphy, Majestic theatre, Spring Valley; D. A. Wormald, LaSalle, and C. F. Irwin, Irwin theatre, Bloomington.

F. Fellis of the Fellis theatre, Hillsboro, is back on the job again after three weeks passed in the hospital following an operation.

The second of the "Billy Whiskers" comedies, made under the personal supervision of Harry Spanuth, president of Commonwealth, has been completed and the titles are being made. Mr. Spanuth declares the new picture is an improvement over the first, which created very favorable comment when it was shown in Chicago, and gives Billy the goat some great opportunities to butt in.

H. H. Havens is the latest addition to the sales staff of the Bartola Musical Instrument Company and Manager Dan W. Barton was kept busy introducing him to exhibitors at the First National and Exhibitor's Conventions in Chicago, last week.

"Aladdin's Lamp Reelized," is the title of one of the handsomest and most interesting booklets ever issued in the interest of a picture concern. It has been put out by the Reelcraft Pictures Corporation and is crammed full of interesting facts in regard to the picture industry, as well as the new corporation, and also contains a large number of unusually artistic pictures of studio scenes, stars, etc. The publication, which is artistic and clever from the splendid cover design on the front page throughout the book reflects great credit on William M. Hight, publicity director for Reelcraft in Chicago, who is reported to have been responsible for the idea and execution.

Mrs. Sidney Drew lost no time, after arriving in Chicago, in starting work on the next of her two reel comedies, starring John Cumberland. Part of the technical crew, which aided in previous productions of the "After Thirty" series, has been brought to Chicago and installed at the Essanay studio. Mrs. Drew's company is working on a stage adjacent to that occupied by Miss. Alice Brady and her company where work again is proceeding, following the temporary suspension owing to Miss Brady's illness.

"The Virgin of Stamboul" moved from the Playhouse where it has had an extremely successful run of two weeks, to the Casino for an indefinite run, on May 1st. Manager Lesserman of Chicago's Universal office reports bookings for this super feature continue to pour in and that all indications are that it will smash all records in the Chicago territory.



Wanda Hawley lately elevated to stardom as she appears in her first production for Realart, "Miss Hobbs"

Live News From The Producers

Miss Hobbs" Showing Pleases Ritchey

"A Knockout," was the judgment of Will M. Ritchey, supervising director of the Realart studios in Hollywood, after witnessing a run of "Miss Hobbs," Wanda Hawley's first starring vehicle, in its rough, unfinished state.

"I have never seen a picture," said Mr. Ritchey, "that delighted me so much in its early stages. Barely three reels have been shot so far, and of them only one has been assembled in anything like the form it will eventuallly take. So you can judge the play must have 'something on the ball,' or I wouldn't venture such a positive statement. To my mind 'Miss Hobbs' completely satisfies the public's demand for something different."

America Cinema Holding Transferred

The quarter interest in American Cinema Corporation, formerly owned by Burrel Ruskay and associates, has been purchased by Walter Niebuhr, president of the corporation, and Lucius J Henderson.

Mr. Ruskay has retired from the board of directors, and the vacancy has been filled by Mr. Henderson, who has also been elected secretary of the corporation.

The company has two successful features recently released in "The Inner Voice" and "Women Men Forget." "Stolen Moments" is now in the course of completion, and Wilfred North is directing a new picture, "His Brothers' Keeper," recently started.

Elmer Harris to Adapt "Old Homstead"

Elmer Harris has been chosen to write the new Paramount Artcraft version of "The Old Homestead," according to announcement from the Coast. Mr. Harris has many original plays and adaptations to his credit, and being noted for a number of clever farce comedies and musical plays for the speaking stage.

Aims to Share Its Success

Robertson-Cole Declares Mutual Progress Is Its Driving Power

THE chief element which has led Robertson-Cole to make its drive for new stars and new attractions is the generous response which has been evinced to its appearance in the field, and to its presentation of new stars by exhibitors. Back of this is the close cooperation which exists between the Robertson-Cole company and the exhibitor.

This is the message conveyed in a statement recently issued from the offices of the Robertson-Cole Company. "Every energy of this distributing company is being centered on the promotion of combining and making identical so far as possible the interests of the company and the thousands of exhibitors which it serves," continues the statement. "Some months ago Robertson-Cole bought out completely the exchanges which it had been using, so that there might be an unobstructed flow of traffic between the executive sales office and the man who plays the pictures.

"This move paid such immediate and liberal dividends that the company next turned its attention to concentration upon stars. It has added more new names of stars of acknowledged box office power in the last few months than any other company, and already is reaping the fruits of its enterprise. Always it has had in mind the principle which brought first success, the element of mutuality, and in the future will stress this even more.

"As a part of the general scheme to give the exhibitor every aid, Robertson-Cole is issuing with each picture the most complete advertising and campaign matter ever sent out. One detail of a great publicity scheme is the employment in all its exchanges of a trained publicity director who works under the branch manager, and whose duties consist in giving the exhibitor every possible aid in showing and exploiting all Robertson-Cole pictures."

Early Release for Feature

"Simple Souls," Blanche Sweet Picture, to Be Available May 23

IT has been announced by Pathe Exchange, Inc., that "Simple Souls," the latest Blanche Sweet production, will be released on May 23. The production comes as a climax to the remarkable success of the star in "A Woman of Pleasure," "Fighting Cressy" and "The Deadlier Sex."

The appeal of scores of exhibitors for another Sweet production of the calibre of "The Deadlier Sex" made it necessary to advance the date of release on "Simple Souls." "The Deadlier Sex" started out with a greater number of advance bookings than any other Pathe production of the season, and in every case it met with such genuine and widespread approval that exhibitors who played it wrote in asking for the early release of another Blanche Sweet production.

Although the first announcement of the new picture was made but a week ago bookings have started to roll into the Pathe branches. The steady increase in the popularity of the star has been measured in the remarkable increase in contracts on each production, and to-day she is playing in as great a number of motion picture houses as any other woman star, according to the Pathe announcement.

In "Simple Souls" Robert Thornby has again distinguished himself, according to reports. His work in "Fighting Cressy" and "The Deadlier Sex" was exceptional and in this picture it is truly remarkable.

Sales Force Praised

Harry Burman of Universal, while in Chicago last week, called a meeting of the sales force and complimented them highly on the business being done in the territory.

Associated Exhibitors Adds to Membership

The two newest franchise holders in Associated Exhibitors, Inc., are Thomas Saxe, of Milwaukee, and R. D. Craver, of Charlotte, N. C. Mr. Saxe, a pioneer exhibitor and one of the best known showmen in the country, has acquired the franchise for the Milwaukee territory This franchise was transferred to Mr. Saxe from the Merrill Theatre Amusement Company, whose Merrill Theatre recently changed hands. Mr. Craver, with large independent theatre holdings in the South, obtained the franchise for the Charlotte territory, which includes the states of North and South Carolina. Mr. Craver was one of the first and is one of the foremost exhibitors in the country.

It is understood also that the Dallas territory has been secured by prominent Southern interests, and that announcement of this will be made very shortly by the Associated Exhibitors.

Pathe to Release First Rolin Comedy May 16

"Merely a Maid," which Pathe will release May 16th, is announced as the title of the first Rolin comedy featuring Beatrice LaPlante, the latest entry into comedy films from feature pictures. Miss Le Plante is known to film fans, having appeared in leading feminine roles in various feature productions, her latest being with Sessue Hayakawa in "The Beggar Prince."

America Cinema Lines Up Strong Cast

A cast comprising names well known in screen and stage circles, is announced by American Cinema Corporation for the important roles in its latest production, "His Brother's Keeper," now in the course of making. Martha Mansfield and Albert L. Barrett play the two leads, supported by L. Rogers Lytton, Gretchen Hartman, Gladden James, and Frazier Coulter. Wilfred North is the director.

Zukor's Son Weds

Adolph Zukor, president of the Famous Players-Lasky Corporation, is in Chicago to attend the wedding of his son, Eugene J. Zukor and Miss Emma Dorothy Roth, daughter of John Roth of Kansas City, Missouri. The ceremony will be held at the Blackstone Hotel on the evening of May 6th in the presence of about one hundred relatives and friends. Mrs. Arthur B. Loew of New York, a sister of the bridegroom, and Mrs. Leon Katzenberg of Kansas City, will act as matrons of honor.

C. B. Price Sets Release

The C. B. Price Co., Inc., have finished the editing and titling of "His Pajama Girl," starring Billie Rhodes, which they are releasing on the state-right plan. It has been scheduled for release on May 10th.



Seena Owen as she appears in one of the many beautiful scenes of American Film Company's new "Flying A" picture, "The House of Toys"

New Home for Metro Company on Coast

As a home for the new Buster Keaton comedies which will be produced by Joseph M. Schenck for release through Metro Pictures Corporation, the studios in Hollywood, Cal., formerly occupied by the Capitol Film Company, have been taken over by Metro and are being specially fitted up for their new uses.

Finishes First "Buddy" Post Capitol Comedy

The first of the "Buddy" Post Capitol Comedies being produced by National Film Corporation, to be distributed by Goldwyn, has been completed at the Coast studios of the National Corporation. Mark Goldaine, who is directing the giant comedian, has selected "Oh Girls" as the title for the first release. This title has been accepted by the officials of the company.

Teachers Pay Campaign by "Topics" Closes

The Literary Digest announces that since its object is attained the teachers' contest closes with program 52.

Suggests How to Reduce Costs

A DEFINITE plan for the practical reduction of film costs without detriment to quality was made public in Los Angeles this week, when Andrew J. Callaghan, head of the film corporation of that name starring Bessie Love, issued a statement advocating the combination of independent units in both their studio and business branches in order to cut down the tremendous overhead costs. According to Mr. Callaghan's plan, this would interfere in no way with the business identity of separate organizations, but would apply solely to their physical effects.

"The last few years," says Mr. Callaghan in his statement, "have witnessed a considerable increase in the rental of motion picture films that is due to a corresponding increase in the costs of photoplay production. However, inflated values in every branch of this industry have been regarded as a natural development of the times, whereas in many instances they represent a lack of vision on the part of organizations who believe that present day efficiency methods cannot be introduced into the material side of production without injuring the artistic side.

"After considerable study of the general situation in the producing field I feel justified in presenting for the survey of members of the industry a plan of amalgamation of

"Unite to Eliminate Overlapping Expense Items"

independent units which will bring about a very big reduction in the costs of making photoplays without detriment to either the quality of the films or the identity of the separate organizations. Naturally this will react in a favorable way to the exhibitors of the country, who have watched with increasing alarm the growing costs in the manufacturing of their product.

"The one practical way to bring about an immediate cut in overhead costs is the uniting of groups of independent producers for the purpose of eliminating overlapping expenses. This development has followed in the evolution of every big industry and in our own field there is just as much, if not more justification for such a saving movement.

"Although each group of independent entities would join hands under one roof, this would in no way interfere with their individual status. The organizations, save in the many cases where work need not be duplicated, would remain absolutely intact. In the same sense that they had joined under one roof for studio purposes, they would similarly have one set of business headquarters, preferably in New York City. And although their organizations were so constituted, then releasing arrangements would follow the former policies of each separate unit.

"The saving that would result from such an arrangement is difficult to determine, although in my study of the plan I have found that a modest estimate of the economy on many small items would bring the total saving to an astonishing figure. The housing of all the units of a group in one studio will do away with the overlapping disbursements as regards properties, laboratories, costumes and many other items which do not readily suggest themselves, but which are nevertheless indispensable details in the complicated machinery of production.

"Quite apart from the physical effects of the united producing units is the question which concerns each of them separately as to their artistic aims. Their combining under one roof leaves them as before with entire freedom in the purchase of stories, the hiring of casts and the other details on the artistic side. The big saving in production, then, would come on the material side, for which there would even be a central bureau for the requisitioning of supplies."

Universal Buys Good Fiction

Promise of "Bigger and Better" Stories Will Be Fulfilled

"UNIVERSAL is keeping its word to exhibitors and photoplay patrons that Universal pictures will be based on stories of the highest class," said R. H. Cochrane, vice president of Universal in a recent interview.

"Several months ago, Mr. Carl Laemmle, our president, formulated a definite policy of 'better and bigger stories.' He promised that exhibitors could rely upon Universal for a continuous supply of high class pictures, screened from none but the best fiction. Universal is keeping that promise. The records of our scenario department during the past several months, show that Universal is sparing neither pains nor expense to make that promise good.

"Perhaps the most important of our recent purchases is an original screen story called 'The Cat That Walked Alone,' by John Colton, who has turned from the magazine field to the film world. In 'The Cat That Walked Alone' we have found an ideal vehicle for Miss Priscilla Dean. It is admirably suited to display the many facets of her volatile screen temperament. Universal will become busy putting it into production.

"We also have recently purchased two admirable farcical scripts from the pen of Edgar Franklin, who is being recognized more and more as a leader among the writers of clever comedy plots. One of our two recent acquisitions from him is 'Fixed By George' in which we, to be called 'Once a Plumber.' It also will be used for a Lyons and Moran high class comedy.

"Although it is the Universal policy to encourage original screen writings, we have elected several plays for picturization plays that peculiarly fit the abilities of various Universal stars. Among them is the amusing musical comedy by Fred Jackson which enjoyed such a long run in New York last season 'La! La! Lucille!'

"We are sparing no pains to supply Harry Carey with first class stories for his human interpretations. Spurred by the success of 'Marked Men' a recent Carey picture from the pen of the popular novelist, Peter B. Kyne, and 'Overland Red,' a remarkable character study by H. H. Knibbs, we have lined up three stories of equal merit for the same star.

"The first, 'Human Stuff,' is now in production. It was an original screen story. Another, soon to go into production, is 'Fightin' Job,' a screen story by H. H. Van Loan, the author of 'The Virgin of Stamboul.' A third, 'Sundown Slim' from the novel by H. H. Knibbs, promises to duplicate the success of 'Overland Red' by the same author.

"Among other first rate stories being made into Universal pictures are 'The Red Lane' the novel by Hobart Day, now being screened with Frank Mayo in the leading role, 'False Colors,' a serial story by Edwina Levin, 'Hitchin' Posts' an original story by H. M. Shumate and 'Mirana' a story of the South Seas by Ralph Stock, in which Edith Roberts is being starred.

"John C. Brownell, the head of our Scenario Department, is under instruction to go to any extreme to search out and obtain the best possible stories for Universal production."



Dorothy Dalton in the Thos. H. Ince feature for Famous Players-Lasky release, "The Dark Mirror," an adaptation of the story by Louis Joseph Vance

DeMille Coming East for Conference

For the purpose of laying out future production plans, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, has wired Cecil B. DeMille, director-general, requesting Mr. DeMille to come on to New York for a conference. Mr. Lasky is sailing in the near future for England to put in operation the production plans which the Famous Players-Lasky British Producers, Ltd., has for making pictures at the company's new London studio.

Allan Dwan to Produce His Own Story

Allan Dwan has returned to his first love in the world of films. He has again become an author. It was by writing a scenario several years ago that Dwan "broke" into the motion picture business. He has since gained fame as a director and producer. His next picture, the sixth production under his contract with Mayflower, which he is to start at once is from his own pen.

Will Rogers' Son As Popular as Himself

Will Rogers now has a rival in San Francisco. His "opposition" is none other than his four and one half year old son, Jimmie Rogers, who drew as much applause as his dad at a recent "kid" matinee staged by Goldwyn Pictures Corporation at the Rialto Theatre, San Francisco. The attraction was Rogers' latest production, "The Strange Boarder."

"Sex" Will Have Three Weeks Run in Detroit

"Sex," J. Parker Read, Jr.'s Louise Glaum production, now registering a big success in its third week in Los Angeles, will be given three weeks' presentation in Detroit beginning mid-May as the result of contracts signed the past week by Charles H. Miles, the big Cleveland and Detroit showman, and Tom Ealand, general manager of the Miles Detroit enterprises.

Saturday Evening Post Stories for Ray

Saturday Evening Post stories are proving to be among the most successful of present day screen vehicles as regards entertainment value and drawing power of title, according to Arthur S. Kane, president of Kane Pictures, who declares that the acquisition by Charles Ray of two Rob Wagner scenarios last week represents an astute business move on the part of the First National star.

Screen Story May Be Made Into Opera

"For the Soul of Rafael," Clara Kimball Young's latest production, may be made into an opera, according to plans and arrangements that were inaugurated with the first showing of this play at Grauman's Rialto theatre, in Los Angeles.



Scene from "The Hope," a Screen Classics Production, to be distributed through Metro

Vitagraph Starts Its Serials

Moreno Stars in Latest; Three Companies Now Busy on Coast

VITAGRAPH now has three serial companies working simultaneously out on the West Coast. William Duncan is on the final episodes of "The Silent Avenger"; Joe Ryan and Jean Paige are well along on "Hidden Dangers"; but that company formally announces this week that Antonio Moreno, previously starred in three successful Vitagraph serials, is working full tilt on another.

Moreno's dash and athletic prowess have made him one of the big serial favorites of the country, and in starring the flashing eyed Adonis in another episode play, Vitagraph is acceding to the requests of the exhibitors who have played and cashed in on former Moreno serials. "The Invisible Hand" is still reported to be cleaning up all over the United States and Canada.

Albert E. Smith and Cleveland Moffett, who write the Vitagraph serials, have spent the last few weeks on the Coast in finishing the scripts for the current Moreno serial, the title on which is as yet not announced. That a tense mystery elements travels throughout the story is indicated by the working title, "The Veiled Mystery."

Pauline Curley, who created such a favorable impression as leading woman in "The Invisible Hand," will again be seen as Mr. Moreno's leading woman. H. A. Barrows and Nenette De Courcy head the supporting cast. Webster Cullison is directing.

Another DeMille Coming

"Something to Think About" to Differ from Previous Pictures

SO many false reports and rumors have been circulated regarding "Something to Think About," Cecil B. DeMille's latest special production for Paramount Artcraft, that the producer has been moved to make a formal statement regarding his latest creation.

"Nothing was said or published regarding 'Something to Think About' during its production simply because I did not wish to confuse this picture with 'Why Change Your Wife?' which had not yet been generally released at that time," states Mr. DeMille. "There was no 'mystery' about 'Something to Think About'; there was nothing in its production work which could not have been made public at any time had it seemed advisable.

"The story and scenario of 'Something to Think About' are by Jeanie Macpherson. The theme differs rather radically from that of any of its immediate predecessors and it carries a very different sort of a 'punch' from that of 'Male and Female' or 'Why Change Your Wife?'

"Elliott Dexter returns to the screen in this production after an absence of almost a year. The rest of the cast includes Gloria Swanson, Theodore Roberts, Monte Blue, Claire McDowell, Theodore Rosloff, Mickey Moore and Julia Faye.

Realart Manager Visits Home Office

Walter E. Scates, manager of Realart's Boston office, visited the home offices this week for several days. He came to make arrangements for the premiere of "The Deep Purple," an R. A. Walsh Production, presented by Mayflower Photoplay, at the Park Theatre in Boston during the week of May 2. Mr. Scates reported that the Wanda Hawley campaign for the first picture, "Miss Hobbs," has resulted in a clean-up in Boston territory.

To Install New System of Poster Supply

A new system of poster supply and distribution, which, it is stated, will insure every exhibitor a complete line of new posters at all times, is projected by Universal. It will be installed by Edward Armstrong, Universal's district manager for the Western Division, and will be modeled closely upon his system now in vogue in the Universal's Denver branch.

Producers to Re-Edit Historical Drama

"My Own United States," a historical drama, produced by the Frohman Amusement Company and released through Metro, has been taken out of the market. The producers have purchased back the rights and will re-edit the picture. It will probably be ready for the states rights marked by September 1st.

Thomas Ince Purchases Four Screen Stories

"I Wonder If——," a story of Manhattan madness as applied to frail femininity, has been purchased by Thomas H. Ince for the next Ince-Paramount-Artcraft picture starring Enid Bennett, it was announced this week. Frank Dazey is the author. During the past month Mr. Ince has also bought three stories of Charles Belmont Davis, a brother of the late Richard Harding Davis.

Screen News Now in Conservative Press

It was the appearance of John Barrymore in "Dr. Jekyll and Mr. Hyde" that caused the Kansas City *Star* and the Kansas City *Journal* to abandon their policy of keeping motion picture news and reviews from their columns. When the Famous Players-Lasky picture was shown in the city the *Star* carried a review of the production and the *Journal* gave considerable space to the picture.

Seymour R. Schussel is Promoted by Realart

The promotion of Seymour R. Schussel to become assistant branch manager of the New York City office of Realart Pictures Corporation was announced this week by Lester W. Adler, manager. Mr. Schussel has been sales representative in the New York office since its organization last fall.

He expected a Golden-Haired Blue-eyed child . . . . then . . Eliza Came. Nobody wanted her until she dolled up in evening dress and then — Everybody Wanted Her !!!



DANGEROUS TO MEN

Starring Winsome

VIOLA DANA

Adapted from H.V.ESMOND'S Great International Stage Success "Eliza Comes to Stay" . . . . by A.P.YOUNGER

Directed by W.C.DOWLAN

Maxwell Karger **METRO** Director Gen'l.

JURY IMPERIAL PICTURES Ltd. Exclusive Distributors throughout Great Britain
Sir WILLIAM JURY Managing Director


NOTHING BUT LIES

Starring **TAYLOR HOLMES**







HIS PAJAMAS GOT HIM IN TROUBLE!!

George Cross was sleeping when the telephone rang, summoning him to his office late at night. He put on his overcoat over his pajamas and dashed off in a taxicab

In his office he met RIOT ROSIE.

Then they were found together and George lied like a gentleman.

How he kept it up, getting in deeper & deeper is shown in this merriest of Broadway Comedies.

Adapted from
AARON HOFFMAN'S
Great WILLIAM COLLIER'S *Stage Success*

Directed by
LAWRENCE WINDOM

Produced by
TAYLOR HOLMES
Productions, Inc.



METRO PICTURES CORPORATION

JURY IMPERIAL PICTURES Ltd. *Exclusive Distributors throughout Great Britain.* Sir WILLIAM JURY *Managing Director.*

In this world famous melodrama Mr. Lytell again astounds his audiences with his unrivalled versatility. As popular as were his characterizations in "Lombardi Ltd." and "The Right of Way" his portrayal of the famous Jimmy is destined to meet with even greater approval....



BERT LYTELL

in PAUL ARMSTRONG'S
Greatest melodrama

ALIAS JIMMY VALENTINE

Scenario by FINIS FOX

METRO

Maxwell Karger, Director Gen'l.

JURY IMPERIAL PICTURES Ltd., *Exclusive Distributors throughout Great Britain.* Sir WILLIAM JURY *Managing Director.*



There is some good comedy in the American Film Company's "The Honey Bee," furnished by Albert Ray and George Hernandez

Publishers Commend "The Honey Bee"

The publishers of "The Honey Bee," written by Samuel Merwin, express their approval of the American Film Company's picturization of it, in glowing terms. A letter from the Bobbs Merrill Company, written by its secretary, D. L. Chambers, says in part:

"It may gratify you to know that we feel that you have carried out the general theme through the best possible fashion to get clear-cut dramatic effects, and besides this, you have secured the full measure of humor and by-play which the story affords and indeed have heightened it."

New Corinne Griffith Picture Announced

Vitagraph announces this week that "Bab's Candidate" is the title of the new Corinne Griffith production, which will be released in June. Miss Griffith and a large company are now in the vicinity of Savannah, Ga., making the final exteriors for this picture. The company will also make a flying trip to Charleston, S. C., this week, for additional Southern locations not available in the Savannah district.

"Bab's Candidate" was written by Forrest Crissey, and was adapted to the screen by Lucien Hubbard. The story won an O. Henry memorial prize contest, and has the typical O. Henry touch.

Associated Has "Convention"

Franchise Holders in Informal Gathering During Convention

ONE of the most important and significant sidelights of the gathering of independent exhibitors at Chicago last week was the informal "convention" of about a dozen of the franchise holders in Associated Exhibitors, Inc. The sessions of the Associated group, while unofficial, proved to be the pivot around which turned many of the progressive activities of the men whose presence in Chicago resulted in the formation of the Independent Exhibitors of America.

While no official connected with the Associated Exhibitors took official part in the doings of the independent exhibitors' convention, it was made known to those in Chicago that Associated Exhibitors, Inc., pledged its support to any plan or organization that is designed to protect exhibitors' interests. This pledge dovetails with the exhibitors' endorsement of co-operative propositions such as is exemplified in Associated Exhibitors, Inc.

"The Associated Exhibitors are heart and soul in accord with any movement or plan that is designed to further the unselfish interests of independent exhibitors," stated an announcement, "and for that reason we wish to compliment the First National Exhibitors' Circuit on the great progress made in their convention, and especially to emphasize the value of franchise protection and benefit offered by First National to independent exhibitors."

The gathering of the Associated men brought to light the fact that the franchise holders in Associated were receiving extraordinary co-operation and pledges of support of the Associated plan from the independent showmen throughout their respective territories. Associated franchise holders also stated that keen interest had been expressed in the announcement that Associated sub franchises would be available very shortly. The franchise holders say that exhibitors are attracted by the soundness of Associated's business-backed promise of 100 per cent protection, 100 per cent pictures, 100 per cent profits and 100 per cent ownership in a purely independent exhibitors' organization.

According to officials of Associated Exhibitors, some of the biggest exhibitors in the country have devoted nearly a year to the development of their sub franchise plan. These showmen have given their wisdom and experience, guided by good business principles, to its completion. It is stated that the plan is the direct result of the causes that have forced the observing exhibitors of the country to bestir themselves into action against interests that seek to destroy the stability of the independent exhibitor.

Among those who took part in the informal meetings of Associated Franchise holders were I. H. Ruben and M. S. Finkelstein, of Ruben and Finkelstein, Minneapolis; Harry M. Lubliner and Joseph Trinz, of Lubliner and Trinz, Chicago; John P. Harris, Pittsburgh; I. Libson, Cincinnati; C. M. Olsen, of Olsen & Sourbier, Indianapolis; L. H. Cooper, Oklahoma City; Thomas Saxe, Milwaukee; R. D. Craver, Charlotte, N. C.; Saul Harris, Little Rock; Judge Wilkerson and F. R. Rogers, of Signal Amusement Company, Chattanooga; Joseph Morgan, Washington, D. C.; F. C. Quimby, general manager of Associated, and Phil Ryan, also of Associated.

Hampton Picture a Big Hit

"Riders of the Dawn" Fills New York Theatre

UNHERALDED and unsung save for the announcement by W. W. Hodkinson Corporation of its arrival from the coast, "Riders of the Dawn," Benjamin B. Hampton's production from Zane Grey's novel, "The Desert of Wheat," had its world premiere at the Mark Strand theatre, New York, last week with an opening day rush that found the large Broadway photoplay palace all too small for the throngs.

So taken were President Moe Mark and Managing Director Jack Eaton with this finely-made Benjamin B. Hampton production at a preview last Monday that, despite the fact that press material and accessories had not yet been completed, they decided to give "Riders of the Dawn" immediate presentation. Record-breaking crowds and the glowing tributes paid the production by the daily newspaper critics fully vindicated their excellent judgment.

Its triumphant premiere at the Strand bears out the statement of a prominent Eastern exhibitor that "Riders of the Dawn" has the combined ingredients of Benjamin B. Hampton's previous successes, "The Westerners," "Desert Gold" and "The Sagebrusher"—wonderful acting, heart interest, faithful scenic effects, action galore and a wealth of realism.

Recognition of Zane Grey's audience-pulling power was shown conclusively in the tremendous volume of business done by the Hodkinson organization on his previous Benjamin B. Hampton production, "Desert Gold," but "Riders of the Dawn," to judge by the widespread exhibitor interest, gives every promise of eclipsing the mark set by its predecessor which was generally rated as one of the four finest pictures of the year. The famous novelist manifestly expresses his own complete satisfaction with the breath-taking rapidity and power of his picture by putting his autographed signature on the opening title of the second of his novels made by Benjamin B. Hampton. Mr. Grey has at all times been in close attendance at the Hampton studios, personally assisted in the building of the scenario and continuity and titled the picture in conjunction with Mr. Hampton.

Hodkinson managers throughout the country will hold trade showings on "Riders of the Dawn" this week. Announcement of its release date will be made next week.

Following are excerpts from the New York daily newspaper reviews:

The Tribune:—"The picture is a good melodrama well acted." The Times: "The big thriller at the Strand this week might well be called 'Action Unlimited'." The Sun and Herald: "This photoplay deals with the Northwest grain region vividly and thrillingly, without overstating its case." The Morning Telegraph: "'Riders of the Dawn' is an exciting and vivid story."



Views of forthcoming and current Vitagraph features. Left—Earle Williams in "A Master Stroke." Right—Harry T. Morey in "The Sea Rider." Center—Alice Joyce in "Dollars and the Woman"

Fox Chicago Exchange Has New Quarters

The Chicago exchange of the Fox Film Corporation now occupies a new office and warehouse in the Windy City, according to word received at the New York studios. The exchange is now located at 207 South Wabash avenue.

"The Master Mind" to Be First Release

Correcting a previous announcement that Whitman Bennett's first release through First National would be "The Devil's Garden," it is now definitely stated that Mr. Whitman's initial production to be released via First National exchanges will be "The Master Mind." This picture will also present Lionel Barrymore in the stellar role. "It is likely, however," says the First National announcement, "that 'The Devil's Garden' will be the second Barrymore feature through First National's distributing channels."

"House of Toys" Given Special Art Titles

A special effort has been made by the producers of "The House of Toys," to eliminate as far as possible the sudden change from black to white areas when the titles flash to illustrations and illustrations to titles. The gradual fading into one another is said to have been accomplished in such a fashion that there will not be the usual dilation and contraction of the pupils of the eye.

"The House of Toys" was produced by the American Film Company and the art work on the titles will, it is claimed, satisfy the insatiable cry for "something new."

Arbuckle Will Star in "Traveling Salesman"

An indication of the big plans which have been made for Roscoe (Fatty) Arbuckle under his new contract to make feature comedy productions for Paramount Artcraft was given yesterday in the announcement by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, that the fat comedian is to be starred in James Forbes's famous stage success, "The Traveling Salesman."

"The Traveling Salesman" will be directed by Joseph Henabery, who directed Douglas Fairbanks in several of that actor's greatest successes. Mr. Arbuckle is now in the middle of his first feature comedy for Paramount. It is a version of "The Life of the Party," story Irvin S. Cobb wrote.



"She loves me, she—" says Fatty Arbuckle, the Paramount-Artcraft star, when posing for this photograph



When "East meets West." J. D. Williams, of New York, and general manager of First National, and Sol Lesser, of Los Angeles, franchise holder of First National for Southern California and Arizona at the Chicago First National convention

Stewart Picture Is Begun

Louis B. Mayer Star Starts on Fourth First National Picture

With "In Old Kentucky" still doing big business throughout the country, "The Fighting Shepherdess" being released, and "The Yellow Typhoon" just completed, Anita Stewart reached another mile-post in her Louis B. Mayer-First National career last week by starting production on "Harriet and the Piper."

Mr. Mayer is a firm believer in the theory that a star, to be given justice on the screen, must be seen in good vehicles. That he has followed this out religiously is seen in the above list of releases and the announcement that he controls the screen rights to "Sowing the Wind," "Judith of Blue Lake Ranch" and other plays and books.

Anita Stewart in such sterling vehicles as these makes a combination that is unbeatable. In order to give the proper amount of time to each production and to avoid the little slip-ups that come from rushing a picture, she is only making four attractions a year. And four attractions, with each of them a triumph of special effort, is a worth while achievement.

Previous to shipping "The Yellow Typhoon" print east, Louis B. Mayer showed the picture to a group of the foremost exhibitors on the coast. They all predicted that it would gross more than "In Old Kentucky."

Following "Harriet and the Piper," Miss Stewart will complete her working year with "Sowing the Wind." She will then take an extended vacation and return to the Mayer studio in the fall.

Tracy Novel Near Ready

"The Silent Barrier" Now Being Titled for Early Trade Showing

Goldwyn Pictures Corporation's exploitation campaign on Rex Beach's special production, "The Silver Horde," to be shown at the Capitol Theatre, New York, the week of May 9th, is in full swing. Window displays have been installed in many stores in different parts of the city, and choice locations are being secured for the striking "Silver Horde" paper. In all there will be approximately 1,000 boards.

The ingenious lobby and window display is a mechanical arrangement that represents a horde of fish caught in a net. A play of colored lights on the silvery bodies of the fish, so arranged that they are moved by a breeze blowing through the net, gives a brilliant appearance to the animated display. It will occupy a conspicuous position in the lobby of the Capitol.

Arrangements are being made with the publishers of "The Silver Horde" in novel form, to ship books to a long list of drug and stationery stores where they will be used in a window display. The active co-operation of book dealers in pushing the sale of the book in connection with advertising of the New York run of the film, has been secured. Co-operative advertising in newspapers is being arranged with dealers whose goods make a tie-up campaign feasible.

The exploitation campaign is being planned and carried out by Howard Dietz, manager of publicity for Goldwyn, and G. L. Brightman, manager of the exploitation department.

Frank Mayo Picture to be Issued May 17th

Universal announces as a special attraction, "The Girl in Number Twenty-nine," featuring Frank Mayo, to be released May 17. "The Girl in Number Twenty-nine" is an adaptation of Elizabeth Jordon's novel, "The Girl in the Mirror," and was produced under the direction of Jack Ford. Supporting Frank Mayo are Claire Anderson, Elinor Fair, Harry Hilliard, Ray Ripley, Bull Montana and many others.

Goldwyn to Distribute "Return of Tarzan"

"The Return of Tarzan," a picturization of Edgar Rice Burroughs' famous book, produced by the Numa Pictures Corporation, will be handled as a big special by Goldwyn Distributing Corporation, according to an announcement received from the home office of Goldwyn this week. The picture is now undergoing a final editing preparatory to its release, backed by a heavy exploitation campaign.

The cast includes Gene Pollard, playing Tarzan; George Romaine, Franklin B. Coates, Armond Cortez, Estelle Taylor, Betty Turner, and Donna Pepita Ramirez.

Western Series Will be Made by Pathe

Acting on an expression of opinion from exhibitors in all parts of the country to the effect that there is a great demand on the part of the public to-day for motion pictures of the great outdoors Pathe Exchange, Inc., will release beginning July 11 a series of two-reel Western outdoor pictures featuring Young Buffalo in the stellar role. The pictures were all made in the Canadian Northwest and in the lumberlands and are in settings of great mountains, streams, and the deep great forests where giant lumberman live their primitive existence. There are five pictures in the series.

New Story is Selected for Priscilla Dean

"The Cat That Walked Alone," an original screen story in a prologue and four parts by John Colton, has been selected as the next starring vehicle for Priscilla Dean, announces Universal. It is described as a story of an English earl's daughter, a woman of fiery temperament, whose escapades are the talk of British society. Tod Browning will direct the new picture, the production of which will start without delay.

Van Loan Writes Story for Hope Hampton

For her second production, to follow "A Modern Salome," Hope Hampton has just bought a new story by H. H. Van Loan. This gifted author, who for several years has been writing for the best known of the picture stars, and whose latest screen story is "The Virgin of Stamboul," has turned out a scenario for Miss Hampton which he declares is by far the most worth-while plot he has ever put an paper.

Julia Burnham is Made Metro Writer

Julia Burnham, who in her two and a half years as a scenario writer has contributed no less than seventeen pictures to the screen, is the latest addition to the scenario staff at Metro's New York studios in West Sixty-first Street. Miss Burnham's first script for Metro is "The Marriages of Mayfair," which she adapted from the Drury Lane melodrama by Cecil Raleigh.

Big Future Predicted For Pathe "Find"

A brand new luminary is approaching the film firmament according to the calculations of George B. Seitz and others connected with the production of Pathe serials, who have given such enthusiastic accounts of the talents and beauty of Lucille Lennox, a winner in a recent beauty contest with no previous stage or screen experience, to Paul Brunet, that the vice-president and general manager of Pathe has signed her to a contract to play parts in serials.

Miss Lennox is now doing a part in the serial "Velvet Fingers," which Mr. Seitz is producing in the New York studio, and the agreement gives Pathe a call on her services for a considerable time to come. She is one of the four winners on the "Fame and Fortune contest" conducted last fall by Motion Picture Magazine.

New Novel and Drama Offered to Producers

The first literary offering of the Authors Stage and Screen Plays, Inc., to motion picture producers is "The Trap," from the pen of Maximilian Foster. This story has been running serially in *McClure's Magazine* and will be published in the fall by D. Appleton & Company.

Another offering of the company is "The Fallen Idol," a society drama by Guy Bolton. This playwright has been responsible for "Adam and Eva," "The Riviera Girl," "Have a Heart," "Miss Springtime," "Polly with a Past," and many others. It is believed that motion picture producers will welcome this offering from such a literary genius and playwright as Guy Bolton.

Next Kerrigan Picture to be Ready Soon

The W. W. Hodkinson Corporation announces for late May release the seventh in J. Warren Kerrigan's series of Robert Brunton productions, "No. 99," prints of which were received this week from the Brunton Studios, Los Angeles.

Kerrigan is supported in this production by a splendid cast of players, notably; Fritzi Brunette, Emmet King, John Steppling, Lilie Leslie and Roy Laidlaw. Jack Cunningham is responsible for the screen adaptation of the Wyndham Martyn serial.

Lloyd's Second Series Brings Bookings

Reaping the benefit of t
marked success of the first
of Harold Lloyd two-reel
edies, Pathe announces a
exhibitors to book the
series. Exhibitors who
on the first series, ha
their competitors clean
young star, are makin
efforts to obtain his
according to Pathe.
Westerner" compl
series, and is releas
Beginning with t
second series, Lloyd
bow at the Capito
York.



Tom Mix performs a thriller in "The Terror," a Fox picture

Big Talent in Fox Releases

Well Known Authors Represented in Five Features

ALTHOUGH the list of releases scheduled by William Fox for release during May includes four of the regular Fox entertainments and one of the Tom Mix star series productions, these five releases represent as brilliant an array of literary and artistic talent as ever has been published by this firm on a regular schedule.

To begin with, there is "The Terror," a remarkable web of wits, horsemanship and daring of the American cowboy with Tom Mix as star. It is the second of the Mix series pictures directed by Jacques Jacard and the director is said to be responsible also for the scenario.

The exterior scenes for "The Terror" were photographed in and around Sonora, California, a section made famous during the gold rush of '49. The company which William Fox has given his star includes Francelia Billington, Lucille Younge, Lester Cuneo, Charles K. French, Joseph Bennet and Wilbur Higby.

"The Dead Line," in which Fox is starring the athletic George Wal
an actor whose histrionic ability
long been recognized amo
stellar lights of the sc
melodramatic story o
ern hills, written
Walsh by Paul
Fox staff.

The Fox
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story of the play is an adaptation of Mrs. Bell's novel "His Harvest," and is said to be quite as becoming to the tiny star as was "Her Elephant Man," in which she made her debut under the William Fox banner and which also was from a book by Mrs. Bell.

Under the direction of Howard M. Mitchell, Shirley Mason has given her best efforts to "Love's Harvest." In the cast supporting Miss Mason are Raymond McKee, Edwin Booth Tilton and Lilie Leslie. It is a small cast and a strong one; and the story, adapted by Isabel Johnston, adheres faithfully to the book

Another eminent author contributing to Fox entertainments for May is Charles Alden Seltzer, whose "Forbidden Trails" is the fourth of the releases for the month. Buck Jones, who first appeared as a screen star under the Fox trademark in Harold Titus' story "The Last Straw," is to be seen in this Seltzer story.

In addition to these feature productions, a total of five bright and snappy Fox Sunshine Comedies will go to first run houses during May. The titles of these two-reelers, like previous releases which have become so popular, are funny to start with, and the producer's representatives indicate the five films as the most humorous quintet offered this season. They are, in the order listed, "A Waiter's Wasted Life," "Dangerous Eyes," "The Diver's Last Kiss," "Should Dummies Wed?" and "Mongrels."

Co Confident

Exhibitors Want Long Runs

Mayflower Will Try to Supply Present Day Demand, Says Prager

MOTION picture producers today are concentrating their efforts to put before the public productions of such high standard as will be calculated to guarantee to the exhibitors indefinite runs with corresponding profitable returns.

"We have given much consideration to the continually growing demand for such feature productions," declares Benjamin A. Prager, president of the Mayflower Photoplay Corporation, "and it has been our aim to sponsor pictures that will not merely be used for restricted dates but may be kept going for a prolonged period because of popular demand.

"Under the Mayflower plan, directors of the most unquestioned reputations are allowed absolute sway, untrammeled by any restrictions whatever in the preparation of film versions of the works of authors of the highest standing. This brings out the best that is in the director who benefits from the realization that he alone is responsible for the picture from the first step in its evolution to the moment it is flashed upon the screen. With such able directors as Allan Dwan, Sidney A. Franklin and R. A. Walsh equipped with these unlimited powers, their already splendid records willl undoubtedly be materially enhanced. It can be taken for granted that all those things that might in the slightest degree militate against the success of a picture will be eliminated.

"To co-ordinate with these full-power directors, there is a highly organized machine which places at their disposal the very latest developments of the camera, lighting and other equipment, all procured by the liberal expenditure of funds intelligently invested."

Mr. Prager then went on to show that fully 70 per cent. of the amusement seeking public of America attend motion picture shows; therefore it should be evident that every possible effort must be made to satisfy such an immense clientele.



A scene from "Jes' Call Me Jim," with Will Rogers as star. A Goldwyn picture

Vitagraph Picture Ready

Prints of "The Courage of Marge O'Doone" Received at All Branches

THE Vitagraph special production, "The Courage of Marge O'Doone," adapted from James Oliver Curwood's novel of the same title, was reviewed in its final form by the executives of Vitgraph early this week. Vitagraph branch managers have already received and screened the prints, and have sent enthusiastic telegrams to [illegible] Quinn, general manager of Vitagraph, Inc.

Mr. O[illegible]

"Our advance campaign on 'The Courage of Marge O'Doone' was nation wide," said Mr. Quinn. "We have had a force of billposters covering every available stand in the country with the special 24-sheet on this production. We played up the bear-fight in this poster, but to my mind no near scene can do justice to the grizzly fight and the other [illegible] which run through many feet [illegible] paper

Goldwyn Starts Boosting

Campaign for "The Silver Horde" Gets Big Start in New York City

"THE Silent Barrier," first of the Louis Tracy novels to be done into pictures by Louis Tracy Productions, Inc., for Gibraltar, is now in the hands of the titlers and will be ready for private showing next week.

The picture was nine weeks in production and is said to be one of the most expensive of modern pictorial offerings, both the indoor and outdoor scenes having been obtained [illegible] Director William Worthington [illegible] out limit as to expenditures.

[illegible]ly four weeks were spent by [illegible] company of sixty people [illegible]id, where the Swiss [illegible] were filmed, and an [illegible] with the entire [illegible] making ball- [illegible]or and ex- [illegible]lney Arms

Five of the studio sets which were built at the Leah Baird studio, Cliffside, N. J., are of exceptional artistic merit, the reception room set alone having cost $21,000 to complete.

The cast includes many actors and actresses of distinction, among them being Sheldon Lewis, Gladys Hulette, Corinne Barker, Florence Dixon, Donald Cameron, Fuller Mellish, Joseph Burke and Ernest des Baillets.

Mr. Worthington left for the Coast last week to prepare for the production of Leah Baird's next feature picture which will be filmed at the Robert Brunton studios, Los Angeles, recently leased by Arthur F. Beck, president of Gibraltar Pictures.

[illegible] May Separated

[illegible] of Team Will Be [illegible] for F. P.-Lasky

[illegible]ductions will be released by Famous Players-Lasky Corporation through [illegible] agreement which, it became [illegible]n this week, gave Paramount [illegible]ft an option on additional [illegible] MacLean starring pictures [illegible] the completion and release [illegible]medies co-starring Mac- [illegible] Doris May.

[illegible]e plans of the feminine [illegible] the co-star team, Doris [illegible] unfolded in an im- [illegible]uncement due from [illegible]ce in the near future.

[illegible]n preparation for the [illegible] the first scenes of [illegible]a Yillies" are now [illegible]e studio.

New Amalgamation Has Added to Releases

Another announcement of considerable interest in the film is to the effect that the new combine recently effected between five big motion picture producing corporations of which the Gloria Joy Productions, Inc., and the Unique Films, Inc., are a part, has added two new features to their new amalgamation These are the well known series of animated cartoons known as "Your Uncle Dudley" made famous by Jack Retlaw the celebrated cartoonist, and "Laughs in Clay," an animated clay reel, produced by Clayart Films. These short subjects will be released weekly.

Hutchison Starts Work on New Pathe Serial

Charles Hutchison started work at the Brunton Studio on his first serial for Pathe under his new contract Monday, April 19. The working title of the play he will do is, "The Double Adventure," for which the story and scenario were written by Jack Cunningham.

Josie Sedgewick, who had the lead in the Jack Dempsey picture, has been selected as Mr. Hutchison's leading lady, and the heavy role has been entrusted to Carl Stockdale, who was also prominent in "Daredevil Jack."

Inter-Ocean Agent for Black and White

Following close upon the heels of its announcement in the trade press at the opening of branch offices in Los Angeles, San Francisco and Portland for the distribution of motion picture accessories on the West Coast, comes a second announcement from the Inter-Ocean Film Corporation offices stating that it has taken over the West Coast Distributing Agency of the Black and White Raw Stock, manufactured by L. Gevaert and Company of Antwerp, Belgium.

Writers Swamp Star With Screen Tales

The publication in the trade journals several weeks ago of the news that Charles Ray was in the market for scenarios and screen material has brought such an overwhelming response from writers and agents in all parts of the country that the star has issued a request from his Los Angeles studios for a temporary halt due to the fact that his immediate needs are completely satisfied.

Cosmopolitan Acquires Magazine Stories

Cosmopolitan Productions announces the acquisition of several new stories for motion picture purposes. Contracts have been signed with E. Phillips Oppenheim and Cynthia Stockley, whereby several stories of these authors which have been published or will be published in Hearst's Cosmopolitan, Harper's Bazaar, or Good Housekeeping magazines, will revert to Cosmopolitan Productions. Announcements of the titles will be made later.

Frohman Serial Is Completed

High Dives, Explosions, and Daredevilry to Be Seen, Is Report

WITH the return to New York of the cast of "The Invisible Ray" from Jacksonville, Florida, last Friday, the Frohman Amusement Corporation announces the entire completion of the 15-episode serial, "The Invisible Ray," starring Ruth Clifford and Jack Sherrill. The production was thirty-four weeks in the making, principals of the cast travelling as far west as Los Angeles, and as far south as Miami, Florida, with the opening episodes made in New York City.

The Frohman Amusement Corporation has issued the following statement, regarding its forthcoming release:

"The production is unique because of its record. Three separate studios were employed at as many diffrent locations. A negative of 124,180 feet was used. One-hundred twenty-four different and varied hazardous stunts were staged and photographed, in every one of which either Ruth Clifford or Jack Sherrill were the participants with the exception of one stunt where a daredevil double was engaged. This was the diving from an aeroplane proceeding at 80 miles an hour and more than 200 feet in the air, into the ocean. These stunts involved the use of railroads, drawbridges, aeroplanes, motor boats, yachts, automobiles, land slides, cliffs, a lighthouse, a schooner, government yacht, and a varied assortment of buildings, including armories, tenement houses, and private residences. Three small structures were blown up and three-quarters of a mile of caves or underground passages were built. Two automobiles were destroyed and the side of a mountain was blown out. 300 pounds of dynamite were used and fourteen of the interior sets were practical sets, being the corridors, writing rooms and hallways of the Mason hotel at Jacksonville, Florida, and the Commodore Hotel in New York City. An exact duplicate of the Columbia University chemical laboratory was built and destroyed.

"Messrs. Reinhart, Earle and Peacock, the photographers employed in the making of the serial, claim that between themselves they devised no less than 32 original photographic effects that have never at any time appeared in any motion picture. 1,488 still photographs were taken.

"Out of the total of thirty-four weeks during which the company was on the payroll three weeks and two days were lost because of accident, inclement weather, illness of some of the principals, and delayed transportation because of railroad strike. The lowest number of scenes taken in one day were nine and the greatest number was sixty-two. This, it is believed, establishes a record for the number of scenes taken in any one day.

"'The Invisible Ray' was written by Guy McConnell, one of the most prolific scenario writers of serial stories, and deals with the discovery of an unknown force, the use of which could either wreck the universe or act as a panacea for every known ailment. It comes in to the possession of a band of criminal scientists known as 'Crime Creators,' but it is impossible for them to use it without possession of the formula. In the production, the identity of the five principal characters is unknown and the denouement of the story is stated by the producers to be the most astounding revelation ever created in a serial.

"The Frohman Amusement Corporation have not as yet determined the method of release of the production, as to whether it will be distributed by way of the state right market or placed with an established organization operating its own exchanges. In any event, the production will not be released before September of this year."

Larry Semon Grows in Favor

3,000 Houses Show Comedian for the First Time

LARRY SEMON'S popularity as a comedian, and the real merit of his productions are being demonstrated, it is said, by the rapidly increasing demand for his comedies reaching the Vitagraph offices. Although already recognized as one of the cleverest funny men before the camera, the announcement that more than $3,600,000 was to be expended on the Larry Semon comedies within three years, has brought this star more prominently before those who appreciate clean, wholesome comedy, and the increased popularity has been the incentive for the comedian to do his utmost to deserve the confidence placed in him by comedy fans, according to Vitagraph.



Marion Davies, star in Cosmopolitan Productions, is an artist of ability as well as a film favorite

Some idea of the great Larry Semon wave that is sweeping over the country may be gained by the fact that within the past five weeks more than 3,000 theatres throughout the United States and Canada, which never before exhibited a Semon comedy, have added his pictures to their attractions, and are advertising and presenting them as features. The additional bookings are by no means confined to any particular class of theatres, but include a wide range from the smallest to the largest. Among the more prominent theatres that have booked the Larry Semon comedies, beginning with "School Days," which is just being released, are the America in Denver, the New Madison, in Detroit; the Portola, in San Francisco; the California, in Los Angeles, and the Gardner and Loew's Hippodrome, in Baltimore

Not only are the Larry Semon comedies attracting attention and bookings in new fields among the exhibitors and maintaining their favor with the older ones, but pleased showmen throughout the country are going out of their way to put their approval in writing. The letters come from all parts of the States and Canada, from big exhibitors and little, some serious, some humorous. M. R. Humble, manager of the Family theatre in Walkersville, in Canada, across the river from Detroit, writes one of the latter. He says:

"You know what I think of Larry Semon. Almost a year ago I told you that he had it over the others like a tent. It won't be long before some of the late comedy kings will discard their phoney beards, moustaches and become tragedians. They must be discouraged and disappointed if they have been watching our friend Larry."

Some of the exhibitors are so anxious to show their appreciation that they send telegrams. "To our mind 'The Grocery Clerk' and 'The Fly Cop' could not be improved," telegraphed C. F. Rollins, of the Star theatre, Boston. "However, if Semon's next one, 'School Days,' is any better we will take off our hats and say that Larry Semon is without any shadow of doubt King of Screen Comedians."

Larry Semon's newest, "School Days," will open a week's engagement at the Capitol theatre, New York, this coming Sunday.

Lloyd Ingraham Will Direct Mrs. Chaplin

Mildred Harris Chaplin's fourth First National attraction is to be directed by Lloyd Ingraham, who has two of the past year's successes to his credit, "Mary's Ankle" and "What's Your Husband Doing?"



A scene from the J. Warren Kerrigan feature, "No. 99," produced by Robert Brunton for W. W. Hodkinson distribution

Canada Distribution Fixed

Canadian Exhibitors Exchange to Handle all Hodkinson Products

THE W. W. Hodkinson Corporation announces the closing of a contract with the Canadian Exhibitors' Exchange for the distribution in Canada of practically all Hodkinson current and forthcoming releases.

Negotiations at the Hodkinson home office for the Exhibitors' Exchange were conducted by J. C. Brady, president of the Canadian organization, and H. Alexander, one of its directors. The Exchange, which numbers among its 160 members many of the best known showmen in Canada, has branches in all the principal cities in the Dominion. As a result of obtaining the Hodkinson franchise for all Canada, William E. Allan, general manager of the Exchange, has arranged to open offices in Winnipeg and St. John.

Though the Hodkinson output will be released formally in the Fall, some of the big specials, including "Sex" and "The Lone Wolf's Daughter," J. Parker Read, Jr.'s Louise Glaum productions, will be ready for Canadian exhibitors within a few weeks.

Among the pictures to be distributed by the Canadian Exchange are the product of the following Hodkinson producing units: J. Parker Read, Jr., Robert Brunton Productions, Joseph Levering, Deitrich-Beck Productions, William Parsons, Louis Tracy Productions, Irvin Willat Productions and the Dial Film Company.

Delegates Hail Charles Ray

First National Officials See Big Business Ahead for Juvenile Star

FIRST NATIONAL officials took occasion at their first convention since the acquisition of Charles Ray to acclaim the star in a most enthusiastic fashion and to prophesy for his forthcoming First National films a brilliant success. John C. Ragland, vice-president of the Arthur S. Kane Pictures Corporation, who represented the interests of Mr. Ray at the Chicago gathering last week, reports that the consensus of opinion among First National delegates, concerning the business prospects of the star, is exceedingly rosy.

The reports from all parts of the country show that there is great interest in the new era of independent production upon which the star has recently launched, says Mr. Ragland in a statement from the Congress Hotel, Chicago. First National officials are receiving continual queries concerning the forthcoming films of Mr. Ray, and not only are business prospects for the future tremendous, but already the preliminary selling arrangements are in full sway and going stronger daily. The film men declared that the distribution of Mr. Ray's First National products would proceed automatically, and that the results would give some astonishing new records to the industry.

According to Mr. Ragland's report, the members of the Circuit were particularly pleased that the First National star was to appear in "Forty-five Minutes From Broadway" as the first of his new series of big pictures adapted from vehicles of reputation. Insistence was unanimous on the strength of the story, and it was freely predicted among delegates to the convention that Charles Ray in his bigger and better productions was in a fair way to step into the stellar male position in the film world.

To Duplicate First Success

Neilan Reports Heavy Bookings on "Don't Ever Marry" Augur's New Hit

THE success of "The River's End" and the favorable reception accorded to "Don't Ever Marry," are made the topics of comment in a statement recently received from the offices of the Marshall Neilan Productions. The statement follows:

"Marshall Neilan's initial independent productions, 'The River's End' and 'Don't Ever Marry' prove that this new organization is an important factor in producing circles. Proclaimed one of the biggest, if not the biggest photoplay of the year, 'The River's End' gave Marshall Neilan Productions an auspicious debut in the industry as well as among the motion picture theatre-going public.

"It is confidently expected at the Neilan offices in New York that 'Don't Every Marry' will easily duplicate the nationwide success of 'The River's End.' Bookings on the second picture, according to J. R. Grainger, in charge of sales, already exceed those on 'The River's End,' one week after the release date. In various districts the smaller towns are now already playing 'The River's End' to take advantage of the wave of popularity accorded the picture in nearby metropolitan sections. An instance is given in the case of Grantwood, N. J., an hour's ride from Times Square, where Manager Kelly opened with the picture one month after its debut at the Strand, New York. The theatre seats only 200 persons, but the business recorded at the box office on the opening day was exactly 100 per cent. more than the biggest day of the theatre since it opened several years ago, the former record being held by "The Miracle Man.'" In exploiting the picture, Manager Kelly received exceptional co-operation from Waterson, Berlin & Snyder, publishers of the song, 'The River's End,' who plastered the town with streamers, banners, etc., and supplied the theatre with a free singer.

"S. Barrett MacCormick, considered by many in the industry to be the leading showman of America, opened with 'Don't Ever Marry' at the Circle theatre, Indianapolis, last week. Three days after the film opened he wired Mr. Neilan as follows: 'Consider "Don't Ever Marry" one of the greatest comedies ever screened.'"

Universal Opens New Stage

Can Accommodate Twenty Units at One Time; Newest Equipment

A NEW stage, said to be large enough to accommodate twenty companies at the one time, is nearing completion at Universal City. Although still unfinished, the new building was officiallly opened several days ago by a dance and reception at which Isadore Bernstein was the guest of honor. Mr. Bernstein, after an absence of five years, returned recently to the coast as the general manager of Universal City.

A statement issued by Universal has the following to say about its new stage:

"A new stage, so large that twenty companies can work on it simultaneously, is nearing completion at Universal City. Although part of it still is unfinished, the new building was officially opened several days ago by a dance and reception given ostensibly in honor of Isadore Bernstein, who after an absence of five years, has returned to the film city to be its general manager.

"The new stage, known as the North stage, is the most modern picture making plant in existence. It is 400 feet long and 140 feet wide. It cost $100,000. With the new stage space, Universal City now has more than 150,000 square feet of stage.

"The North stage has a sub-cellar generating plant which will supply it and five other buildings with electricity. The electrical equipment will be in the form of a transformer station, utilizing the 15,000 volt current of the Southern California Power Company, and distributing it to smaller stations through Universal City at a reduced voltage.

"A complete elimination of the bothersome stage cable has been effected in the construction of the new stage. Heretofore, in a motion picture studio, these cables, laid helter-skelter over the floor of the stages, have greatly hampered the work of all engaged in the making of pictures. In the North stage all the distributing lines will be located above and below the stage proper. George Williams of the Universal City technical department superintended the building of the new structure."

S. M. P. E. CONVENTION MEETS MONDAY IN MONTREAL

ALL roads are leading this week-end to Montreal where the Spring convention of the Society of Motion Picture Engineers will be called to order on Monday. Reservations indicate that the session is to be the largest in the history of the Society. Fifteen papers have already been prepared. Theatres, studios, laboratories and research work have been covered by the authors of the papers.

The Perkins Electric Company invited the Society to Montreal and the program will be arranged by Mr. George Perkins of that firm.

Anniversary this Week of "Topics" Release

The Pathe Exchange, Inc., and Timely Films, Inc., are celebrating this week the first anniversary of the releasing of "Topics of the Day" by the Pathe organization. The close of the first year finds the film in use in practically every first class theatre in the country, and it is in use in at least one theatre in every city, village and town in which a motion picture theatre is located. It is one of the most widely distributed of the several Pathe short subjects.

Aside from its function as a distributor of some of the best laughs of the week, all selected by the editors of the *Literary Digest*, it has aided in many public movements in the course of the year and has become a decided influence on the public opinion of the nation.

Universal Cartoon Has 5,000 Drawings

An animated cartoon by Leslie Elton, in which there is a separate drawing for each frame of the entire three hundred feet of film, is announced by Hal Hodes for the new novelty reel soon to be released by Universal.

The subject which features "Cinema Luke," the funny cartoon comedian of Elton's "comics," took more than five thousand separate drawings. Elton was assisted by ten artists. It took two weeks to complete the cartoon.

Washington Exhibitor Praises Vitagraph

Vitagraph makes public this week a letter from J. J. Payette, assistant general manager of the Crandall Theatres of Washington, D. C., in which Mr Payette gives high praise to Vitagraph's production of "The Sporting Duchess," in which Alice Joyce stars. He says: "I am taking this method of complimenting Vitagraph on the excellent production of 'The Sporting Duchess,' now running at the Metropolitan. In my opinion it is one of the best in which this actress has appeared."

Fox Purchases Two Novels for Mix

William Fox has brought the picture rights to two western novels, written by James B. Hendryx, for Tom Mix. "The Texan" will go into production shortly at the Hollywood studios. The other book is entitled "The Prairie Flowers." Work is to start immediately on the adaptation of these stories under the supervision of Hamilton Thompson, editor "The Texan," according to present plans, will be released after "The Untamed," upon which Mix is at present engaged.

The letter in the back of the book appears today. Turn the pages quickly until you come to it.

Goldwyn Features Are Started

One in East and Second in West Under Way, Is the Report

GOLDWYN announces that work has been started on two of its big feature productions and that another picture, based on Irvin S. Cobb's story, "Boys Will Be Boys," will soon be placed in production at the Culver City studios. The Goldwyn statement, announcing its production activities, is submitted as follows:

"Goldwyn has started work on its third eastern production starring Madge Kennedy. The new vehicle is 'The Girl With the Jazz Heart,' from the story by Robert Shannon, which first appeared in Munsey's Magazine. Miss Kennedy recently finished the picturization of 'The Truth,' taken from the famous play by Clyde Fitch. 'The Girl With the Jazz Heart' is regarded by officials of the Goldwyn organization as a certain money-maker. Although cast along different lines, it possesses the same universal appeal which distinguishes 'The Truth.' It gives Miss Kennedy every opportunity to display her humorous and emotional talents.

"'The Girl With the Jazz Heart' will be directed by L. C. Windom, who directed 'The Truth.' Joe King is playing opposite Miss Kennedy. The rest of the cast is being selected while Miss Kennedy and Mr. King are working together.

"Director Reginald Barker started work this week at the Culver City Studios on what promises to be the biggest picture ever made on the Goldwyn lot, the all-star production of 'Black Pawl,' from the widely read story by Ben Ames Williams. 'Black Pawl' is a virile tale of the sea, intensely dramatic and replete with spectacular incidents that will be utilized in making the film version one of the screen sensations of the year.

"Russell Simpson, a powerful actor who profits by a rugged physique and a dominant personality, has been chosen to interpret the masterful character after whom the story is named. He has just completed a strong part in another all-star Goldwyn production, 'The Branding Iron,' and his remarkable work in that picture is responsible for his choice to fill the exacting role of Black Pawl. Mr. Simpson has previously been seen in such productions as 'The Old Homestead,' 'The Barrier,' 'The Brand,' 'Out of the Dust' and 'Breakers Ahead.'

"Director Barker is now considering a number of actors available for the character of Red Pawl and expects to reach a decision this week. John Bowers, one of the most popular young leading men on the screen today, will play Dan Darrin, Helene Chadwick will be Ruth Lytton, and Alec Francis will fill the role of Samuel Poor.

"The Irvin S. Cobb story and play, 'Boys Will Be Boys,' will soon be placed in production at the Goldwyn Pictures Corporation's studios in Culver City.

"Much of the success which the play scored on Broadway was attributed to the appeal to the character known as Peep O' Day and interpreted by Harry Beresford. The story is built around this figure, that ranks as one of Cobb's greatest creations. Goldwyn has not yet announced the actor to play the title role on the screen, but it is probable that a choice will be made within the next week. The story, with its rural background and true to life characterization and incident, affords other inspiring opportunities for telling performances.

"Word also is received from the Coast that Mabel Normand, Director Victor Schertzinger and his entire company have left for San Francisco, where some big boat scenes will be made for Miss Normand's next picture. In the course of this story, Miss Normand will be required to dive from the deck of a ship into the ocean."

Bruce Completes Series

West Indian Scenics Soon Ready for Release Through Educational

ALTHOUGH his scenic pictures have been before the motion picture public over a longer continuous period than those of any other scenic artist, Robert C. Bruce has just completed his first series taken outside the continent of North America. As a matter of fact, before this all of his work, with the exception of a few pictures made in Canada, have been confined to the United States.

Mr. Bruce has just completed a trip of several weeks to Cuba and Jamaica for Educational Films Corporation and is now editing and titling the pictures made there. Among the titles are "The Castaway," "The Isle of Desire," "Tropical Nights," "The Narrow Winding Road," "The Banana Special" and "Water Trails." Cities and the usual objectives of the tourist have been carefully avoided in these pictures, and novelty is promised as one of their principal appeals.

Upon the completion of these pictures Mr. Bruce will start on his first professional trip abroad, first visiting the British Isles. He will take his entire expedition with him, and in order that he may be satisfied that all his material is suitable he will leave next week for a trip to the White Mountains and other sections of New England, covering fifteen hundred miles in a week and putting his cameras, automobiles and staff to the most strenuous tests. Mr. Bruce will remain abroad for several months, returning only to edit and title some of his pictures, and then continuing his work in European fields.

His work abroad does not contemplate any of the usual travel material but scenic studies of various sections in line with the work that has won him such a high standing in this country.



Goldwyn's next Pauline Frederick picture will be "Roads of Destiny" from an O. Henry story

Old Print Pleases Newspaper Men

One of the features at a testimonial dinner given last week in the Waldorf-Astoria, New York City, in honor of "Jim" Corrigan, who has been a New York newspaper reporter for fifty years, was a novelty two reel comedy depicting humorous incidents in Jim's career. The picture was arranged by the Universal Film Company

The title of the picture was "Love Triumphs Over Handcuffs." It was obtained by digging up an old print of the adventures of a reporter.

Atlas at Work on Unusual Subject

Jacques Byrne, sunburned and mosquito bitten, is back in Chicago after a sojourn in the everglades of Florida and at Jupiter Island, where he directed the shooting of some of the scenes for "The Greatest Business in the World," the forthcoming Atlas Educational Film Company's picture which will be released through Si Greiver.

Twenty million women in America alone, are engaged in "The Greatest Business in the World," which is housekeeping, and the picture makes an interesting analysis of the different methods in vogue from the days of the caveman down to the present or electrical era, the marvelous developments in housekeeping conveniences and labor saving devices in the last twenty years, which was greater than that in the previous two thousand years, being given particular attention.

"Prehistoric stuff" was what Mr. Byrne was seeking at Jupiter Island where caves of coral formation and tropical growth formed wonderful natural settings for the caveman's housekeeping, as shown in the picture. He also found some very wild settings in the Florida everglades which also were visited by the company.

"The Mollycoddle" Set for June Release

Two of the greatest factors of life, to-day, heredity and environment, have been used by Douglas Fairbanks in supplying the theme for his third United Artists Corporation production, "The Mollycoddle." Hiram Abrams has announced June 13 as the release date for this production.

Reared amid the conservative surroundings of an English environment, Richard Marshall, interpreted by Fairbanks, becomes a man of gentle manners and fastidious tastes. Then the girl gets into Richard's life and also into difficulties. Richard's American two-fisted fighting ancestry eventually cracks the polished exterior, and of course things start to happen with a rush.

Douglas Rothacker and H. J. Aldous in East

Douglas D. Rothacker and Treasurer H. J. Aldous of the Rothacker Film Manufacturing Company arrived in New York last week and have established their headquarters at the offices of the Eastern Industrial Division of the Rothacker Company, suite No. 303, Candler Building, 220 West 42nd street. Mr. Aldous will be in New York during the present week, but Mr. Rothacker expects to remain a week longer.

Lee Kohlmar Engaged by Universal

Lee Kohlmar, one of the best known character comedians on the stage, has been signed by Universal to appear in a series of one and two-reel comedies. Another stage favorite recently engaged by Universal is James Liddy.

Seena Owen Will Please

"House of Toys," a Splendid Story for Popular Star, Say Producers



Seena Owen, star of "The House of Toys," an American Film Company feature for Pathe distribution

SEENA OWEN has scored a big success in "The House of Toys," it is reported. She looks and acts to perfection the role of the thoughtless and selfish girl who approaches the problem of matrimony with but one thought: how romantic to be poor with the man one loves.

The force and timeliness of the theme so convincingly put over, with artistic insight and treatment which reflects great credit on the director, George L. Cox, is sure to make "The House of Toys" a very popular photonovel. The settings are beatuiful, for there is nothing of physical poverty or sordidness pictured in the drama; it is the story of a veritable house of toys and a "dream girl" whose play house was shattered.

Pell Trenton in the leading male role makes a pleasing hero. Helen Jerome Eddy interprets the role of the secretary, the "other woman" in the case, and George Hernandez appears in the likable role of Jonathan Radbourne, a veritable Cheeryble brother. Lillian Leighton, Henry Barrows, Marian Skinner, William Buckley, Stanhope Wheatcroft and Perry Banks successfullly round out a very fine supporting cast.

The novel from which the drama is adapted was written by Henry Russell Miller, a practicing lawyer in Pittsburgh, Pa. Daniel F. Whitcomb is the scenarist.

Albert Kaufman on Coast

Plans Early Production of First Holubar-Phillips Film in West

ALBERT KAUFMAN left New York last week for California. Mr. Kaufman expressed enthusiasm over the results of his short visit to New York and stated that he was not yet in a position to disclose his new plans but expected to do so within the next few weeks.

Immediately on his return to Hollywood, Mr. Kaufman plans to start shooting on his first Allen Holubar production, starring Dorothy Phillips, all the advance preparations for which were prepared under his supervision during the past month. Olga Scholl, author of the "Heart of Humanity" and "Right of Happiness," the two former Holubar-Phillips successes, has just finished the first story to be handled by Mr. Kaufman.

Agnes Ayres, now appearing in a Marshall Neilan Production for First National release, will soon be starred by Mr. Kaufman, who has just closed with a director of prominence to stage her first offering.

In addition to these units, Mr. Kaufman promises to announce the names of a new star and director with whom he expects to close arrangements during the next few days. Anthony Paul Kelley will also do a story for Mr. Kaufman's presentation.

Other plans are now underway which indicate that Mr Kaufman will soon have a large producing organization on the West Coast. In accordance with his recent alliance with Marshall Neilan and by arrangement with that producer, the advertising and publicity of Albert Kaufman Productions will be directed by Pete Smith in the Marshall Neilan New York office. A large national advertising and publicity campaign on all Kaufman stars, directors and productions is now being planned and will be put into execution in the near future, it is stated. At the large studio which Mr. Kaufman shares with Mr. Neilan at Hollywood, Edward O'Hara will be in charge of the repertorial publicity work of both organizations.

Mildred Harris Chaplin In Unusual Offering

Mildred Harris Chaplin's third First National production under the Louis B. Mayer banner will surpass all former efforts of the star, according to reports from the Mayer offices. Director John Stahl prepared all the details of the script, it is stated. Ramsey Wallace and Gareth Hughes have also assisted in the production. George Fisher, Winter Hall, Catherine Van Buren and Richard Headrick were engaged in Los Angeles to complete the cast.

The title is as yet unannounced. Unusual expenditures of time, money and effort have been made, it is said, to turn out a screen masterpiece. By the time the production is completed, the picture will have taken six months in the making, it is declared by the Mayer office.

New Method Speeds Up Serial Production

William Duncan is now making the final episodes of his new serial, "The Silent Avenger," out on the Coast. A new plan which Duncan perfected recently enables him to work on more than one episode at once, and within three weeks he will have completed the most expensive and what he regards as the most elaborate serial he has ever produced.

Since the picture was started, it has not been delayed one day in the course of filming; the camera has turned on every working day of each week. Disadvantages of weather were overcome; there was no waiting for locations or sets.

Hawaii Y.M.C.A. Wants Universal Picture

That the Americanization movement is far reaching in its scope is evident from the letter received by the Educational Department of Universal from the Y. M. C. A. of Hawaii. Information regarding the film "Is America Worth Saving" was sought. The Y. M. C. A. desires the use of the picture during the month of June. It will be shown in every public school in Honolulu, as well as the public parks and sugar plantations. The film is now on its way to the island.

HopeHamptonAcquires Van Loan Story

For her second production to follow "A Modern Salome," which is reported to be doing big business throughout the country on the Metro program, Hope Hampton has just bought a new story written by H. H. Van Loan, which is as yet unnamed. This gifted author, who has been writing for a number of the best known picture stars for several years now and whose latest screen story is "The Virgin of Stamboul," has turned out a scenario for Miss Hampton which he claims is by far the most worthwhile plot he has ever put on paper.

Louise Glaum Writes for Fan Magazines

Eugene V. Brewster, publisher of Motion Picture Magazine, Shadowland, The Magazine of the Arts, and Motion Picture Classic, announced in New York yesterday the acceptance by Louise Glaum, the screen star, of an editorial post on the Brewster publications offered the luminary during her recent sojourn in the eastern metropolis. Her monthly article will deal with life among the film folks on the Coast.

Nagle Will Play Leads For Famous Players

According to an announcement by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, Conrad Nagle, young stage star and screen leading man, has just been engaged on a long term contract to play leading roles in Paramount Artcraft pictures produced at the Lasky studio. Mr. Nagle will begin work early next month.



Just three views of Blanche Sweet as she looks in "Simple Souls," to be released by Pathe



Ruth Roland, Pathe serial star, introducing Max Linder, who is to appear in the leading role of Pathe's "The Little Cafe" to Director George Marshall

Billie Burke to Make More for Paramount

Announcement was made yesterday by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, that Billie Burke has just signed a new contract for a series of Paramount-Artcraft pictures, by arrangement with Flo Ziegfeld, Jr. Miss Burke, whose latest picture, "Away Goes Prudence," will be released early in July, will begin work on the first of her new series in the near future. Mr. Lasky declined to disclose at this time the name or the nature of the popular Paramount star's first picture.

Seeks to Recover Five Missing Reels

The St Louis Film Board of Trade offers a reward of $25 for the arrest and conviction of H. E. Specker, who formerly operated motion picture theatres at Mattoon and at Neoga, Ill. Specker, the Film Board of Trade alleges, has failed to return five reels of film delivered to him at Mattoon. These reels cover the following subjects: "Knights of the Western Land" (2 reels); "Threads of Fate" (1 reel); "The Wrong Flat" (2 reels).

Cupid Hard at Work at Universal City

Following the recent news of the Priscilla Dean-Wheeler Oakman marriage, comes the word of other nuptials on the Coast. Jack Perrin and Josephine Hill, both Universal screen actors, were married recently and Hope Loring, of Universal's scenario department, and Louis Lighton, screen writer and author, followed suit



Tom Moore meditates a bit in "The Great Accident," a Goldwyn production.

Edith Roberts in "Marama"

South Sea Islands Story, Directed by Norman Dawn; Jack Perrin Leads

A PICTURE of the South Sea Islands, the heroine of which is half-caste native girl, educated in an American seminary who returns to her wild customs and native dress, has just been put into production at Universal City, Cal. Edith Roberts will star in the new picture, which is to be called "Marama."

"Marama" was bought for Priscilla Dean. All plans were laid for its early production by that star. Almost at the last minute, however, a story was found that suited Miss Dean much better. It suited her more than her role of Sari in "The Virgin of Stamboul," according to Universal. Miss Roberts was the logical successor of Miss Dean in the volatile leading role of the projected South Sea picture. She is said to be especially suited for the part, not only because of her youth but also because of her excellent dancing. One of the features of the "Marama" will be a weird and beautiful religious dance with which the heroine signifies her return to the customs of her people.

Norman Dawn, who directed Miss Roberts in "Lasca" will supervise the making of the picture. Dawn at one time passed more than a year in the South Seas, gathering material for travelogues, and is entirely conversant with the costumes, customs and mannerisms of the island savages.

"Marama" was written by Ralph Stock, writer of many popular novels and magazine stories. Stock cruised for many months through the southern Pacific archipeligo in a small boat, it is stated, collecting material for his pen.

Miss Roberts will be supported by Jack Perrin. Others in the cast will be Noble Johnson, Richard Cummins, Arthur Jervis, Lucille Moulton and Lillian Phillips. William Howard will act as assistant director to Dawn.

Neilan's Latest Is Scoring

Exhibitors and New York Critics Pleased with "Don't Ever Marry"

MARSHALL NEILAN'S second independent production, "Don't Ever Marry," an adaptation from Edgar Franklin's popular story, is achieving another big success for the young producer according to newspaper critics and exhibitors.

A telegram received by J. R. Grainger of the Neilan offices in New York from J. H. Kunsky in Detroit, where the picture opened at the Adams Theatre, reads as follows: "Great picture going over big. Received most favorable notice from press and patrons. Should grow in popular favor as week progresses."

In New York at the Strand theatre, Jack Eaton reported exceptional business. The newspapers proclaimed the picture another big success. McElliott, of the Illustrated News said: "'Don't Ever Marry' is an exceptionally bright farce, brisk as they make 'em and adorned by two very pretty girls, Marjorie Daw and Betty Bouton."

Ben F. Holzman, of the Evening Mail, stated that the picture is not only amusing from start to finish, but the titles indicate that the producer realized the important part that reading matter plays in screen presentations.

The critics of the New York Globe, the New York Tribune and the Journal of Commerce, also reported favorably on the picture.

Returns From Convention

Day of Independent Exhibitor and Producer Coming, Says Official

JOE BRANDT, director general of the National Film Corporation and Eastern representative of the Marion H. Kohn Productions, has just returned to New York after attending another convention in Chicago.

"It's convention after convention, these days," said Mr. Brandt, "but while there seems to be no immediate effect from any of them, the truth is that each and every one is making more solid the foundation for the 'independents' in the motion picture industry. The independent producer and the independent exhibitor have really the same battle to fight, and these conventions are making them realize the inherent strength unionization of their efforts will develop.

"The fight in this industry is similar to that in any other business where a trust has temporarily assumed the upper hand. The exhibitors have to a certain exent been mere tools for the big fellows, but they are now on the verge of the awakening and this augurs well for a healthier business future for them.

"The numerous conventions are rapidly bringing to light the solution of the independent exhibitor-independent producer problem. We may very shortly see the day when the small independent producer with a worthy picture will be able to properly market it, and where the independent exhibitor will have no difficulty in booking only pictures which he wishes to. The open market day is almost here."



The littlest partner in Vitagraph, snapped as he showed his approval of a Larry Semon comedy scene. He is William Stephen Smith IV, son of the chief cinematographer of Western Vitagraph, grandson of the general manager and nephew of Pres. Alebrt E. Smith. He is the 43d of his name in an unbroken line of eldest sons

Hudson Bay Festival Held in Canada

One of the greatest celebrations ever held in Canada began this week with the observance of the two hundred and fiftieth anniversary of the incorporation of the Hudson's Bay Company. The first of the series of festivities were held in Winnipeg and lasted for three days, followed by similar ones in Calgary, Edmonton, Victoria and Vancouver.

A chief feature of the celebration was the showing of a motion picture record of the Hudson's Bay Territory made for the company by the Educational Films Corporation, of New York. Nearly 20,000 feet of these pictures were made by H. M. Wycoff, the camera man.

Paul Cazeneuve Begins Second Fox Picture

Paul Cazeneuve has begun the direction of his second picture for the William Fox Film Corporation. This new picture, "Her Honor the Mayor," was written by Arline Van Ness Hines and was formerly staged on Broadway. The star of the screen version is Eileen Percy. Denison Clift adapted the work, and he is said to have embodied the snappy dialogue of the original in clever sub-titles.

The cast includes Ramsey Wallace as leading man, Charles Force, William Fletcher and Edwin Booth Tilton. Tilton, it will be remembered, was recently placed under contract by this producer for a series of character roles in the Western studio productions.

Pathe Announces Recent Promotions

The following appointments have been announced by the Pathe Exchange office: R. S. Shrader, manager of the Indianapolis branch, as Central Western manager; F. B. Elliott as the Indianapolis branch manager; Miles F. Gibbons, manager of the Pittsburgh branch, as the Short Subjects sales manager; Frank C. Bonistall as manager of the Pittsburg branch. The Pathe statement declares that these promotions are made in accordance with the organization's policy to advance its employees as an award of loyalty and efficiency.



Eddie (Hoot) Gibson, champion cowboy of the world and star of Universal Western dramas

Vitagraph Story Wins Praise From Editor

After reading the synopsis of "Dollars and the Woman," the new Alice Joyce production, James R. Quirk, editor of *Photoplay Magazine*, stated that he regarded it as "one of the greatest present day themes."

The telegram to Albert E. Smith, president of Vitagraph, read in part as follows: "It is a great domestic sermon that should show the way to happiness in these days when the living problem brings despair, misunderstanding and consequent unhappiness into thousands of homes."

"Dollars and the Woman" was written by Albert Payson Terhune and directed by George Terwilliger. Robert Gordon is Miss Joyce's leading man.

New York Critics Like DeMille's Latest

After seeing Cecil B. DeMille's latest Paramount Artcraft special, "Why Change Your Wife?" at the Criterion theatre, the verdict of the New York critics seems quite unanimously to have been, "DeMille has gone and done it again." As a matter of fact, those are the very words used by two of them in the course of their reviews of the picture which is packing audiences at every performance during its indefinite run at the remodelled house which has taken its place on Broadway as the third of the Riesenfeld directed motion picture palaces.

Compliment Rothacker on Color Work

Watterson R. Rothacker was the recipient of many compliments on the color work of "The Yellow Typhoon," which First Nationalers at the Convention viewed at a special showing at the Siegfeld Theatre.

First National Conventioners were the guests of Louis B. Mayer at the Rothacker Studio-Laboratories at a private showing of the third Mildred Harris Chaplin First National production, which is as yet unnamed. It was the consensus of opinion that this picture is the best ever created by Mrs. Chaplin, it is stated.

Christie Showing Real Action

Centering on Features and Two-Reelers at Present Time

With the recent studio improvements completed, and with the acquisition of its own electrical generating plant, the Christie Film Company's Hollywood studio has swung into its program of spring and summer activity indicated by the recent announcement that Christie would soon produce fewer and greater productions. Having terminated the production of all pictures not bearing the Christie name production is at present being centered on productions of feature length and two-reel comedies, with the customary Christie one-reel comedies also in progress.

Al Christie, who is supervising all of the comedies and special productions, is himself directing one of the new Christie two-reel comedies, a light farce featuring Bobby Vernon, Neal Burns, Teddy Sampson, Vera Steadman and Charlotte Merriam. On the completion of this feature comedy he will take a one-reel comedy company to Bear Valley to make one of the Christie comedy releases for early summer.

Another Christie two-reel comedy is also in progress, being directed by William Beaudine, who filmed the latest Christie two-reeler, "Petticoats and Pants." In this new comedy are Fay Tincher, Jimmie Harrison, Charlotte Merriam and Eddie Baker.

Having completed the cutting work on the Robertson-Cole feature, "A Smart Aleck," which features Charles "Chic" Sale, Director Scott Sidney is preparing to start work on another feature production, also to be released by Robertson-Cole, which is the first of a series of the famous Arsene Lupin stories by Maurice Leblanc which they have acquired. Wedgwood Nowell, signed by Robertson Cole to appear in the important role of Arsene Lupin, has arrived in Los Angeles to begin work shortly.

Two other directors, Frederic Sullivan and Allen Watt, are both engaged in producing Christie comedies, the first with Earl Rodney and Helen Darling, and the latter with Dorothy Devore and Eddie Barry.

The Christie Company has secured the services of C. E. Day, formerly in charge of the art work at the Hoover photographic studio in Los Angeles, who is collaborating with the Christie staff artist, E. G. Klein, to develop by still life photography many new art title effects which will shortly be seen on Christie made productions.

Christie's sixth director, Reggie Morris, is finishing under Al Christie's supervision the third of the famous series of "Bringing Up Father" comedies in two reels. In the comedy are featured Johnny Ray, Margaret Fit Roy and Laura LaPlante, who were seen in "Jiggs in Society," the first of the series, which has just played with great success the first run cities. That these comedies are going over with better success than was predicted is indicated in the bookings from the first run theatres, which have already played the first of the series and which in many cases have featured this two-reel comedy at the head of their programs.

It is expected that still further plans for feature productions will be announced shortly by the Christie company upon the return of C. H. Christie to Los Angeles. The general manager is now in the East in conference with leading independent distributors, and it is known that before his departure last week he secured an option on another huge tract of ground in the Hollywood section. This is in addition to the purchase of a choice section of property on Sunset Boulevard, announced several weeks ago.

Pickford Release Due June 27

"Suds" Produced with Unusual Attention to Details

Having established herself as the greatest exponent of child characters on the stage and screen, Mary Pickford will shortly be seen in "Suds," a photoplay of an entirely different nature to anything in which she has heretofore appeared, says United Artists. Hiram Abrams, of United Artists, has announced June 27th as the release date of Miss Pickford's second "Big Four" production.

The theme of "Suds" is based on Maude Adams' famous play, "'Op o' Me Thumb" which she presented for a long time at the Empire theatre in New York as well as on her triumphal tours of America; it is from the dual pen of Frederick Fenn and Richard Pryce, two brilliant young English authors. For several years Miss Pickford has had the character of Amanda Afflick in mind, it is stated, and has been waiting the opportunity to present it in the proper manner and with the proper settings.

Since the completion of "Pollyanna" in the latter part of 1919, Miss Pickford has been at work with her staff of assistants on "Suds." Over four months were spent in the adaptation of the story for the screen by several scenario writers in the photoplay profession, and the versatile star went over the entire story again and again, word for word, until in its typewritten form it was a photoplay gem, it is declared.

"Not until she was satisfied that the story was flawless would Miss Pickford begin rehearsals and production," declared the statement from the United Artists' offices. "In the meantime her technical staff had been at work on interior and exterior settings. Photographs of several streets of London slums were taken by Miss Pickford's English representatives and these were sent to the studio and exact reproductions were constructed in the huge lot adjoining her dressing room. Several other authorities on life and customs in the Soho district were also called in and the work was continued until the settings and scenes were pronounced perfect even to the most minor details.

"The photoplay colony as well as the city of Los Angeles was combed for people to appear in the crowded street scenes, and when everything was to her entire satisfaction Miss Pickford gave orders for the filming to start.

"An example of the care which America's Sweetheart lavished on the production of 'Suds' is shown in the fact that she had the entire country ransacked for the most woebegone and dilapidated looking horse obtainable to pull the laundry delivery wagon which is used in the story.

"And instead of using two cameras as she did in 'Pollyanna' and her other productions, Miss Pickford had three photographers constantly at work under the supervision of Charles Rosher, who is responsible for the splendid photography in all of her recent productions.

"Jack Dillon who so successfully directed several of Jack Pickford's productions, is director in charge of 'Suds,' and he, together with Waldemar Young, who wrote the scenario, have worked with Miss Pickford ever since she first contemplated the play for production."

"Ruth of the Rockies" a Ruth Roland Serial

"Ruth of the Rockies" is the title selected for the fifteen episode serial which Ruth Roland is now producing at the Astra studios for Pathe. The picture will be Miss Roland's seventh Pathe serial. The scenario by Gilson Willets, is a picturization of "Broadway Bab," written by Johnston McCulley.



Wesley Barry and Tom Wilson in Marshall Neilan's latest production for First National distribution, "Don't Ever Marry"

Special Service Section on

Priscilla Dean in "The Virgin of Stamboul"

PREMIERE IN NEW YORK WAS AUSPICIOUS

THE premiere of "The Virgin of Stamboul" was at the Broadway theatre, New York, where the picture held up for a four weeks engagement. Unusual exploitation for the metropolis was given the production beginning some weeks before the opening with much publicity that received nation wide attention.

In strict secrecy, outside the producers private office, a publicity stunt of exceptional value was planned and carried out.

This campaign opened with the planting of a "Turk" with his suite in New York from whom came a story that he was in America in search of a girl of his country who had escaped from a Turkish harem.

The story was well told, the atmosphere of realism to make the tale plausible was provided, and all the New York newspapers carried articles on the news pages for several days concerning the stranger and his quest. After the release of the picture and the subsequent information was divulged that it was a press agent's story, the campaign was continued with other forms of publicity. Bill boards in all parts of the city were used freely, the newspapers carried displays extolling the merits of the production and electric signs were utilized. When the feature opened at the Broadway all New York had heard something about it.

Synopsis of "The Virgin of Stamboul

SARI is a beautiful beggar girl in the streets of Stamboul. Captain Pemberton, a dashing young American soldier of fortune, in command of the famous Black Horse Troop, falls in love with her. At the same time, Achmet Hamid, a powerful Sheik of the desert, plans to kill a young American in love with his favorite wife. Following him to the Mosque, he stabs him in the back, but is seen by Sari. Realizing this fact, the Sheik plans to marry her to protect himself. Pemberton learns of the marriage plot and is able to marry Sari himself by proxy under the Turkish law. Discovering the trick, the Sheik kidnaps them both and immures them in his desert home. Sari escapes and brings the Black Horse Troop to the rescue in time to see Pemberton victor over the Sheik in a tremendous struggle.

AUDUBON THEATRE GIVES FEATURE GOOD EXPLOITATION

ANOTHER notable New York engagement was at the Audubon theatre, and again the feature of the showing was the exploitation.

The first move to put over "The Virgin of Stamboul" at the Audubon was to make the most of the highly artistic and original press matter furnished. An original herald in red and white was adopted as the most expressive of Turkey. Illustrations were used and the reading matter carefully prepared. Care was taken to see that every known patron of the theatre received one of these heralds.

The big double lobby of the theatre with entrances on two streets was first decorated in bright flowers expressive of the luxury of the Ottoman Empire. Enormous oil paintings from "stills" from the production were then placed at points of vantage and on golden easels. Three hundred red balloon bubbles were hung on invisible threads, and arches of festooning were draped from wall to wall over the paintings and from each festooned arch was hung a golden crescent cut-out. These crescents were five feet from tip to tip. In one lobby they were hung as a crescent rides in the sky and in the other they were hung points downward In both lobbies they formed arches. On each crescent was printed in showy, artistic lettering the name of the attraction and the date. Sixteen of these crescents were used. The hundreds of lights in the lobbies were equipped with red bulbs, which flashed glistening red rays on the gold of the enormous crescents, the red of the balloons and the pink and white of the flowers.

To carry the Oriental idea further Miss Virginia Carr, an



This attractive lobby display was designed by the Audubon theatre, New York, for its engagement of "The Virgin of Stamboul"

For full details of the manner in which "The Virgin of Stamboul" was presented at this theatre see the text on this page



Lobby display for "The Virgin of Stamboul" originated by William Cutts, manager of the Kinema theatre, Salt Lake City

actress from the William Fox studios, was engaged to portray the character of the virgin. She wore a red, jeweled Oriental costume of flashing brilliance. A flowing red veil partly hid her features. Around her darkened tresses was a band of gilded metal heavily jewelled and property beads and jewels were used liberally from the top of her head to the turned up tips of her Turk'sh slippers. She greeted all patrons of the house at the auditorium entrance and handed out cards detailing the merits of the production.

The Oriental idea was carried thru from the street to the portal, and then it was carried on the night nun the auditorium by seven creole ushers employed by the Audubon and noted for their attractive appearance were gotbed in Turkish turbans which also wore during the whole performances and for several days before the opening date on "The Virgin of Stamboul." These jewelled, plumed and beaded turbans bobbed about as the ushers went about their work and attracted widespread attention. Trailers, slides, newspaper ads and the usual methods of impressing the public were used widely, yet judiciously. The effect was easily noted in the box office.

SALT LAKE HOUSE STAGES NOVEL CAMPAIGN

A WESTERN theatre, the Kinema of Salt Lake City, is another theatre to exploit the picture in royal fashion. Above is a view of the special lobby built for the occasion. William Cutts, the manager of the Kinema, followed the plan used in New York, but with variations. The various accounts of the news story carried by the papers before the New York opening were run in the Salt Lake papers. Mr. Cutts planted a "Turkish girl" at a leading Salt Lake hotel and secured numberless news stories prior to the time the picture opened. More publicity was secured by sending a masked feminine horseback rider about the city during the engagement. In a local store window a "Turk" sat and smoked his pipe. This last stunt attracted great attention, every passerby stopping to view the strange sight. Newspaper space for this showing was used freely. One of Mr. Cutt's displays is to be produced on this page.

CANADIAN CITY CAMPAIGN SUCCESSFUL

THE New Grand theatre of Montreal, Canada, was one of the first theatre in the Dominion to play the picture. The New Grand exploitation was based on newspaper display and the use of such advertising as 24 sheet stands, window card and other similar material of the more orthodox kind. Especially effective were the newspaper displays which the New Grand planned for the showing. Space 4 inches deep by five columns wide were purchased, all of which played up the Oriental atmosphere, the star and the title of the picture. Cuts of the various characters were used in the displays as will be features of this campaign was noted by the illustrations on this page.

DENVER ENGAGEMENT COMPLETE SUCCESS

THE Rivoli theatre of Denver is also another house which has given "The Virgin of Stamboul" a big advertising campaign and boosted it's box office records by reason thereof.

Newspaper displays in half page and quarter page size were purchased and carefully prepared reading matter was run in the newspaper both prior to and during the engagement. The Rivoli exploitation campaign made much of the unique characters.

CHICAGO PAPER INAUGURATES CONTEST

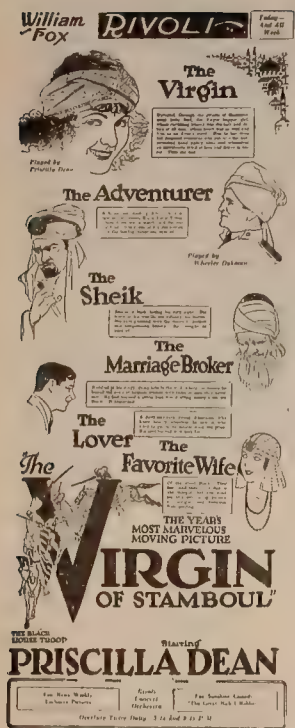
IN Chicago an exploitation campaign of unusual note was successfully carried out. Among the



A good type display originated by the Kinema theatre of Sacramento, Cal.



One of the many good newspaper displays used by the Superba theatre of Los Angeles for this attraction



A most attractive display used by the Rivoli theatre of Denver

beauty contest—effected with the Chicago *Herald and Examiner* in which 500 entrants were secured. The *Herald Examiner* gave the contest a lot of publicity, running a six-column cut of the contestants with a head which contained the title of the production. A special performance of the picture was given to the contestants at the Playhouse which also was mentioned by the paper.

Other good advertising of an unusual nature was put over successfully in the Windy City. A girl dressed as an Arabian rushed down one of the main streets and striking a posture of extreme supplication before a policeman, cried: "Save me! Save me! The Turks are after me!" The policeman took the girl to the police station where she told an incoherent story until the whole police force were beginning to think she was out of her mind. Later she admitted that she was employed as an usher at the Playhouse. She was finally taken to a hospital and her case marked "nervous breakdown." All this with a picture of the girl in two column, ten-inch size, was run on one of the news pages of the *Herald-Examiner*.

ST. LOUIS FOLLOWS LEAD OF OTHER CITIES

BEFORE the opening of the engagement of the feature at the New Grand Central theatre, St. Louis, a special showing was held for the press, exhibitors, exchange managers, etc., resulting in plenty of space from all the St. Louis papers and a special two-column story by Florence Canby in the *Inquirer*, that included a banner across the page that read, "Priscilla Dean, a Knockout in 'The Virgin of Stamboul.'"

The New Grand Central management was aggressive with its publicity matter for the showing beginning immediately after the special performance which was about two weeks before the opening date. The city was placarded with signs, posters and banners announcing the booking and the papers carried daily readers and display ads.

THESE THEATRES PLAYED "THE VIRGIN OF STAMBOUL" SUCCESSFULLY

Loew Circuit, 77 days; Foy Circuit, 47 days; Lubliner and Trintz, Chicago; Broadway theatre, New York City; Playhouse, Chicago; Superba, Los Angeles; Rialto, Washington, D. C.; Kinema, Salt Lake City; Terminal, Newark; Liberty, Blackwell, Okla.; Garden, Lock Haven, Pa.; Columbus, Pittsburgh, Pa.; Palace, Martinsville, Va.; Temple, Elgin, Ill.; Chatterton, Bloomington, Ill.; Southern, Columbus, O.; Columbus, Dayton, O.; Garden, Middleton, O.; Lee's, Ravenna, O.; Rivoli, Denver, Colo.; Rex, Perry, Ia.; Washington, Detroit, Mich.; Pickwick, San Diego, Cal.; Alhambra, Milwaukee, Wis.; Cameraphone, Pittsburgh, Pa.; Victor, McKeesport, Pa.; Crystal, Braddock; Clemmer, Spokane, Wash.; Strand, San Francisco; Ascher Bros., Chicago; Kid, Trident, Mont.; Kid, Manhattan, Mont.; Strand, Laurel, Mont.; Superba, Alhambra, Cal.; New Cosy, Marinette, Wis.; Olympia, New Haven, Conn.; Coropolis, Sewickley, Pa.; Liberty, Salem, Ore.; Baker, Baker, Ore.; Grand, Oregon City, Ore.; Airdome, Selma, Cal.; Phillips' Egypt, Fort Worth, Tex.; Grand O. H., Canton, O.; Empress, Missoula, Mont.; Circle, Indianapolis, Ind.; Florence, Pasadena, Cal.; Opera House, Walhalla, N. D.; Lyric, Lincoln, Neb.; Liberty, Wallace, Idaho; Kenworthy, Moscow, Idaho; Wilson, Fleming, Colo.; Akron, Akron, Colo.; Opera House, Hershey, Neb.; Opera House, Mullen, Neb.; Temple, Trenton, Neb.; Crystal, Wauneta, Neb.; Calley, Palisade, Neb.; Auditorium, Roped City, S. D.; Allen Richmond St., Toronto, Ont.; Allen's, Kitchener, Ont.

SUPERBA, LOS ANGELES, DOES GOOD ADVERTISING

THE Superba theatre of Los Angeles was another theatre where the newspaper display was used to advantage. Specially drawn ads. in big space were used. All of these brought the spectacular part of the production well to the fore besides playing up the star and the title.



With the exception of the theatre name line this by the New Grand of Montreal is worth copying



Another display used by the New Grand theatre of Montreal

OTHER THEATRES PLAY PICTURE TO BIG BUSINESS

THE Washington theatre, Detroit, after an advance campaign of publicity which embraced all the orthodox methods besides many novelties played the picture a week and regretted that the policy of the house was a week's run for the reason that the picture showed every indication of being worthy of an indefinite run. Manager McDonald made a special effort with his newspaper advertising, his ads., boosting the picture strongly and dwelling particularly on the magnificent spectacle presented, the novel story and the popularity of the star.

A. L. Rule, manager of the Chatterton theatre, in Bloomington, Ill., was one of the first of the theatres in the smaller cities to obtain a booking. Encouraged by the reports of the way the public was responding to intensive advertising campaigns in the big centers, Mr. Rule went the limit with his exploitation and left no stone unturned. He built a lobby display carrying out the Oriental idea as have other theatres, got space in a number of prominent store windows and plastered his city with paper.

Three Favorite Players Now With Robertson-Cole



Otis Skinner, Broadway stage favorite, who will star in an adaptation of his greatest success, "Kismet," under the Robertson-Cole banner



Ethel Barrymore, who has electrified Broadway this season in her stage play, "Declasse" who returns to the screen as a Robertson Cole star



Pauline Frédcrick, popular on both stage and screen, who is now a Robertson-Cole asset

Carpentier Picture Titled

"THE Wonder Man" is the title which Robertson-Cole has selected for the Georges Carpentier super-special which will be given the public through re-release on May 30th, a picture starring a famed world figure and an actor destined not only to be a dramatic sensation, but the greatest winner of the year for the enterprising exhibitor.

The title "The Wonder Man" is only made public as the picture is being completed. But in reality it was selected months ago when Carpentier was signed abroad by Robertson-Cole, following that exciting period when half a dozen leading companies were bidding for his services on the screen. It was a case where a photoplay was written around a man's personality, thus assuring what might be termed a good literary fit, rather than to search the market for a story which would have to be more or less a misfit for the reason that there is but one Georges Carpentier.

Patently the thing to do was to find out just what sort of a story Carpentier should have, and give it to him. In reviewing the baffling paradoxes which are the most impressive characteristics of the man, the title, "The Wonder Man" came up as the most logical name which could be given a picture written with the famous Frenchman as its leading figure.

As gentle as a woman in manner and appearance, this fair-haired boy has an arm and fist which are known the world over and a method of fighting which makes him comparable only to the tiger. Having won fame first in the prize-ring, an institution at times condemned by the more discriminating, and charged with low and brutal ideals, Carpentier is preeminently a gentleman. Although he has won the boxing championship of Europe in a battle which was one of the most sensational ever fought, and in which he stood forth as one of the most hardest fighters who ever entered the squared ring, Carpentier is a student of the arts—even more than that he is himself an artist.

Those who sat about the ring in the Solax Studio, Fort Lee, on a recent evening and saw the handsome young Frenchman enter the ring with Robert Barrat, who plays opposite him in "The Wonder Man" felt an advance tingle of the thrill which is to be national in a few short weeks. For, going there to catch a glimpse of a famous prize fighter, they saw an actor. They gasped more at the perfection with which the man took his part than at the marvelous manner in which he handled himself in the ring from a fistic standpoint. Going there they had carried some vision of a vast human hulk of a man who would act awkwardly, perhaps even stupidly, make the passes which the director would shout at him.

Instead, they saw an actor, consummate and polished, a man who wielded the wonderful strength and skill which are his entirely to the ends of the drama. Not even the voice of the director, for the most part, was needed to warn Carpentier that he must restrain himself, that he must appear afraid, dazed, "groggy," nervous, and distraught, as the story called for it, and that never once must he give a hint of his powers until the closing round where he administers in quick succession the two blows which fell his antagonist.

With all his position as champion pugilist of Europe, one might suppose that Carpentier, while in this country, would appear mostly in the company with American sporting men, and fistic "fans." Such is not the case. While Carpentier has in no wise slighted this element, he has shown his marvelous diversity of interest and ability by meeting persons of all walks of life, many of them intellectuals, and those concerned in the arts. Writers, painters, sculpters, ministers, priests, politicians he has met and through his interpreter, and, by means of his own English which rapidly is improving through his diligent study, talked with them.

Another point on which Carpentier is a puzzle is in his domestic life. With the girls of France—and for that matter all allied countries—admiring him by the thousands, he chose no famous daughter, or no far-famed beauty, such as the stage or the studio would have given him. On the other hand he wedded a "back home girl," one he had known all his life, a girl he loved after the wholesome fashion of a boy, and a young man. She was his pal. She is his wife. How many men raised to the heights which Georges Carpentier has achieved would pass up the most famous beauties of the world's greatest cities to seek out the simple village girl he loved as a boy? The soldier, boxer, sportsman gives her all the attention any wife could ask. He is delightfully old-fashioned in that he always is seen with her, no matter what invitations he may receive to go in distinguished company.

It was this startling array of contrasts which led Robertson-Cole to name the forthcoming American society drama, in which Carpentier is to be the leading character, "The Wonder Man." Carpentier is a wonder. But his appearance on the screen will be far from a matter of speculation and uncertainty to the exhibitor. Even the organization which contracted with the famous Frenchman for the picture, and which will distribute it, at times has been surprised at the tremendous public interest in the man—an interest which is bound to be reflected at the box office.

The units which comprise the Robertson-Cole selling force were quick to recognize the strength of "The Wonder Man" as a selling title, and, as soon as it was made known in the branches, nearly every manager sent in to A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation an utterance in praise of the selection. Most of them believed that the title had been picked merely for its selling force, so strong did they estimate it. Merely to call attention to how closely it fits the man was the statement issued that this title was picked even ahead of the story, as the one and only title not only for Carpentier, but for his picture.

Robertson-Cole Star on Tour

THE Georges Carpentier "million dollar production" will be completed this week so far as the actual photography is concerned. "The Idol of France" finished his last screen scene on Sunday, May 2, in time to start on his tour of the country and this week the other members of the company are making the final scenes.

The widespread announcement that Carpentier is to tour the country at the rate of $2,000 per day has made exhibitors put on their thinking caps and they are calculating how much more the game Frenchman will be worth to them in pictures where he will have a greater opportunity to show his versatility in an hour or more on the screen as against a few moments of "personal appearance." It is believed, too, that the personal appearance of Carpentier will increase his value in the cities where he appears when the picture is shown. He is such a lovable character and such a manly man that those who see him personally will want to see him again and again and inasmuch as the picture shows him from every angle it will prove, in the estimation of many exhibitors, to be the greater attraction.

It is certain that no motion picture actor or pugilist has ever been so favored by the public than the French hero of the ring and the air. One reason for his popularity was given tersely by a well known satirist recently when he said:

"Carpentier is the type of man that every man would like to be, but never is."

Despite the satire, it is a very good reflex on mankind that man is prepared to applaud the model of his thoughts.

The enthusiasm of women over Carpentier was again illustrated on the occasion of the direction of the big fight scene in the society drama. Invitations were extended to the principal sport enthusiasts of New York and New Jersey to be present and they responded in such numbers that the Solax Studio was positively jammed with men. The invitations had been given for "gentlemen only," but many women, intent on seeing the man who is the rage of two continents, managed to find their way to the studio and to secure accommodations for themselves in the galleries out of the range of the cameras. Most of these ladies, all of whom were dressed in the height of fashion, confessed that they had never attended a boxing exhibition before in their lives but they admitted that Georges Carpentier was the magnet that drew them, uninvited, to the studio. They expressed themselves delighted with all that they had seen and there were many among them who asked for the privilege of being introduced to the young Apollo. However, all such introductions were forbidden as there was not a person among the 1,500 in the studio who did not want the same thing.

The newspaper reports on the fight (in which Robert Barrat, the "heavy" of the production, was Carpentier's opponent) were all very complimentary to the star and the newspaper writers went out of their way to express their approval of Carpenter's ability as an actor. It was an eye-opener to all present.

Robertson-Cole exchanges are being besieged by exhibitors owing to the wealth of publicity that Carpentier has received. The keenest exhibitors in the country are recognizing the fact that Carpentier threatens to be the best box office attraction ever offered to them. His popularity is assured and his ability will make him a permanent star in the motion picture firmament.

Maurice Tourneur Has New Actress

According to Maurice Tourneur, a new luminary will soon burst forth on the screen. He asserts that she is unknown at present; that he discovered her by strange accident and that she is richly endowed with the requirements that lend to the general make-up of the ideal screen artist.

Robertson-Cole Seek Director for New Star

NOW that Pauline Frederick has been signed by Robertson-Cole, and the story of her first super-production selected, attention is being given the matter of choosing for her a director competent to impart to the initial picture the desired distinction.

No detail is to be overlooked either in the choice of stories, supporting cast, or directors, while the time and cost of the new Robertson-Cole-Frederick pictures both are to be increased over those which Miss Frederick made in the past.

Miss Frederick goes to work in the West immediately on a story the name and nature of which is carefully guarded. While no specifications are given, it may be predicted that this new scenario will not lack the story elements which with her wonderful emotional acting helped make Miss Frederick so popular from an exhibitor's standpoint.

"The Bottom of the World" Scores : : :

"ALL that was predicted for 'The Bottom of the World,' the Sir Ernest Shackleton Antarctic Expedition picture, by the exhibitors, scientists, travellers, and reviewers, who were privileged to preview it and by virtue of the wide interest in the picture when it was shown in England, has come true. Broadway has taken 'The Bottom of the World' to its heart, which is a fact of great significance when one remembers that the film is actual history and not a flight of fancy."

Such is the opinion registered by the Robertson-Cole Company after noting the reception, accorded to "The Bottom of the World" by the audiences that have viewed the picture at the Rivoli during the present week. "Aside from the warmth with which the New York show-world has greeted the Shackleton picture, the scientific world in the metropolis is much interested," continues the statement from the Robertson-Cole offices. "This is evidenced in the showing of the picture at the American Museum of Natural History, where it was viewed by scores of savants concerned in the various sciences. Through the courtesy of Robertson-Cole, which is distributing the film, it was given a showing at the museum before members of the scientific staff, and their guests."

Remarkable attention was given the Shackleton picture in connection with its Broadway showing from the first. When it was shown to Dr. Hugo Riesenfeld, one of the country's foremost exhibitors, and managing director both of the Rialto and Rivoli Theatres, he did not wait for a salesman to approach him on the matter of booking the picture, but personally ordered it at once from the New York exchange. He saw in its humanly interesting story, as well as its wide scientific interest the greatest picture of its kind ever made. The New York papers more than backed up his judgment.

Said the *Times*, a paper which does not become enthusiastic without good reason:

"'The Bottom of the World' is the title given to the motion picture record of Sir Ernest Shackleton's last Antarctic expedition at the Rivoli this week. It is the real feature of the program, by virtue of its ability to entertain and, thank Hugo Riesenfeld or whoever is responsible, by the emphasis placed upon it in advertisements of the bill. Instead of jogging along in the well-worn rut and ranking it merely as a filler because it lacked the conventional hero-heroine-villain device, Dr. Riesenfeld apparently realized that he had something genuinely dramatic and interesting in his possession and ventured to announce it as his chief attraction of the week.

"With the increased and increasing number of motion picture theatres on Broadway, is it too much to hope that some manager, free to do so, will vary the regular run of so-called, but often miscalled, dramatic pictures by devoting the better part of his program to such a work as 'The Bottom of the World' whenever he can get it? But in the meantime, there is reason to be grateful to Dr. Riesenfeld for as much as he has done at the Rivoli this week.

"The picture is a photographic record of the explorer's trip. First there are interesting scenes on board Shackleton's ship, The Endurance, which are followed shortly by the first glimpses of icebergs. There are some excellent pictures of seals, and a number of views of sea and ice expanse are of majestic beauty. Perhaps the most fascinating part of the film is that showing the Endurance breaking her way through a field of ice and finally brought to a standstill in it. There are other scenes of the activities of the explorers."

The *Sun*, another of the New York papers which prides itself in clinging to facts, says:

"At the Rivoli the most pulsating feature is not the dramatic picture" (it names one of the most advertised productions of one of the greatest companies). "The real sensation is 'The Bottom of the World,' which is a film log of Sir Ernest Shackleton's raid on the South Pole. The pictures of the ice pack crumpling up his ship and of seals one of them scratching his tummy- are graphic and shivery enough to make one keep one's overcoat on in the house."

No daily paper keeps more closely in touch with Broadway than the *Evening Telegram*. Commenting on "The Bottom of the World" this paper said. "The film showing Sir Ernest Shackleton in search of the South Pole is a fascinating picture."

The *Globe* goes much stronger, seeing the Shackleton picture blazing the way toward better things for the industry. It says:

"'The Bottom of the World' at the Rivoli this week proves again that a travel scenic can be far more dramatic and thrilling than most picture plays with a plot. It has caught on the screen Sir Ernest Shackleton's valiant race for the South Pole in the good ship called Endurance, which did not entirely justify her name. The grim story is told against a background of heavy snow and wind and grotesque ice shapes. There are the dogs, the 'huskies,' mostly pups, for comedy relief. It leads the explorers up to the moment when the Endurance is caught between two vast wedges—ice bound—'as silent as a painted ship upon a painted ocean.'

"After a picture like this one, you forget about the cheapness, the vulgarity, the absurdity of most scenes now shown on the screen. You feel a renewed assurance of the real purpose and future of what are now known as 'the movies'."

Without qualification, the *Evening Sun*, one of the greatest newspapers in America in appreciation of real art, says:

"'The Bottom of the World' the filmed record of Sir Ernest Shackleton's trip to the South Pole, is one of the most beautiful and thrilling scenic pictures ever presented in New York."

The *Evening Post*, the old conservative paper of a small and very blue-blooded circulation, praised as follows:

"'The Bottom of the World', a record of the voyage of Sir Ernest Shackleton in the Antarctic Ocean, was shown yesterday at the Rivoli Theatre. The pictures of seals and penguins at play, the slow motion films of the crushing of the Endurance by the ice, and the hardships of the dog sledge trip home, were remarkably effective."

Following the showing at the American Museum of Natural History, George H. Sherwood, assistant secretary of the museum, said: "The Shackleton picture shows clearly many points of interest to the students who heretofore mainly depended upon books and verbal pictures of the almost unknown regions. 'The Bottom of the World' is indeed in all respects a most wonderful picture and has aroused my interest to such an extent that I hope to obtain a print for our library. The Robertson-Cole Distributing Corporation is to be commended."

Dr. F. A. Lucas, Director of the Museum, was unwonted in his praise for the picture and expressed his wonderment at the daring and heroic endeavors of Shackleton's party. He was greatly impressed by the fact that even though Shackleton's home was being crushed by ice, the photographer calmly ground his camera.

The attention which New York is paying to "The Bottom of the World" is not the only flattering indication of its power as an attraction. Perhaps the factor most interesting to the exhibitor seeking compelling pictures lies in the enthusiasm with which other men in his own business have greeted the Shackleton film. Besides Dr. Hugo Riesenfeld, who booked it first in New York, others have followed eagerly.

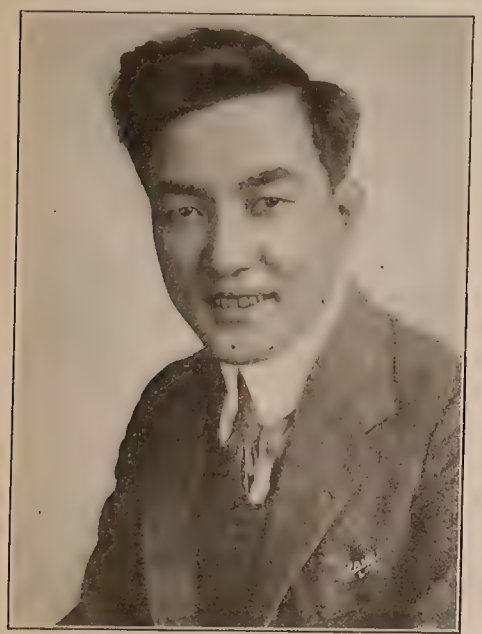
Among those are Marcus Loew, who controls the largest theatre circuit in the country, centering around New York city. The Shackleton picture will be shown in all the Loew houses, having been picked by the discriminating, and

(*Continued on page* 4191)



Two views of scenes from Robertson-Cole's "Bottom of the World," a camera record of what Sir Ernest Shackleton and his party saw and experienced during the explorer's voyage in an attempt to reach the South Pole

Quartet of Stars With Established Reputations



Sessue Hayakawa, the brilliant Japanese player who has contributed in no small measure to the success of the Robertson-Cole program



Lew Cody, whose characterization of the "man about town" types have brought him into prominence as a screen player and won for him star roles with Robertson-Cole



Bessie Barriscale, prime favorite with audiences for a number of years, who still continues her successful way as a Robertson-Cole star



H. B. Warner, one of the most distinctive and finished players of either stage and screen, whose starring vehicles for Robertson-Celo have proven universally successful

Robertson-Cole Sums Up Activities : :

ROBERTSON-COLE in a recent statement points with pride to its present prosperous condition and position of prestige among motion-picture concerns as a vindication of its policies and a sign that its stars and attractions have met with the fullest approval of the exhibitor and motion-picture patrons. Some current activities of the organization are recounted in detail, and considerable space is devoted to the merits of its screen luminaries and their productions. The Robertson-Cole statement is submitted in full:

"Robertson-Cole, which lists in its greatest announcement a startling aggregation of stars and attractions, considering the short life of this distributing organization, owes its success to the fundamental principle of co-operation with the exhibitor. The company's rapid rise is due directly to its concern in the prosperity of the theatre manager. For Robertson-Cole strives at all times to guarantee the financial advancement of the man who buys its pictures, knowing that by an unfailing principle its own interests will thereby automatically be served.

"Greater than its pride in the appearance on paper of the attractions which it is announcing, is Robertson-Cole's confidence in the actual box office value of every unit of its list. It has held constantly in mind, while binding by contract the stars and attractions herein mentioned, the thought that each must be compelling when given the supreme test of the public's choice. In line with this is the clause of rejection which protects the company in its relations with its producing allies.

"This clause is a provision to the effect that each and every picture must rise to the level set by the rigid requirements which are known as the Robertson-Cole standard. The operation of this clause is of utmost interest to the exhibitor as it represents to him a stern barrier raised against uncertain and inferior attractions, the booking of which is bound to mean disaster. Not only is the clause of rejection effective against pictures which are made by producing allies, but those which are made by independent producers and bought in the open market.

"THIS basic truth, holding the secret of its steady advancement, is being presented by Robertson-Cole to the exhibitor not only through the merit of the pictures it releases, but through the excellence of its service. Managers and salesmen in the twenty-five branches are under instructions from the Robertson-Cole executive offices to make the service and attention given the exhibitor down to the smallest detail, as nearly perfect as is humanly possible. Every effort is being made to convince the theatre manager who buys pictures that Robertson-Cole is operating its business primarily for his benefit, and that it considers his success its own.

"Nor has this propaganda, carefully sown and diligently backed up, been in vain. Daily more inquiries and bookings are flowing into the Robertson-Cole executive offices as a faithful index of the growing confidence and trust which exhibitors everywhere are coming to place in the name of Robertson-Cole and its productions. A word-of-mouth advertising is going up and down the nation to the effect that here is a company which is not in the business to 'clean up' this year on mediocre productions, but which expects to remain year after year, presenting always worthwhile pictures, and building month by month a confidence among exhibitors which shall place Robertson-Cole with the older, more substantial firms of all lines which owe their continuous success to fair dealing and honesty of purpose.

"The foundation of Robertson-Cole on this latter phrase, 'Honesty of Purpose,' is not a haphazard choice. It is the actual word of R. S. Cole, as he enunciated it at the convention of Robertson-Cole, at Hotel Astor, to the selling force of the distributing company a few weeks ago.

"At this time, Mr. Cole said: 'I wish to instill in your minds the one thought as to our business. It may be summed up in three words, 'honesty of purpose.' We insist on your commanding the respect of every exhibitor with whom you do business, whether he is paying $2,000 for the use of one of our productions, or paying only $5.00. We want every employee to realize that we will not tolerate methods which might be considered by an exhibitor as 'putting something over.' You must be fair and honorable in your business dealings with every one you come in contact with. That, in brief, is the very foundation of Robertson-Cole.

"BESIDES the rapid growth of its organization, its swiftly increasing prestige in the industry, and the worth of its stars and productions, which has come to be universally acknowledged, Robertson-Cole has another and even more convincing claim to permanence. This is its home office building now under course of construction at the corner of Seventh Avenue and Forty-eighth Street, New York City, in the heart of the film administrative world. In a day when building material is sky-high and labor the same, Robertson-Cole feels the need of its own quarters to the point that it has purchased ground, and launched upon the project of building its own home.

"The new building will be 'by, for and of' Robertson-Cole. Robertson-Cole is building it, will own, occupy and control it. Fireproof throughout, it will be 12 stories in height, with entrances from both streets, and freight and passenger service elevators. The building will be complete and ready for occupancy by November 1st.

"There will be three theatres on the roof. These will be utilized for the showing of film to press representatives, foreign buyers and various persons interested in Robertson-Cole pictures. The best possible equipment will be installed in these theatres, including six standard machines. Three operators will constantly be on duty to project pictures. This will treble the present facilities of Robertson-Cole for the screening of pictures.

"As a most unusual feature of these three theatres, on the top floor of the building, there will be installed a suitable organ. This will enable the company to give special exhibitions at various times to which guests will be invited, as well as to screen a picture, with musical accompaniment, so obtaining the exact effect of a regular theatre showing.

"Probably the most unusual and progressive feature which is contemplated is the department which will entertain exhibitors from all parts of the world. Irrespective of whether or not the exhibitor shows Robertson-Cole productions, or is in the market for any pictures, he will be welcome to that part of the building which will be set aside for visiting exhibitors. Here he will find the city's best reference library on motion pictures and other subjects and here also he will find free stenographic service.

"Starting within a few weeks and continuing during the season of 1920-21, the Robertson-Cole Distributing Corporation will put in the field only pictures which are qualified to be known as 'specials.' Stars are being contracted with on the understanding that they are only to make a limited number of pictures each year, such pictures as will stand up with the best which are being made, and win consistently at the box office.

"Robertson-Cole believes that the film industry up to the present has been dominated too much by greed for profit, which lead to the hasty making and release of pictures which could not assure a continued income or a good reputation to the releasing company. This is the thought back of its plans always to give the exhibitor a production which he can show at a profit, and it plans not only to make sure of a good picture but to accompany it with such exploitation and merchandising facilities as are in keeping.

"TO appear in these special productions, Robertson-Cole has signed a number of stars whose names have definite and undisputed box office value. Some are new, and some have been appearing in Robertson-Cole pictures. But all are alike in one respect. They command the instant and consistent attention of the exhibitor, for he knows that they have made him money, and will continue to do so. This sort of star Robertson-Cole always is seeking. This is the test of a star from the Robertson-Cole viewpoint.

"A typical star, selected by this method, and pledged to appear in pictures which shall be profitable attractions for the exhibitor is one of the newest Robertson-Cole acquisitions, Pauline Frederick. Miss Frederick is conceded one of the biggest favorites with the motion picture public, and her pictures are exhibited in the largest first run theatres throughout the country as fast as they are released. In productions with vigorous stories of modern American life, always with strong love interest, and not infrequently tinged with a mystery motif, Miss Frederick is scoring month after month. Perhaps the most striking quality of her appeal is the consistency with which she has been a winner.

"Never artificially advanced by exaggerated advertising campaigns, her success is based on her own good work, and has been growing better, and of wider, and of more compelling nature with each Broadway and national success. Miss Frederick combines that rare trinity: great emotional acting ability, charm of person, and a deep sincerity, with a happiness and fervor which have made her a world star, eagerly sought after in every community.

"Miss Frederick appeared in musical comedy for a number of years. Most of her appearances were in 'The Princess of Kensington,' 'It Happened in Nordland,' 'The Little Gray Lady,' 'The Girl in White,' and in several other musical successes which played on Broadway and toured the country.

"With William Gillette she was leading woman to 'Sampson.' Later she had the most prominent feminine role in the famous Biblical drama, 'Joseph and His Brethren.' This play had a long New York run and was seen in all the large cities of the country, establishing Miss Frederick as one of the best actresses of her class in the world. It so firmly fixed her in the dramatic world that important producers began to bid for her services on the screen. Miss Frederick's dramatic abilities were even better adapted to the screen than to the speaking stage, and from the first her success was complete.

"With several of the leading companies in the field, Miss Frederick starred in successes which won her an instant and consistent following. Within the last three or four years she has been recognized generally as one of the most regular box office winners in the motion picture world.

"Mr. Sale's screen tests as already seen by Robertson-Cole are excruciatingly funny and the prediction is made that his first picture will at once place him among the leaders in his particular field.

"The new laurels which have been won this past season by Ethel Barrymore in 'Declasse,' her dramatic triumph, which has been seen by thousands during the run now in its eighth month at the Empire theatre, New York City, will be one more reason why exhibitors will be interested in 'The Super-Woman,' which is being made with Miss Barrymore as star for release by Robertson-Cole. 'The Super-Woman' is a dramatic piece particularly suited to Miss Barrymore's talents, and one which will be an important contribution to the year's successes.

"'The Super-Woman' is being filmed with great care and at an expense which will make it one of the finest pictures of the year. It contains a part which fits its star eminently and offers a dramatic

Popular Stories and Plays Selected : : :

situation which is comparable to the strongest in which she has ever appeared. Mr. Barrymore comes of a famous family of actors which stands near the pinnacle of the American theatrical world. The use of her name as a factor to conjunct with and to this great drawing power will be added an intrinsic merit which will put the attraction across big."

"ROBERTSON COLE in presenting on the screen, 'So Long Letty,' the famous Morosco stage success which will be picturized by the Christie Film Company, the celebrated producers of picture in a lighter vein, will be giving the exhibitor and the public one of the most certain attractions in years. In fact, Robertson Cole goes so far as to style this picture the biggest production to which it thus far put its name. Aside from the merit of the picture, which are surpassing, there has been issued the most pretentious and complete press book ever put out by the exploitation department of Robertson Cole, to aid the exhibitor in making this production a winner at the box office.

"'The Fortune Teller,' gives Miss Rambeau a role which suits her emotional powers exactly. She is seen as the loving wife of a cold, exacting scientist, who turns her off after a harmless escapade in which she was not at fault. She is denied the custody of her baby son, whom she loves with all a mother's heart. Years later she comes across the son struggling against handicaps, having spent his boyhood without the helping hand of a mother.

"In mentioning 'The Fortune Teller' it would not be fair to overlook another Robertson Cole special release of current date. This is 'The White Dove' with H. B. Warner as its star.

"Exhibitors in all parts of the United States are finding 'The White Dove' a feature of great attractive power because of the humanity of its appeal and its merits as a dramatic spectacle. It is founded on the novel of the same name by William J. Locke, and in it H. B. Warner does the best work of his career.

"'The Bottom of the World,' the picturized version of Sir Ernest Shackleton's famous expedition into the Antarctic regions has been released by Robertson-Cole as the season's most successful travel and exploration picture. After a wide success in England, the South Polar pictures promised to even surpass in the United States the marked popularity which it has enjoyed in the United Kingdom.

"It traces in minute detail the trip which Sir Ernest Shackleton and his followers in their ship, 'The Endurance' made from South America into the most remote parts of the South Polar circle, showing a wonderful wealth of detail including animal life, studies of the ice and snow and dozens of humanly interesting adventures which were the lot of the Shackleton party.

"In closing there is just a word to say, as a final thought for the exhibitor Robertson-Cole will have more announcements. This is only a beginning, the result of a scant year's work, and a first year in the motion picture industry, at that. Before the fall season this rapidly-moving company may have among its other announcements one which will surpass any of those herein set forth."

"IN presenting Marjorie Rambeau as the star of 'The Fortune Teller,' the Albert Capellani masterpiece to be released by Robertson-Cole, the distributing organization knows that it is placing within reach of the exhibitor one of the greatest attractions in year. In fact, Robertson-Cole goes so far as to style this picture the biggest production to which it thus far put its name. Aside from the merit of the picture, which are surpassing, there has been issued the most pretentious and complete press book ever put out by the exploitation department of Robertson-Cole, to aid the exhibitor in making this production a winner at the box office.

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"Dustin Farnum is another great star whose drawing power was realized by Robertson-Cole when it obtained his services for a limited number of pictures to be laid in the great open. Notable as has been Mr. Farnum's work on the screen in the past, the new special pictures for which he is now signed will eclipse them all.

"In closing a contract with Dustin Farnum for exclusive screen appearances, Robertson-Cole is obtaining the productions of a star with a remarkable dramatic record as a leading figure in plays and photoplays of the great open. Mr. Farnum's contract conforms with those which have been closed with other stars as to a limitation of the productions to be made annually.

"According to present plans only four Farnum pictures will be made a year to allow for extraordinary care and perfect work. The first production which Mr. Farnum will make for Robertson-Cole is to be called 'Big Happiness.'

"Mr. Farnum's stage career before he went on the screen was a long and distinguished one. 'The Virginian,' a famous play of the open country, was his first starring vehicle. Such was the wide success he won in this picture that he was picked as star successively for 'The Ranger,' 'The Squaw Man,' 'Cameo Kirby' and 'The Littlest Rebel,' all dramas with bold backgrounds and rugged themes.

"Sessue Hayakawa, the noted dramatic star whose pictures are magnets of known power in the exhibitors' world, has recontracted with Robertson-Cole for a new series of pictures. The closing of this new understanding, which provides for the best pictures Hayakawa ever has made, is a definite endorsement of the recent Hayakawa pictures, made by Haworth, which have passed the most exacting box office tests, and proved themselves among the finest attractions released. Hayakawa is an unique star on the screen, holding a position which none can rival, and full advantage of this is to be taken in the forthcoming pictures, the first of which will be issued at the close of his present contract.

"Hayakawa is to have leading roles in a series of new productions of such caliber as to make them second to none which have been made by any star. This will be an attraction aside from the tremendous drawing power which is found in Hayakawa's unique position.

"Schooled in the lore of the Orient he understands also Occidental customs and culture, and so is the chief depictor of the Oriental outlook staged against an Occidental background and vice versa. Hayakawa's position as a cosmopolitan actor, which has been built up through his selection of many lands as the scenes of his drama, is to consume and be augmented in the new series which is to be released through Robertson-Cole.

"Hayakawa has a unique personality of boundless dramatic instinct. On the screen he makes an impression which is never forgotten and there is behind each of his productions a quality which finds in the hearts of every audience an immediate and lasting response."

"OTIS SKINNER, conceded the greatest romantic actor on the American stage today, found in 'Kismet' a vehicle for the most dramatic portrayal of his career. Consequently in obtaining a contract for the appearance on the screen of Mr. Skinner in this story, Robertson-Cole is securing a production which has few equals in matters theatrical.

"Critics of the drama have long felt that 'Kismet' is better suited to the screen than to the stage, as it has an excellent story capable of being spread over much better time and location than was possible in the theatre.

"Consequently the screen version, played by the actor who made such a great success out of the stage version, is certain to be the season's unprecedented dramatic triumph. Mr. Skinner is at the height of his powers as a dramatic actor, having behind him many years of success. He has always been associated with the best acting talent of the American stage and with the best histrionic ideals fostered on this side of the Atlantic.

"'Kismet' is a play of the desert, placing Mr. Skinner in the role of an Arab. His soul is tried by one of the strongest dramatic situations ever conceived. This is an attraction, the drawing power of which the exhibitor will not need to be urged to take advantage of.

"For several years the screen powers of Bessie Barriscale has been a growing factor in the exhibitors' world. Especially in the last few months this feminine star has come to be one of the most certain and consistent of box office winners. Hence her new contract with Robertson-Cole for the release of a new series of pictures, which is to include the best themes she ever has approached and the finest dramatic productions ever turned out by B. B. Features, is of deepest interest to showmen.

"In her position as the leading characterizer on the screen of society women, and middle class wives, Miss Barriscale has been fortunate in obtaining stories which have enabled her to reach a height not surpassed by any screen actress in her class. It is the purpose of Robertson-Cole and the executives in B. B. Features to see that her future releases are selected with even greater care and that Miss Barriscale is given every opportunity to surpass even the splendid pictures which she has recently been making for release through Robertson-Cole.

"Booking Miss Barriscale is far from an experiment, as her work is widely known and very generally recognized as being the most finished product in its particular class. Women patrons particularly are fascinated by this star, who is known as one of the leading exponents of modern fashions on the silver sheet."

Robertson-Cole's Stars

"A TYPICAL instance of the way in which the trust Robertson-Cole places its Lee Cody is vindicated may be found in the wide success which is being won by the latest of his Lee Cody productions, 'The Butterfly Man.' It is surpassing the wide financial success of 'The Beloved Cheater,' his first special Robertson-Cole production, and maintaining the high standard which was promised to exhibitors when Cody first began to make this new series.

"In 'The Butterfly Man,' Mr. Cody plays another of his fascinating, tantalizing parts which are certain to please motion picture patrons, and fill the till of the exhibitor. In 'The Butterfly Man' Mr. Cody has the role of a handsome young man, a social climber, who sacrifices everything in order that he may win an heiress, and so 'fix' himself financially and socially.

"Through a series of dazzling pictures of 'high society' life, 'The Butterfly Man' flutters, to reach a dramatic finale which makes this picture one of the most distinctive of the year. The picture's foundation is George Barr McCutcheon's story of the same name.

"From all over the country has come a great flood of press clippings showing conclusively that 'The Beloved Cheater' has been hailed as one of the worthwhile dramatic novelties of the year. As 'The Butterfly Man' is a production of even greater power and box office value, the prediction is made by Robertson-Cole that Mr. Cody in this second of his series will win even greater laurels than in 'The Beloved Cheater.'

"Memorial Day has been fixed as the date of the pre-release of the American society drama in which Georges Carpentier, the famous world figure, is to appear for Robertson-Cole. This picture, which will be the unique and winning sensation of the motion picture year is just about complete in the Solax Studio, Fort Lee, N. J., where Carpentier, soldier, aviator, sportsman, social favorite, and a champion boxer has been working for several weeks under the direction of John G. Adolfi.

"One of the greatest assurances that the Carpentier picture will be given a reception second to none produced this year is the widespread public interest in the French hero. Every one of the 1,000,000 men who were under arms for the United States in the Great War will want to see this famous brother in arms, and there will be several million more potential patrons added in the families and friends of the soldiers. Sporting writers who have given Carpentier hundreds of columns of space have assured all the men selling the picture, and there is no fear but that this fine looking young athlete will be a compelling attraction to the fair sex.

"It can never be said that Carpentier is a freak of the studio," said John G. Adolfi, the director. "This man stands head and shoulders over any other person who has been put into a motion picture for the purpose of capitalizing his publicity. By this, I mean, that Carpentier is a real actor. He doesn't have to rely on what the world knows about him to be a success. If nobody ever had heard of this quiet, intelligent, capable young man, he could still go in and win out as a motion picture actor. He has every necessary quality.

"Screen tests of Carpentier, shown at the Robertson-Cole executive headquarters entirely bear out this estimate. With a clear conception of what is needed for success before the camera, Carpentier is seen in a remarkable diversity of emotional poses. But most impressive of all was his winning smile, which has been titled, 'The Million Dollar Smile.' It is indeed a warm, interesting, pleasing smile which will hold its own with every famous smile now on the screen."

"VERY soon exhibitors all over the country are to be able to share in the golden sunshine which always fell over box offices able to put up a sign bearing the name of 'Chic' Sale. This famous depictor of small town and 'rube' characters is rapidly finishing his first picture made under a contract with Robertson-Cole for his appearance upon the screen. For years Mr. Sale was one of vaudeville's headliners, and a musical hall favorite, who convulsed thousands with his droll mannerisms and speeches. Now exhibitors are to be able to give him to the public, thereby offering one more attraction of whose drawing power there is no question.

"The first picture will be from Cobb's Saturday Evening Post rural classic, 'A Smart Aleck.' Considering the quaint humor of the story, and the wonderful work of Mr. Sale, this picture is certain to take the country by storm, and win handsomely for every exhibitor who books it.

"For years on the vaudeville and musical hall stage Mr. Sale was the leading American portrayer of this style of humorous character. He was only induced to go before the camera because of the fact that the world was clamoring for his work and would not be satisfied with the limitation of personal appearance.

"Bottom of Sea"

(*Continued from page 4188A*)

far-sighted exhibitor as a film of compelling power.

In the West, Eugene Roth, director of the California Theatre, San Francisco, has booked the picture for a showing in his house, one of the leading theatres west of the Rockies. In the Madison Theatre, Detroit, Michigan's finest house, John H. Kumsky will show "The Bottom of the World," because he considers it a production which stacks up against any dramatic picture obtainable, as a feature. The Stanley Theatre, in Philadelphia, one of the representative houses of that part of the country., the Euclid Theatre, Cleveland, Ohio's finest picture house, and the Auditorium, Minneapolis, a house which is controlled by a competing company, all have booked "The Bottom of the World," and will feature it.

In England the critics hailed "The Bottom of the World," as a sensation, not only in its class, but in any classification. Leading English publications said:

"Epoch-making pictures - pictures that should be seen by everyone who has eyes to see and a heart to understand." — *Lloyd's Weekly.*

"World's Wonder Film. As a story it surpasses fiction as an historical and scientific record the film is among the wonders of the world."—*Daily Mirror.*

"The pictures are undoubtedly the most wonderful that have ever come from a camera."—*Sunday Express.*

"My advice is, go and see this film; nothing like it has ever been seen before."—*Daily Sketch.*

"Sir Ernest Shackleton held the

(*Continued in last column*)

Moss Plays Capellani Film

"The Fortune Teller" Opens May 9 at Broadway; Is Heart Drama

AS a proof of the merits of the picture as a box office attraction, Robertson-Cole has placed "The Fortune Teller," the Albert Capellani super special, with Marjorie Rambeau as its star, for a run, starting Sunday, May 9, at B. S. Moss's Broadway theatre, New York City. Here, at the film presentation center of the country, it will start a career which is bound to be a financial and artistic success, says Robertson-Cole.

"The Fortune Teller," which is described by the distributing corporation as the greatest picture to which it so far has put its name, will herewith have a Broadway presentation at a house which holds a leading place among the motion picture theatres of "The Great White Way," and one at which "big pictures" without number have started their national runs.

The engagement which the Capellani picture begins at the Broadway will be continued with uniform success all over the country, in the opinion of the Robertson-Cole organization. They hold that the booking of the production by the Broadway is only a forerunner of what will happen in every one of the more important cities, basing this judgment on the fact that the picture, which is the greatest achievement of the famous French director, is of supreme appeal as a human document.

In telling why he feels that "The Fortune Teller" is his masterpiece, Albert Capellani, its director, says:

"'The Fortune Teller' is a story which grips from the opening scene until the final fadeout. The plot comes from the celebrated A. H. Woods production which had a continued success on Broadway at the leading theatre in the United States.

"The spoken drama was indeed a great drawing power but the time necessary to convey the beautiful thought of the story was too great for the legitimate stage. Realizing this, I was quick to take the story at one of the highest prices ever paid for a play and worked it to the limit to bring human interest and heart drama to the front via the film."

"The Butterfly Man" Is Another Cody Hit

Impelled by its own merit and Mr. Cody's appealing characterization in "The Beloved Cheater," Cody's second Continental special, "The Butterfly Man," has swept the country from coast to coast in half the time which it took "The Beloved Cheater" to cover, according to Robertson-Cole.

Mr. Cody in "The Butterfly Man" is supported by Louise Lovely, Rosemary Theby, Lila Leslie, Andrew Robson, Alberta Lee, Alec B. Francis, Mary Land and Marth Mattox. The press and exploitation book which Robertson-Cole has issued on "The Butterfly Man" is the most elaborate and most practical in the series of campaign books, which this company has been issuing.

(*Continued from first column*)

Albert Hall audience spellbound when the film record of his Antarctic adventure was shown for the first time." *Daily Express.*

"Moving pictures which move. These pictures taken by Captain Hurley are certainly among the most wonderful which ever came from a camera." *Daily Chronicle*

"Wonderful series of moving pictures." *Daily Telegraph*

"The pictures are real thrillers, more so than any Wild West or romantic picture play." *The Globe*

"It is trite to say that truth is stranger than fiction. Yet really it is what must be said about the marvellous picture of the Shackleton Expedition. The whole thing held us all in a tense grip from first to finish." *The Referee*

Third Marshall Neilan Picture Completed

The final scene of Marshall Neilan's third independent production following "The River's End" and "Don't Ever Marry," was "shot" last week and the work of cutting and assembling the film is now under way. Although the title of the film is not ready for publication, it is stated that the picture presents a highly dramatic subject. Agnes Ayres, the film actress recently signed to appear both in Marshall Neilan and Albert Kaufman Productions, plays the lead.

The production has been scheduled for release the middle of June. In the meantime work is rapidly progressing on the fourth Neilan production, to be released by First National and in which Wesley Barry, of freckle-faced fame, will play the leading part.

"Old Wives For New" Will Be Reissued

To give exhibitors who have shown "Why Change Your Wife?" and other Cecil B. DeMille productions an opportunity to obtain greater revenue from the popularity of Mr. DeMille's pictures the Famous Players-Lasky Corporation announced this week that the great Cecil B. DeMille success of a few years ago, "Old Wives for New," will be reissued June 6th.

"Old Wives for New" was the first of the series of productions in which Mr. DeMille brought to the screen an exposition of the various problems of marriage. Because of its universal appeal and its keen insight into human nature, as much as because of its skillful production, the picture proved a big success.

Another Curwood Novel Will Reach Screen

The popularity of James Oliver Curwood's stories, and the growing demand for special pictures have induced Louis B. Mayer to produce Curwood's famous novel, "Isobel," as a special attraction.

Work on the production was started at the Mayer studio last week with Edwin Carewe directing. House Peters and a notable cast including Jane Novak. The working title of the picture is "The Trail's End." Definite distributing arrangements have not been made, according to the Chaplin-Mayer office.

Gordon Opposite Alice Joyce in Another

Rapidly following the announcement that upon the termination of his contract with J. Stuart Blackton, Robert Gordon is to become star of his own company, is the news that meantime, he will appear again with Alice Joyce in the leading masculine role. His work in "Dollars and the Woman," a recent Vitagraph picture is said to be more or less responsible for his selection for a splendid part. This will be Mr. Gordon's second picture with Miss Joyce.



Priscilla Dean, star and H. H. Van Loan author of "The Virgin of Stamboul," Universal's sensational drama inspecting the newspaper comments on the production

Claire Whitney in Cast

Has Been Engaged by Metro for Part in "Love, Honor and Obey"



Claire Whitney, who will be seen in "Love, Honor, and Obey," a Metro picture

CLAIRE WHITNEY has been engaged for the part of Marian Holbury in the forthcoming S. L. special production, "Love, Honor and Obey," adapted by Eugene Walter from Charles Neville Buck's novel, "The Tyranny of Weakness," and now being made at Metro's New York studios in Sixty-first street. E. J. Ratcliffe has also been added to the all-star cast of "Love, Honor and Obey," which includes Wilda Bennett, Henry Harmon, Kenneth Harlan, William Williams and George Cowl.

Miss Whitney was recently starred in the screen production, "Mothers of Men." Prior to that she was seen in the Metro special, "The Man Who Stayed at Home," with King Baggot. The screen career of this stage actress has also included leading roles in "The New York Peacock," "Thou Shalt Not Steal," "Camille," and "Shirley Kane." Miss Whitney is a New York girl and a graduate of Wadleigh High School.

Her part of Marian Holbury in "Love, Honor and Obey" is that of a society leader who leaves her brutal husband after a violent quarrel and flings herself into the unwilling arms of Stuart Emmet, a novelist, the role to be interpreted by Kenneth Harlan.

Mr. Ratcliffe, a veteran actor, whose last engagement was with International, is to play Marian's husband, a wealthy clubman, whose moral sense has been blunted by continuous high living.

The production is directed by Leander de Cordova, who was previously with Metro as an assistant director, helping produce among other plays the screen version of "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne.

To Picturize "Passers By"

Blackton Buys C. Haddon Chambers' Stage Success; Rawlinson Starred

PATHE this week announces the acquisition of J. Stuart Blackton's screen version of C. Haddon Chambers' famous play, "Passers By." This production, having as the head of a competent cast Herbert Rawlinson, has been in the making for four months. Release date of the celebrated play has not been set yet but will be announced shortly.

In the cast with Mr. Rawlinson are Tom Lewis, Dick Lee, and W. J. Ferguson. Mr. Lewis, who plays the part of the "Cabby," is at the present time a headliner on the Keith and Proctor vaudeville circuit. W. J. Ferguson, one of the oldest and best known character actors in America, who interprets the role of Waverton's butler, a much more important part than the character indicates, has been featured for months in "The Little Whopper," which just completed an all season run at the Casino theatre in New York, and is now on tour. Dick Lee has a national reputation for his "character" ability, which he uses to the fullest advantage portraying "Burns."

Herbert Rawlinson is declared to make an ideal Peter Waverton, the wealthy Londoner who throws open his mansion to the "passers by," portrays the role in which Charles Cherry and Richard Bennett won fame on the stage in this country. In England, Gerald Du Maurier, son of the famous Du Maurier who wrote "Trilby," portrayed Waverton, achieving his brightest fame. At present Cherry and Bennett are earning laurels on the American stage. The former is starring in "Scandal," now nearing the end of a year's run in New York, while Bennett is featured in "Beyond the Horizon," another of the great stage triumphs of the year.

"Passers By" comes as the sixth Blackton release through Pathe within the year, included in this number being such successes as "My Husband's Other Wife," "Respectable by Proxy" and "The Blood Barrier."

Kosmik to Specialize on Scenic Settings

In "The Hope Diamond Mystery," a serial now in production, Kosmik Film, Inc., are specializing in scenic settings. The story was written by May Yohe, and Grace Darmond and George Cheseboro will be featured. Others in the cast are Carmen Philips, Harry Carter, William Buckley, William Marion, Boris Karloff, Ethel Shannon and others. Stuart Patson is the director. The Hearst newspapers will publish the story simultaneously with the release of the serial.

Sues Amalgamation for $720,153 Damages

C. G. BINDERUP, of Minden, Neb., who is suing the so-called Omaha Moving Picture Film Trust for $720,153 damages on the allegation of a conspiracy to ruin his business in the operation of twenty-eight Nebraska theatres, submits the following explanation in a recent letter to the NEWS:

"I regret to inform you that on Nov. 13, 1919, the writer was placed on the blue list or black list of the Omaha film exchanges for no other reason than the fact that I would not consent to act with the combination, The Omaha Film Men's Board of Trade of Omaha, Neb., in boycotting one house belonging to R. Ruby, of Orleans, Neb., under his management but supplied with service in regular order over circuit, in connection with my own houses on individual contract, for a serial program, paid for cash in advance.

"I was informed by telegram to discontinue shipping program into Orleans for Mr. Ruby; and as I refused to do this, I was placed on their black list and all film service discontinued, regardless of the fact that I had contracts in force, paid in advance."

Goldwyn Pictures Fill Frisco Theatres

Goldwyn Week on Market Street, San Francisco, Cal., brought record breaking crowds at the California theatre where Pauline Frederick in "The Woman in Room 13" was the attraction, and at the Rialto, showing Rex Beach's "The Silver Horde." The pictures opened on a Sunday, one of the finest of California Spring days. Many people had gone to the beaches, or on motor trips, yet lines two and three deep waited in front of the theatres from opening time until shortly before the closing hour.

The city was so well covered with twenty-four, three and one sheets that no one could travel about San Francisco without being met by the name of Goldwyn.

"Fires of Faith" To Be Revived in Mid-West

A keen revival of interest in the Paramount-Artcraft production, "Fires of Faith," is being fostered through the active efforts of the Salvation Army officials of Ohio and West Virginia at this time. Special Representative Harris P. Wolfberg of Famous Players-Lasky Corporation is working in close co-operation with the Salvation Army officials of Cleveland. Cleveland Salvationists are offering exhibitors showing "Fires of Faith" throughout Ohio, close personal co-operation in making their engagements successful. The Salvation Army launches its 1920 drive in May.

Activities of the Independents

STATE RIGHTS—EXPORT

"Madonnas and Men" Is Given Screening

The special Jans Production "Madonnas and Men" which has but recently been completed under the personal direction of R. A. Rolfe of the Jans organization, and was shown a few days ago to a number of prominent men in the industry. Although the picture has not been completely titled and cut, it is said that the men who saw it were enthusiastic

Many offers were received by Herman F. Jans, president of the Jans Pictures, Inc., and all of them are being considered and will be held pending the decision of Mr. Jans as to just what men are most fully equipped to handle the feature.

Within a short time "Madonnas and Men" will be given a special presentation at one of the legitimate Broadway theatres, this being in line with Mr. Jans idea of everything in connection with this feature being done in a particularly big way.

Reelcraft Comedy and Western Finished

Nat Spitzer, West Coast studio manager for the Reelcraft Pictures Corporation at Hollywood, announce the completion of Billy Franey's latest one reel comedy, under the direction of George Jeske, to be titled "Tarred and Feathered." Texas Guinan has completed another two reel Western feature under the direction of Jay Hunt, called "The Night Rider." These two pictures will be released on the exclusive one and two reel program of the Reelcraft Pictures Corporation.

C. A. Willat to Manage West Coast Studios

C. A. Willat has been appointed general manager of the West Coast studios of the National Film Corporation of America, according to announcement made by Capt. Harry M. Rubey, National's president.

Under "Doc" Willat's management the National will resume the production of features, with several heavy-calibre stars, with whom Mr. Willat is now negotiating, it is stated. Victor A. Nulty will continue as production manager at the National.



Polly Moran as she will look in "The Ragged Road to Romance," a Marion H. Kohn production

Will Star as Independent

Madlaine Traverse Productions to Release on State Rights Market

MADLAINE TRAVERSE, well known star of motion pictures, who terminated her contract with Fox Film Corporation upon the completion of "The Spirit of Good," will star in big features to be released on a state rights basis, according to news from Los Angeles. The plans for the making of Madlaine Traverse Productions have been completed and work will start on the first feature to be released by the new organization in August.

Miss Traverse was one of the first stars to spread the fame of Fox Film Corporation. Her first picture, "The Caillaux Case," made eighteen months ago, is still one of the most popular films shown in France. In all, Miss Traverse made fourteen Fox productions, many of them based on famous stage successes, and her latest picture, "The Spirit of Good," is said by those who have seen it to be the greatest she has made.

Miss Traverse came to the screen from a successful international career on the stage. For three years she was seen in the New York and London success, "The Chorus Lady." She decided to forsake the stage for the screen after "Yes or No" closed and was immediately signed by William Fox.

It is the plan of the star to come East early in June to get her wardrobe and return to the coast in July, when she will start her first production.

Offices of Madlaine Traverse Productions will be established in New York and Los Angeles and the company will make four or five specials a year. Well known artists will support Miss Traverse in these independent releases, the first of which will be "The Stain of Innocence."

Aywon Buys Joy Comedies

Company Acquires World Rights to Series; Territory Being Sold

NATHAN HIRSH, president of the Aywon Film Corporation, announces that he has just acquired the world's rights to the Joy Comedies and that he will release a series of fifteen two reelers starring Charlie Joy, and a bevy of Miami Beauties.

This will make available for the independent exchange men and through them the exhibitors of the country, a series of up to the minute comedies described as "full of pep, action, fun and laughs galore," to say nothing of a number of the pretty girls. Each of the two reelers will present a legitimate story packed full of real laughs. The first three, which are already completed and ready for distribution are: "Too Much Garlic," "Back to Nature" and "The Vampum Hunter."

The three comedies mentioned were screened privately a few days ago for the benefit of trade journalists and newspaper men. The comedies have been most aptly described as bubbles of joy, and seem destined to brighten up many a program throughout the country.

Mr. Hirsh believes that the Joy Comedies will prove one of the finest money making attractions he has ever distributed. This supposition appears to have been supported because of the fact that barely had the news gone out that Aywon had contracted for the world's rights to these comedies than the state rights buyers began making arrangements to buy up their various territories.

Territory is now being disposed of by the Aywon Film Corporation through their home office at 729 Seventh avenue, New York City. From present indications it looks as if practically all of the territory in the United States will be contracted for in record breaking time.

Irving Lesser Buys "That Something"

Irving Lesser, who has been associated with his brother, Sol Lesser, for the past three years, has secured the international rights on a seven reel production made by the Hermann Film Company which is an adaptation from the W. W. Woodbridge story, "That Something," dedicated to the Rotary Clubs of the world. The story is now in its eleventh edition, and upwards of twenty five million copies have been distributed. Lesser has opened offices in the Grosse Building, Los Angeles, and will begin the distribution of the film in the Coast states. The first showing will be at the Garrick Theatre, Los Angeles, beginning Sunday, May 2. Later the picture will open at San Francisco, Portland and Seattle. In all instances the showing will be under the auspices of the local Rotary Club.

United States Corporation in New Studio

The United States Photoplay Corporation last week moved into their new studio in New Jersey, known as the E. K. Lincoln studio. Since April 15, Harry McRae Webster, director, John L. McCutcheon, associate director, and Herbert L. Messmore, technical director, had been working to get the building ready for occupancy. The company has a twenty five months' lease on the studio, and announces that it expects to buy a forty acre plot nearby and erect their own studio, which will be modernly equipped in every detail. The United States Company now has four productions, "Determination," "The Soul of Man," "The Home of Men," and "Deception."

Walter Miller Leads In "Why Tell?"

The Elk Photoplays, Inc., announces that Walter Miller is appearing in the five-reel drama, "Why Tell?" He is supported by Irva Ross, Noah Beery and Charles Graham, according to the announcement.



Guy Empey atop of his trusty steed in "Oil," his newest production



A row of Christie comedy girls. Beginning at the left—Bessie DeLitch, Violet Grant, Molly McGowan, Genevieve Berte, Jessie Fox
Photos by courtesy of Evans Studio, Los Angeles

Three One Reel Comics on Christie Program

The Christie company announces three new one-reel comedy stories in which matrimonial affairs seem to predominate according to the subject matter indicated by the titles, which are: "Should a Husband Tell?," "License Applied For" and "No Babies Allowed."

The three new Christie subjects are the result of the work of three directors and three authors. "Should a Husband Tell?" features Dorothy Devore and Jimmie Harrison. It was written by Keene Thompson and directed by Allen Watt. "License Applied For" presents Earl Rodney in the role of a young man who bought the license before he proposed. The story is by Scott Darling and was directed by Scott Sidney. In the comedy, "No Babies Allowed," Dorothy Devore and Jimmie Harrison are again presented in a story which shows how to beat the landlords. The story by Jack Jevne and Keene Thompson was directed by Frederic Sullivan.

Briggs Comedies Are to be State Righted

The Briggs comedies, which during the past year have been released through Paramount Exchanges will in the future be distributed via the states right market. The Chadwick Pictures Corporation, a company formed recently to handle productions produced for the open market will handle the sale of these comedies throughout the world.

Release of the first series of ten Briggs comedies will be at the rate of one each week for ten weeks. Chadwick Pictures corporation have taken offices in the Leavitt Building in New York city, and Jacques Kopfstein, the vice president, is in charge of the sales department.

Southern Exchangemen Like Jans Pictures

F E. Backer, general sales manager for Jans Pictures, Inc., returned recently from a flying trip through the South, filled with enthusiasm due to the manner in which southern exchangemen and state right buyers spoke of the two initial releases featuring Olive Tell, in the interest of which this trip has been made especially for. According to Mr. Backer conditions in the South in the motion picture industry was very good.

Rights on Big Comedy Sell

Quality Pictures Buys Territory on Fine Arts Five Reel Feature

WILLIS KENT, head of the Quality Pictures Company, Denver, made a special trip to New York this last week to purchase rights to "Up in Mary's Attic," the five-reel super-comedy produced by the Fine Arts Pictures, Inc., of which Murray W. Garson is president. Mr. Kent had never seen the picture but was attracted by advisements in the trade press. Before he left he dictated this unsolicited statement and mailed it to Charles F. Schwerin, general sales manager for Fine Arts:

"To open my new exchange in Denver I realized that I should have one big headliner one picture that every one would have to use. Therefore, when I saw the announcements of 'Up in Mary's Attic' I came to New York to look the picture over on the off chance that it might be what I wanted.

"Since seeing parts of it I want to say that this production is not only far better than I hoped or dreamed, but in my opinion will be the greatest money getter ever released. It has everything—delicious comedy minus the slapstick; a dandy story with a heart interest that is irresistible; the most gorgeous bunch of girls ever assembled, and the sweetest, most appealing star in pictures. It is the comedy supreme — the finest blending of laughter and tears, smiles and heart throbs, ever achieved on the screen. And that is what the dear old public loves.

Mr. Kent is said to have paid one of the highest prices ever recorded for the rights to the "Mountain States" — Colorado, Utah, New Mexico and Wyoming.

Prepare for "Tarzan" Film

Sets Being Constructed; New Space Leased; to Be More Than a Serial

"THE SON OF TARZAN," which will be under way at the studios of the National Film Corporation of America as soon as the necessary sets have been completed by "Micky" Caldwell, will be more than a serial, according to Harry J. Revier, who was chosen to direct this production. Mr. Revier has arrived on the West Coast and is superintending all phases of production. Roy Somerville, photo-dramatist of note, who was chosen to adapt the last of Edgar Rice Burroughs' books of the Tarzan series for the screen, has completed three episodes of continuity. Actual production will be started about the middle of May, according to Mr. Revier.

The production of "The Son of Tarzan" will make such a heavy demand upon the present studio space of the National Film's plant in Hollywood that several acres of unimproved property adjoining the plant have been leased for an indefinite period, according to advices from the West Coast. Negotiations are now pending which will bring three additional acres under the plant's management. More stages will also be constructed, it is stated.

Jack Hoxie, who was slated to appear in the leading role of "The Son of Tarzan," will not be cast for the serial, but will be starred in a series of western features to be produced by National Film.

In his announcement of National Film's forthcoming production, "The Son of Tarzan," Mr. Revier declares: "Simply because it will be released in episode form it will not necessarily have to be serial. On the contrary, each release will be a feature and can be exploited as such."

Lesser to Distribute "That Something"

"That Something" is the mysterious yet alluring title of a multiple reel drama, produced by the Herman Film Corporation, which is to be exploited throughout the United States by Sol Lesser. "That Something" is an inspirational drama.

States Rights Company is Incorporated

A new organization, recently incorporated under the laws of New York State, is known as the Climax Film Corporation, and has opened executive offices at 729 Seventh Avenue. Climax announces that it has already purchased the New York State and northern New Jersey rights to "A Common Level," a six-reel spectacular drama, featuring Edmund Breese and Claire Whitney, released May 15. Charles Rosenfeld is the moving spirit behind the new organization.

Mickey Film Executive in East on Business

Ludwig Schindler, president of the Mickey Film Corporation of Chicago, is in New York loking after the interests of his firm's productions, which include the special feature which has attracted unusual attention both from the box office and entertainment angles, "The Woman He Chose." Mr. Schindler reports an unprecedented demand for the prints where the territory has been sold and that exhibitors are everywhere meeting success in showing the feature.

Victor Kremer Reports Sale of Comedies

The final sales drive in the interests of the five Chaplin productions controlled by Victor Kremer Film Features, Inc., has resulted in the sale of practically all of the open territory for these comedies. Victor Kremer, president of the organization, reports the consummation of sales for California, Arizona and Nevada, Texas, Oklahoma and Arkansas, eastern Missouri and southern Illinois.

Reelcraft Provides for Prompt Distribution

Railroad strikes will in the future hold no terror for the distributors of Reelcraft Pictures Corporation releases. Each of the producing companies are working over-time to provide the General Office with several releases ahead in every series on the releasing schedule. Advertising matter is also being prepared considerable time in advance, to permit the shipping of the complete release from print to paper several weeks in advance of the scheduled release date.

Pathé Distributors

MAX LINDER

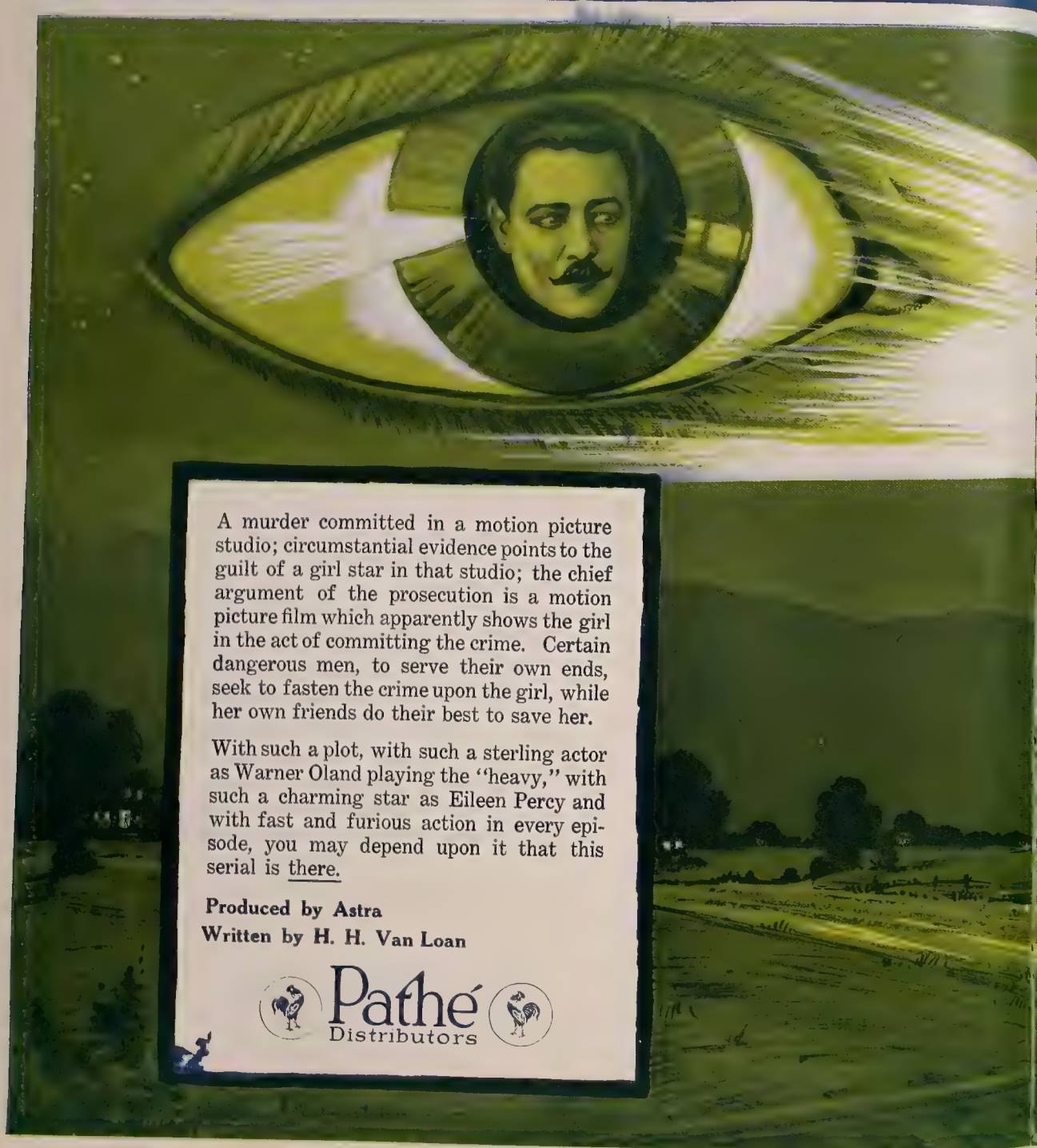
THE LITTLE CAFE

Tristran Bernard



A Five Part Feature Comedy

THE THIRD



A murder committed in a motion picture studio; circumstantial evidence points to the guilt of a girl star in that studio; the chief argument of the prosecution is a motion picture film which apparently shows the girl in the act of committing the crime. Certain dangerous men, to serve their own ends, seek to fasten the crime upon the girl, while her own friends do their best to save her.

With such a plot, with such a sterling actor as Warner Oland playing the "heavy," with such a charming star as Eileen Percy and with fast and furious action in every episode, you may depend upon it that this serial is there.

Produced by Astra
Written by H. H. Van Loan

Pathé
Distributors

EYE WITH WARNER OLAND AND EILEEN PERCY



"Tremendous Crowds," "Packed To The Sidewalk," "Phenomenal Business," Had To Increase Number of Days" "Stood 'Em Out In Worst Blizzard Of Season" is what happy exhibitors say of their success with

JACK DEMPSEY

in the million dollar serial

DAREDEVIL JACK

"'Daredevil Jack' is by all odds the best serial from a box office standpoint I have ever run. The first episode broke all previous records of the box office. The second increased admissions by 10 per cent. The third increased 15 per cent over the second, all without extra effort. We can hardly accommodate the crowds."—*H. B. Varner, Lexington, N. C.*

"I was dubious about putting on 'Daredevil Jack,' but have now used three episodes. Our success has been the talk of the town. My receipts have been bigger than on any previous serial. Business has been more than satisfactory." — *L. Morse, Metropolitan Theatre, Cincinnati, O.*

"Business wonderful at advanced prices. Women patronage increased 100 per cent. Attendance increased over 1000 over regular Monday." — *B. G. Wheeler, Royal Theatre, Dayton, O.*

"Played 'Daredevil Jack' yesterday to capacity house. Broke all previous records. Some serial."—*Max Marcus, US Theatre, Cleveland, O.*

"Played 'Daredevil Jack' yesterday with greatest box office receipts in history of house. I think this wonderful as I have been in same stand six years."—*R. Gray, Majestic Theatre, Cleveland, O.*

"'Daredevil Jack' going over big. Serial a dandy. Believe it is going to be biggest cleanup in serial history."—*E. Gailey, Crystal Theatre, Wayne, Neb.*

"'Daredevil Jack' a good serial and I am enjoying a fine business on it."—*A. Martini. Dixie Theatre, Galveston, Tex.*

"In spite of snow, rain, hail and gale that blew people off their feet, we packed them in on 'Daredevil Jack.' To say we are 'contented' is to put it mildly. We are more than satisfied with receipts and picture. We expect to break all records with it."—*Princess Theatre, Milwaukee, Wis.*

"May I hold over 'Daredevil Jack' for use Tuesday? Everybody greatly pleased and hundreds turned away."—*O. J. Motry, Lyric Theatre, Tiffin, O.*

"Jammed them in for three days with 'Daredevil Jack.' It breaks record for the house. Sorry I didn't book it for a week."—*Sam Carver, Family Theatre, Buffalo, N. Y.*

"Business on 'Daredevil Jack' phenomenal. We are featuring same over eight acts and lining them up for half a block."—*Fred Leonard, Pres., Lenwood Amusement Co., Indianapolis, Ind.*

"I broke all records, both afternoon and evening on 'Daredevil Jack'." — *C. J. Sager, Orpheum Theatre, Toledo, O.*

" 'Daredevil Jack' exceeds as business getter all other serials I have played. Have had to turn a bunch of people away. Packed to the sidewalk."—*Northern Theatre, Columbus, O.*

"You were right and I wrong in our opinion of 'Daredevil Jack.' I booked it against my judgment. It broke our record for serials and increased the second week over $300.00. It appears to me it will be the greatest serial I have ever played."—*Hal Smith, Ferry Field Theatre Co., Detroit, Mich.*

"I have played the first two episodes of 'Daredevil Jack.' This is sure a guarantee profit serial. With the first two episodes my box office registered the price of the whole fifteen episodes and $27.00 over. It is the masterpiece of serials."—*Geo. Bearse, Rialto Theatre, Toledo, O.*

"We played to capacity business all day long on the first episode at advanced prices and business has increased to such an extent with the showing of the first five that we have had to add another day."—*Fred. O. Slenker, Spencer Square Amuse. Co., Rock Island, Ill.*

"Have been running 'Daredevil Jack' for several weeks and our business on it is phenomenal. I have had to cut down the length of my show to give my patrons more time to see the serial."—*M. K. Miller, Novelty Theatre, Pittsburgh, Pa.*

"Played 'Daredevil Jack' to the biggest Saturday business in history of the theatre. It also exceeded my following Sunday's business. Going over great."—*H. E. McDorman, Dearborn Theatre, Chicago, Ill.*

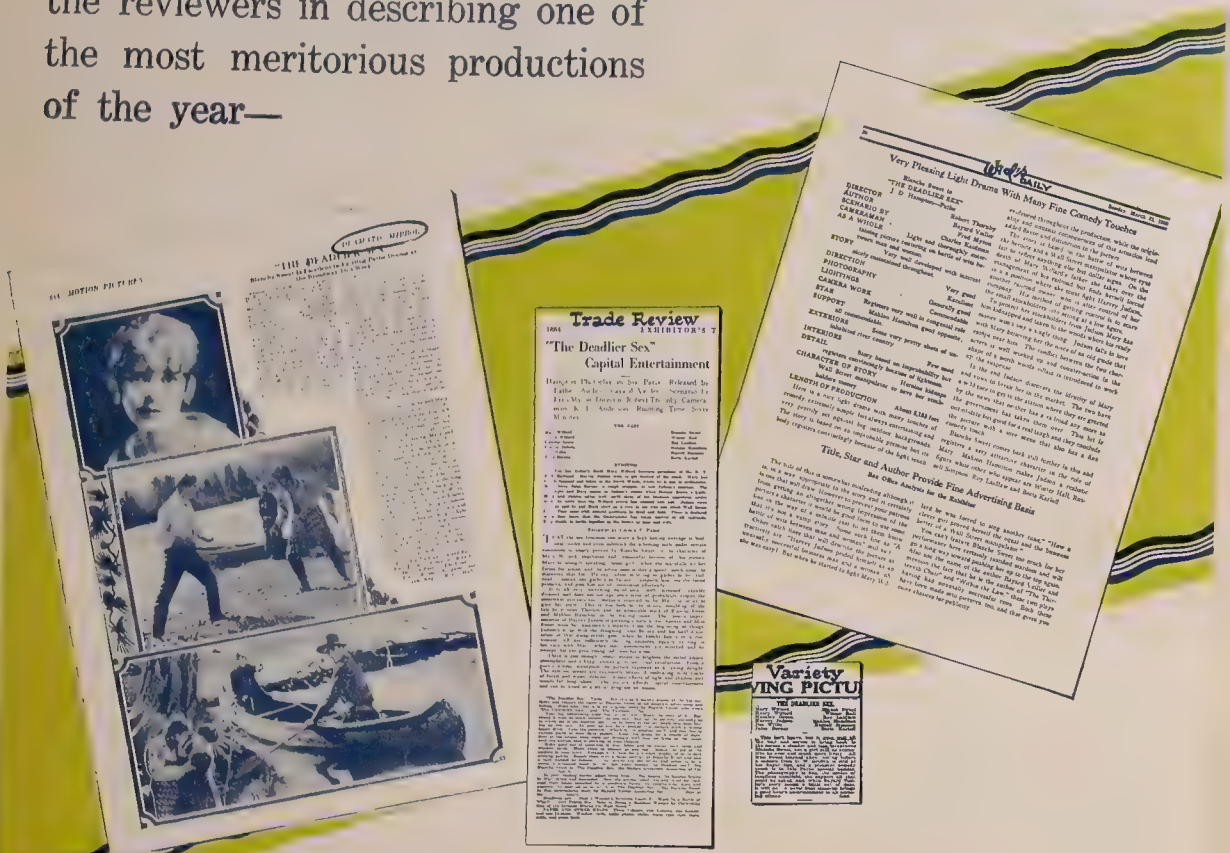
" 'Daredevil Jack' going big both here and at the Capitol. Have stood them out on each episode. Playing fourth at Diamond today and standing them out in the worst blizzard this winter."—*Diamond Theatre, Duluth, Minn.*

"Have broken all attendance records on 'Daredevil Jack.' Have shown to some tremendous crowds with some big pictures but never to so many as on this serial. Lobby and sidewalk crowded. It is the best serial and biggest drawing card of any serial I have ever shown."—*L. D. Joel, New Casino Theatre, Jacksonville, Fla.*

DID YOU EVER READ SUCH ENTHUSIASTIC LETTERS?
GET THIS MONEY-MAKER, QUICK!
Produced by Pathé Distributors Robert Brunton

They Came, They Saw, They Praised It!

"Capital," "excellent," "pleasing," are some of the adjectives used by the reviewers in describing one of the most meritorious productions of the year—



A REAL Picture for YOU

Jesse D. Hampton presents

BLANCHE SWEET

in Bayard Veiller's Drama

THE DEADLIER SEX

Directed by Robert Thornby

Pathé Distributors



Edmund Breese and Claire Whitney in a scene from Transatlantic Film Company's feature, "A Common Level"

Pioneer Distributing System Growing

Contracts were signed last week between the Pioneer Film Corporation and Tom N. Parker, president of the Parker Film Company, Dallas, Texas, whereby the latter became a unit in the Pioneer Co-operative Distribution System.

The addition of this territory, which includes Texas, Oklahoma and Arkansas, leaves only two minor sections of the country without a Pioneer distributor. Negotiations are now under way with the remaining territories of the United States and it is expected that within the next two or three weeks the Pioneer system of exchanges will embrace the entire United States and Canada.

Eddie Bonns Managing Sales For Chester

Eddie Bonns, who has been associated with the Warner Brothers, leaves that organization to join C. L. Chester as Sales Manager of Chester Productions. Mr. Bonns will leave New York for Los Angeles Tuesday for a conference with Mr. Chester.

The Chester organization, which has in the past specialized in Scenics and Comedies, has now arranged to extend its activities to feature productions.

Beban Picture Should Please all Classes

George Beban, who plays the Italian role in "One Man in a Million," which will be distributed and exploited by Sol Lesser, states, in connection with this picture, "I have a picture that will please the masses, the classes, the young and the old." Beban is the author, director and producer of "One Man in a Million."

Harry H. Poppe Will Write For Screen

The ranks of those who write for the screen was augmented this week when Harry H. Poppe announced that he had resigned as advertising and publicity manager for A. H. Fischer Features, Inc., and had embarked in business for himself as a writer of original stories for the screen. He has established his headquarters at 3 East 44th street, New York.

Will Make Short Subjects

A LITERARY of short features with a world wide circulation is the term name for a program of one and two reel features now being produced and contemplated by the Reelcraft Pictures Corporation.

The relation held by short stories and magazines to the world of fiction is similar to the relation of the short subject to the motion picture industry. One and two-reel comedies are even more popular than the short humorous stories of the magazines. The demand appears to be far greater than the supply at all times. To date, Reelcraft Pictures have given comedy the first consideration, not particularly by choice, but because of the demand of the exhibitors. Four producing companies already are furnishing comedies for the Reelcraft program. Billy West is supplying one two reel comedy every other week, Alice Howell a two reel comedy every alternate week, Billy Franey one reel comedies are being released one every week; while Milburn Moranti is making a series of two reel comedies that are said to be different from the ordinary laugh producer, to be released every other week. Moranti has surrounded himself with cast including Helen Williams, Fritzi Ridgeway, Joe Bonner and Albert Huston. Many of the scenarios have been completed by Grover Jones, the well-known humorous title writer.

For the followers of the melo-drama and speedy western action, Texas Guinan is featured in a series of two reel Westerns, directed by J. Hunt. These Westerns have proved exceedingly popular. Texas Guinan is remembered for her dashing winsome Eugenie roles in musical comedies, and proves just as winsome and dashing in the movies.

Cartoons have also been considered by Reelcraft, negotiations have been progressing, whereby a nationally known comic artist drawing a popular series of newspaper cartoons may soon be drawing an animated weekly release for Reelcraft distribution. Educationals will also be made and distributed.

The scenic series of the Reelcraft program will be supplied by Leland J. Burrud under the Sunset Scenic brand. Mr. Burrud has a special motor truck equipped and fitted for the purpose of developing his pictures as he takes them on location, enabling him to motor from place to place, with utter disregard of railroads. Burrud claims that the most beautiful spots in all the United States are farthest from railroad stations, and a motor car is the only means of getting to these wonder places of nature. The Scenic series will be one reel each and released weekly.

One of the innovations planned by Reelcraft is a series of pictures which, it is hoped, are different from any now being offered in the field of short subjects. A popular male star of international fame will be featured in a series of stories by a prominent author. These pictures are not planned for release before early fall and announcement will be made later concerning the star and the pictures. Other novelties are planned for release from time to time.

National advertising campaigns will be carried on each separate series of releases. A service department has also been established and is now working out advertising plans for the individual Exchanges distributing Reelcraft Pictures.

Reelcraft Has Four Companies Making Comedies

Masterfilms Has Long List

Company Reports Many Features and Comedies for New Yorkers

NEW YORK Independent Masterfilms, Inc., the Victor Kremer Exchange which is reported to be breaking records in booking the five Chaplin comedies, included among which are a "Burlesque on Carmen," "Work," "The Champion," "The Jitney Elopement" and "By the Sea," has recently acquired a large list of films for distribution in New York and Northern Jersey.

With the acquisition of these pictures, including variety of features, western dramas, comedies, scenics, cartoons and educational subjects, New York Independent Masterfilms, Inc., is now in a position to supply every exhibitor in this territory with a complete and diversified program of the highest calibre. Such present day stars as Bryant Washburn, Taylor Holmes, Broncho Billy and Mary McAlister are featured in many of the special subjects included in the new Kremer Exchange program.

Exclusive of the Chaplin pictures, the new productions include the following features: "Hayoe," starring Bryant Washburn; "Fools for Luck," starring Taylor Holmes; "The Golden Idiot," starring Bryant Washburn; "A Small Town Guy," starring Taylor Holmes; "Skinner's Baby," starring Bryant Washburn; "Young Mother Hubbard," starring Mary McAlister. Comedies: "A Hot Time in Snakeville," "Snakeville's New Sheriff," "Snakeville's Epidemic," "Snakeville's Debutante," "Slippery Slim Diplomat," "Slippery Slim and the Claim Agent," "Slippery Slim's Inheritance," "Slippery Slim's Strategy," "Sophie's Birthday Party," "Sophie Gets Stung."



Frederic de Bellville and Betty Marshall, leads in "The Secret Formula"

Kellerman Underwater Scenes Taken

This week marked the shooting of the famous under water scenes for Annette Kellerman's production, "What Women Love," which is to be distributed and exploited by Sol Lesser.

Two well known writers, Reed Heuttis of the Los Angeles Evening Herald staff, who is known as the 'James J. Montagne of the Pacific Coast' and Vincent Bryan, the well known song writer will collaborate on the subtitles for the new comedy drama.

Stars Being "Shot" for "Screen Snapshots"

Jack Cohn, producer of the novelty reel, "Screen Snapshots" announces that his cameramen have already secured shots of some of the prominent screen stars on the Coast and have arranged to take the balance in the very near future. He states that directors and stars themselves have co-operated in a manner beyond his expectations.

Simplex Notes

Mr. C. D. Struble, Manager of the Yale Theatre Supply Company, Simplex Distributors for western Missouri, Kansas, Oklahoma and northwestern Arkansas, reports that besides having moved his establishment from its old location at the Sheidley Building, to the newly erected Film Building at 17th and Main streets, Kansas City, Mo., he has also been active in spreading the fame of the Simplex Projector thru his territory.

A partial list of recent Simplex installations made thru the Yale Theatre Supply Company include the following:

Princess theatre, Kirksville, Mo.; Arrow theatre, Broken Bow, Okla.; El Reno theatre, El Reno, Okla.; Strand theatre, Tulsa, Okla.; Electric theatre, Joplin, Mo.; Electric theatre, Springfield, Mo.; Fletcher theatre, Fletcher, Okla.; Gold King theatre, Altus, Okla.; Electra theatre, Hominy, Okla.; Sunflower theatre, Peabody, Kas.; Wigwam theatre, Altus, Okla.; Strand theatre, Emporia, Kas.; Midland theatre, Hutchinson, Kas.; Pinson theatre, Loveland, Kas.; Regent theatre, Wichita, Kas.; Opera House, Luray, Kas.; Palace theatre, Skiatook, Okla.; De Luxe theatre, St. John, Kas.; Empress theatre, Oklahoma City, Okla.; Electric theatre, Muskogee, Okla.; Liberty theatre, Ado, Okla.; Royal theatre, theatre, Skiatook, Okla.; Broadway theatre, Salina, Kas.; Sequayah theatre, Tahlequah, Okla.; Regent theatre, Kansas, Mo

Film Millennium Near Says Louis Burston

The film business is facing its greatest prosperity year, according to Louis Burston, serial producer, who leaves New York for his Los Angeles studios next week to complete plans for shipments of "The Great Reward," his new Francis Ford serial.

Mr. Burston bases his judgment upon many angles experienced within his six weeks close contact with Eastern producers and Eastern capital since his return to New York. He sees every reason to believe that the old prophesy that motion pictures would some day be established as are other popular products of public consumption is about to be immediately fulfilled.

Universal to Start on Technical Pictures

The new technograph division of the Educational Department of the Universal Film Manufacturing Company is rapidly rounding into shape and will soon start work producing scientific films for theatre showing. The first unit of the new field of endeavor to get underway started work last Monday.

Realizing that to obtain the most instructive, artistic and interesting results from educational motion pictures it would be necessary to install an animating-art department, Universal's Educational Department added to the rapidly expanding department an especially designed trick-title apparatus.



Hugh Fay and Neeley Edwards in the latest Hall Room Boys comedy, "Tell Us, Ouija!"

New Company Starts Work

Screen Crafts Begins on "The Great Physician," a Seven-Reeler

WITH H. M. Lawson, veteran exhibitor, who is at present owner of a chain of motion picture playhouses in Arizona and Northern California, as president and general manager, Screen Crafts, Inc., the newest organization to enter the film production field, this week commenced work on "The Great Physician," under the direction of Chadwick Ayres, director of many screen successes.

A noteworthy cast has been assembled for the play and includes some of the foremost artists of the silent drama. Robert McKim is leading man and Rhea Mitchell is leading lady, while other well-known players in the cast include Snowden Baxendale, who has just entered motion pictures after a long career on the New York legitimate stage; Arnold Gregg, Lew Morrison, Charlotte Woods, Robert Anderson, Max Davidson, Olga Gray and Maxine Adair.

"The Great Physician," a story from the pen of the well known author of screen plays, Carrie B. Hutcheson, is in seven impelling reels, and was scenarized by Clarence Ludy, who has been assigned the task of writing continuity for forthcoming Screen Crafts productions.

In addition to its production of "The Great Physician," Screen Crafts has undertaken the filming of a series of two-reel athletic comedies featuring Bumps Adams, well known funster, at its newly constructed studios in Culver City, Cal.

Art-O-Graf Will Film Robert Bennett Story

Hard on the heels of the release of "The Desert Scorpion" and "Wolves of the Street," comes the announcement by the Art-O-Graf Film Company, that the production is well upon the way of "Finders Keepers," one of Robert Ames Bennett's stories. Edmund Cobb and Violet Mesereau will be featured.

Billy Franey Making Reelcraft Comedies

Billy Franey is now being featured by the Reelcraft Pictures Corporation in a series of one reel comedies. Production has been going on for some weeks at the Hollywood studios of Reelcraft under the personal direction of Franey. Release date for the first release is set for May 17th.



Shooting one of the cave man scenes in "The Greatest Business in the World" at Jupita Island, Fla. An Atlas Educational Co. production

"Mary's Attic" Is Near Ready

THE final editing of "Up in Mary's Attic," which is being supervised by Elmer J. McGovern, is almost completed, according to an announcement by Murray W. Garsson, president of Fine Art Pictures, Inc., this week.

The work under Mr. McGovern's charge has progressed rapidly, so that Fine Arts executives are confident that a trade showing can be held within a short time.

"'Up in Mary's Attic' is the cleverest, most original and most whimsical narrative to ever reach the screen. That is our assertion, broad though it may seem, and we stand on it," says Murray Garsson, president of Fine Art Pictures, Inc.

Because of the enthusiastic response given preliminary exploitation of the feature, Mr. Schwerin, general sales manager, and Murray W. Garsson are confident that "Up in Mary's Attic" will set a new record in state right sales.

Never, according to Mr. Schwerin, in his experience in the films, has he received so many applications for territory and state rights as he has had in the last few weeks for "Up in Mary's Attic."

Hallroom Boys Getting Good Publicity

Jack and Harry Cohn, producers of the Hallroom Boys Comedies in which Neeley Edwards and Hugh Fay are featured, report that the syndication of the comic Percy and Ferdie cartoon strips by the New York Sun is proving of great publicity value for exhibitors booking the series.

The Cohns announce that in addition to the newspaper publicity they are getting on the Hallroom Boys Comedies, they will shortly inaugurate an exploitation campaign which all exhibitors using the series will be urged to adopt.

Early Release Date For Marie Doro Picture

Announcements have been issued by the Pioneer general office in New York that the May release will be Marie Doro in "Midnight Gambols," supported by Godfrey Tearle and a large cast of well-known players, which includes Mary Jeffold, Christine Maitland and Sam Livesey. An elaborate display of lithographs, lobby displays and novelties is being arranged.

Kohn One Reelers Will Star Bill Jones

Marion H. Kohn Productions, which are featuring Polly Moran and Grace Cunard in two-reel comedies and westerns, respectively, announce that no changes have been made in regard to the footage of the "Smiling Bill" Jones Comedies, which will be continued as single-reelers.

The Forum for Directors, Players and Writers

In the Studios

Pages 4197-4202



Una Trevelyn as Grace Goodwright in "The Devil's Passkey," Von Stroheim's current release.

News Notes from the West Coast

By J. C. JESSEN

VITAGRAPH

SIX large settings occupy a greater portion of the Vitagraph stages and lot this week, and gives the impression that William Duncan has a monopoly on the space. All of these settings were especially built for the last two episodes of the Duncan serial, "The Silent Avenger." One of the largest is a tunnel 500 feet in length which will be used for scenes near the final climax. The Duncan Company has set a unique production record of filming scenes every day since they began work on this serial.

The Vitagraph Company headed by Earle Williams and directed by Chester Bennett, is planning to leave for San Francisco to make Chinatown scenes for "The Purple Hieroglyph" from the story by Will F. Jenkins, and scenario by J. Grubb Alexander. Upon the company's return from San Francisco, time will be spent at the Submarine Base at San Pedro where submarine scenes will be taken.

The Tom Terris Company filming "The Girl Out of the Sky," from the Gouverneur Morris story, has returned from Catalina Island where many of the scenes were made. The complete cast includes Marguerite De La Motte, Wallace MacDonald, Hallam Cooley, Joseph Swickard, Arthur Hoyt, Marcella Daly, Joseph Singleton and George DeRuiz.

The Antonio Moreno Company filming, "The Veiled Mystery" with Pauline Curley as the feminine lead, is now working under the direction of Webster Cullison at Catalina Islands where scenes for the fourth and fifth episodes are being taken. Story for this serial was written by President Albert E. Smith and Cleveland Moffitt.

A big temple set erected for "The Hidden Danger" serial was used this week after considerable delay in finding suitable types. The scenes required thirty Hindus each more than six feet in height. William Bertram is the director of this serial and Joe Ryan and Jean Paige are being featured.

Joe Rock and Earl Montgomery have each completed three two-reel comedies, and are taking a short vacation. Larry Semon is working on a back stage burlesque which will probably be titled "The Stage Hand"; and Director Jesse Robbins is filming a mountain comedy with Jimmy Aubrey.

Announcement was made this week of the marriage of Ernest F. Smith, son of W. S. Smith, general manager western Vitagraph studios, and Miss Grace Chapman. The groom is a member of the Vitagraph camera staff.

METRO

ANNOUNCEMENT is made of the change of three titles of forthcoming Metro productions. One of these is the Bert Lytell subject adapted from the I. A. R. Wyle story, "The Temple of Dawn," which will be released under the title of "The Price of Redemption." The final scenes for this were made by Lytell and Director Dallas FitzGerald at Chatsworth this week, when battle scenes requiring 700 people in East Indian costumes were used.

The Winchell Smith production of "The New Henrietta" has been given the title of "The Saphead," which has Buster Keaton in the name role.

The third final title to be decided upon is that of the picture featuring Alice Lake now being directed by Edwin Mortimer. This is adapted from the Julie Hearne play, "The Outsider," by A. P. Younger. The picture has been titled "The Misfit Wife."

A new Screen Classics subject was commenced by Director Wm. C. Dowlan, which will feature Viola Dana, who plays the role of a shimmy dancer. The subject is titled "Head and Shoulders," and Gareth Hughes has been selected to play the masculine lead. Other principals are Edward Jobson, Priscilla Ainsworth and Lawrence Grant.

One of the most important and attractive series of scenes for the coming Nazimova production, "Billions," were filmed this week and consisted of the sequence known as "The Garden of Dreams." These scenes required the most elaborate settings built at the Metro plant.

Norman Kennedy has been cast to play one of the leading roles in "Hearts are Trumps," which is a Drury Lane melodrama and which will be put in production next week under the direction of Rex Ingram.

It is the intention of Metro to have Bert Lytell make a series of four pictures in New York, and this star will leave for the eastern studios as soon as the editing of "The Price of Redemption" is completed.

Jean Havez, song and vaudeville sketch writer, who has written for Mack Sennett and Roscoe Arbuckle, has been engaged by Metro to write the scripts for the Buster Keaton comedies to be made under the direction of Eddie Cline.

BRUNTON

IT was definitely stated at the Robert Brunton Studios this week that an eastern branch plant of this company would be established in the near future, which bears out the previous announcement to this effect made in Motion Picture News. This definite information was given out on the eve of the departure of M. C. Leeve, vice-president and general manager of the big Brunton studios in Hollywood, for New York where he is to make a survey of producing conditions and select site for a plant to be erected in the east. While in New York Mr. Levee will also consummate contracts with a number of independent producing companies who plan to make pictures on the west coast.

Jack Cunningham, the screen author who is under contract with Robert Brunton, has been granted a vacation which he is spending at Del Monte, after a year's strenuous work. During the period Cunningham wrote the continuity for two fifteen episode serials, nine five-reel features, and four original stories.

Rose Curland, the short story writer and former dramatic editor of the Galveston Post, has been made a member of the scenario staff of the B. B. Hampton Company at the Brunton studios.

Director Arthur Rossen has completed the making of all scenes for the Betty Compson production, "The Test," at the Brunton studios. It is expected several weeks will be required for the titling and editing of this subject.

FOX

SEVERAL changes have occurred at the William Fox studio pertaining to the personnel. Both Madlaine Traverse and Gladys Brockwell have fulfilled their contracts and have left that organization. Miss Traverse's most recent production was "The Spirit of Good," and that of Miss Brockwell "A Sister to Salome."

Eileen Percy is to be featured in the screen version of the Arline Van Ness Hynes play which was produced at the Fulton theatre, New York, "Her Honor the Mayor." This play, which was originally a drama, has been converted into a light comedy drama and is being made under the direction of Paul Cazeneuve. Ramsey Wallace is the leading man; Charles Force, heavy, and Edwin Booth Tilton plays the leading character role.

The western story by Charles Alden Selzer, "Fire-Brand Trevison," is being made by Thomas Heffron, a new director at the Fox plant. Winifred Westover is the leading woman, and the cast includes Martha Mattox, Stanton Heck, Catherine Van Buren, Frank Clark and Joe Ray.

The Shirley Mason picture adapted from the story, "Peter from Nowhere," being directed by Howard M. Mitchell, has been given the permanent title of "The Little Wanderer." This is the story of a girl who masquerades as a boy in the New York slums and was written by Denison Clift, Raymond McKee is the leading man and principals of the cast are Cecil Van Auker, Alice Wilson and Jack Pratt.

The next picture to be made by William Russell is an adaptation from the Ridgewell Cullen novel, "The Twins of Suffering Creek," which is to be directed by Scott Dunlap. Jane McAlpin will play opposite Russell. The Max Brand story, "The Untamed," will serve as the next vehicle for Tom Mix.

F. P. LASKY

JUDGE BEN B. LINDSEY and Mrs. Lindsey have arrived in Hollywood to play the part of themselves in the William D. Taylor play based on the problem of the juvenile character and at present titled "The Boy." Judge Lindsey gained international prominence by his work in behalf of the American boy who gets into trouble, and he is considered the greatest authority of the country on the question of proper jurisdiction for the bad boy. Others prominent in this play will be Horace A. Wade, the nine-year-old author of "The Shadow of a Great Peril"; Louis Sargeant, who played in "Huckleberry Finn," and Lila Lee.

WEBSTER CULLISON
Producer of
THE LOST CITY (Selig)
Now Producing
"VEILED WOMAN"
with Antonio Moreno
Vitagraph

HOPE LORING
Manager
Serial and Western Department
UNIVERSAL CITY
Originals and Continuity

Use the NEWS

It is read

It has been decided the Sir Gilbert Parker play, "The Translation of a Savage," will have a different title for the screen version, but at the studio it is reported no definite name has been selected. George Melford has made all scenes for this play, and is next to film "The Old Homestead." This well known play was screened for the Paramount program in 1915, and that production was re-issued as one of the Success Series in 1918. The coming production will be more elaborate in every respect and the players selected to this time are Theodore Roberts, Mabel Julienne Scott and Monte Blue.

Tom Geraghty has completed the scenario for "Burglar Proof," and this is to be put in production by Major Morris Campbell as director and Bryant Washburn as the star.

Sam Wood has taken up the direction of "The City Sparrow," starring Ethel Clayton, and Joseph Heneberry has been making good progress in the first starring vehicle for Roscoe Arbuckle, "The Life of the Party."

Cecil B. de Mille is leaving for a business trip to New York in the next few days, and his coming production, "Something to Think About," will be held for cutting and editing until his return.

MAYER

TWO Louis B. Mayer-First National subjects are now in production. "Harriet and the Piper," is the vehicle for Anita Stewart, and Ward Crane who played opposite Miss Stewart in "The Yellow Typhoon," has been retained as leading man. Bertram Bracken of the Wm. H. Selig forces has been borrowed, together with his assistant Jack Layer, for the making of this film, and the supporting cast is made up of Charles Richmond, who arrived from New York last week for this special engagement; Irving Cummings, Myrtle Stedman, Byron Munson, Virgina Dare, Barbara La Mar Deely and Margaret Loomis. Monte M. Katterjohn, who wrote the continuity for "The Yellow Typhoon," is author of the screen version of "Harriet and the Piper," and is now at work on the third scenario for Miss Stewart which is an adaptation from a novel "Sowing the Wind."

"Old Dad," the next Mildred Harris Chaplin story is now being directed by Lloyd Ingraham. In this, George Stewart, brother of Anita, is the leading man.

The special production, "The Trail's End," adapted from a James Oliver Curwood story, "Isabelle," has been completed under the direction of Edwin Carewe with an all star cast. This film was made by Louis B. Mayer and Col. Wm. N. Selig.

GARSON

HARRY GARSON has selected locations in the vicinity of Santa Barbara known as "The Channels," for the making of many of the scenes for the Sir Arthur Wing Pinero drama, "Mid-Channel," in which Clara Kimball Young is to be seen in the role originally played by Ethel Barrymore in this play on the speaking stage. J. Frank Glendon, who played opposite Miss Young in "For the Soul of Rafael," is playing opposite Miss Young in her coming production, and Helene Sullivan who played a vampire role in the recent production, has also been retained for "Mid Channel."

Joe Neely, a California author, who has a number of stories to his credit, has been placed in charge of the reading department of the Garson studios

GOLDWYN

EVERYTHING is in readiness for the filming of the Ben Aimes Williams story of the sea, "The Black Pawl," which is to be a Reginald Barker production. Russell Simpson has been engaged to play the name role, and the supporting players will be John Bowers, Helene Chadwick and Alec B. Francis.

Director Victor Shertzinger and the Mabel Normand Company have gone to San Francisco for harbor scenes for "Rosa Alvira." One of the sensational stunts to be performed by Miss Normand is that of leaping from the mast of a ship into the ocean.

Carl Gerard has been selected for a role in the coming Jack Pickford films, "The Man Who Had Everything," now being directed by Al Green.

J. D. HAMPTON

COMPLETE all star cast for "Half a Chance," the initial Robert Thornby feature to be made at the Jesse D. Hampton studios, was announced this week to consist of Herbert Standing, Sidney Ainsworth, Wilton Taylor, Little Mary McAllister, and John Gough, who will play in support of the leads, Mahlon Hamilton and Lillian Hall. The continuity is an adaptation from the Frederick Isham novel of the same name.

Jesse D. Hampton has purchased the screen rights on the Marah Ellis Ryan story, "That Girl Montana," which will be used as a starring vehicle for Blanche Sweet, and will be made following the completion of the Kenneth B. Clark story, "Port O' Caprice." Miss Ryan is author of two other stories recently filmed, "Told In The Hills" and "For the Soul of Rafael."

E. L. Smith, general manager of Jesse D. Hampton Productions, returned this week from a trip of seven weeks to New York and principal cities in the east. One of the purposes of the trip was to confer with Howard E. Martin, the company's eastern representative, relative to stories suitable for Robert Thornby and Henry King special productions.

Hydroplane and airplane scenes were made with Blanche Sweet this week, when with Director Henry King the actress went to location on Catalina Islands in a hydroplane.

The Jesse D. Hampton Production, "Felix O'Day" in six reels with H. B. Warner, was given its final preview at the Hampton studios this week. This F. Hopkinson Smith story opens in the aristocratic circles of England, and later has a New York eastside atmosphere. It is spoken of as a powerful dramatic story of a man who is betrayed by his best friend, and devotes his life to the repayment of the debt.

UNIVERSAL

UNIVERSAL City units are busy in finishing the subjects recently started previous to the advent of the new supervising organization headed by Isadore Bernstein, and this week the information is given out that plan of production is shortly to be announced.

The work of filming the recently purchased South Sea Island story, "Marama" which was prepared for the screen by Doris Schroeder, was started this week by Director Norman Dawn. Edith Roberts is to be starred in this picture, and the supporting cast selected includes Jack Perrin, Richard Cummings, Lucille Moulton, Lillian Phillips, Noble Johnson and Arthur Jervis.

Rollin Sturgeon and the Ann Cornwall Company have been at Sacramento making river scenes for "The Girl in the Rain." In taking scenes from a raft, a near accident was narrowly averted by Cameraman Alfred Gosden who dived into the water and prevented the raft from striking a large projecting rock which would have caused the

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loss of the camera and all film it contained.

Allen Curtis has been engaged by Universal to direct the making of a series of comedies, and is now at work on the first titled, "A Hero 'n'everything." The cast includes Monte Banks, Mavis Mantill and others.

Information is given out that the next serial to be made by Universal to star Elmo Lincoln will give the big fellow the work of playing double roles, that of the hero and the heavy. Robert F. Hill is busy with the direction of this story, from continuity by Phillip Hubbard and Arthur H. Gooden.

George Ovey has been engaged to play in Rainbow Comedies, and his first appearance will be in "Should Waiters Marry?" He will be supported by an army of bathing girls, as well as Bud Jamison, Chai Hong, June Love and Eddie Lambert.

The animal comedy, "Diligent Lions and Delinquent Husbands," laid in a ladies' tailoring shop, has been completed, and Director Fred Fishbeck has commenced the making of "An Awful State."

Another Rainbow Comedy titled, "Stripes and Stars," is being directed by J. A. Howe; and Noel Smith is making "Love and Gasoline" with Harry Mann.

The Pacific Producing Company, recently organized, is filming a two reel western, "The Governor's Pardon," at Universal City. This was written and is being directed by William J. Craft, with Eileen Sedgwich and Joe Moore as the featured players.

Doris Schroeder is writing the continuity for "Out of a Clear Sky," recently purchased story which is shortly to be put in production.

The U. S. Custom inspector is now at Universal City laboratory to appraise the duty on film brought back by Director Henry McRae, and the Marie Walcamp Company from the Orient. The company will not be charged with film that is discarded.

Another story purchased by Universal is that by Edgar Franklin titled, "Once a Plumber" which will be used by Lyons and Moran following the filming of "La La Lucille," which has been put in continuity form by Phil Hearn.

NATIONAL

C. A. Willat, pioneer of the motion picture industry who is familiarly known to many as "Doc" Willat, was this week appointed general manager of the studios of the National Film Corporation of America by President H. M. Rubey. Willat has been actively connected with the industry since 1904, and later he built the Willat studios and laboratories at Fort Lee. Under his management, production of features will be resumed at the National plant, and announcement of the engagement of several stars is expected shortly. Victor A. Nulty will continue as production manager of the National.

Plans for the making of the National serial, "The Son of Tarzan," were changed this week when it was definitely decided to have Jack Hoxie continue in western roles of feature productions instead of playing in this serial. The lead has not been selected to succeed Hoxie who is to begin on a five reel western subject within the next few weeks.

Work has already been started on "The Son of Tarzan" serial, the first scenes being made in a gigantic jungle set erected on an unimproved piece of ground adjoining the National studio which was recently leased to make possible greater producing activities planned by the National Company.

Victor A. Nulty, production manager of National, has engaged Fred Bennett to write a series of ten comedies which are to feature Buddy Post. The series will be released through Goldwyn. Bennett has just completed a series for the Hank Mann Comedies.

(*Continued on page* 4202)



Ben Atwell, the Capitol theatre, New York publicity director, and girls from the Capitol stock company marching with the "overall" gang of Cheese Club members who recently paraded on Broadway in protest against the high cost of living



Our Motto: All the News, If it's News, When it's News

Pretty warm this week.

Will Rogers is teaching Jack Pickford to swing a rope.

Pete B. Kyne is going about in a new Marmon touring car.

Visalia, California, is being used by the Goldwyn Company as Jackson, Ohio, in "The Great Accident."

Bert Lytell this week finished his East Indian prince part, and enjoyed the first shave for five weeks.

Zane Grey's popular novels have been read by 650 million people in the United States alone, so we are told.

By this time the waiting world knows who the additional United Artists members are—thanks to Hi Abrams.

Director Reginald Barker became the victim of poison oak while filming location scenes for "The Branding Iron."

Arthur Rossen has joined the ultra rich film class and purchased a building site of two acres in Beverly Hills.

Eugene B. Lewis now hangs his hat at the Ben B. Hampton studios. Eugene is going to write some scripts for B. B.

B. B. Hampton has purchased an airplane to transport film and other light weight supplies to companies on location.

Ruth Stonehouse is going to introduce Turquoise blue pajamas veiled with Black net in "Parlor, Bedroom and Bath."

Harvey Gates was seen playing a new kind of South Sea Island instrument at the Kosmik studios this week. No casualties were reported.

Now that a company is filming the Bible, we are informed the motion picture industry is in for a house cleaning and some new Kalsomine on the back fence.

Claire Adams has refused a contract offered by the Melbourne Cinema Company, which means that Claire doesn't care whether she's in a wet or dry country.

The 1920 crop of personal P. A.'s is increasing. Our daily mail is becoming badly littered up, all of which requires the purchase of a larger wastebasket.

Lloyd B. Carleton has taken out the megaphone and dusted it off, and is now stirring up the air in the vicinity of the old Bernstein studios in Boyle Heights.

The most recent mistaken identity story to reach our sanctum is that relating to May Allison. Even the people on the lot don't know her in her present make-up.

Sam Rork was so intent upon picking out all his nifty clothes to take to Chicago, that he missed the train Sunday morning, and therefore didn't get away until Monday.

If Cullen Landis ever writes the story of his life, we are informed he might title it "From Truck Driver to Movie Star." Five years ago he was honking a horn on a truck.

Ora Carew has nothing to do this week but play in scenes on Mount Baldy during the day, and then motor sixty miles back to Los Angeles to make personal appearances in the evening.

Reports reach us that Irene Rich is catching all the trout in Ventura County. The press agent evidently doesn't know that the open season for trouting does not begin until May 1.

David Butler has been playing such good hand ball that he threatens to break into the championship class, thereby having the pleasure of playing for a handsome cup given by the L. A. A. C.

Just because an elephant refused to go under a big arch of an East Indian set, Cleo Madison was forced to ride the beast up and down the setting for four hours, and then she claimed sea-sickness.

Sid Grauman claims he booked the Victor Kramer release of Charles Chaplin in "The Champion" on the merits of the picture, even though he advertised it, "A picture that proves that Charley can fight."

Stuart Paton has a pair of gold cuff buttons he received for appearing as Mathis in "The Bells" before the late King Edward and English royal family. Paton was then known as "Scotland's Tragedian."

When Lyons and Moran complete "La La Lucille," they are going to film, "Once a Plumber," which is said to be decidedly appropriate for Lee Moran, and which causes the comedian to inquire, "What do you mean?"

Tod Browning had a tooth pulled the other day, and the dentist became so enthusiastic he broke Tod's jaw, all of which means that Tod will be forced to hiss at his actors and actorines during the direction of scenes.

Olive Thomas' pet goat was marooned on a rock in the Pacific at Laguna last week, and the director found it necessary to restrain the actress from rushing in to rescue the cute little animal. No casualties were reported.

Among those who took part in a Bowery cafe scene for Selznick "Stop That Man," were Spike Robinson, Al Kaufman, Terry Keller, Boat-Nose Mullin, Broken-Nose Murphy, Flat-Nose Reese, Rat-Eye Kirby, Chuck Sampson, Baldy Williams and Tin-Ear Shales.

There was quite an exodus from our town Monday when several of our well-known film men beat it for the First National Convention. Those who took the Charley Pike Special were Sam Rork, Charles Christie, Louis B. Mayer, A. S. Kirkpatrick and others.

When Director Norman Dawn saw Edith Roberts in her Hula grass skirt for a South Sea Island picture he said, "Those clothes make you look shorter." Whereupon Edith replied, "Yes, but I am afraid they will make the men in the picture look longer." which is a cruel way of putting it.

WILLIAM H. THORNLEY
Photographing "The Hope Diamond," under the direction of Stuart Paton for the Kosmik Film Co., Incorporated, of New York, at Universal City, Cal.

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Vitagraph Serial
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I will be East with the reel goods as soon as I get good and ready.

So long

Jack Wheeler

(Continued from page 4200)

The first of the two reel "Sheriff Nell" series of western comedies being made at the National studios for Marion H. Kohn Productions, Inc., will be finished this week. This series features Polly Moran, and in them the former Keystone comedienne will revive the character she made famous previously.

Marion H. Kohn is having a number of new designs in one piece bathing suits made by a Los Angeles modiste for use in the sixth of the "Smiling" Bill Jones comedies which is now in the making.



Carl Laemmle and some of his Universal City stars and starlets on the "lot"

HERE AND THERE

COMPLETE cast for the initial production of Kosmik Films, Inc., "The Hope Diamond Mystery," has been announced and includes Grace Darmond and George Chesebro as featured players, supported by a cast of exceptionally well known people, including Carmen Phillips, Harry Carter, Dot's Karloff, William Marion, Ethel Shannon, William Buckley and Captain C. Clayton. The serial is an adaptation from the story written by May Yohe, formerly Lady Frances Hope, and the continuity is being prepared by Harvey Gates. Charles Goddard and John B. Clymer. The production is to be supervised by L. A. Wheeler and Stuart Paton is in charge of the direction. Sam De Vall, formerly technical superintendent for D. W. Griffith, has been engaged to supervise the construction of the series of settings necessary. The one now in the course of building is that representing an East Indian temple which, it is stated, will cost $10,000.

The D. N. Schwab Productions, Inc., has purchased the screen rights for story, "Benny and Her Familee," which is to be the third story for David Butler. The company is now at work in completing "Smiling All the Way," under the direction of Fred J. Butler. The present subject has Helen Scott as leading woman, she taking the role of an Embryo poetess of the Greenwich Village type.

The Willat Productions, Inc., recently formed by "Doc" and Irving Willat, has leased space at the National Film Corporation's studio in Hollywood and plan to shortly begin the making of the first of the four productions to be made for release through W. W. Hodkinson. The first production will be an adaptation from the F. N. Nescott novel, "Debney Todd." Irvin V. Willat, who was associated with Thomas H. Ince for several years prior to and since his returning from the army as a director, and who was in charge of the filming of the Hobart Bosworth-Ince Special, "Behind the Door," is president and general manager of this new organization, and will direct the making of the four pictures.

The producing organization of the Clermont Photoplay Corporation has begun the filming of another Lloyd B. Carleton production for Selznick Enterprises which will be "Mountain Madness," a story of the Virginia hills, by Anna Alice Chapin, author of "The Eagle's Mate" which proved such a successful vehicle for Mary Pickford. At the present time the company is working at an old studio in East Los Angeles, but within the next few weeks will move to their new plant which is now being built on Sunset Boulevard, near Gower street in Hollywood. The cast selected for this Carleton production includes Mignon Anderson, Ora Carew, Howard Miller and Edward Coxen.

Director George L. Cox, in charge of making the special production at the American Film Company studio at Santa Barbara, has just completed the making of "Blue Moon," adapted from a recent Bobbs Merrill book, and is now filming "Whispering Smith," adapted from the story of that name by Frank Spearman. The cast selected for this subject includes Irene Rich, Kathleen O'Connor, Charles Clary, James Gordon, Robert Walker, Alfred Ferguson, Frederick Monley and others.

SCREENCRAFT, INC., recently organized in California, has leased the Essanay studios at Culver City, and are preparing to film a seven reel metaphysical story entitled, "The Great Physician," which will feature Robert McKim and Rhea Mitchell.

"RIDERS OF THE DAWN"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1000 ft)
Theme: "The Conspirators" (Sinister Mysterioso), by Santos

IMPORTANT NOTE:

Exhibitors booking "Riders of the Dawn" will undoubtedly handle this production as a special attraction.

"Riders of The Dawn" is more than a picture of every day routine. It is a production of extraordinary merits commanding special attention on the part of the Exhibitor as well as the musician.

The continuity of this excellent feature represents, musically speaking, a symphony of unprecedented variety.

It is therefore of vital importance that all cues be carefully observed and that eliminating and substituting be done with utmost care.

1—Theme (1 minute and 20 seconds), until—S: At Screening.
2—"Intermezzo" (Characteristic), by Kozian (1 minute and 35 seconds), until—T: "The citizens of Vail in."
3—Open with ad. lib. railroad effects followed by "Aces High" (Characteristic March), by Roberts (55 seconds), until—S: Train pulling in station.

NOTE: To be played by a typical village brass band.

4—Continue pp (45 seconds), until—T: "The one face of all."
5—"Battle Agitato" (descriptive), by Minot (35 seconds), until—T: "Did you bring any message?"

NOTE: Begin pp then to action.

6—Sorrow Theme (35 seconds), until—T: "Billy died with your."
7—Theme (2 minutes and 10 seconds), until—T: "Pete Nash and his partner."
8—"Home Sweet Home" (old time song (50 seconds), until—T: "Home.'
9—"Mamselle Caprice" (light Intermezzo), by Baron (1 minute and 15 seconds), until—T: "Shame, Linda, you promised."
10—"Evening Breeze" (characteristic Allegretto), by Langey (1 minute and 40 seconds), until—T: "Night in the Jungle."
11—"Kiss A Miss" (Valse Chantee), by Baron (1 minute and 35 seconds), until—T: "At Many Waters Ranch."

NOTE: To be played on phonograph.

12—Continue to action (40 seconds), until—T: "I must go."
13—"Moonlight Shadows" (Char. Valse Lente), by Baron (1 minute and 10 seconds), until—S: Old man stops phonograph.
14—Theme (35 seconds), until—T: "Nash got here today."
15—Repeat: "Moonlight Shadows," by Baron (1 minute and 20 seconds), until—S: Flashback to garden scene.
16—"Budding Spring" (Moderato Romance), by Platzman (3 minutes and 10 seconds), until—T: "The days glide by."
17—Theme (35 seconds), until—T: "You guys are slaves."
18—Continue ff (1 minute and 15 seconds), until—S: The fight.
19—"Pizzicato Misterioso" (for burglary and stealth), by Minot (1 minute and 30 seconds), until—T: "Under the cover of night."
20—"Dramatic Suspense," by Winkler (3 minutes and 15 seconds), until—T: "At the dawn of tomorrow."

NOTE: To action pp or ff.

21—"Frivolous Patrol," by Goublier (1 minute and 15 seconds), until—T: "Sunset."

NOTE: To action pp or ff.

22—"Hurry" (for pursuit and races), by Minot (1 minute and 20 seconds), until—S: Night scene in woods.

NOTE: Begin pp.

23—Theme (1 minute and 30 seconds), until—T: "Nash and his lieutenants."
24—"Poem Symphonique" (And. quasi Adagio), by Borch (5 minutes and 10 seconds), until—T: "As Harvest time draws near."
25—"Thoughts At Twilight" (Reverie), by Kendall (2 minutes and 25 seconds), until—T: "Evening shadows oft find."
26—"Intermezzo" (Allegretto), by Pierne (1 minute and 15 seconds), until—T: "When the wheat harvest."
27—Theme (1 minute and 30 seconds), until—T: "Newman secretly elated."
28—"Entreaty" (a Tone Poem), by Colby (1 minute and 45 seconds), until—T: "I'll go with you to Kurt."
29—"Pizzicato Misterioso" (for burglary and stealth), by Minot (4 minutes and 15 seconds), until—T: "After days of."

NOTE: Watch shot. Play to action.

30—Theme (1 minute and 5 seconds), until—T: "Searching far into the."
31—"Agitato" (for scenes of tumult), by Minot (2 minutes and 30 seconds), until—T: "Kurt, you're crazy."

NOTE: To action pp or ff.

32—"Dramatic Recitative No. 2," by Levy (1 minute and 55 seconds), until—T: "On the last night of the."

NOTE: Begin pp.

33—"Cavatine" (Dramatic), by Bohm (1 minute and 35 seconds), until—T: "She forgot her gloves."
34—"Misterioso Agitato" (descriptive), by Smith (1 minute and 45 seconds), until—T: "Work fast, grab."
35—Continue to action (4 minutes and 20 seconds), until—T: "Kurt recognizes the."
36—"Lion Chase" (Grand Galop characteristic), by Koelling (5 minutes and 30 seconds), until—T: "Anderson summons the vigilantes."

NOTE: To action pp or ff.

37—"Spring Blossoms" (Characteristic Intermezzo), by Castillo (20 seconds), until—T: "And then came days of peace."

UNTIL THE END

¶ The Box Office Reports, which appear every other week on account of the paper shortage, are in this issue of the News.

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 4203-4226



Strand theatre, Dubuque, Iowa

The Way they House the Pictures in Distant Singapore



Orpheum to Be Entirely Remodelled and New Ventilating System Installed

Fond du Lac Theatre Will Not Be Recognized When Decorators and Structural Workers Finish

THE Orpheum theatre, Fond du Lac, Wis., owned by William E. Ainsworth, is being remodeled at an expense of $25,000, and when reopened on June 1 in its beautiful and enlarged form will be one of the most attractive picture houses in Wisconsin.

The plans for the remodeling, which was begun the second week in April, provide for the extension of the building some 35 feet, or to the full depth of the lot, 120 feet and the utilization of the second story as well as the main floor for theatre purposes.

The structure will be fireproof throughout, the construction being of brick, concrete and steel. The projection room will be entirely of steel and concrete.

No change will be made in the lobby, but the foyer will be widened and made longer, this being made possible through the removal of the side stairway which now leads to the flats on the second floor Separating the foyer from the main auditorium will be plate glass windows in mahogany settings.

From either side of the foyer a stairway will rise to the mezzanine floor from which a full view may be obtained of the theatre below. At the east end of the mezzanine floor and extending the entire width of the building will be the ladies' rest room, hung with rich draperies and furnished in wicker. Mr. Ainsworth's private office will be located on this floor.

From the mezzanine floor another double stairway will rise to the balcony, landing patrons at the middle of the balcony incline. There will be seating for 240 on this floor with two boxes of six chairs each. The ceiling clearance of the balcony will be ten feet at its lowest point and the balcony will extend 40 feet over the main part of the theatre.

The entire lower floor will be finished in mahogany and green and the floor itself will be constructed on the "dip" plan, which will give to each patron an unobstructed view of the stage. All steps will be eliminated even at the entrance and at the rear exits of which there will be two, one at either side of the stage.

There will be a 28-foot clearance to the ceiling at the lowest point on the first floor and a 38-foot clearance to the highest point.

A complete roof ventilating system will be provided. In addition to this two large suction fans will be installed, thus providing plenty of ventilation and an abundance of fresh air all the time.

The decorating scheme throughout will be old rose, dull grey and ivory, while a clever panel effect with Corinthian pillars and cameo center design will add to the attractiveness of the house. The side walls will be of stucco handsomely decorated.

Situated in the grills and on either side and also above the stage will be the pipes and other equipment of the new Bartola organ which is to be the largest the concerns makes and which will cost $10,000. This organ will be operated with a low wind pressure to give that soft and melodious tone so noticeable in the Bartola organ which has been in use in this theatre for some time.

A large picture screen, known as a Mazda Gold Fibre screen, will be installed as Mazda equipment is used throughout. The projection room, which is located at the extreme east end of the balcony will contain three modern machines, two for daily use and one for emergency purposes.

New leather upholstered chairs will be used installed throughout the building which will have a seating capacity of 750 or more than double that of the old theatre.

The plans for the remodeled theatre were drawn by K. S. Lapina of Chicago. The contract is held by the Immel Construction Co. of Fond du Lac. It is expected that the remodeling will not interfere with the exhibitions for the first three weeks. However, Mr. Ainsworth plans to close the theatre about May 1 for a month reopening on June 1.

Mr. Ainsworth became proprietor of the Orpheum four years ago. Under his management the patronage has steadily increased the business for the first three months of the present year being double that for the same period in 1919

Strand in Remodelled Form Stands Out as One of Dubuque's Finest Theatres

Formerly an Unimposing Structure of Brick but Now Finished Throughout in White

THE most modern, up-to-the minute theatre in Dubuque, Ia. is, without question, the Strand, owned and managed by the Bradley and Maclay Real Estate Co. The Strand, or the New Strand, as it should properly be called, was opened to the public October 16, after almost a year's remodeling, caused by its having been gutted by fire two years previous.

The theatre, formerly a gloomy red brick building, has been refinished in pure white, with the result that its simple beauty attracts the attention of all passers by. Great electric lamps illuminate the building, and the bills are announced by means of a mammoth electric changeable letter sign. There are plenty of exits and entrances, with panic-proof latch bolts on each door.

The interior decoration is a work of art. The lobby is of fine tile of blue and white design, while the woodwork is mahogany. The ticket booth is conveniently located to one side, leaving the remainder of the lobby for attractive displays. One enters through swinging doors, into the sub-lobby, and from thence either to the theatre proper or to the balcony. The floors of the entire theatre are carpeted to match the other furnishings; the walls and ceilings are tinted in tan and gold—indeed, a combination of rare beauty. The chairs are the most comfortable for theatre use and are silver grey leather upholstery.

Broad stairways on either side of the inner lobby lead to the balconies, where the same pains have been taken for beauty and comfort as for the downstairs. Miniature floor lamps serve as a guide to the theatregoers who enter during the showing of a picture. On the right landing, before the entrance to the balcony is a cozy nook, with chairs, settee and reading lamp, where patrons may wait, if they so desire until the beginning of the next performance.

The Keller Electric Company has installed modern indirect lighting system, and in so doing have arranged to combine serviceability with art. The screen is set rather back on a fair sized stage, and half hidden lights of torquoise blue give it the necessary light and produce a most artistic effect. A fire-proof picture booth is equipped with two of the latest model Simplex projecting machines and the remainder of the mechanical devices of the theatre are in excellent condition.

The Strand has not an orchestra, but the installation of a $10,000 Kimball pipe organ, with orchestra attachment, furnishes so excellent a substitute that the theatre's patrons have no desire for an orchestra. The organ is played by a first class musician, whose excellent music attracts not a little patronage of his own.

The Strand was remodeled under the direction of James Gregory, and the electrical end was left to the Keller Electric Company. The first class condition of the Strand is due, in a great measure to their efforts to carry out every detail of the plans of the management.

Since its opening the Strand has shown nothing but first-run pictures, and is now a splendid example of a theatre which endeavors to give its patrons the best.

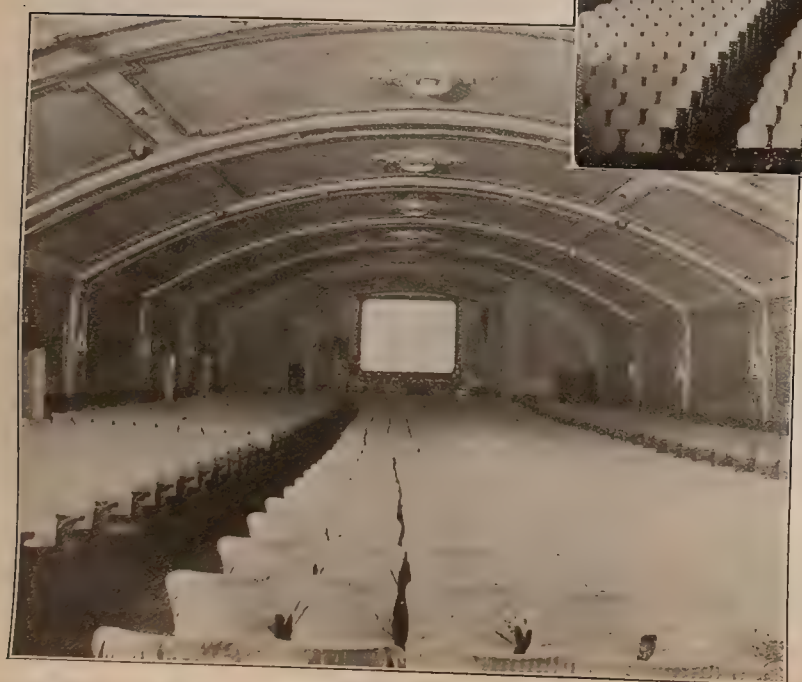
Three Views of Quimby Theatres Serving Patrons of Ft. Wayne, Ind.



Quimby's Jefferson (left) is a single floor house well finished and equipped. Note the effect of chair covers on the neatness and attractiveness of the theatre



Quimby's Strand (right) is a two floor house. The owner is a strict believer in the use of chair covers throughout the theatre



(Left) another view of the Jefferson. Although the floor is not sloped and the ceiling is low there is a good view from all parts of the theatre

Oil Burning Equipment for Theatres May Solve Problems of Many Amusement Places

The Allen Theatre in Winnipeg Boasts of One of First Installations of This Nature

It may be true that the supply of crude oil in this country will dwindle to nothing in the next ten years, but one thing is fairly certain—the oil supply of today is more regular and dependable than the coal supply. That is one of the reasons that caused the builders of the Allen theatre in Winnipeg to decide on an oil-burning heating equipment. There are other reasons, such as the absence of dust and ashes, the ease of regulation and the plentiful supply of heat, all of which are of importance in Canada where the winters are anything but mild.

It is not our intention to go into the technical details of the type of oil burners used at the Allen, but we do wish to explain their workings so that other prospective builders of theatres will have a general idea of the layout of a heating system using oil as its fuel.

Fig. 1 shows one corner of the boiler room with the blower fan driven by a motor, the latter shown at the extreme

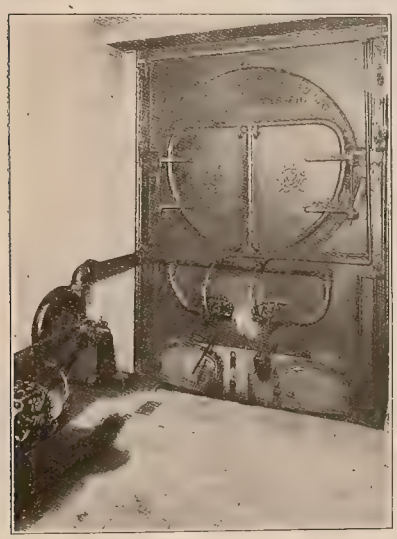


Fig. 1—Showing installation at Allen Beach theatre, Toronto

edge of the illustration. This turbine fan supplies several thousand cubic feet of air per minute at 4 to 5 ounces of pressure, to the burners. The air is required in order to mix with the oil and produce an inflammable mixture. Smaller pipes will be noticed leading from a point just below the boiler door. These conduct the oil from the reservoir to the burners. The reservoir is a steel storage tank from which the fuel oil is pumped by means of a small motor-driven pump.

Fig. 2 shows the burner itself. The large pipe is the one leading from the air pump and the small one is the oil feed pipe. The oil passes through the center of the gun and is discharged into the inside of the cup, which is shown detached,

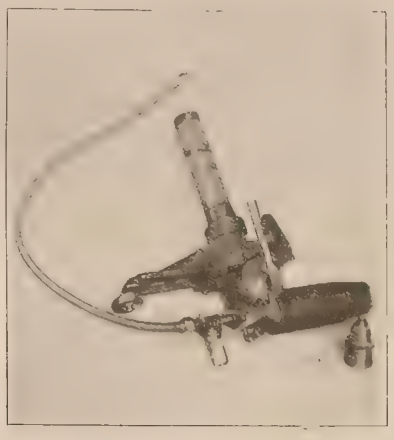


Fig. 2—Detail of Burner

at the lower right-hand corner of the photograph. The air, which enters through the large pipe, also passes up the gun and drives the oil cup at a high rate of speed as it passes through the vanes inside the cup. This rotation of the oil cup causes the oil to be broken up into a fine film and atomized as it is discharged from the outer end. The air exhausted through the turbine mixes with the oil and produces a combustible mixture.

The rotary type of machine shown in Fig. 3, operates somewhat differently. The motor at the left revolves the long shaft and the burner head, by means of gearing in the gear box.

The fuel oil is fed to the machine by a pump and then passes through a pipe which you see entering towards the bottom of the gear box. It then passes up an oil spindle which you see lying in front of the picture and is discharged from a spout into the burner head which revolves about four thousand revolutions a minute. The oil, by centrifugal action, is thrown upwards over the outwardly tapering face of the burner and discharged between the air vanes. The upper and lower set of vanes on the burner create the air supply so that there is merely an outwardly moving film of oil discharged between two outwardly moving layers of air.

Referring again to picture No. 2, the circular air valve is held up as long as air is passing into the burner and this holds the lever handle in such a position that the burner is kept in forward position on the rack. At the same time the segmental rack into which the oil valve adjusting lever is set is also held in position. As soon as air is cut off the oil valve handle automatically closes and at the same time the burner is automatically pulled back out of the fire.

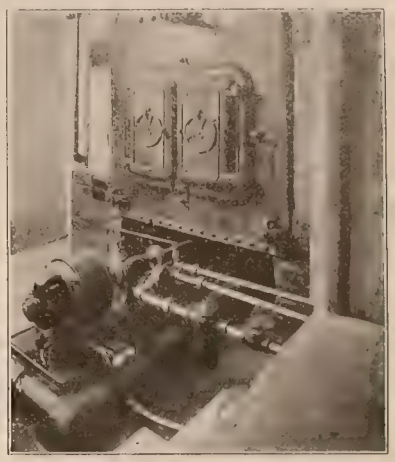


Fig. 4—Installation of rotary type of machine similar to one installed at Allen theatre

The oil burning equipment described was designed, patented and installed by the Fess Oil Burners of Canada, Ltd. This particular installation was the first made in the vicinity of Winnipeg and its operation is being watched with great interest by theatre men and theatre architects.

Oil burners can generally be used in high-class residential sections where soft coal is prohibited and for this reason the successful outcome of the Allen heating plant may lead to the adoption of oil burners in many of the newer theatres to be erected in exclusive neighborhoods.

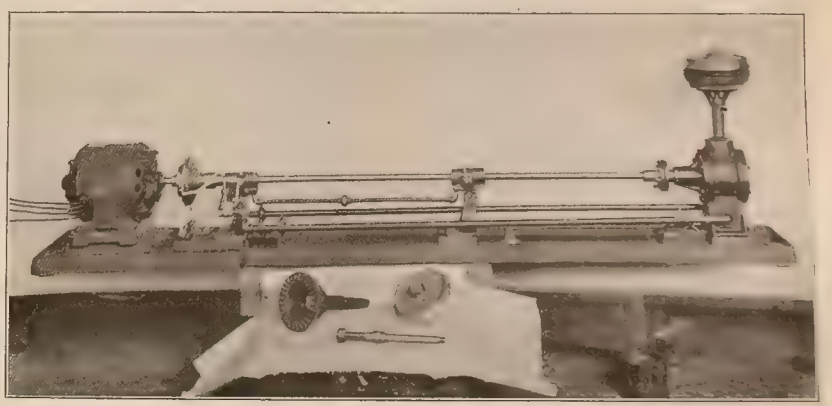


Fig. 3—Type of machine used at Winnipeg

Directory of New Theatres

MASSACHUSETTS

Boston—The Olympia theatre interests are to construct a new picture and vaudeville theatre at Province and Harvard streets.

Cambridge — Alfred S. Black has secured a lease for ten years on the Harvard Square theatre, owned by Edward A. Barnard. The house will have a seating capacity of about 2,000.

Chicopee — Zigmund Szatrowski is to construct a new picture house on Exchange street at a cost of $25,000.

Chicopee — William Cohen is having architect Robert B. Warner, 168 Bridge street, Springfield, Mass., draw up plans for a 1,500 seat theatre to be erected in this town.

Southbridge — The Blanchard Brothers of this town are planning extensive alterations in the Hippodrome, located on Elm street, and when finished will have a theatre seating 2,500 people.

MICHIGAN

Detroit—C. H. Miller, owner of the Regent, Majestic and Orpheum theatres, is having plans prepared for a theatre to be built at the southwest corner of Roosevelt and Grand River avenues.

Muskegon — The Paul J. Schlossman Amusement Company is to erect a new picture house on Muskegon Heights at McKinney avenue and Maffet street.

Niles—Plans are being perfected for John Haumann's proposed $30,000 house to be situated on South Second street, between Main and Cedar streets.

MISSOURI

St. Louis—The Famous Players-Lasky Corporation is negotiating for a new theatre to be erected at the northeast corner of Seventh and Locust streets.

St. Louis—The new Loew theatre at Eighth street and Washington avenue will be erected as soon as present leases on the property have expired. The house will seat 4,400 persons and will cost $1,000,000.

St. Louis — Announcement has been made that William Fox will erect a theatre in the West End at a cost of $1,000,000. It will have a seating capacity for over 4,000 persons.

MONTANA

Deer Lodge—A $100,000 theatre with dimensions of 70 x 130 feet will soon be started here.

Helena — The Liberty Theatre Company, with a capitalization of $30,000, has been formed to erect a new theatre at Wolf Point. It is reported that construction will commence soon.

NEW HAMPSHIRE

Concord—Capt. Jacob Conn has commissioned architect George S. Forrest to draw up plans for a new theatre to cost $100,000. Capt. Conn owns the Star theatre on Pleasant street and another theatre on School street.

NEW YORK

Brooklyn—It is rumored that a large theatrical company has purchased the Bennett homestead, which occupies much of the block on Gates avenue, between Broadway and Bushwick avenue, and will erect a new picture theatre on the site.

Buffalo — The Famous Players-Lasky Corporation is to construct a new picture house here. It will be centrally located.

Flushing—The McKenna's Plaza Theatre Corporation, with a capital of $50,000, has been formed to finance the erection of a combined theatre and store building.

Jamaica—The Long Island Motion Picture Company is constructing a new 2,500 seat house on Jamaica avenue just east of Carlisle street.

Johnston City — The A. E. Badgley Company, contractors for the new Goodwill theatre, announce that the structure will be ready for opening in the early summer. C. Fred Johnson is the owner of the project.

Mechanicsville — Kavanaugh & Joyce will erect a modern theatre with a seating capacity of 1,600. The house will be located on North Main street and is expected to be ready for occupancy this spring.

Newburg—A new theatre will be built at Ellenville by the Shurter Theatre Company, Inc. The theatre will cost approximately $20,000.

New York City—Marcus Loew's new theatre and office building is in course of construction at Forty-fifth street and Broadway. When completed it will seat 3,800 and cost about $2,500,000.

New York City—William D. Kilpatrick may erect a new theatre on Fourteenth street between Seventh and Eighth avenues.

New York City—The Sheridan Realty Company will erect a motion picture theatre seating 2,500 on Sheridan Square, Greenwich and Seventh avenues and Twelfth street. The house, with a seating capacity of 2,500, has been prepared from designs by Riley & Hall, architects. It will open in January, 1921.

Rochester—A new picture theatre may be constructed on Clinton avenue.

Buffalo—The General Theatres Corporation is to build a modern theatre to be known as the Coliseum on Fillmore Avenue and Genesee Street. The cost of the land and building will be about $250,000. Harry Marcey is President of the corporation.

Buffalo—Erection of new theatre to be started about May 1st on Broadway between Detroit and Townsend Streets by Jacob Rosing & Son. Seating capacity to be 2500 persons. It will cost approximately $250,000. Henry F. Spann of Buffalo is the architect.

NEW JERSEY

Elizabeth — The Federal Amusement Company will erect a motion picture theatre at North Broad street and Ridgeway avenue. Philip G. Volk is president of the company. Alfred D. Halsey is secretary, both being residents of Hillside.

Newark — Plans have been completed for the erection of the Bacon theatre at Broad and Rector streets.

Newark—The new Grand theatre, located on Market street, is in course of construction. It will seat about 1,000.

NORTH CAROLINA

Statesville—A. D. VanDerburgh is constructing a new house on the site of the Morrison building on Broad street.

OHIO

Toledo—The third Community theatre to be built by the Community Amusement Company will be located at the corner of Monroe and Lawrence avenues. It will seat 1,400.

Cleveland—A theatre to be known as the Five Points is to be erected at East 152d street and St. Clair avenue. It will seat 1,500 people and will cost about $10,000.

PENNSYLVANIA

Philadelphia — The Winder Theatre Company is receiving estimates on a 60 x 150 foot theatre. Henry L. Reinhold, Jr., is the architect.

TEXAS

Dallas—Fred A. Jones, contractor, has commenced the construction of the Hulsey theatre on Elm street west of Ervay. The theatre will be 119 x 130 feet in size and will cost $600,000.

Dallas—Ground was broken recently for the Majestic theatre on Elm street. The owners are the Interstate Amusement Company. The Gilsonite Contracting Company has the contract and John Eberson of Chicago the architect. The house will seat about 3,000 persons and will cost $1,000,000. It is expected that the building will be ready for opening by October.

VERMONT

Bellows Falls—Perry Theatre, Inc., has taken over the property at 50 Canal street with the idea of erecting a modern theatre for handling pictures and road shows.

WASHINGTON

Port Angeles—Mack J. Davis, manager of the Dream theatre, has signed a contract to enlarge his present theatre by considerable extension. In addition, the building will be entirely renovated, redecorated and refurnished. Some of the mi-

Seattle—Construction is about to begin on the new Varsity theatre at Forty-fifth street and Fourteenth avenue for the G & G Theatre Company. The architect is E. W. Houghton, Lumber Exchange Building, Seattle, Wash.

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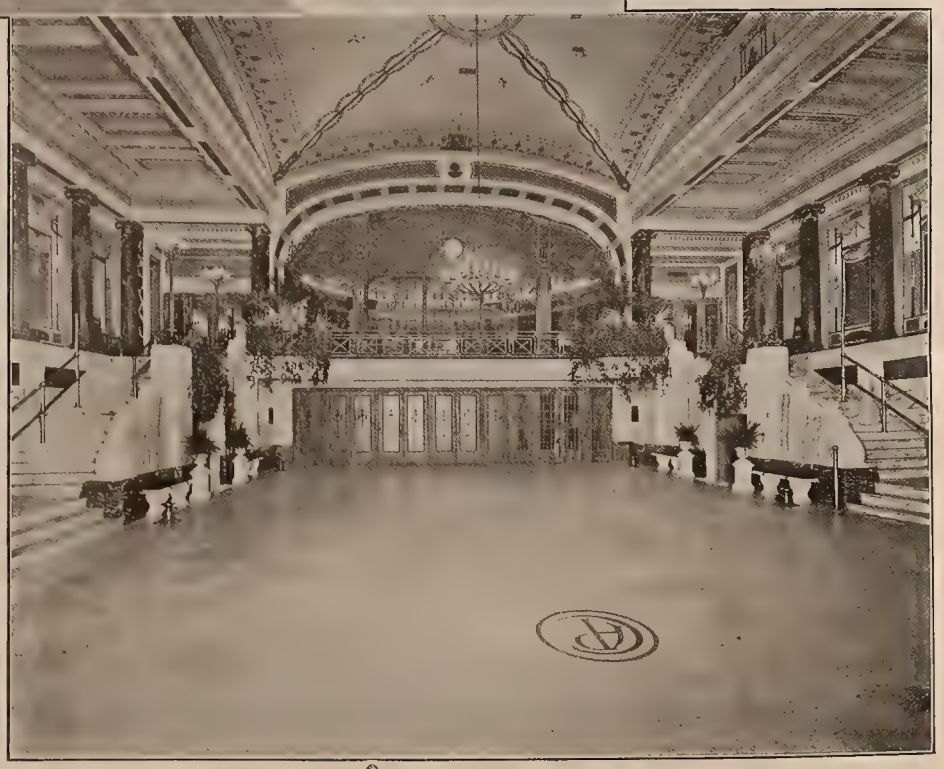
A Page Showing the Tendency in Modern Lobby Design



The magnificent lobby of the Capitol theatre in New York would have been a wonderful sight in b l a c k and white, but in its colors of cafe au lait and gold it is proving to be one of the show places of the city.

Contrasting to a certain extent the quiet tones of the Capitol, the lobby of the new Brooklyn Strand with its high colors carried out in the style of the Pompeian period exhibits a lavishness seen in but few other buildings in this country.

Thomas Lamb was the architect f o r b o t h theatres.





DISTRICT OFFICES

DETROIT
400 Penobscot Bldg.

CINCINNATI
1814 First Nat. Bk. Bldg

KANSAS CITY
404 Victor Bldg.

DALLAS
222 Interurban Bldg

NEW ORLEANS
534 Bienville Street

MINNEAPOLIS
300 Builders Exchange

EASTERN DISTRIBUTOR
Display Stage Lighting Co.
314 West 44th Street
New York City, N. Y.

Singapore Theatres Well Housed

Singapore prides itself on having three movie houses. They are the Palladium, Liberty Hall and the Empire Cinema. These theatres are furnished with pictures about the same time that they are shown in the States.

The Strait Settlements is a hotbed of movie fans. The exhibitors are imbued with western ideas and herald their pictures widely with posters, throw aways and other advertising schemes. They also have learned the value of theatre "fronts."

K. W. Tann, the native manager of the Universal branch, reports that all that is necessary is to announce a Universal serial and the theatres are packed.

Toledo's Million Dollar House

Toledo is to have a million dollar movie house, to be known as Zorn's Million Dollar Capitol Theatre. It will seat 2,500 persons and is to be designed along the lines of the Capitol theatre in New York City.

Edward Zorn, who has been manager of the Temple theatre in Toledo for years, and Joseph Fanning of the Temple staff, are interested with E. P. Severcool and E. B. Edmonds, Toledo Hotel men.

The new theatre will be opposite the Temple and beside the Federal Building. A big restaurant, and other business houses are occupying the new theatre site. Work will start within a few months, it is thought.

Mr. Zorn, together with several Toledo architects, is planning a trip to some of the country's largest theatres.

Zorn's Million Dollar Capitol theatre will be five stories high, built of steel and white terra cotta. There will be a large circular mezzanine with a nursery and maid in attendance. Beautiful marble stairs will lead to the mezzanine. The lot on which the theatre will be built has a 121-foot frontage and is 120 feet deep. It is in the heart of the business district and on St. Clair street—Toledo's theatre row.

Typhoon Fan Company Sales

The recent warm weather throughout the South, has convinced theatre owners that it is time to install their cooling apparatus for the coming summer, and, during the past week, the Typhon Fan Company of New York have closed contracts to equip the following theatres with the Typhoon Cooling System.

Howard theatre, Atlanta, Ga., Royal theatre, S. A. Lynch Enterprises, San Antonio, Tex.; Rex theatre, Sumpter, S. C.,; Bijou theatre, West Palm Beach, Fla.; Capitol theatre, Moultrie, Ga.; Spohn theatre, Goshen, Ind.; Empress theatre, Wichita Falls, Dallas , Tex.; Lucas theatre, Savannah, Ga.; Georgia Amusement Co. theatre, Athens, Ga.; Strand theatre, Rome, Ga.; Princess theatre, Henderson, N. C.; Criterion Amusement Co., Chattanooga, Tenn.; Royal theatre, Wilmington, N. C.

Notes of New Theatres

Anthony Corlets of Wilmington, Del., states that he expects to open his New Victor Theatre at 1715 W. 4th Street about the first of June. He is installing a Hallberg generator, Minusa screen, Powers motor driven machine, and will employ an orchestra to furnish the music.

Benny Freed, formerly a representative of the Fox Exchange of Phila., is now managing the Lyric Theatre at Summit Hill, Pa.

Under the able management of Chas. Campbell, the Y. M. C. A. Theatre at Coatesville has been doing a capacity business. The business has increased to such an extent that the Association has decided to make some extensive alterations, adding ten feet to the width of the theatre, gaining three hundred additional seats.

W. F. Boogar, formerly of Philadelphia but now operating a hotel at Coatesville, Pa., has plans for an 1800-seat theatre in connection with eight store rooms. On account of scarcity of material and labor shortage, he has deferred building until now. He reported to the writer that work will be started at once and when the building is completed will represent a $240,000 investment. Mr. Boogan first started in the moving picture business on Market Street in Philadelphia about 15 years ago and is interested in one or two of the theatres in Philadelphia at the present time.

George Brown of Parsons, Pa., states that he will soon commence work on remodelling and enlarging his Palace Theatre.

The citizens of Frankford, Del., are proud of the new 500-seat theatre erected by Benj. M. Jones, which will open during the week of Mar. 29.

Advance Facts on New Buffalo Theatre

THE new Rivoli theatre in Broadway, just beyond Fillmore avenue, Buffalo, is nearing completion and could be opened in June, but it has been decided by Joseph Kozanowski, builder of the house, and Harry Dixon, city salesman for Realart, who will manage the theatre, to postpone the opening until September 1.

While the public will not be given a treat in neighborhood picture presentation this summer because of this decision and while the features of the house are being kept secret until opening day, the Motion Picture News representative is able to give some facts about this big theatre in one of the most thickly populated sections of the Queen City of the Lakes.

The Rivoli has a frontage on Broadway of 85 feet and a depth of 145 feet. It will have a seating capacity of 2,000 and when completed will represent an outlay of close to $200,000. The house is constructed of red tapestry brick with white terra cotta trimmings. The 2,000 seats are upholstered in leather and the number is divided between the first floor and a large balcony. The floors will be covered with rich carpets.

The music will be furnished by a 15-piece orchestra and large pipe organ. The stage, upon which will be erected an elaborate scenic setting, will be 22 by 12 feet. There will be a double-deck foyer and a mezzanine floor. A large ventilating plant will force the bad air out and bring the fresh atmosphere in. The lighting system will be indirect throughout. There will be two large ticket offices in the lobby, each of which will have automatic machines. The throw in the Rivoli will be 137 feet and two new Simplex machines are now being installed by Al Becker of the Becker Theatre Supply Company, local agents.

Mr. Dixon, who will manage the Rivoli, is a veteran in the film game, having managed several local neighborhood houses. He is also former manager of a local exchange and just now is acting as city salesman at the Realart office, where he will remain until a few weeks before the Rivoli opening.

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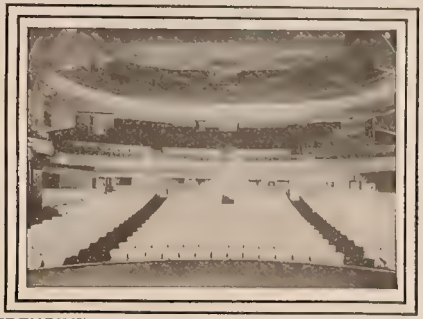
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Equipment Operating — Projection — Questions Answered

Development of the Mazda Lamp for Projection Purposes

A Series of Interest to All Projectionists

(Continued)

This is the third installment of an exhaustive article on the Mazda Lamp and its application to Projection. The author is H. Freeman Barnes, which is proof enough that the data is authoritative.

The importance of correct adjustment is shown by the following table (from actual measurements):

	Light on screen
Mirror properly set	100%
Mirror ⅛" too far to one side	78%
Mirror ⅛" too far to front	85%
Mirror ⅛" too high or low	73%

The condensers in use with the arc system when employed with Mazda projection were found to be unsuitable. First, they were of too long a focus. If the focus could be shortened, i. e., the lamp brought nearer the face of the condenser, more light would be picked up. Second, the image of the arc, as focused on the aperture plate with plano condensers functions well in putting a uniform picture on the screen; with the Mazda lamp, however, the filament and its mirror image are not uniform enough in brilliancy to allow it being focused in this manner—so some scheme had to be devised which would break up these images sufficiently to secure a uniform screen illumination.



Fig. 5—Mirrors of 7 in. and 5 in. diameters

The projection lens picks up any image which is at or near the aperture plate and reproduces it on the screen. Hence, if the light at the aperture plate is uniform, the light on the screen will be likewise. If the light, however, is uneven at the aperture plate, the screen itself may be streaked.

The prismatic or corrugated (8) condenser fulfills these requirements. Only one condenser is used—instead of two as with the arc (9). As contrasted with the comparatively long focus of plano condensers, the back focus of the prismatic, i. e., the focus on the light sides, is 2½", thus bringing the light source much nearer and increasing the amount of light picked up.

Naturally, the shorter we can make the focus of our condenser, the more light will be picked up. For instance, if we had a stream of water issuing from the nozzle of a hose in the form of a broad spray, if we attempted to catch a portion of this water in a bucket, the *closer* we place the bucket to the nozzle the *more water* would be collected.

It is the same with light and a condenser. Light issuing from a filament is analogous to the water coming from the nozzle of the hose. The condenser might be lightened to the bucket, and catches the rays of light, as the bucket catches the water.

The corrugations or rings on the surface of the condenser help to break up the filament image, thus insuring an even screen. Where plane condensers are used for projection with a Mazda lamp, the filament itself must be thrown out of focus and fairly even screen illumination is thus assured by the blurring of the image.

With stereopticon projection, on the other hand, a set of plano condensers *must* be used—and hence two sets of condensers are supplied; the corrugated for motion picture work, and plano condensers for stereopticon projection. With stereopticon projection, the *projection lens* is designed to pick up any image from a point directly in front of the condensing lens itself, so that if the condensing lens is perfectly clear, as the plano lens for example,

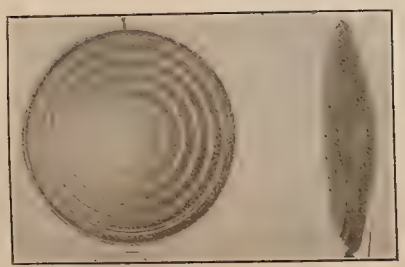


Fig. 6—Two views of the new prismatic condenser

the light on the screen will be uniform. Where an attempt is made, however, to use a prismatic lens, for stereopticon projection, the corrugations or rings of the condenser itself will be noticed upon the screen.

The *projection lens* used with motion pictures, however, focuses not upon the condenser itself, but upon the aperture. As the distance between the aperture and condenser is comparatively great, the corrugated condenser is more than enough out of focus—its corrugations therefore do not show on the screen, but, on the other hand, help to even up the screen illumination.

The prismatic condenser is 4 7/16 in. in diameter and 2½ in. focus, on the light source side. It can be placed from 6½ to 8 in. away from the aperture. The smooth or convex side faces the lamp. The corrugated or concave side is placed towards the film.

It has been determined from many experiments that the prismatic condenser will "pick up" light from an area approximately 4/10 of an inch in diameter—a circular area.

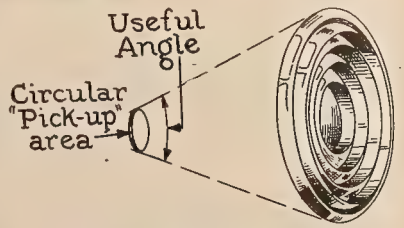


Fig. 7—Showing "pick-up" area and "useful angle" of light

In other words, at a place exactly 2½ in. back from the condenser there is a circular area 4/10 of an inch in diameter from which the light will be collected by the condenser and passed through the aperture plate, and finally through the projection lens on to the screen. In order to cover a circle 4/10 of an inch in diameter, it is necessary to make the filament 4/10 of an inch square.

Light rays from any filament outside this area, while striking the condenser will be bent in such a way that they will not pass through the aperture, and conse-

(*Continued to page* 4218)

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Practical Electricity—X
Study Lessons for the Projectionist

Work and Power

Whenever the resistance of an electric circuit is overcome energy is consumed and work is done. The mechanical analogy of this is the effect of a force acting thru a certain distance. A force may be exerted on a body but unless some motion takes place there will be no work done. Thus a generator may be revolving and producing an electromotive force, but unless an external circuit is connected to the terminals of the machine and a current caused to flow no work will be performed by the generator.

Energy is the ability to do work, thus electrical energy is the ability of a circuit to perform electrical work. Just as a weight can be made to perform work in falling from one level to another so an electric circuit performs work as a result of a fall in potential. Also as it is necessary to perform work in order to raise a body from one level to another so in the case of a generator it is necessary to supply work from some source in order to establish a difference of potential.

Energy may be stored up, and the energy thus stored may be measured in the same units as work, and is numerically equal to the work which will be performed. The energy stored in a certain body of water is the amount of work which it will produce in falling between two different levels, also the electrical energy stored in a storage battery may be measured by the amount of work which will be performed when connected to an electric circuit.

Electricity may be considered as a medium for the transmission of power or energy in a similar way as performed by belts and fluids. The unit of electrical work or energy is the *Joule*, which is the amount of work performed in causing one coulomb of electricity to flow thru a difference of potential of one volt. The coulomb is defined as the current flow of one ampere per second so that the equation for electrical work may be written: Joules = Volts × Amperes × Time (seconds.)

Work is independent of the time consumed, as it is necessary to exert the same amount of energy to raise a weight a given distance in one hour's time as would be required to accomplish the same result in one second. The unit of expressing mechanical work is the foot-pound, which is the energy required to raise a weight of one pound one foot distance.

Power is the rate at which energy is expended or the rate of doing work. The unit of electrical work is the product of the unit of work by the unit of time, or a joule per second, and is known as the watt (W). The following equation may thus be obtained: Electrical power = Electrical work/Time, or by substituting the equation of work, Electrical power = Volts × Amperes × Time/Time or W = E × I. Thus if we know two of the quantities of a circuit the third may easily be found from the derived equations I = W/E, and E = W/I.

The rate at which mechanical work is expended is designated by the horse-power, which is the energy necessary to raise a body weighing 33,000 pounds one foot in one minute. Thus the horse power developed by any machine is equal to the foot-pounds of work done per minute divided by 33,000 or the foot-pounds of work done per second divided by 550.

In order to compare electrical and mechanical work it is desirable to establish a relation between the watt and the horse-power so that the capacity of a generator or motor may be determined in horse-power. The following relation has been found by experiment to be true:

One watt equals .7375 foot-pound per second, and one foot-pound per second equals 1.356 watts

As has been already stated a mechanical horse-power is equal to 550 foot pounds per second, so that the horse-power in electrical energy is equal to 550 divided by .7375 or 746 watts. Thus the watts input when mechanical power is given may be obtained by multiplying by 746. Also the horse-power developed by an electrical machine may be found by dividing watts by 746.

In speaking of the capacity of the larger types of electrical machines the term kilowatt (k. w.) is generally used. The kilowatt is equal to 1000 watts or 1.34 h. p.

Since the energy represented a Joule is quite small, a more general term is the watt-hour, or the product of volts × amperes × hours, and a larger term the kilowatt-hour or 1000 watt-hours. The dials of instrument used in recording the amount of energy supplied to a customer for light and power are calibrated in watt-hours.

The following problems are given as examples of the power expended in electrical circuits:

Problem

An arc operating on a 110 volt circuit draws 50 amperes, find the power consumed.

If the drop around the rheostat in the circuit is 50 volts, find the per cent of useful energy.

If the cost of electrical energy is 6 cents per kilo-watt hour, find the cost of operation for 8 hours.

Solution

The power consumed in the above circuit is obtained by the equation W = E × I, or 110 × 50 = 5500 watts.

The line voltage is 110 and the drop around the rheostat 50 volts, giving 60 volts as the drop across the arc which with a current flow of 50 amperes gives 3,000 watts as the power consumed in the arc. The total consumption from the line was found to be 5,500 watts, so that the useful energy of that used by the arc is 3,000/5,500 or 54.5%.

The power consumed in 8 hours by the above circuit would be 5,500 × 8 = 44,000 watt-hours or 44 kilowatt hours, which at a price of 6 cents per k. w. h. would give the cost of operation as $2.64.

Problem

A hoist raises a weight of 2,000 lbs. a distance of 300 ft. in one minute. Find the work done and the power expended.

If the efficiency of the hoist is 75 per cent and that of the driving motor 90 per cent, find the horse-power of the motor and the current drawn from the line if the voltage is 110.

Solution

The work done is the product of the weight of the body and the distance thru which it is moved, or 2,000 × 300 = 600,000 foot-pounds.

The power expended in horse-power is equal to the foot-pounds of work performed per minute divided by 33,000. In this case 600,000/33,000 or 18.2 h.p.

With an efficiency of 75% the power input to the hoist would be 18.2/0.75 or 24.3 horse-power. This is equivalent to the output of the motor, which calculated in kilowatts would be 24.3 × 746/1,000 or 18.1 kw.

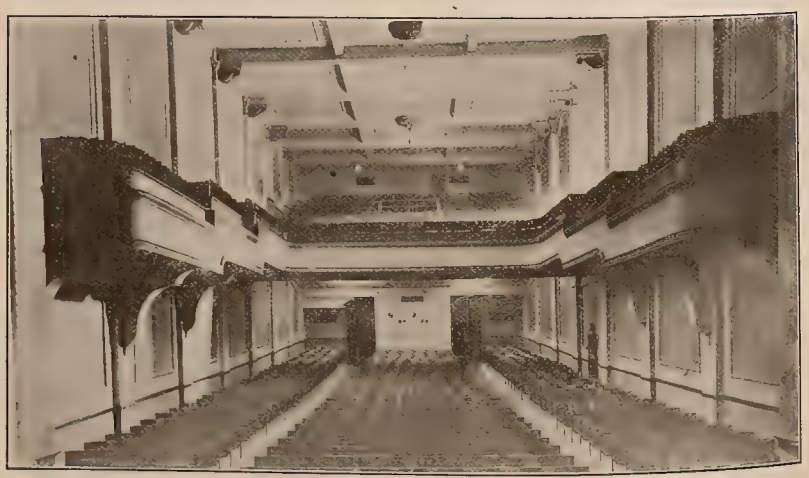
The motor has an efficiency of 90%, therefore the input in kilowatts would be 18.1/0.9 or 20 kw.

To obtain the current taken from the line we change the power consumed to watts and divide by the voltage, which gives 20,000 watts/110 volts or 182 amperes.

Problems to be Solved

29. A 32-candle power, 110-volts tungsten lamp requires 40 watts. What is the current taken by one lamp? Find the energy consumed for 15 lamps burning for an average time of 4 hours, and the cost of this energy if the rate is 6 cents per kw. hour.
30. A theatre is lighted by 50, 110-volt, 40-watt lamps, and the projection arc requires an average current of 50 amperes on the 110-volt circuit. Find the energy consumed and the cost per day at the rate of 7 cents per kw. hour, if the lights are used an average of 3 hours and the arc burning 7 hours.
31. The load on a 110-volt generator consists of two hundred 32-candle power, tungsten lamps, requiring 40 watts each, also a 10-h.p. motor which has an efficiency of 85 per cent.
    Find: The current taken by the load. The output of the generator in kw. The horsepower of the driving engine of the generator, the generator having an efficiency of 87 per cent.

(To be continued)



The Luna theatre, Lafayette, Indiana, ought to have good projection. Note the location of the projection room

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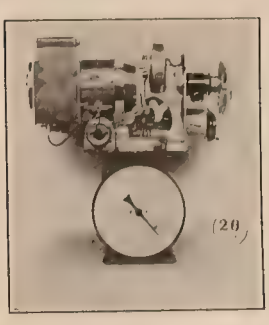
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History of Mazda

(*Continued from page 4214*)

quently are of no value in projecting the picture.

Another point: the angle between the lines drawn from the filament to the edges of the condenser, constitutes the useful

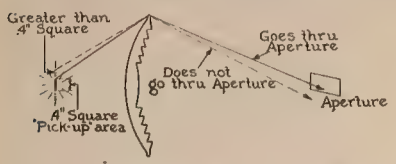


Fig. 8—Showing how rays from outside the "pick-up" area are so bent by the condenser that they do not pass through the apparatus

angle. The light that is shot outside of this angle does not fall on the condenser and hence cannot be utilized.

Thus, also, the mirror, which is placed behind the lamp to collect the rays shot in that direction, should be large enough in diameter to pick up this angle of light, as described above, and reflect it back.

Even though the mirror is made to cover more than this "useful angle" and even though it does reflect a larger angle of light, the amount of light in excess of this useful angle will not strike the condenser. It will be passed to the outside of the condenser, and consequently cannot be called useful light.

(*To be continued*)

Howells Equipment Company Takes Larger Quarters

HOWELLS CINE EQUIPMENT COMPANY moved last week from the offices it has occupied with David P. Howells, Inc., into new and larger quarters in Suite 1110-1111 of the Godfrey Building, 729 Seventh avenue.

The spacious quarters which have been taken over by the Howells Cine Equipment Company have been remodelled, redecorated and refurnished, and the projection room in connection has been reconstructed and reequipped.

Howells Cine Equipment Company was organized but six months ago by David P. Howells and placed under the management of Joe C. Hornstein, widely known in the equipment trade. It was formed largely to handle equipment, supplies and accessories in connection with the Howells international film organization and it has grown and expanded far beyond original expectations.

The new quarters of the equipment company adjoin the executive offices of David P. Howells, Inc., on the 11th floor of the Godfrey Building, and the new arrangement provides the Howells export business with a private projection room as well as furnishing the equipment company with a demonstration room.

"The foreign demand for American equipment and American accessories has been almost as great as the foreign demand for American pictures," said Mr. Hornstein in duscussing the expansion of the company's business. "Theatres all over the world which as everybody knows are showing American films, are projecting them with American machines onto American screens, and in many instances the houses throughout are American equipped.

"We have been so able to organize our business since its inception that we are represented in every corner of the globe. A domestic business has been developed along with foreign trade until we simply outgrew the facilities and the space which we had in the Howells executive offices."

Mr. Hornstein is a pioneer in the film business. He has been projectionist and an exhibitor as well as an equipment specialist. He was one of the first to turn from the theatre to the equipment business.

Paper on Mazda Lamps in Portable Projectors

This paper by C. E. Egeler, to be read at the SMPE. Convention, takes up the extensive developments in the portable equipments for the projection of motion picture in places other than theatres have been dependent upon the improvements in the light projection, as well as on changes in the mechanism for handling the film. The principal efforts to obtain a maximum screen illumination have been:

(1) Use of the meniscus-convex combination of condenser lenses to utilize a maximum amount of the light emitted by the lamp.

(2) The use of higher speed objectives.

(3) The modification of the lamp bulb to permit placing the source close to the condensing lens.

(4) The determination of the best combination of lamp filament form and lens system.

The main types of machines are described. The main considerations affecting the performance of MAZDA lamps are enumerated, and their application in the design and the use of the machine in service are discussed.



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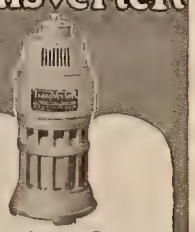
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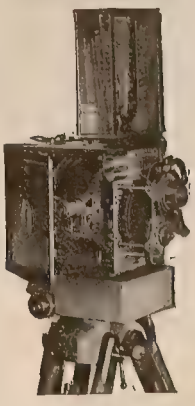
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70 Fifth Avenue, New York City

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Received pamphlet containing subjects from April 1, 1918, to April 1, 1919. Worth ten times its price. Enclosed find check for $1.50 for lists for coming year and back catalogs.

Thanking you,

Respectfully,
COALVILLE OPERA HOUSE.

The above letter received from an exhibitor in a mining town is typical of letters from exhibitors everywhere who bought, last year, the Board's catalog of selected films. There is now ready for distribution a later issue of this catalog (*which contains no advertising matter*) entitled:

"A GARDEN OF AMERICAN MOTION PICTURES"

Covering selected pictures seen by the Board, April 1, 1919—December 31, 1919

Price 25 cents

Previous issues of this catalog listing older pictures are also available; and monthly lists which serve to keep the "Garden" up to date may be had for an annual subscription of one dollar.

Both catalogs and monthly lists give release date (in many cases this year's), title, distributor, number of reels, "star," a brief characterization, and the source when drawn from standard or current literature. Especial suitability for young people, aged 12-16, or any age, is also indicated.

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Camera Laboratory — Picture Making — Studio Technique

White Light for Motion Picture Photography

By Wm. Roy Mott, Research Laboratory, National Carbon Company

(*Continued*)

THE foreign makers of white flame lamps have lagged consierably behind the American manufacturers. An English flame lamp called Truelight is interesting because four arcs are used in series on 220 volts, with the current reversing direction at each arc and carbons changing size to maintain a focusing effect. Some of the early German flame lamps are shown in Eders Handbuch der Photographie, page 452. They can be of no importance compared with the American lamps.

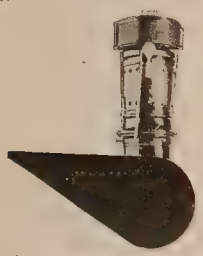


Fig. 13—Wohl Overhead

Another type of flame lamp is the spotlight lamps operated usually by hand. These are used in the same way as the ordinary theatre spotlight lamps, but unlike the theatre lamps the carbons used should be the white flame photographic carbons or the white flame searchlight carbons. Some movie directors have told the writer that using the white flame photographic carbons increased the photographic light about six times compared with ordinary projector carbons. The white A. C. Projector carbon is not as efficient for studio lighting, as the white flame photographic carbon. The flame searchlight has also entered the motion picture field with great success. It is often operated fifty feet away, and with currents of 120 to 150 amperes. We will next consider homemade flame lamps. Electricians in motion picture studios have to continually devise new effects for simulating lanterns, indoor lamps, fires, etc. In general, it is a great mistake to make an article if it can be found on the market, but there are times when it is an advantage to know how to make a flame out of other lamps. This we will next consider.



Fig. 14—Wohl Stand Lamp

Conversion of Enclosed Arcs to Flame Lamps

For some purpose a cheap lamp with adjustable current for changing the amount of light is convenient. In Fig. 15 and 16 are shown the electrical arrangements that the writer devised several years ago for doing this. The globes

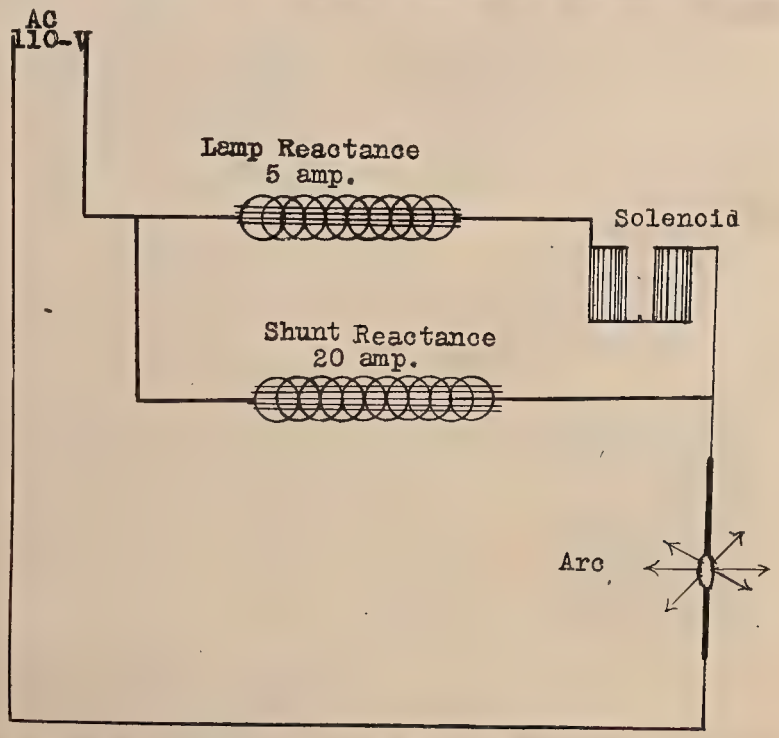


Fig. 16—Conversion diagram for changing alternating current enclosed arc lamps to high amperage flame arcs by reactance shunt

should be removed from the lamps and where necessary the lower holders should be made rigid. All the electrical wiring should be arranged on one side of the arc, and then a resistance (or reactance can also be used on A C) is connected in

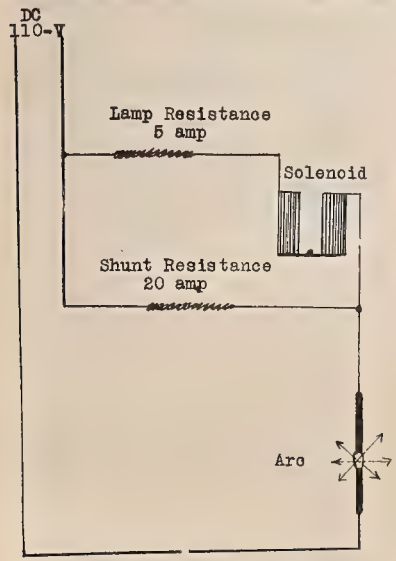


Fig. 15—Conversion diagram for Changing D. C. enclosed arc lamp to adjustable flame lamp

Long Life Multiple Trim Arrangement

A long life multiple trim arrangement for photographic white flame lamps is shown in Fig. 17 where a holder having ten trims was operated on a Macbeth photographic engraving lamp with its reflector detached. For many purposes doubling the trim would have great advantages and the writer believes a number of arc lamp companies will shortly put out lamps with multiple trims. They would be especially useful for overhead lighting and for blue printing.

We will turn to the consideration of the flame carbons which are the heart of the light production. A picture of the flaming arc is shown in Fig. 27.

Motion Picture Flame Carbons

The chief carbon used for photo-engraving and photography is the white flame carbon of which over a million a year are now being sold for this class of work. In the larger sizes a special star shaped core is used. The color of the light can, where necessary, be changed to suit the exact requirement without buying a new lamp or even a new screen, because the other flame carbons of different colors are available for these lamps when they are needed. The white flame is strictly a snowwhite light with a spectrum (Fig. 5) full of lines in its every part. This is most generally used. The pearl white is a light of little more suited for panchromatic and color photography. The color of its light is very close to that of ordinary sunshine. The yellow flame carbon gives a light rich in red and green, but having comparatively little spectrum yellow or blue. The sensation of yellow light is produced by the combination in the eye of the red and green light. The violet in this light is fairly strong. The red flame arc gives a light rich in red and in spectrum yellow, and has a fair amount of blue. The so-called "blue" flame carbons are designed to be especially rich in far ultra-violet beyond 3000° Angstrom units. This far ultra-violet is practically absent in sunshine and likewise the white flame arcs ordinarily used in photographic work. The near ultra-violet light is very important photographically with sunlight and skylight and with the white flame arcs. The ultra-violet of the white flame is largely in the region longer than 3500° Angstrom and it efficiently goes through ordinary glass.

An important improvement has been the use in photographic lamps of metal coated flame carbons especially on the holder end. This metal coating reduces the holder drop in voltage from about half a volt to 1/20 of a volt so that a holder designed for 5 amperes use can with metal coated carbons be used at 20 and 30 amperes with long excellent service.

American white flame carbons, both in our tests and those throughout the United States have shown 10 to 15 per cent better efficiency of light and longer life on the average than the foreign carbons. This is because of superior knowledge and skill that the American carbon manufacturers have as regards the making of these flame carbons. This condition of superiority has been manifested for several years.

(To be continued)

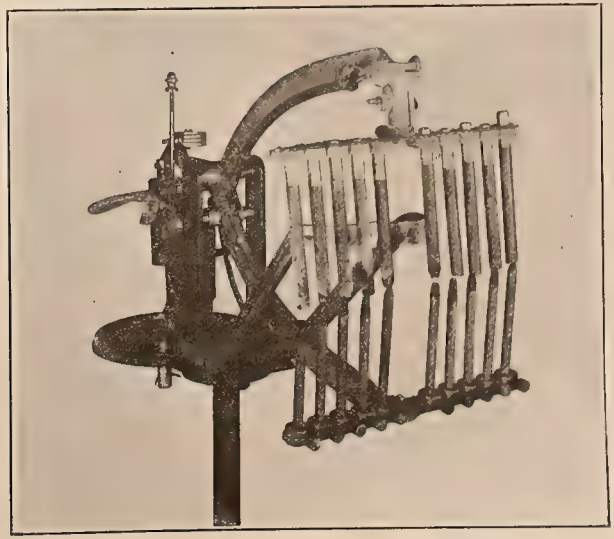


Fig. 17—Long life multiple trim arrangement

Correction of a Kinematograph Lens

(Continued from last issue)

The seven conditions which must be as nearly fulfilled as possible are:

(1) Chromatic aberration; (2) Spherical aberration; (3) Sine condition; (4) Astigmatism; (5) Coma aberration; (6) Distortion; (7) The lens must have a certain aperture.

I will take the aberrations one by one, and shortly explain what they are, and how they affect the picture.

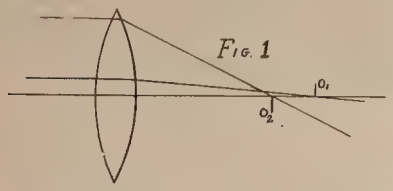
1. Chromatic aberration is due to the fact that blue light is more refrangible than red light. This effect shows itself by the various colored images being in various places along the axis, and of different sizes. This must be corrected as well as possible, at any rate the yellow image and blue image must be brought to the same place on the axis, since you focus your image with a mixture of colors in which the yellow orange is the strongest as far as visual effect is concerned, but you are taking your picture with the blue and violet light which is actinically much stronger than the visual rays.

The arrangement of the two images, blue and yellow, in this way disposes (if we do not take into account the correction required for apochromatic lenses such as are used for three-color work) of the chromatic aberration. I may here say that owing to a judicious selection of glasses for our Xpres, this lens is almost semi-apochromatic, as is shown by many examples of lenses we have supplied for taking pictures with three-color filters.

2. The spherical aberration has its seat in the spherical form at present employed for all surfaces of lenses, even the plane surface can be considered as a spherical surface with an infinitely long radius. There is no getting away from this aberration unless we were to use other than spherical curves for our lenses. Mathematically, this is quite possible, but practically—well, we are not there yet by a long way.

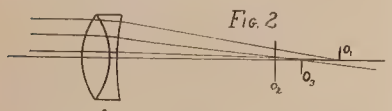
The effect of the aberration is plainly shown on the drawing, Fig. 1. A ray which passes through a lens near the center cuts the axis in O_1. One that goes through the margin of the lens will cut the axis at a point considerably nearer to the lens than the axial ray, namely, in O_2. In other words, if such a lens were required to give a picture, we could get

one either by blacking out the margin and putting our plate in the position O_1, or by blacking out the center and putting our plate in the place O_2.



Fortunately for the designer the aberration goes in the inverse way when a negative lens is considered, and we have thereby the means of counteracting the spherical aberration of a positive lens. We combine a positive lens of low refractive index with a negative one of high refractive index, and in this way balance the aberration, but not quite. Some is left over, but in a peculiar form, as Fig. 2 will show. We have now brought the central and marginal rays together at O_1, but the rays falling into intermediate zones of the lens are still falling short of the desired point O_3. They meet somewhere between O_1 and O_3, according to what distance from the center ray they pass through the lens.

(To be concluded)



This residue of aberration cannot be got rid of entirely, and it behooves the designer to make it so small that it does not affect the picture. If the residual or zonal aberration (as it is called) is too large, the defect will show itself when focussing your picture with the full aperture, and taking it after having stopped the lens down. Lenses which have this defect must be focussed with the aperture with which the picture is going to be taken.

The zonal aberration is so small in the 3.5 Xpres that no precautions need be taken on this account.

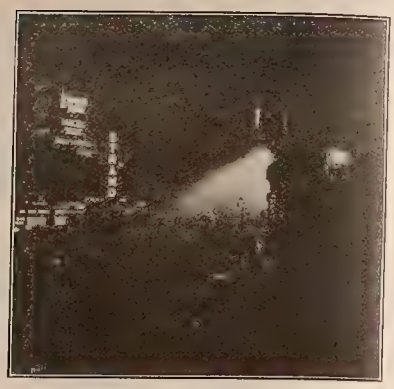
3. Sine condition. The fulfilment of this condition is a sine qua non for photographic lenses of the highest quality. Its name is taken from certain points in the calculation; it means that the trigonometrical sines of certain angles should be in a certain ratio. What it all amounts to is this. All images produced by rays passing through the various zones of the lens aperture should be of the same size. In other words, if we get a certain size image on the plate when blacking out the margin of the lens, this same size image should be produced when blacking out the center of the lens and working with the margin.

Conquering the Night

A phenomenal motion picture in which the possibilities of photographic illumination were well demonstrated was made on the night of February 21st, during a howling blizzard.

This unusual feat was accomplished by the use of the Sun-light Arc. Lamps were placed on the top of Aeolian Hall, at the Bush Terminal Sales Building and the Capitol Theatre, at the opposite ends of the Great White Way at Times Square An area extending for more than ten city blocks was illuminated.

The men in charge of the lamps on the



How the Sun-Light covered Broadway

tops of these buildings report anything but an easy task. It was one of the worst storms of the winter and the combination of driven snow and terrific wind subjected the lights to one of the worst tests that could be conceived. But no trouble of any kind was evident during the hour and a half of continuous running.

To those who have been privileged to see the projection of the film the effect secured was marvelous. So successful was the lighting that it is possible to distinguish the familiar Black and White Taxis from those of other colors. Theatre goers were seen proceeding homeward in the sweeping snow and what was most astonishing was the fact that all their movements were normal. This was accomplished through the ability of the cameramen to secure adequate lighting and yet crank at normal speed.

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Dan W. Barton, general manager of the Bartola Musical Instrument Co., Chicago

PROBABLY the only musical instrument designer today, who has had actual experience in playing pictures in theatre pits and who knows both the good and the bad conditions that have to be encountered in theatres as to climatic changes, dampness, etc., is Dan W. Barton, general manager of the Bartola Musical Instrument Company, who designed the Bartola and new Barton Pipe Organ. Likewise there are few men in the moving picture industry whose entire life has been spent in the show business, as has that of Dan Barton and few enjoy such a wide acquaintance in the trade.

The lure of the show called him so strongly that before he quit school he played in theatre orchestras and, at the age of sixteen, was "trooping" the cities of Wisconsin, Minnesota, North and South Dakota with an over-land Uncle Tom's Cabin Show and spent seventeen years playing "Uncle Tom's Cabin," "Ten Nights in a Bar-Room," carnivals, medicine shows, circuses and theatres.

He became interested in the picture end of the business when the industry started and was one of the first drummers that ever designed special sound effects to fit the picture We all remember the good old days when the stunt was to make every sound possible to accompany the reel and Dan Barton's trick was to create or invent the apparatus to produce the necessary sound. This probably was the start of the Bartola as this led him into the real musical end of the business, as the sound effect part of it soon passed away.

After trooping a long time on the road and diligently saving all he could, he spent it all in a short time experimenting with the Bartola. A company was organized to exploit the instrument but lasted only about a year and at the end Mr Barton found himself broke.

During this year, however, several Bartolas had been made, installed and were real successes and with this foundation, W. G Maxey was interested in the proposition and the present Bartola Musical Instrument Company, of which he is president, started and the necessary capital put into the organization, with the result that today it is one of America's leading makers of musical instruments for motion picture theatre use.

Most of our successful men have hobbies and Dan Barton finally acquired one, although in his early life he was so busy doing "two a day" with a parade every morning and resting up on Sundays, that he did not have time to acquire one then. During the last ten years, however, he had had two. One of them is Bartola, as, during that time he got up with it, worked all day with it, went to bed with it and then dreamed of it, and all theatre men are agreed that he has reason to be proud of his hobby and of his success with it. He started in by inventing the instrument, then organized the factory, trained the men how to build the special apparatus, then moved into the business management of the factory end of the enterprise and finally also took over the selling division Mr. Barton's second hobby and one which has made him one of the most popular men in the moving picture industry, is the point he makes of becoming personally acquainted with each purchaser of a Bartola or Barton Pipe Organ in order to see that his instrument is properly installed and kept in perfect condition, and that the association of the buyer with the Bartola Musical Instrument Company is as it should be.

In the past two years Mr. Barton's company has shown remarkable growth and the plant, although trebled in capacity, is kept working overtime to meet the demand for Bartolas and the new Barton Pipe Organ, which was recently put on the market, and already has become known as a splendid instrument.

Mr. William O. Dolan a Pioneer

EXHIBITORS throughout the country are today spending millions of dollars yearly for musical accompaniment to pictures. It is an indisputable fact that all expenditures must be justified from a practical and remunerative standpoint. Only five years ago money spent for music in the motion picture industry amounted to about 5 per cent of what is being spent today. Being aware of the above fact we believe we are entitled to ask one question? Who is responsible for the creation such continuous flow of money into the pockets of thousands of musicians and hundreds of music publishing houses. This prosperity if due to several aggressive men, "pioneer advocates of Better Music For The Film," Mr. William O. Dolan can justly be considered one of these "pioneers" who through constant and persistent aggressiveness has proved to certain exhibitors and to the public in general that music is not only an essential with the motion pictures, but a necessity.

Only a few years ago Mr. Dolan started as musical director in the Avenue Grand theatre, of Washington, D. C. His orchestra at that time was the typical nickeldom kind, piano, violin and drums. Today the Avenue Grand theatre has an orchestra of eleven men and as per information received from authentic sources we can say that this theatre is experiencing less difficulty in paying high wages to eleven men today that they did when they paid low wages to fewer men sever l years back. The above facts reveal a book, and to analyze the reasons why an eleven men orchestra is today replacing a three men orchestra would take too much space.



William A. Dolan

Mr. Dolan in most instances reviews the pictures for the purpose of setting musical accompaniments, or, he uses the various music cues issued by the film companies. Mr. Dolan has a music library of thousands of numbers and he is still constantly adding new material. In a recent conversation with Mr. Dolan, he admitted that every day brings forth conclusive proof that he has not as yet accumulated a library that could cover perfectly every conceivable angle of appropriately selecting music for pictures.

Persistency on the part of Mr. Dolan has developed the Avenue Grand theatre from a small house into a large house. This compelled the rival exhibitor to increase his orchestra. Whether he did this through his own realization or through competition makes absolutely no difference. Something was the cause for it. The reason we emphasize this point is to show that men of Mr. Dolan's calibre are of great value to the industry in general and are indirectly responsible for the fact that thousands and thousands of musicians are today employed in this particular phase of the industry and are deriving comfortable incomes.

"NOTHING BUT THE TRUTH"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Kiss a Miss" (Valse Chantee), Baron

1—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 30 seconds), until—S: At Screening.
2—"Impish Elves" (Intermezzo), by Borch (1 minute and 45 seconds), until—T: "To his secretary."
3—Theme (3 minutes and 30 seconds), until—T: "Billy Hervey's bride to be."
4—"That Naughty Waltz" (Valse Unique), by Levy (2 minutes and 45 seconds), until—T: "Blythedale, a suburb."

NOTE: Watch telephone bell.

5—"Love in Idleness" (Allegretto), by Macbeth (50 seconds), until—T: "It was the boss I must."
6—Continue to action (2 minutes and 20 seconds), until—T: "Don't be lonesome."
7—Theme (2 minutes and 10 seconds), until—T: "You're our new neighbor."

NOTE: With ad lib. railroad effects.

8—"Eccentric Comedy Theme," by Roberts (3 minutes and 5 seconds), until—T: "Well, where do we go from."
9—"Comedy Allegro," by Berg (2 minutes and 40 seconds), until—T: "You forgot your eggs."
10—"Babillage" (Entr'Acte), by Castillo (2 minutes and 45 seconds), until—T: "Aunt Fanny, I have to be."
11—Theme (3 minutes and 25 seconds), until—T: "Eight o'clock, no eggs, no hope."
12—"Flirty Flirts" (Melodious rubato), by Levy (1 minute and 40 seconds), until—T: "I don't want to go to bed."
13—"Continue to action" (1 minute and 20 seconds), until—T: "I'll get a ladder."
14—"Three Graces" (Light Allegro), by Herman (1 minute and 50 seconds), until—T: "Maybe we are crazy."
15—"Pizzicato" (Petit Ballet), by Berge (4 minutes and 20 seconds), until—T: "With morning came the promised."
16—"Gavotte and Musette" (Allegro), by Raff (2 minutes and 50 seconds), until—T: "My Jackie's home."
17—Theme (3 minutes and 20 seconds), until—T: "This is Mr. Harvey, our new."
18—"Evening Breeze" (Allegretto), by Langey (1 minute and 50 seconds), until—T: "Yes, Jackie, it was."
19—Repeat: "Comedy Allegro," by Berg (3 minutes and 45 seconds), until—T: "I would not trust your."
20—"Galop" (Characteristic), by Minot (45 seconds), until—T: "Wait, you homewrecker, I'm."
21—"Capricious Annette" (Caprice Intermezzo), by Borch (1 minute and 40 seconds), until—T: "I'll tell the truth."
22—Theme (3 minutes and 35 seconds), until—T: "I'm looking for a couple."

THE END

"JENNY BE GOOD"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

1—Theme (40 seconds), until—S: At Screening.
2—"Furioso" (Characteristic), by Minot (35 seconds), until—T: "One night in early autumn."
3—"Reverie" (Dramatic), by Drumm (3 minutes), until—T: "The storm rages all night."
4—Theme (1 minute and 30 seconds), until—T: "The wierd conditions of her."
5—"A La Ballerina" (Valse Lente), by Braham (1 minute and 35 seconds), until—T: "The town has recently been."
6—Tacet (15 seconds), until—T: "Prof. 'Gene,' leader of the."
7—"Serenade," by Moskofsky (45 seconds), until—S: Jenny begins playing violin.

NOTE: To be played as violin solo.

8—Continue to action pp or ff (30 seconds), until—T: "Flashback to interior of dressing room."
9—"Intermezzo" (Allegretto), by Pierne (40 seconds), until—T: "I have never had the chance."
10—"Serenade Grotesque" (characteristic), by Borch (50 seconds), until—T: "Mr. Shuttle's son by a former."
11—"Marriage Blues" (fox trot), by Samuels & Berkin (1 minute and 15 seconds), until—T: "All the world knows that."

NOTE: ff during dancing scenes only.

12—Continue to action (35 seconds), until—S: Indian near crystal.
13—Theme (1 minute), until—T: "Going to bed at Nancy's."
14—"Karavan" (Oriental Fox trot), by Wiedhof & Olman (2 minutes and 40 seconds), until—S: Flashback to East Indian.

NOTE: pp during tableaux.

15—Ad lib. tympany rolls followed by "March of the Toys," by Jessel (35 seconds), until—T: "No, no, I cannot tell your."
16—Moonlight Shadows" (Valse Lente), by Baron (3 minutes and 50 seconds), until—T: "The following afternoon."
17—"Birds and Butterflies" (Intermezzo), by Vely (1 minute and 20 seconds), until—S: Jenny entering room with violin.

NOTE: To action pp or ff.

18—Continue to action (1 minute and 10 seconds), until—S: Girl playing violin.
19"Love Song" (Moderato), by Puerner (1 minute and 20 seconds), until—T: "If he only had golden boots."
20—Theme (3 minutes and 30 seconds), until—T: "After haunting the woods."
21—"Because You Say Good-Bye" (sentimental ballad), by Levy (3 minutes and 30 seconds), until—T: "One bright sunshiny."
22—"Half Reel Furioso," by Levy (2 minutes), until—T: "On the way home a storm."

NOTE: pp during interior scenes.

23—Theme (1 minute and 50 seconds), until—T: "When the storm is over."
24—"Cavatina" (Dramatic), by Bohm (2 minutes and 5 seconds), until—T: "Of course the marriage."
25—Continue pp (1 minute and 15 seconds), until—T: "Money oils the wheels of."
26—"Dramatic Suspense," by Winkler (2 minutes), until—T: "Days follow sad days."
27—"Babillage" (Entr' Acte), by Castillo (1 minute and 40 seconds), until—T: "Jenny arrives in the city."
28—"Spring Blossoms" (characteristic Intermezzo), by Castillo (1 minute and 20 seconds), until—T: "With all Jenny's."
29—"Hurry" (for pursuit and races), by Minot (40 seconds), until—S: Girls leaving factory."
30—"Tacet" (20 seconds), until—T: "Refusing to be discouraged."
31—"O Belle Nuit" (From "Tales of Hoffman") (55 seconds), until—S: Girl begins playing.
32—"Impish Elves" (Intermezzo), by Borch (1 minute and 10 seconds), until—S: Girl hooked off stage.
33—"Chicken Reel" (Characteristic), by Daily (40 seconds), until—T: "Hello, folks."
34—"Intermezzo" (Moderato), by Huerter (1 minute and 45 seconds), until—S: Girl leaves stage.
35—Theme (1 minute and 55 seconds), until—T: "Oh, Royal, etc."
36—"Concert Waltz," by Durand (3 minutes), until—T: "Aaron Shuttles buys."
37—Continue pp (1 minute and 45 seconds), until—T: "In the passing days."
38—Theme (2 minutes and 20 seconds), until—T: "Surely after this Jenny."
39—"Dramatic Reproach," by Berge (2 minutes), until—T: "Through her intense."
40—"Sinister Theme" (for scenes of impending danger), by Vely (2 minutes and 20 seconds), until—T: "The hour for memories."

NOTE: ff during fight.

41—"Dramatic Recitative" (for intensive and heavy dramatic situations), by Levy (1 minute and 45 seconds), until—S: After the fight.
42—Continue to action (1 minute and 30 seconds), until—T: "Mrs. Rossiter Jones has."
43—"Mamselle Caprice" (Intermezzo Parisienne), by Baron (1 minute and 35 seconds), until—T: "But latest and most."
44—Repeat "Dramatic Recitative," by Levy (2 minutes and 25 seconds), until—T: "Every day has something."
45—"Hurry" (for general use), by Minot (45 seconds), until—S: Gambling place being raided.
46—"Dramatic Allegro," by Bach (1 minute and 15 seconds), until—T: "After this Royal decides."

NOTE: ff tympani rolls during accident.

47—"Tragic Theme" (for fatal or mournful news), by Vely (1 minute and 15 seconds), until—T: "Jolanda is dead and it seems."
48—"New Era" (Characteristic Overture), by Heed (1 minute and 5 seconds), until—S: Interior of theatre.
49—Theme ff (2 minutes and 40 seconds), until—T: "Her whole future at stake."

THE END

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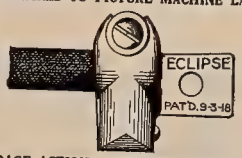
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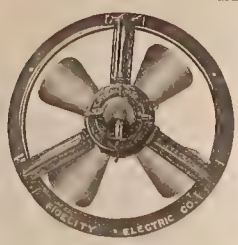


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The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"Vanishing Trails"

(Selig Serial - Fifteen Episodes Released by Canyon Pictures)

"VANISHING TRAILS" is a serial specializing in the mystery element, more than ghastly and terrorizing thrills. From the four episodes viewed we gather that almost the entire serial is laid in a western setting, where, while, the thrills are not as diversified in character as in some serials nevertheless lose none of their punch.

Franklyn Farnum plays the lead "Silent" Joe, the adventurer. He is going to satisfy most audiences, for in addition to his fulfilling all emotional requirements, he is well built and sufficiently athletic to accomplish some severe stunts. Mary Anderson plays opposite him and does very well, although we do not see overmuch of her in the first three episodes. Other members of the cast are thoroughly capable.

The mystery revolves around the murder of millionaire Stillwell, and the finding of the heir to his fortune. The action shifts from the metropolis to the wild west where the villain draws a dead line about the country of "vanishing trails." "Silent" Joe arrives in an effort to discover the murder and also to prove that he is the true heir. It is in these mountainous surroundings that Joe and the heroine meet with their adventures. They are aided by The Shadow, a demented scientist, with a cleverly trained dog, and some remarkable, death-dealing inventions. Excellent judgment has been shown in not making this character so impossible as to be absurd, as in the case of some "clutching hand" serial.

The sameness of the locale is the only objection possible, and this may be overcome by the fact that your audience will only see two reels at a sitting, instead of eight, as the reviewer did. It will be better received than most serials, we believe, because of the entertaining story. And it gets a good start, which is most important, not because of any supreme thrill in the opening episode, but because the mystery is well planted, and the interest thoroughly aroused. There are excellent riding scenes, fast action, and good scenery in the succeeding episodes. It is on the whole, as far in advance of the first serials, as the present day feature is of the five year old photoplay.—*MATTHEW A. TAYLOR.*

"Dangerous Eyes"

(Fox Sunshine Comedy—Two Reels)

CHESTER CONKLIN is a janitor in a department store in his latest Sunshine Comedy and, by his antics and several novel stunts, manages to draw some real good laughs. There is even less plot here than in the usual modern slapstick, which may be beneficial or detrimental, according to your own viewpoint.

This comedy is unique inasmuch as there is no bathing beach or swimming pool in evidence. But the bathing girls, transformed into manikins of a fashion show, make their appearance in a number of startling gowns. They are rather over emphasized, as there is a close up of each one. With clothing dummies galore, the director has managed to get some clever comedy. Only in the second half of the latter reel do the chases commence. The entire cast races off the roofs of half of Los Angeles, apparently, skipping lightly across the spaces between buildings.

In no way does the picture become vulgar, and there are only one or two scenes that might be objected to by some, as being a trifle suggestive. J. G. Blyston was the director and Hampton del Ruy supervised. *MATTHEW A. TAYLOR*

"An Eastern Westerner"

(Harold Lloyd Comedy—Rolin-Pathe - Two Reels)

REALIZING that most every rival comedian has had a fling at burlesquing the pioneer days of the West, Harold Lloyd has adjusted his horn-rimmed spectacles, looked over the landscape and said "I could do it too!" The result is "An Eastern Westerner." Now this comedy isn't as rich in incident or as spontaneous in its development as its immediate forerunner, "Haunted Spooks," but that isn't saying that the piece falls by the wayside. On the contrary it doles out a full quota of funny tricks and stunts which keep one in a mirthful attitude from the introductory flash. Now some of this business has been worked before not only by Lloyd, but by his rivals, yet somehow he injects so much of his individuality into his methods that he never appears old-fashioned.

His trick of sitting down in the bus and when it starts, finding him seated on a lumber pile is a Sennett invention. But Lloyd makes it look new. This time his father, tired of having him about the East, sends him to the wild and woolly country. During his sojourn back home he had been expelled from a jazz palace because of dancing the shimmy. He did his best to obey the rules but some crude gent had tossed some ice-cream down his back and it naturally made him shiver. The western action is hot off the griddle—the inevitable bad man and the outlaw furnishing the gun-play and Lloyd squeezing out the humor. His scene in the card game when he becomes the waiter in order to find out the hands of his opponents—is ludicrous. The girl's father is imprisoned by the bully but Lloyd effects his rescue. Which introduces the mad chase. The outlaws, dressed like Vigilantes make a wild effort to capture him but he eludes them through the employment of timely slapstick. Finely. Any bat or buck is timely when it comes in contact with one's "dome."

The West has been done so often in comedy that it has sort of lost its effectiveness. Yet Lloyd succeeds in giving it nourishment. At that it is more genuine than a lot of so called comic Westerns. His comedies have been so excellent that there is no question of their box office value. This one keeps up to the high standard. *LAURENCE REID*

"The Bottom of the World"

(Sir Ernest Shackleton Scenic Robertson-Cole)

EXHIBITORS can catch the importance of this special scenic since it is given the favored position in all publicity matter at the Rivoli, New York. It certainly ranks high as one of the screen's masterpieces in scenic productions. And if some feature pictures do not measure up to your standards there is no reason why you cannot substitute with "The Bottom of the World." As far as we are able to recollect these are the first series of pictures taken in the frozen spaces of the earth, and they will stand as something to be remembered by everyone who sees them. Some may say that they present no peril, but the entire expedition by England's daring explorer was fraught with peril.

It has been said that the Antarctic regions are more dangerous to navigation than the reaches which surround the North Pole. Certainly Sir Ernest Shackleton has made history—the kind that goes down in the hall of fame and that which enriches the screen. The orchestra stopped playing during the unfolding of the scenes, which gives an idea of its death defying incident. Here is DRAMA the will to live—the law of self preservation. The conflict is between the hardy explorers and the vast forces of nature as presented in Titanic ice-bergs, impassable ice, and a temperature as ruthless as the ice itself.

The spectator is thrilled at Shackleton's departure on the good ship "Endurance." The dogs are drilled, the provisions are stowed away and the ship sails on. Slowly it navigates up the river of ice until it can go no further. Then all is made ready for the long winter months. The dogs are given daily exercise—the ice is cut and soundings made—a snow "tank" is used which proves a failure—a life line is stretched while research work is carried on. These are only a few of the scenic effects in the first part of the picture.

"The Bottom of the World" is being released in two parts.—*LAURENCE REID*

Index to Complete Plan Book and EXHIBITORS BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to January 3, 1920.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

ADVENTURE IN HEARTS, AN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (DEC. 7) ..... JAN. 17
"Great production of popular play and novel."—M. P. News
Exhibitor Comment—"A poor picture to average business one day." "A very satisfactory picture. Average business one day."
Consensus—"Average picture, average puller."

ADVENTURER, THE (FOX) WILLIAM FARNUM ..... MAR. 6
"Plenty of color in this costume play"—M. P. News

ALARM CLOCK ANDY (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY ..... MAR. 27
"Charles Ray scores again as bashful youth."—M. P. News.
Exhibitor Comment—"A splendid picture, well directed with a good cast and excellent photography. Ray at his best. This combination always insures a big box office result. Played it one week to big business." "A good picture to extra big business." "An excellent picture with big drawing power." "Played this picture two days to big business." "Played this picture one week to average business" "Played this feature one week to big business five days and average two" "A very good picture to average business two days" "A good picture to three days of big business"
Consensus—"Good picture, good puller."

ALIAS JIMMY VALENTINE (METRO) BERT LYTELL ..... APR. 17
"Old time crook play as thrilling as ever"—M. P. News.

AMATEUR WIFE, THE (PARAMOUNT-ARTCRAFT) IRENE CASTLE ..... MAY 8
"Irene Castle has trail story on wabi duckling theme"—M. P. News

APRIL FOLLY (PARAMOUNT ARTCRAFT) MARION DAVIES ..... MAR. 13
"Wild absurdities and pretty poses featured here"—M. P. News
Exhibitor Comment—"Picture quite pleasing. Miss Davies a dream, much better than we expected from some of the reviews seen. Story good and interest held up all along. Average business two days."

BEAUTY MARKET, THE (FIRST NATIONAL) KATHERINE McDONALD (DEC. 1) ..... JAN. 31
"Plot ancient but intelligently treated."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "This picture pleased, to average business one day." "Critics knocked this picture and they were wrong. We say so and our patrons say so. Average business one day" "Big business three days. First National has certainly put MacDonald over."
Consensus—"Average picture, average puller."

BECKONING ROADS (ROBERTSON-COLE) BESSIE BARRISCALE (DEC. 14) ..... JAN. 3
"Barriscale's latest has interesting moments."—M. P. News.
Exhibitor Comment—"An average picture. Have seen better with this star. Average business two days."

BEHIND THE DOOR (INCE-PARAMOUNT-ARTCRAFT) HOBART BOSWORTH (DEC. 14) ..... JAN. 17
"A wonderfully realistic story of revenge."—M. P. News.
Exhibitor Comment—"Great, thrilling, intense suspense. Good, clean love theme. Excellent cast which acted well together with splendid photography. It was well received by my patrons and is a good box office attraction." "A good picture, to big business for one week." "A very good picture to average business two days" "Played this production one week to big business" "A rather repulsive picture which did not please my patrons. Poor business one day."
Consensus—"Good picture, good puller."

BLACK IS WHITE (FAMOUS PLAYERS-LASKY) DOROTHY DALTON ..... MAR. 20
"Unusual picture dramatically, but has ticklish sequence."—M. P. News.
Exhibitor Comment—"A picture that seems improbable but my patrons liked it very much. Average business three days." "Receipts good but picture not so good." "An average picture to poor business for three days" "Good picture to big business three days."
Consensus—"Good picture, good puller."

BLACK SHADOWS (FOX) PEGGY HYLAND ..... APR. 3
"Story of self sacrifice has interesting moments."—M. P. News.

BLIND LOVE (GERALD BACON-AYTON) LUCY COTTON (FEB. 1) ..... JAN. 31
"A well constructed drama."—M. P. News.

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1) ..... JAN. 17
"This love story has pictorial appeal."—M. P. News.

BLOOD BARRIER, THE (BLACKTON-PATHE) BREAMER-GORDON ..... APR. 10
"Action and suspense will hold."—M. P. News.

BLOOMING ANGEL, THE (GOLDWYN) MADGE KENNEDY ..... FEB. 21
"Miss Kennedy saves poorly developed idea."—M. P. News.
Exhibitor Comment—"A good picture to big business one day."
"A fair picture to average business two days." "Average picture to average business three days."
Consensus—"Pleasing picture, average puller."

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

BRAND OF LOPEZ, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA ..... APR. 10
"Role hardly fits the Japanese star."—M. P. News.
Exhibitor Comment—"Good picture."

BRIGHT SKIES (BRENTWOOD-ROBERTSON-COLE) ZA SU PITTS ..... MAY 8
"Slavey story mixed with a bit of slapstick."—M. P. News.

BROKEN MELODY, THE (SELZNICK) EUGENE O'BRIEN (DEC. 14) ..... JAN. 3
"Will afford good average entertainment."—M. P. News.
Exhibitor Comment—"A good picture which did good business for me." "A very good picture to extra big business for four days." "A good feature but rather slow. Played it two days to average business."
Consensus—"Good picture, good puller"

BULLET PROOF (UNIVERSAL) HARRY CAREY ..... MAY 1
"Fast fisted action in Harry Carey's latest."—M. P. News.

BURNT WINGS (UNIVERSAL) FRANK MAYO ..... FEB. 28
"A good average picture which will interest."—M. P. News.
Exhibitor Comment—"Fair picture to average business."

CAPITOL, THE (ARTCO-HODKINSON) LEAH BAIRD ..... JAN. 3
"Intrigue and politics burden this picture."—M. P. News.

CAPTAIN SWIFT (VITAGRAPH) EARLE WILLIAMS ..... APR. 24
"A pleasing picture which should interest"—M. P. News.

CHAINS OF EVIDENCE (HALLMARK) EDMUND BREESE ..... MAR. 6
"Mystery melodrama has few moments of interest."—M. P. News.
"Finely economic questions treated in domestic story."—M. P. News

CHILD FOR SALE, A (IVAN ABRAMSON) GLADYS LESLIE ..... APR. 3
"Timely economic questions treated in dramatic story."—M. P. News.

CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14) ..... JAN. 31
"Conventional story lifted through sumptuous production."—M. P. News.
Exhibitor Comment—"A good picture to average business for two days."
"Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair."
Consensus—"Good picture, average puller."

COMMON LEVEL, A (TRANSATLANTIC) EDMUND BREESE-CLAIRE WHITNEY ..... MAY 8
"Spectacular scenes will probably carry this through."—M. P. News.

COPPERHEAD, THE (PARAMOUNT-ARTCRAFT LIONEL BARRYMORE ..... FEB. 21
"An American classic and great personal triumph for star."—M. P. News.
Exhibitor Comment—"A good feature to big business for three days." "This feature played my house for three days to big business." "A good feature which played my house one week to big business every day and pleased my patrons." "A big feature in every way. Played it one week to big business." "A great picture but of no box office value here. Played it one week to average business." "Very good picture. Played it one week to big business."
Consensus—"Good picture, good puller."

CORSICAN BROTHERS, THE (UNITED PICTURES THEATRES) DUSTIN FARNUM (DEC. 21) ..... JAN. 3
"Famous story and play makes a success."—M. P. News.
Exhibitor Comment—"A good picture which drew big patronage to my house." "An average picture to average business three days." "As usual with costume pictures, this one fell down badly on a three-day run." "This picture did not come up to expectations and failed to get the money" "Did not appeal very strongly. Average business three days."
Consensus—"Good picture, average puller."

COST, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... MAY 1
"Picture is disappointing through lack of moving moments"—M. P. News.

CUP OF FURY, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST ..... APR. 24
"Trite and unconvincing theme; direction is poor."—M. P. News.
Exhibitor Comment—"Played it three days to big business."

CYCLONE, THE (FOX) TOM MIX (JAN. 24) ..... JAN. 31
"Familiar formula makes fair picture for Mix"—M. P. News.
Exhibitor Comment—"Not up to Mix standard. Average business one day." "Good action, but story was left unfinished. Average business three days." "A great Mix feature which went over big to good business." "A fair production which I played three days to average business" "Mix falls down badly in this one, due to the quality of the story. Business under average for Mix and patrons disappointed." "It's a whirlwind of a picture, fit for any theatre. Average business two days." "My audience did not like this one. Played it three days to average business."
Consensus—"Average picture, average puller."

DANGEROUS TALENT, THE (AMERICAN-PATHE) MARGARITA FISHER ..... MAR. 20
"A crook play with a good story and love interest."—M. P. News.

DANGEROUS TO MEN (METRO) VIOLA DANA ..... APR. 24
"Viola Dana's "pep" carries slight comedy."—M. P. News.

Box Office Reports continued on page 4230

"THE DEEP PURPLE"
(R. A. Walsh-Realart)

Fine Adaptation of Famous Melodrama

A NOTABLE CAST, flawless direction and interesting incident, together with a good basic story, especially in the matter of contrast of characters, all contribute in making this one of the most entertaining pictures of the year.

In adapting the stage play to the screen Mr. Walsh has seen fit to enlarge the role of the ingenue played by Miss Cooper, and to subordinate that of "Kate," but in so doing he has provided opportunity for giving the production action and the shifting of locale sufficiently to present variety of scenes.

Mr. Walsh has been prodigal in securing performers whose names mean something from the exploitation angle. This fact excuses the injection of a slack wire performance which uses up several hundred feet film that has nothing to do with the story, since the artist is no other than Bird Millman, the Ringling Circus performer. William B. Mack, famous as the original "Joe Garson," is also in the cast, but rather disappoints since he seems unsuited to the role of the Westerners as picture audiences are taught to expect him to be.

One of the features of the production is the clever acting of W. J. Ferguson as "Pop," who, if we remember correctly also played the same role when "The Deep Purple" was first adapted to pictures some years ago. He makes the most of his "fat" part injecting much clean comedy that goes a long way to making the picture an unusual offering.

Miss Cooper is a likeable heroine. Helen Ware is adequate in what was originally the leading role, and Vincent Serrano gives his best picture performance to date as "Leland." -Length, 6 reels. *J. S. Dickerson.*

THE CAST

Doris Moore	Miriam Cooper
Kate Fallon	Helen Ware
Harry Leland	Vincent Serrano
Pop Clark	W. J. Ferguson
William Lake	Stuart Sage
Gordon Laylock	William B. Mack
Connelly	Lincoln Plumer
Phyllis Lake	Lorraine Frost
Mrs. Lake	Louise MacKintosh
Christine	Amy Ongley
Billy	Harold Horne
Finn	Walter Lawrence
George Bruce	J. C. King
Skinny	Edward Sturgis
Blake	Charles DeLima
Flossie	Ethel Hallor
Louise	Marjorie Brenner
Cabaret feature by	Bird Millman

By Paul Armstrong and Wilson Mizner.
Directed by R. A. Walsh.

PRESS NOTICE STORY

"The Deep Purple," adapted from Paul Armstrong and Wilson Mizner's powerful play of the underworld, prepared and directed by R. A. Walsh, and enacted by a cast of prominent players, will be presented at the ———— theatre commencing ————. Of all the plays which have been written about New York's underworld, "The Deep Purple" is acknowledged to be the best in point of realistic detail and the manner in which its startling action is presented. The authors knew their material and were able to write about it in graphic terms. And Mr. Walsh has given it a faithful production. Among the players who round out the cast are Miriam Cooper, William B. Mack, Stuart Sage, Helen Ware, J. C. King, Bird Millman, Ethel Hallor, Lorraine Frost and Walter Lawrence.

The story concerns the struggle of a country girl who goes to New York and falls into the clutches of vicious denizens of the underworld. The action is sweeping in its development and measures out a world of incident and suspense. "The Deep Purple" is ideal screen material because of its wealth of incident and the fact that it keeps moving from inception to conclusion. The picture is adequately staged, the underworld scenes being absolutely genuine.

PROGRAM READER

Lovers of strong melodrama will be pleased to know that the screen version of Paul Armstrong and Wilson Mizner's gripping play, "The Deep Purple," will be presented at the ———— next ————. This play of New York's underworld is considered by impartial critics as the best thing of its kind ever conceived. And it comes to the screen with all its vigor and vitality intact. R. A. Walsh, one of the ablest directors in the business, has given it a production which is as interesting as it is dramatic. A cast of prominent players enact the several roles in a most capable manner. These parts are filled by Miriam Cooper, William B. Mack, Stuart Sage, Helen Ware, Vincent Serrano and others. We will not go into details concerning the plot but suffice to say that it is one of the most gripping photoplays which has ever appeared at the ————. See it and be convinced.

SUGGESTIONS

Exploit this feature as an adaptation of Paul Armstrong and Wilson Mizner's play of the same name. Bring out that on the stage it had a great success. Play it up as a gripping melodrama of New York's underworld. Bring out that it presents a wealth of tense action and powerful suspense. Play up the fact that it is an R. A. Walsh production. You might mention the excellent photoplays he has been responsible for in the past. Tell that it is a Mayflower production. This is the company responsible for "The Miracle Man." Tell of the cast and feature the players prominently. Dress up your lobby to suggest the atmosphere in the play. Treat your copy in a manner to arouse curiosity. Use purple lights and stage a prologue suggestive of the plot.

CATCH LINES

See "The Deep Purple," a picture of New York's underworld. The most gripping play that has ever been written of the seamy side of life. A picture of a hundred thrills.

"THE DEAD LINE"
(Fox)

George Walsh Will Please in Feud Story

THEY have given George Walsh the popular vocation of "moonshining" and mixed him up in a good old mountaineer feud in this production. The picture is quite satisfactory, for besides the usual good work of the star there is some really fine scenery as a background for the story, careful production, and very successfully created atmosphere of the Kentucky mountains. The unique part of the picture is that there are more bullets than fists flying through the air, and the star waits until the last reel to get over his big slugging match. This fight, incidentally, is with a man who offers little resistence, and resolves itself into a one-sided affair. For this reason there is a loss of sympathy for the star.

Some half a dozen men and a little baby are killed before the young Kentucky hero sees the folly of continuing the feud. He is alone in his opinion, for his sweetheart and everybody else involved wants to see all their enemies completely annihilated. But the villains, known by the very modern title of "the moonshine trust," begin fighting among themselves, and the star punishes them with his fist instead of a rifle.

Irene Boyle is the only one of the cast who does not quite fit her role. Such detail as making the "moonshine" water-like in appearance, instead of the complexion of the "real stuff," is commendable. There are fine exteriors and good mountaineer types among the extras. One or two illogical turns to the story may not escape notice. Three criminals break jail, and there is no effort to recapture them, even when they walk about the town. Also the feud ends in a rather abrupt manner, apparently because the picture has reached the fifth reel. But the action, the likeable star, the novel settings, titles and photography, ought to please practically everywhere. And the "moonshine" angle will not cause any loss of interest. Length, 5 reels. *Matthew A. Taylor.*

THE CAST

Clay Boone	George Walsh
Mollie Powell	Irene Boyle
"Bebe" Boone	Baby Anita Lopez
David Boone	Joseph Hanaway
Lem Harlan	Al Hart
Zeke Harlan	Henry Pemberton
Dan Harlan	James Milady
Judge Ramsey	Gus Weinberg
Dwight Weston	G. A. Stryker
Julia Weston	Virginia Valli
Hamilton Weston	James Birdson
Buck Gomery	John Hopkins

Story and scenario by Paul H. Sloane. Directed by Dell Henderson. Photography by Charles Gilson.

PRESS NOTICE STORY

George Walsh, the popular Fox star, will be seen in "The Dead Line," a thrilling photoplay laid in the Kentucky mountains, which will be the attraction at the ———— theatre on ————.

This star long ago proved that he was as popular as any actor whom the American public have ever chosen to please them on the screen. His mighty physical strength, his pleasing, attractive manners, and his ability to portray the tender as well as the stronger emotions, have made him an idol whom the movie fans of the world will never cease to applaud.

In "The Dead Line" he has been given a part that provides plenty of opportunity for him to display all his talents. It is the old, old story of love and kindness finally conquering hate and anger. Of course there is plenty of action, and the locale is the picturesque Kentucky mountains where a family feud is being waged furiously, scores of men and women being involved in the meshes of hatred and revenge. The fight goes on ceaselessly until Clay Boone, played by George Walsh, swears that he will never again touch a gun. They call him a coward; his sweetheart deserts him, but he remains firm. But in the end he proves that he is no coward by providing one of the most realistic and fastest bits of action to reach the screen in many a day.

What made him give up the feud, and what caused him to attack his enemies once more, all goes to make up this highly interesting story.

PROGRAM READER

Here is a story of the Kentucky mountains, where men go armed with rifles, ready to shoot to kill! "The Dead Line" is the picture, and the star is George Walsh, who has a reputation of installing more action into his pictures than any star on the screen today.

It is a story of feuds and moonshiners! You will see how the mountaineers defy the eighteenth amendment and carry on their illicit work. And you will see the inbred hate of long years working havoc in the hearts of men, until it claims as its victim a golden-haired little child, who wandered across the path of a feudist's bullet. It is a story of hate—and love; with love triumphant.

SUGGESTIONS

Boost the star and story of this picture. Sprinkle George Walsh's name generously about in your copy, show photographs of him, tell of his previous work, and promise them some of the fastest action, and hardest-hitting fights they have ever seen. Then you have the "moonshine" angle. Don't state that your audience "will learn how to make whiskey," for you might get in trouble. But tell them enough of the story to get their interest aroused about the bootleggers and the moonshine trust. Use the sign in the picture, "Strangers, keep in midel of rode!" and place it in your lobby. This should be poorly printed by hand on a rough board.

CATCH LINES

"I makes it; I don't drink it," says Clay Boone, the moonshiner.
A story of family feud, and the toll of human lives it takes from year to year.

Exhibitors' Own Box Office Reports

(Continued from page 4228)

PICTURE BRAND STAR RELEASED PLAN BOOK

DAREDEVIL, THE (FOX) TOM MIX.....MAR. 20
" Mix breaks his own record as stunt artist."—M. P. News.
Exhibitor Comment—" Not up to Mix standard. Average business one day."

DAUGHTER OF TWO WORLDS, A (FIRST NATIONAL) NORMA TALMADGE (JAN. 5).....JAN. 17
" Norma Talmadge has story of shadows and sunshine."—M. P. News.
Exhibitor Comment—" Played it three days to big business. Poor weather held it down." " Played this picture one week to extra big business three days and big business three days." " Splendid picture but not her best. Played it with a comedy to big business for one day." " One of the best bits of work Norma has ever done. Very good as an investment." " Best picture we have seen of Norma Talmadge. Picture well liked by all. Big business one day. Broke record." " Broke all records for one week. Extra big business."
Consensus—" Splendid picture, big puller."

DEADLIER SEX, THE (HAMPTON-PATHE) BLANCHE SWEET..MAR. 27
Illogical story lacking in many points."—M. P. News.

DEADLINE AT ELEVEN (VITAGRAPH) CORINNE GRIFFITH. MAR. 20
" Story of a girl reporter is fairly interesting."—M. P. News.

DESERT LOVE (FOX) TOM MIX.....APR. 24
" Tom Mix furnishes plenty of thrills."—M. P. News.

DEVIL'S PASS KEY, THE (UNIVERSAL) SPECIAL CAST.....APR. 17
" Stroheim has another big photoplay here."—M. P. News.

DEVIL'S RIDDLE, THE (FOX) GLADYS BROCKWELL.....MAR. 13
" Gladys Brockwell picture offers mild entertainment."—M. P. News.

DOLLAR FOR DOLLAR (KEENAN-PATHE) FRANK KEENAN....MAY 1
" Keenan puts over another good picture."—M. P. News.

DON'T EVER MARRY (NEILAN-FIRST NATIONAL) SPECIAL CAST.....MAY 1
" Matrimonial comedy carries many bright moments."—M. P. News.

DOUBLE SPEED (PARAMOUNT-ARTCRAFT) WALLACE REID...FEB. 14
" Undue use of coincidence, but still highly entertaining."—M. P. News.
Exhibitor Comment—" One of the best productions of the season. Enthusiastically received by our patrons. Reid in his best role." " Picture is short and not as good as 'Roaring Road,' but gets by nicely. Fair business two days."
Consensus—" Good picture, good puller."

DR. JEKYLL AND MR. HYDE (PARAMOUNT-ARTCRAFT) JOHN BARRYMORE.....APR. 10
" Screen acting in its highest form presented here."—M. P. News.

DREAM CHEATER, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....MAR. 27
Balzac story, starring Kerrigan, makes clean, entertaining picture."—M. P. News.

DUDS (GOLDWYN) TOM MOORE.....MAR. 27
" Mystery tale has interesting elements which should excite."—M. P. News.
Exhibitor Comment—" Not up to Moore's standard. Average business one day."

EASY TO GET (PARAMOUNT-ARTCRAFT) MARGUERITE CLARK.MAR. 6
" Highly entertaining comedy on a domestic theme."—M. P. News.
Exhibitor Comment—" A good picture to big business three days."

EXCUSE MY DUST (FAMOUS PLAYERS-LASKY) WALLACE REID.....APR. 3
" None better when it comes to entertaining."—M. P. News.
Exhibitor Comment—" Star always goes big here. A good picture which did big business for three days." " A good feature to big business for three days."
Consensus—" Good picture, good puller."

FAMILY HONOR, THE (KING VIDOR-FIRST NATIONAL) SPECIAL CAST.....MAY 8
" Conventional photoplay smacks of the theatre."—M. P. News.

FEAR MARKET, THE (REALART) ALICE BRADY.....FEB. 7
" Better than average plot, well produced and acted."—M. P. News.
Exhibitor Comment—" A fair show but poor photography. Played it three days to average business." " Picture did average business for three days." " A good feature which played my house one week to big business."

FIGHTING SHEPHERDESS, THE (FIRST NATIONAL).....APR. 10
" Colorful melodrama with star as Western heroine."—M. P. News.
Exhibitor Comment—" Very good picture. Did big business for three days."

FLAME OF HELL GATE, THE (ROBERTSON-COLE) BEATRIZ MICHELENA.....MAR. 20
" Plenty of action in old-time picture of gun-play and bandits."—M. P. News.

FLAMES OF THE FLESH (FOX) GLADYS BROCKWELL.....JAN. 3
" Gladys Brockwell takes up vampire's burden."—M. P. News.
Exhibitor Comment—" Brockwell pictures don't draw here. This one appears to be just the kind my patrons don't want. Poor business one day." " The usual Brockwell picture. It did average business for two days."
Consensus—" Average picture, average puller."

FLAMING CLUE, THE (VITAGRAPH) HARRY MOREY.....MAR. 27
" Harry Morey has a vigorous melodrama here."—M. P. News.

FOOTLIGHTS AND SHADOWS (SELZNICK) OLIVE THOMAS....FEB. 21
" A pleasing picture with many strong points."—M. P. News.
Exhibitor Comment—" Good picture which coupled with good weather broke house records. Extra big to big business two days."

FORBIDDEN WOMAN, THE (EQUITY PICTURES CORP.) CLARA KIMBALL YOUNG.....MAR. 6
" Artistic production of poorly developed plot."—M. P. News.
Exhibitor Comment—" Story only fair but locations great. Photography wonderful and picture was well cast. Miss Young's work excellent. Picture proved splendid entertainment, hence good box-office returns. Played it one week to big business every day." " Great—broke all records on opening day." " An average picture to average business for one week." " Poor direction and story, settings and acting fine. Big business two days." " Went poor as majority couldn't see any connection between name and play." " Pulled largest receipts ever received on any Clara Kimball Young picture."
Consensus—" Good picture—good puller."

FORGED BRIDE, THE (UNIVERSAL) MARY MACLAREN.....FEB. 7
" Mary MacLarren has a mild offering here."—M. P. News.

FORTUNE HUNTER, THE (VITAGRAPH).....MAR. 6
" Famous stage success made into entertaining picture."—M. P. News.
Exhibitor Comment—" A good feature which pleased my patrons for one week. It did extra big business one day, big business three days and average business three days." " A good clean picture which would have done good business but we had a car strike which hurt us. Played it one week." " A very good picture. Big business two days, average one."
Consensus—" Good picture, good puller."

GREAT AIR ROBBERY, THE (UNIVERSAL) LIEUT. O. L. LOCKLEAR (JAN. 28).....JAN. 17
" Sensational picture of aeroplane feats."—M. P. News.
Exhibitor Comment—" House has been sold outright to the Aero club of Minneapolis. Placing seats at advance prices, have practically sold out one week in advance. The reason for the Aero club putting on this show is to help promote the aero mail service." " Pleased men greatly but not the women. Stunts great, but story poor. Average business two days."
Consensus—" Good picture, good puller."

GREATER THAN FAME (SELZNICK) ELAINE HAMMERSTEIN (JAN. 18).....JAN. 24
" Mediocre picture made from pot-boiler story."—M. P. News.
Exhibitor Comment—" Fair picture that pleased." " Well received though of light structure. Miss Hammerstein seems to be developing very nicely. If given good stories she ought to develop fast. Big business for one week." " Average business two days." " A fine pleasing picture in which star does her best work. Good business three days." " A good program picture. Played it two days. Big to average business." " A good picture to average business three days."
Consensus—" Good picture, good puller."

GREATEST QUESTION, THE (FIRST NATIONAL) SPECIAL CAST (DEC. 29).....JAN. 10
" Photoplay of sadness, artistically produced."—M. P. News.
Exhibitor Comment—" This is an above the average picture and a good box-office attraction." " A typical Griffith picture well acted and produced in the Griffith way. Played it three days to big business." " A fair picture to average business." " The same old Griffith tricks are brought out again, the same old chilly climaxes and the same old sordid, unreal thoughts are played up. Griffith should find something besides cruelty and animality to provide suspense. In the whole length of this feature there is hardly a ray of sunshine or happiness and what there is of good in it does not ring true because he has made such a reality of evil. My audience was not pleased at all with it." " A great picture—excellent box office value."
Consensus—" Good picture, good puller."

HAUNTING SHADOWS (ROBERTSON-COLE) H. B. WARNER....JAN. 24
" H. B. Warner has a winner here." —M. P. News.

HARVEST MOON (GIBRALTAR-HODKINSON) DORIS KENYON..APR. 10
" Star makes play entertaining."—M. P. News.

HEART OF A CHILD, THE (METRO) NAZIMOVA.....APR. 17
" Nazimova's art will carry this picture by."—M. P. News.
Exhibitor Comment—" Going big so far."

HEART STRINGS (FOX) WILLIAM FARNUM (JAN. 18).....JAN. 17
" Hodge podge of sentiment and melodrama here."—M. P. News.
Exhibitor Comment—" Our Farnum business, which is usually good, fell down badly on this one. Poor business one day." " Average picture to average business three days." " Not the type suited to Farnum." " Did not draw as well as some of his other pictures. Average business two days." " Poorest Farnum feature I ever run. Average business to poor business two days." " An average picture which played my house three days to average business." " This appears to be Farnum's worst picture this season. The star is a favorite here but this one drew very poor business three days." " An average picture to average business three days."
Consensus—" Average picture, average puller."

HELL SHIP, THE (FOX) MADLAINE TRAVERSE.....FEB. 28
" Interesting moments in this colorful sea story."—M. P. News.

HER ELEPHANT MAN (FOX) SHIRLEY MASON.....FEB. 7
" New star in interesting vehicle."—M.P. News.
Exhibitor Comment—" A good picture to big business." " Drew good 'kid business' although no effort was made to get them. Three days to average business."
Consensus—" Good picture, good puller."

HER FIVE FOOT HIGHNESS (UNIVERSAL) EDITH ROBERTS..APR. 16
" Will get by except as to logic."—M. P. News.

HIGH SPEED (HALLMARK) EARLE-HULETTE (JAN. 17).....JAN. 24
" Contains many thrills and exciting moments."—M. P. News.
Exhibitor Comment—" A good picture to big business for three days."

HIS HOUSE IN ORDER (FAMOUS PLAYERS-LASKY) ELSIE FERGUSON.....MAR. 20
" Famous stage play made into fair picture."—M. P. News.
Exhibitor Comment—" A very good picture with beautiful sets and a good story. Big business." " A good picture to big business one day."
Consensus—" Good picture, good puller."

HIS WIFE'S FRIEND (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (DEC. 21).....FEB. 21
" Has many good points which should satisfy."—M. P. News.
Exhibitor Comment—" An average picture to average business. Played it one week." " A poor picture to average business three days." " A poor picture to poor business one day."
Consensus—" Average picture, average puller."

HIS WIFE'S MONEY (SELZNICK).....MAR. 6
" Star, cast and direction make very pleasing picture."—M. P. News.
Exhibitor Comment—" Only a fair picture." " An average feature which played my house three days to big business." " Best picture we have run for O'Brien. Picture well liked by all. Give us more like this and we will be well satisfied."
Consensus—" Average picture, good puller."

Box Office Reports continued on page 4232

"HUMORESQUE"
(Cosmopolitan-Paramount-Artcraft)

Here Is an Undeniably Fine Entertainment

PARAMOUNT-ARTCRAFT has here, one of the soundest, most human and vital plays that has ever reached the screen and one acted quite flawlessly. Picturegoers who have read Fannie Hurst know the power and the truth and the humor with which she can seize, dramatize and analyze the values of everyday life as they are presented in that thickly populated section of New York known as the Ghetto. "Humoresque" is poignant and heartrending in its humanities so soundly expressed in mother love and the fine influence of family life. It is a story full of tears and laughter and these forces alternate in attracting and holding the attention.

Indeed it will move to the depths all who have imagination, feeling and sympathy no matter how repressed or neglected. There is no gripping drama in that sense of the term. No conflict is offered. What does grip is the deep well of pathos which furnishes the strength of the story. And yet this element is finely shaded so that mawkish sentiment is entirely absent. But every tug that comes at the heart is immediately followed by a twinkle that beams in the eye, for laughter succeeds sorrow and vice-versa just as it does in everyday life and in the melody which inspired the theme.

The key in which Frank Borzage has directed the play and the superb emotional acting of Vera Gordon, and the comedy relief of Dore Davidson are largely responsible for bringing out the shadows and sunshine, the tears and laughter of Fannie Hurst's story. Yet one must not forget the adaptation by Francis Marion, who has constructed her scenes with undeniable skill. Praises must be given her foe collecting much of the original dialogue and presenting it with all its lambent humor intact. The story itself with all its heart interest, its human appeal, its character analysis, humor and philosophy strikes a note which will surely be heard in box-office receipts. The theme of mother-love—the picture of the mother who prayed for a musical genius and whose prayer is answered, the while the father, commercial in his viewpoint, prayed for a child who could make "moosic" with a cash-register will react upon every spectator. The boy lifts his family from the Ghetto, makes his name famous, and hears the call of war and enlists to play in a greater symphony over there. Mr. Borzage deserves all the credit he is certain to receive. His work evidently was a labor of love and enthusiasm. His atmosphere is remarkably rich in detail and color. Yet there is glory enough in this picture for all. "Humoresque" is a picture with a soul. Length, 6 reels.—*Laurence Reid.*

THE CAST

Mama Kantor.....Vera Gordon
Abraham Kantor.....Dore Davidson
Leon Kantor.....Bobby Connelly
Leon Kantor, later.....Gaston Glass
Esther Kantor.....Helen Connelly
Esther Kantor, later.....Ann Wallick
Mannie Kantor.....Sidney Carlyle
Isadore Kantor.....Joseph Kantor
Isadore Kantor, later.....Maurice Levigne
Rudolph Kantor.....Alfred Goldberg
Rudolph Kantor, later.....Edward Stanton
Sol Ginsberg.....Louis Stearns
Boris Kantor.....Maurice Peckre
Mrs. Isadore Kantor.....Ruth Sabin
Baby Kantor.....Frank Mitchell
Minnie Ginsberg.....Miriam Battista
Gina Berg.....Alma Rubens

By Fannie Hurst.
Scenario by Frances Marion.
Directed by Frank Borzage.
Photographed by Gilbert Warrenton.

PRESS NOTICE STORY

An adaptation of Fannie Hurst's poignant and humorous story of New York's East Side in which mother love is given wonderful expression, will be presented at the _____ theatre beginning _____. The authoress has achieved a reputation as a gifted short story writer. Her skill at character analysis and drawing the lives of the people of the Ghetto has established her as a writer with the human touch. Her "Humoresque" comes to the _____ screen with a wonderful humanization. It is a story of tears and laughter, just as Dvorak's celebrated melody is a yject at life in which pathos is commingled with humor, and presents as its theme the dominant mother love.

Frank Borzage, who directed the picture, has turned in his finest production. His attention to the smallest detail—the skill in which he has measured out the humor and humanities are a credit to his directorial powers. He has built up his story so that sympathy and human appeal are ever dominant. A laugh follows a tug in the throat. The picture is enacted by players of genuine ability, the work of Vera Gordon as the mother being superb in its manifestation of heart-hunger. Dore Davidson as the father is a comedian of rare ability.

PROGRAM READER

Manager _____ of the _____ theatre has the pleasure in announcing that Fannie Hurst's wonderfully human story, "Humoresque" will be presented here on _____. This picture will certainly be remembered by all who see it as one of the finest contributions to the screen. It depicts the everyday shadows and sunshine of New York's East Side. It reveals the divine mother love. And for every shade of pathos there is presented a balancing note of humor. The action moves against a background remarkably lifelike in its atmosphere. The cast which interprets this soulful drama is appropriate as to type and is able to fulfil the demands of the various roles.

"RIDERS OF THE DAWN"
(Benj. Hampton-Hodkinson)

Colorful Action Compensates for Plot Shortcomings

THERE is one characteristic about a Zane Grey story and that is it serves up enough action to please any spectator in search of thrills. "Riders of the Dawn," an adaptation of "The Desert of Wheat," may be stereotyped in characterization and rather far-fetched in subject matter, but there is no denying that it carries a punch in the shape of colorful and fast-moving incident. The story takes up another indictment against the "I Won't Works," but instead of presenting them blowing up industrial plants it depicts them plotting to ruin the wheat crop of the West. There is no waiting for the action to begin. This precious ingredient is offered with a flying start and it maintains its activity to the conclusion.

The central character is a young farmer lately returned from France, the leader of the Vigilantes, whose purpose is to rid the community of the hoboes. The action presents battle after battle which are punctuated with scenes of sudden death. One incident is quite uncalled for since it bears no relation to the plot, showing as it does a degenerate's pursuit of a little girl and the inevitable tragedy which follows. Although the actual crime is not presented enough is left to the imagination of the spectator. With the scissors applied to this incident the picture is above criticism insofar as treatment of the characters and plot is concerned.

There will doubtless be some who will say that the action is too graphic because of the many killings. Yet such a course is necessary to keep its vitality intact. The picture is well contrasted, the disciples of right and wrong being differentiated to the utmost. The scenes of the night riders, the frustrated attempt to burn the wheat fields and the warehouse which stores the precious grain are events which will make anyone sit up and take notice. The hero has an overwhelming task in proving his innocence and routing the villains and the action which discloses him may be spelled with a capital A. Roy Stewart succeeds in being convincing despite the heroics which surround him and Robert McKim makes his villainy completely fascinating. The other members of the cast are up to requirements. There is no thought to "Riders of the Dawn," but it is interesting because of its unadulterated incident. Length 5 reels. *Laurence Reid.*

THE CAST

Kurt Dorn.....Roy Stewart
Lenore Anderson.....Claire Adams
Chris Dorn.....Marc Robbins
Henry Neuman.....Robert McKim
Mr. Anderson.....Joseph J. Dowling
Nash.....Frederick Starr
Olga.....Violet Schram
Glidden.....Frank Brownlee
Kathleen.....Marie Messenger

By Zane Grey.
Directed by Hugh Ryan Conway.

PRESS NOTICE STORY

An adaptation of Zane Grey's powerful story, "The Desert of Wheat," will be presented at the _____ theatre beginning _____ under the title of "Riders of the Dawn." Like many of the author's other novels, the subject is a tale of the Northwest and may be called a worthy successor to his other notable contributions. The picture is enacted by a prominent cast that includes Roy Stewart, Robert McKim, Claire Adams, Joseph J. Dowling, Frank Brownlee and others. Hugh Conway, directed the production.

The story concerns the conflict between the peaceful ranchers and a band of desperadoes. Among those upon whom they have preyed is Tom Anderson, father of Lenore, whose promise to marry Kurt Dorn on his return stirred him to brave deeds on the other side. During his absence, Henry Neuman, a young lawyer, had sought to win the hand of the girl. Kurt organizes a battery of night riders to capture the outlaws, but they succeed in frustrating the efforts of the upholders of the law. A time comes, however, when they are cornered and the scenes are punctuated with thrilling action and a wealth of suspense. The picture presents a beautiful romance which gives it an adequate balance. "Riders of the Dawn" is a typical Zane Grey story and as such it is calculated to interest the picturegoer.

PROGRAM READER

A Zane Grey story can always be depended upon to furnish the reader with plenty of excitement. It usually makes good screen entertainment because of its rich elements of action, suspense, adventure and thrills. And since a Grey story is laid in the Northwest at a time when it presented primitive passions you may rest assured that the action is vigorous and vital throughout. "Riders of the Dawn" is an adaptation of Zane Grey's thrilling novel, "The Desert of Wheat," and it comes to the _____ theatre in the near future with an all star cast which includes Joseph J. Dowling, Claire Adams, Roy Stewart and Robert McKim. The patrons of the _____ theatre will see a picture which contains all the requisites of perfect screen entertainment. Watch for the date.

SUGGESTIONS

Here is another Zane Grey picture and it would be a good plan to exploit the author's name for all that it is worth. Mention his other stories which have reached the screen, and bring out that he never fails to intrigue the imagination. Mention that the picture is an adaptation of "The Desert of Wheat" and that it is laid in the Northwest in the pioneer days. Bring out that the drama is enacted by a notable cast that includes Roy Stewart, Robert McKim Joseph J. Dowling and others. You can use a mailing campaign here and not lose money because a Grey story never falters in action and suspense. He has made a reputation and his readers are legion. You might go in for atmosphere here in lobby display and present something which represents the plains. Mention that it is a Benjamin Hampton production and play up the director's name.

The Index to The Complete Plan Book

(Continued from page 4230)

PICTURE BRAND STAR RELEASED PLAN BOOK

HUCKLEBERRY FINN (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....MAR. 6
"Mark Twain's immortal story lives on the screen."—M. P. News.
Exhibitor Comment—"A very good picture which played my house one week to big business." "Average picture to poor business three days." 'This picture appealed to our audiences. Played it a week, however, to poor business."
Consensus—"Good picture, average puller."

IDOL DANCER, THE (FIRST NATIONAL) SPECIAL CAST.....APR. 3
"Feature entertains, but will not impress."—M. P. News.
Exhibitor Comment—"Very good."

INFERIOR SEX, THE (FIRST NATIONAL) MILDRED HARRIS CHAPLIN.....MAY 8
"Fairly interesting domestic drama with Mildred Harris."—M. P. News.

IN OLD KENTUCKY (FIRST NATIONAL) ANITA STEWART (DEC. 15).....JAN. 3
"Picture adapted from stage success."—M. P. News.
Exhibitor Comment—"One hundred per cent. investment. So big a success the first week that I played it for a second week." "Not so good as first week, but did very well." "All records broken. Played it one week to extra big business." "Splendid. Played it three days to extra big business."
Consensus—"Good picture, good puller."

IN SEARCH OF A SINNER (FIRST NATIONAL) CONSTANCE TALMADGE.....MAR. 20
"Constance Talmadge stars in highly entertaining comedy."—M. P. News.
Exhibitor Comment—"A very good feature to big business." "This feature gave unusual satisfaction and played to big business." "A good production. Played it one week to big business." "Played it one week to big business for three days and average business fine."
Consensus—"Good picture, good puller."

IN WALKED MARY (CAPELLANI-PATHE) JUNE CAPRICE.....MAR. 6
"Frail picture offers mild entertainment."—M. P. News.

INNER VOICE, THE (AMERICAN-PATHE) E. K. LINCOLN.....APR. 3
"Should satisfy any audience anywhere."—M. P. News.

JACK STRAW (PARAMOUNT-ARTCRAFT) ROBERT WALSH.....APR. 10
"Obvious light comedy has amusing moments."—M. P. News.
Exhibitor Comment—"An excellent picture to big business for three days."

JUDY OF ROGUE'S HARBOR (REALART) MARY MILES MINTER.FEB. 14
"Heetic melodrama fails to hit bill's-eye of truth."—M. P. News.
Exhibitor Comment—"Best Minter picture to date. Patrons well pleased. Big business two days." "A good feature which my patrons said they liked." "Audience generally satisfied."
"Consensus—"Good picture, good puller."

KING SPRUCE (DIAL-HODKINSON) MITCHELL LEWIS.....MAR. 27
"Lumber story pleases despite complicated plot."—M. P. News.

LAST STRAW, THE (FOX) BUCK JONES.....FEB. 14
"Buck Jones makes debut in interesting western."—M. P. News.
Exhibitor Comment—"Jones' debut as a star made a good impression but picture very ordinary. Looked for a stunt picture. Average business one day."

LEAVE IT TO ME (FOX) WILLIAM RUSSELL.....MAY 8
"Average farce comedy starring William Russell."—M. P. News.

LIFTING SHADOWS (PENET-PATHE) EMMY WEHLEN.....APR. 3
"Propagandists run riot in this one."—M. P. News.

LINCOLN HIGHWAYMAN, THE (FOX) WILLIAM RUSSELL (DEC. 28).....JAN. 10
"Russell has entertaining mystery melodrama."—M. P. News.
Exhibitor Comment—"Star hasn't drawn here yet, but the picture pleased fairly well. It is a very fair one. A dog seems to be the feature player. Average business one day." "Played this picture with the Anita Stewart feature, 'Human Desire,' to big business for two days. This program made a good impression." "Average business two days. Patrons liked this picture."
Consensus—Average picture, average puller."

LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN)...FEB. 28
"Civil War period popular novel given fine production."—M. P. News.
Exhibitor Comment—"An average picture to average business." "A good production which received many compliments as to its satisfaction. Big business." "Big three days. Picture is good and drew even better than we expected."
Consensus—"Good picture, good puller."

LIVE SPARKS (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....FEB. 7
"J. Warren Kerrigan in variety picture."—M. P. News.

LOCKED LIPS (UNIVERSAL) TSURU AOKI.....APR. 24
"Antique story and crude touches provide weak entertainment."—M. P. News.

LONE HAND, THE (ALEXANDER) SPECIAL CAST.....MAR. 20
"A good Western with many thrilling and gripping moments."—M. P. News.

LOVE EXPERT, THE (FIRST NATIONAL) CONSTANCE TALMADGE.....MAY 8
"Constance Talmadge scores again in romantic comedy."—M. P. News.

LOVE WITHOUT QUESTION (B. A. ROLFE-JANS) OLIVE TELL..APR. 10
"Crook melodrama, rich in mystery and suspense."—M. P. News.

LOVES OF LETTY, THE (GOLDWYN) PAULINE FREDERICK...FEB. 21
"Artificial picture of a woman's ambition."—M. P. News.
Exhibitor Comment—"A very satisfactory picture. Box office value good." "A fair program picture but nothing to rave about. Our patrons are not strong for the star. Average business two days." "An average picture to poor business for three days."
Consensus—"Average picture, average puller."

LUCK OF GERALDINE LAIRD (ROBERTSON-COLE) BESSIE BARRISCALE.....FEB. 14
"Has some good points which should interest."—M. P. News.
Exhibitor Comment—"Played this feature one week to average business."

LUCK OF THE IRISH, THE (MAYFLOWER-REALART) SPECIAL CAST.....FEB. 7
"Up to Dwan's usual standard."—M. P. News.

MAN THERE WAS, A (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM.....MAR. 13
"Powerful theme and rich background make fine picture."—M. P. News.

MANHATTAN KNIGHT, A (FOX) GEORGE WALSH.....MAR. 27
"Crook melodrama makes lively picture."—M. P. News.
Exhibitor Comment—"It's a very good thriller. Poor business owing to very stormy and cold night." "Average picture to average business three days." "A good picture which played my house three days to big business."
Consensus—"Good picture, good puller."

MARY'S ANKLE (FAMOUS PLAYERS-LASKY) MACLEAN-MAY..MAR. 13
"Amusing farce from Mary Tully's stage play."—M. P. News.
Exhibitor Comment—"This is a whirlwind of a good picture. Played a comedy on the program with it and it made the comedy look tame for fun. Patrons should get more wholesome enjoyment out of a picture than out of a dozen so called comedy dramas. Extra big business one day to average two days." "A very good picture which pleased my patrons so much that we extended its run from three days to one week. It did big business all week." "A good picture. Big to average business two days." "A good feature to big business for three days." "Excellent attraction. Three days to big business."
Consensus—"Good picture, good puller."

MARY ELLEN COMES TO TOWN (PARAMOUNT-ARTCRAFT) DOROTHY GISH.....APR. 3
"Dorothy Gish scores in a homespun role."—M. P. News.
Exhibitor Comment—"Played this feature one week to big business one day and average six." "Star good. No plot to story. Played it three days to big business." "An average picture to average business for one week."
Consensus—"Average picture, average puller."

MIRACLE OF LOVE, THE (PARAMOUNT-ARTCRAFT) COTTON-STANDING (NOV. 23).....JAN. 3
"Strong flavor of romance in picture."—M. P. News.
Exhibitor Comment—"This feature was a disappointment to my patrons. Many adverse comment. Poor business for one week." "My patrons did not like this picture. It did average business for me for one day." "A fair picture. Receipts below the average."
Consensus—"Average picture, average puller."

MIRACLE OF MONEY, THE (HENLEY-PATHE) SPECIAL CAST..MAY 8
"A rather weak story which loses interest."—M. P. News.

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.

MOLLY AND I (FOX) SHIRLEY MASON.....APR. 10
"Shirley Mason pleases in entertaining light comedy."—M. P. News.

MOTHER OF HIS CHILDREN, THE (FOX) GLADYS BROCKWELL.....APR. 17
"Triangle drama well produced and well acted."—M. P. News.

MOTHERS OF MEN (FILM SPECIALS-REPUBLIC) CLAIRE WHITNEY.....MAR. 13
"Has many interesting moments which should satisfy."—M. P. News.

MY LADY'S GARTER (PARAMOUNT-ARTCRAFT) SPECIAL CAST.MAR. 27
"Mystery melodrama which should get by."—M. P. News.

NEGLECTED WIVES (WISTARIA) SPECIAL CAST.....APR. 24
"Careful production overcomes trite theme."—M. P. News.

NOTHING BUT THE TRUTH (HOLMES-METRO) TAYLOR HOLMES (DEC. 27).....JAN. 24
"Nothing wonderful, but will entertain."—M. P. News.
Exhibitor Comment—"Played this one three days to average business." "Nothing to it. Poor business two days." "A pleasing comedy to big business three days."
Consensus—"Average picture, average puller."

NURSE MARJORIE (REALART) MARY MILES MINTER.....APR. 3
"Old English atmosphere pleases."—M. P. News.

OLD LADY 31 (METRO) EMMA DUNN.....APR. 10
"Tears and laughter in excellently produced comedy-drama."—M. P. News.

ON WITH THE DANCE (PARAMOUNT-ARTCRAFT) MAE MURRAY.....FEB. 28
"Mae Murray has a fascinating picture here."—M. P. News.
Exhibitor Comment—"Great show—chapter from life. Big business." "Wonderful, more business second week than the first." "This feature played my house three weeks. A wonderful production." "A very excellent picture. General theme appealing. Box office value very good." "A good picture to big business." "Wonderful. This played my house four weeks to big business." "A splendid picture to big business for one week." "A splendid picture which played my house one week to big business." "A splendid picture. Played it one week to extra big business." "Put over a big campaign on this one and did extra big business for three days."
Consensus—"Excellent picture, big puller."

ORPHAN, THE (FOX) WILLIAM FARNUM.....MAY 8
"Wildest of westerns with little plot."—M. P. News.

OTHER MEN'S SHOES (EDGAR LEWIS-PATHE) CRAUFORD KENT (FEB. 1).....JAN. 24
"Crauford Kent seen in dual role."—M. P. News.
Exhibitor Comment—"A good feature to average business." "This is only an average picture. Played it three days to average business." "Very good. Big business three days."
Consensus—"Good picture, average puller."

OUT YONDER (SELZNICK) OLIVE THOMAS (DEC. 21).....JAN. 3
"Excellent entertainment for majority."—M. P. News.
Exhibitor Comment—"Did not come up to expectations; in fact it did not appear to be up to standard. Average business two days." "An average picture which did big business for three days." "A good picture and good box office attraction." "Played it three days to average business."
Consensus—"Good picture, good puller."

OVERLAND RED (UNIVERSAL) HARRY CAREY.....FEB. 21
"Vital and vivid Western is Harry Carey's latest."—M. P. News.
Exhibitor Comment—"A great production which broke all previous records by a big margin." "A very good feature to big business one day."
Consensus—"Good picture, good puller."

PALISER CASE, THE (GOLDWYN) PAULINE FREDERICK.....FEB. 7
"High class melodrama which holds interest."—M. P. News.
Exhibitor Comment—"A good picture to average business one day." "A good feature to average business one day." "A good feature which played my house three days to average business."
Consensus—"Good picture, average puller."

Box Office Reports continued on page 4234

"THE FALSE ROAD"
(Ince-Paramount-Artcraft)

Crook Story Is Too Tame and the Action is Mild

ACTION should be the keynote behind all crook melodramas no matter whether they are moulded from polite ingredients or not. When this vital element is missing or subordinated in any way the plot has all it can do to sustain itself. Which introduces Enid Bennett's latest photoplay, "The False Road." Garner Sullivan, the author, is usually reliable, but in this instance he has paid too much attention to a twist in characterization and too little to the vital punch. Scene after scene in the earlier reels is presented which carries no more melodrama than a bit of weak conversation between a band of polite crooks.

The twist is presented in the shape of the reformed hero who attempts and suceeds, eventually, in bringing about the regeneration of his sweetheart. Usually the idea works out in just the opposite way the hero being reformed through the influence of the girl who will not give up believing in him. There is some effort to touch upon a measure of "Turn to the Right" by using the bracing air and homespun atmosphere of the country as conducive to right thinking and living. The hero gives up his life of crime and settles down in a one-horse town, and soon sweetheart turns up and robs the village bank in which he is employed. This incident is one of the interesting moments in the picture the other when the girl-crook attempts to steal the money again, this time from the boss crook, because of the influence of the reformed fiance. Otherwise there is considerable talking and sitting around among the participants of this weak contribution.

The crooks are right-up-to-date, maintaining a lavish apartment, keeping books of their various exploits, and storing their loot in a safe. "The False Road" may be called just an average motion picture which hasn't enough moving moments to satisfy the spectator in search of a thrill. Enid Bennett is not adaptable for the part of the feminine crook. It is like putting a rose among a lot of dandelions she just doesn't belong. And, furthermore, she fails to bring out any suspense. In reality, there isn't any to bring out. The picture is always obvious from the start, there being really nothing novel in theme or treatment. It will please those who do not ask for much. Length, 5 reels. *Laurence Reid.*

THE CAST

Betty Palmer	Enid Bennett
"Pickpocket" Roger Moran	Lloyd Hughes
"Sapphire" Mike Wilson	Wade Boteler
"Frisco" Minnie	Lucile Young
Joshua Starbuck	Charles Smily
Mother Starbuck	Edithe Yorke
Crook Chauffeur	Gordon Mullen

By C. Gardner Sullivan.
Directed by Fred Niblo.
Photographed by George Barnes.

PRESS NOTICE—STORY

Enid Bennett, the charming and talented Ince star, will appear at the ———— theatre beginning ———— in her latest photoplay entitled "The False Road." This feature demonstrates her versatility since she is cast as a crook instead of society characters. She has the role of Betty Palmer, a member of a band of New York crooks. Her sweetheart, Roger Moran, upon completing a two-year term at Sing Sing, surprises her by announcing that he is determined to go straight hereafter. She refuses to desert her pals, and he leaves her and finally obtains work with the local bank in a small town in New England.

Later, Betty and a confederate are sent by the crook leader to rob the bank Roger follows them to New York and, by posing as a backslider, succeeds through Betty, in recovering the money. She thereupon abandons the field of crime and marries the young man of her heart. C. Gardner Sullivan, who wrote this story, has invested it with plenty of appeal and heart interest. But the tale also carries a full quota of melodramatic action and suspense. Fred Niblo, the director, has worked out some adequate backgrounds and he has kept the picture moving from the start. Miss Bennett lends a great deal of charm to the offering through her personality and adaptability to the role and she is capably supported by Lloyd Hughes, Lucille Young, Wade Boteler and others.

PROGRAM READER

Some remarkably true-to-life scenes of New York's underworld are a feature of Enid Bennett's new photoplay, "The False Road," which comes to this theatre in the near future. The pretty Ince star has the role of a girl-crook, member of a notorious gang. One of the most colorful episodes shows the banquet given to her sweetheart upon the occasion of his release from Sing Sing. The picture abounds with tense melodramatic situations and through it runs an appealing love story. The star is conducted through a series of stirring adventures and the interest is well sustained to the finish. C. Gardner Sullivan is the author of this entertaining story which is guarantee enough of its excellence. Miss Bennett plays the part of the feminine crook with all her accustomed charm, and her support, which includes Lloyd Hughes, is entirely adequate. Watch for the date.

SUGGESTIONS

You can tell your patrons that this picture is a crook melodrama written by the famous C. Gardner Sullivan. The fact that he is the author is surely going to excite interest with the steady picturegoer. Play up the fact that the offering presents a world of exciting episodes which are well punctuated with romantic interest and heart appeal. Bring out that the picture also establishes a good moral. Use stills of the star. She is remarkably pretty and has a decided following. Take advantage of the title and use it for poster display through inventions of your artist. Tell of its startling twists. Make use of the idea that here is a picture which shows a heroine attempting to make a man go wrong instead of the usual scheme of working out his redemption. Mention that Lloyd Hughes plays opposite the star. Make it emphatic that this is a Thomas H. Ince production.

"THE HONEY BEE"
("Flying A"-at Pathe Exchanges)

Good Entertainment from Picturized Novel

THERE will be an appeal to almost every type of fan in this latest American "special" picture, starring Mme. Marguertia Sylva, and adapted from the novel by Samuel Merwin. The interest is sustained and there is an excellent supporting cast and evidence of splendid direction.

The story is of the "married-man-and-another-woman" variety, but is far from being a sex play and is perfectly clean. In fact they rather neglect the main theme, and bring in a number of irrelevent incidents. But as these incidents are truly appealing, performed by a mighty capable cast, and well directed, they do not detract from the interest. It would seem that it is truly a picturized novel, using the sub-plots and extraneous matter of the book. While it may therefore, be lacking in dramatic compactness, it will nevertheless give good entertainment. A prize fight, realistically enacted, is the highspot. The women will like the star's gowns and everybody will like Albert Ray and George Hernandez.

Marguerita Sylva may not have an unusual appeal to the fans, but the success of the picture does not rest upon her shoulders. Albert Ray is a revelation, giving us a splendid bit of characterization, and George Hernandez and Harvey Clark, are not far behind. The rest of the cast is also up to the standard. Kid McCoy helps out in the prize fight, which is shown at length. We go through four rounds with the heavyweights.

The story is simply that of a married man and a single woman in love, and separating by mutual consent. The woman played by the star, goes to Paris and the man disappears from sight until the final reel. They meet finally, and a messenger interrupts their love scene to bring news of the wife's death in America. It is the reels in the interim that supply the best bits in the picture. These are laid in Paris, but the characters are all Americans. They may have made the American pugilist far too noble and heroic to be true to life, but not too much so for your patrons. The sub-titles are good, but the extracts from Maeterlinck at the beginning and end will mean very little to an audience. Length, 6 reels. *Matthew A. Taylor.*

THE CAST

Harris Doreyn	Thomas Holding
Blink Moran	Nigel Barrie
Hilda Wilson	Mme. Marguerita Sylva
Will Harper	Albert Ray
Ed Johnson	George Hernandez
Dr. Jules Garceau	Harvey Clark
Mrs. Harris Doreyn	Dell Boone
Adele Rainey	Ethel Ullman
Blondie	Charlotte Merriam
Juliette	Ruth Maurice
An Apache	Harry Tenbrook
Carpentier, the French Champion (By special arrangement)	Kid McCoy

From the novel by Samuel Merwin
Directed by Rupert Julian.

PRESS NOTICE STORY

The picturization of one of the most popular novels of recent years will be the attraction at the ———— on ————. Thousands of Americans have read "The Honey Bee," by Samuel Merwin, which can now be seen in motion picture form, with Mme. Marguerita Sylva, the famous Belgian prima donna, in the stellar role.

The picture tells the tale of the woman worker, and likens her to the undeveloped female bee of the hive, who lives but to work, endlessly and uncomplainingly. But when once the little bee tastes of honey, it becomes demoralized. So it is with the woman in business. She labors for years, but when once her feminine instincts are aroused, she is no longer satisfied with her lot.

The director of this unusual picture was Rupert Julian, who has won for himself an enviable name among motion picture directors. Besides the renowned star, who is here making her debut in pictures, there is an excellent supporting cast, which includes Thomas Holding, Nigel Barrie, Albert Ray, George Hernandez, and Harvey Clark. Kid McCoy is also in the picture, and helps to make the thrilling prize fight scene thoroughly realistic.

PROGRAM READER

If you have read "The Honey Bee," by Samuel Merwin, not even hail and lightning will keep you home on the evening of ———— when the picturization of this famous novel will be shown at this theatre. And if you haven't read it, just take our tip that it is one of the most intensely human and poignantly appealing stories that has ever found its way to the screen. For it tells the tale of the woman you all know so well—the modern American business woman, denied of all opportunity to gratify the love that is in her feminine heart, and with never a chance to satisfy her great mother love. It is a story that has the nail on the head, and the hammer is the keen insight and imagination of one of America's foremost novelists. And for you who want thrilling action, there is a realistic prize fight that it would be hard to equal in real life. And Kid McCoy is one of the pugilists.

SUGGESTIONS

A lot depends upon your location in selecting which angle of this picture to boost. Use the author's name, of course, but it would be a good idea to find out from your local library, if you are in a small city, just how popular his books are. Boost accordingly. A tie up with a book store would be profitable. If you are in a suburban commuting neighborhood, tell enough of the plot to get all of your business women interested. Dwell on the star also, showing her photograph, if possible. Tell of the fight scenes, and show a still or two. For a teaser use the question "When is a woman like a bee?" Finally put underneath it "The answer is at the ———— theatre. See 'The Honey Bee' and find out." A tie up with a store selling honey, if you can arrange it, will aid.

The Index to The Complete Plan Book

(Continued from page 4232)

PARIS GREEN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY..MAY 1
"Interesting moments in homespun story despite hokum."—M. P. News.

PARTNERS OF THE NIGHT (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....MAR. 13
"Detective story carries an adequate punch."—M. P. News.

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PEGEEN (VITAGRAPH) BESSIE LOVE (JAN. 18).....JAN. 24
"Saccharine story on a Pollyanna theme."—M. P. News.

PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY (JAN. 26).....JAN. 31
"Fantastic story of love and vengeance."—M. P. News.
Exhibitor Comment—"Average picture to average business three days."

PICADILLY JIM (SELZNICK) OWEN MOORE.....FEB. 21
"Entertaining light comedy from popular story."—M. P. News.

PINTO (GOLDWYN) MABEL NORMAND.....FEB. 7
"Mabel Normand is amusing as a two-gun girl."—M. P. News.
Exhibitor Comment—"Normand is favorite here. Picture suits her and she acts with pep. Extra big business two days." "Average picture house four days to extra big business one day and big business three to average business three days." "A splendid picture which played my days. The best since Mickey." "A good feature which pleased all my patrons. Big business one day." "Overdrawn, but good for the kids. Adults were not pleased. Average business one day."
Consensus—"Good picture, good puller."

POLLYANNA (PICKFORD-UNITED ARTISTS) MARY PICKFORD (JAN. 18).....JAN. 24
"The supreme effort of true artists."—M. P. News.
Exhibitor Comment—"This feature played my house all week to extra big business every day. Expect second week to equal first week's business. Daily papers are voluntarily boosting this production as the greatest Miss Pickford has ever done and say it is the best in artistry ever produced." "Second week of this feature. Played it all week to big business every day." "An excellent picture which did excellent business for me for two weeks." "An exceedingly poor box office vehicle." "A great disappointment. It was too light and didn't go with our patrons." "Played this feature one week to big business." "The best picture Pickford ever made. Played it one week to capacity business." "One of the best pictures ever seen at my house. Ran it one week to extra big business." "A real winner. Played it one week to extra big business."
Consensus—"Excellent picture, big puller."

PRINCE OF AVENUE A (UNIVERSAL) JAMES CORBETT (FEB. 23).....JAN. 17
"James J. Corbett stars in political story."—M. P. News.

RED HOT DOLLARS (PARAMOUNT-ARTCRAFT) CHARLES RAY (DEC. 28).....JAN. 10
"Wholesome, entertaining comedy drama."—M. P. News.
Exhibitor Comment—"Played this feature to an exceptionally big week, due to the holidays and drawing power of the star. The picture was very good and Ray had fine support. Direction, photography, sets and titles were all excellent. The story fell a little below the level of Ray pictures, but as a whole was fine entertainment. Extra big business all week." "Fair only, for Ray. Big business one day." "A wholesome, entertaining story that holds interest throughout. Will aid greatly in increasing the star's popularity. Our patrons liked it immensely. Box-office value excellent." "Average picture to average business three days." "A good picture to better than average business two days." "A very good picture to average business two days." "One of Ray's best. Everyone enjoyed it. Big business one day."
Consensus—"Good picture, good puller."

RESPECTABLE BY PROXY (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON.....FEB. 14
"Artistic production and good interpretation lift story."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "Average picture to average business three days."
Consensus—"Average picture, average puller."

RIGHT OF WAY, THE (METRO) BERT LYTELL.....FEB. 14
"Rich photoplay made from this famous story."—M. P. News.
Exhibitor Comment—"A great feature which did big business." "A pleasing feature which did big business the first half and average the last half of the week." "Good character acting but that's all there is to it. Business, however, went very well considering conditions. Average business Played it five days to poor business." "Holy week and weather hurt one week."
Consensus—"Good picture, good puller."

RIO GRANDE (CAREWE-PATHE) SPECIAL CAST.....APR. 24
"Should give satisfaction wherever shown."—M. P. News.

RIVER'S END, THE (NEILAN-FIRST NATIONAL) SPECIAL CAST.....FEB. 28
"Rich production given vivid Northwest story."—M. P. News.
Exhibitor Comment—"A good picture to good business." "Played this picture one week to extra big business." "A big picture in every sense of the word. Acting of entire cast is noteworthy, and Neilan's direction is masterful. Big business three days." "An average picture to big business for one week."
Consensus—"Splendid picture, good puller."

ROAD TO DIVORCE, THE (UNIVERSAL) MARY MACLAREN....MAR. 13
"An interesting picture which should give satisfaction."—M. P. News.

ROUGE AND RICHES (UNIVERSAL) MARY MACLAREN (JAN. 19).....JAN. 10
"Often told tale makes obvious picture."—M. P. News.
Exhibitor Comment—"A good picture to extra big business two days."

SAGEBRUSHER, THE (HAMPTON-HODKINSON) SPECIAL CAST.....JAN. 10
"Reviewer pronounces this a wonderful picture."—M. P. News.
Exhibitor Comment—"A fair picture to average business two days." "Picture went good as it was what people were looking for." "A wonderful picture, but did not play to big business on account of Holy Week. Played it one week."
Consensus—"Good picture, good puller."

SEEING IT THROUGH (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....FEB. 28
"Heart interest story carries bewildering detail."—M. P. News.

SEX (J. PARKER READ-HODKINSON) LOUISE GLAUM).....APR. 10
"Powerful theme, clever acting and rich production."—M. P. News.

SHARK, THE (FOX) GEORGE WALSH (JAN. 18).....JAN. 24
"Sea story furnishes Walsh a dramatic role."—M. P. News.
Exhibitor Comment—"They liked Walsh in this one. Played it three days to big business first two days and extra big business third day." "A good picture to big and average business two days."
Consensus—"Good picture, good puller."

SHE LOVES AND LIES (SELECT) NORMA TALMADGE.....JAN. 17
"Enjoyable comedy drama with Norma Talmadge."—M. P. News.
"Here's one star that improves. They all like her and she has a big following. This picture pleased very much. Extra big business two days." "An exceptionally good feature which played my house three days to extra big business." "A good picture which played my house three days to average business."
Consensus—"Good picture, good puller."

SHOD WITH FIRE (FOX) WILLIAM RUSSELL.....FEB. 28
"William Russell has fairly interesting offering."—M. P. News.
Exhibitor Comment—"Same old Western stuff. I didn't hear 'em rave over it. Average business three days." "Good rough stuff that pleased. Average business one day."
Consensus—"Average picture, average puller."

SHORE ACRES (METRO-SCREEN CLASSICS) ALICE LAKE.....APR. 3
"Famous New England drama, well adapted."—M. P. News.

SHOULD A WOMAN TELL? (METRO-SCREEN CLASSIC) ALICE LAKE (DEC. 20).....JAN. 3
"Star and director put picture over."—M. P. News.
Exhibitor Comment—"Story just average but the cast and direction puts this picture over. Big business two days, average one." "A great picture. Title a money getter. Played it one week to big business."

SILK HUSBANDS AND CALICO WIVES (HARRY GARSON-EQUITY) HOUSE PETERS.....MAR. 13
"Good production of familiar stage and screen story."—M. P. News.

SIMPLE SOULS (HAMPTON-PATHE) BLANCHE SWEET.....MAY 8
"Pleasing picture which should entertain."—M. P. News.

SINNERS (REALART) ALICE BRADY.....MAR. 27
"Director missed chance to make big picture."—M. P. News.

SIX BEST CELLARS, THE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....MAR. 20
"Bryant Washburn has a knockout here."—M. P. News.
Exhibitor Comment—"A splendid picture to extra big business for one day." "An average feature which did big business for three days" "Great. Played it a week."
Consensus—"Good picture, good puller."

SKY EYE (STATE RIGHTS—SOL LESSER) SPECIAL CAST (JAN. 4).....JAN. 17
"Thrilling melodrama in mid-air."—M. P. News.
Exhibitor Comment—"Average feature to poor business three days."

SLAM BANG JIM (AMERICAN-"FLYING A") WILLIAM RUSSELL.....APR. 24
"Good laughs in mixture of farce and western."—M. P. News.

SLAVES OF PRIDE (VITAGRAPH) ALICE JOYCE.....JAN. 24
"Alice Joyce has familiar story of marital conflict."—M. P. News.
Exhibitor Comment—"A good picture. Alice Joyce is going strong here. Big business three days." "The star pleased, but the balance of the cast seemed rather weak and needs some comedy introduced to relieve it. Average business one day."
Consensus—"Pleasing picture, good puller."

SMOULDERING EMBERS (KEENAN-PATHE) FRANK KEENAN (FEB. 29).....FEB. 21
"Character study is colored by Keenan's art and personality."—M. P. News.
Exhibitor Comment—"A good feature to average business for three days." "Average picture to average business three days."
Consensus—"Average picture, average puller."

SOONER OR LATER (SELZNICK) OWEN MOORE.....MAR. 27
"Farcical idea is frail but fairly amusing."—M. P. News.
Exhibitor Comment—"Good feature to average business three days on account of bad weather." "Very good. Big business three days."
Consensus—"Good picture, good puller."

SPORTING DUCHESS, THE (VITAGRAPH) ALICE JOYCE.....MAR. 13
"Entertaining picture made from Drury Lane melodrama."—M. P. News.
Exhibitor Comment—"A big picture to big business for three days." "This feature did average business for three days, an average picture."
Consensus—"Good picture, good puller."

STOLEN KISS, THE (REALART) CONSTANCE BINNEY.....MAR. 20
"Picture of sticky sentiment and obvious coincidences."—M. P. News.
Exhibitor Comment—"A fair picture to average business." "My patrons did not like this one. They seemed to think there was nothing to it but high class photography and posing. Played it three days to poor business."
Consensus—"Average picture, average puller."

STRANGE BOARDER, THE (GOLDWYN) WILL ROGERS.....MAY 1
"Will Rogers makes another entertaining picture."—M. P. News.

STREET CALLED STRAIGHT, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....MAR. 20
"Popular novel loses its substance on screen."—M. P. News.
Exhibitor Comment—"Went good. Big business three days."

Box Office Reports continued on page 4236

"THE DANCIN' FOOL"
(Paramount-Artcraft)

Some Interesting Moments in This Frail Wallace Reid Picture

THERE are times when even a Saturday Evening Post story may falter as good screen entertainment. Wallace Reid's latest contribution to the screen, "The Dancin' Fool," may be rattling clever reading between the covers of the magazine, but deprived of its dialogue, considerable of its humor and humanities, and not exceptionally well interpreted, it may be considered as just an average document in its screen version. It looks to us as if Sam Wood, the director, had attempted to be too serious since the plot doesn't carry enough weight for such a course. There are a number of times when the action becomes considerably draggy because there is no variety, to speak of, in the development. And too much of the story is told through the medium of subtitles.

Had the director paid more attention to its humorous values instead of elaborating the romance, the picture could be placed alongside of its immediate forerunners. The star plays a country yokel—a remarkably sophisticated looking yokel, incidentally, who comes to the metropolis gifted with a pair of syncopated feet. He enters his uncle's jug business at six dollars a week, the while he earns a princely sum on the side dancing in a cabaret. The dance emporium and the store furnish the situations which do not offer enough incident to maintain the interest throughout. Romance is introduced by presenting his dancing partner and the scenes of their Apache dance are the only compelling ones in the entire picture. The hero makes a success of his uncle's jug business by introducing up-to-date methods.

The action seems interminably long before the conclusion is reached, principally because it is labored and not achieved spontaneously. Wallace Reid is not entirely at home in his characterization. There is nothing of the homespun about him. To compensate for this the title editor has attempted to make him a son of the soil by having him speak in terms of "B'Gosh." The outstanding humorous scene is presented when uncle goes to the cabaret and discovers that the dancer is his nephew. The arbitrary villain has his inning in plotting to control the business. Bebe Daniels makes an attractive dancing partner. Length, 5 reels. *Laurence Reid.*

THE CAST

Sylvester Tibble	Wallace Reid
Junie Budd	Bebe Daniels
Enoch Jones	Raymond Hatton
Mecks	Willis Marks
McGammon	George B. Williams
Ma Budd	Lillian Leighton
Elkus	Carlos San Martin
Gaines	W. H. Brown
Harkins	Tully Marshall
Dorothy Harkins	Ruth Ashby
Tom Reed	Ernest Joy

By Henry Payson Dowst.
Scenario by Clara G. Kennedy.
Directed by Sam Wood.
Photographed by Al Gilks.

PRESS NOTICE—STORY

The popular Paramount-Artcraft star, Wallace Reid, will come to the ———— theatre the week of ———— in his latest photoplay entitled "The Dancin' Fool," an adaptation of Henry Payson Dowst's Saturday Evening Post story of the same name. Mr. Reid has had a number of entertaining pieces but it may be said that his newest photoplay will rank with the best. "The Dancin' Fool" presents him as a cabaret dancer and an up-to-date business man. He appears as Sylvester Tibble, who comes to New York to work for his uncle, Enoch, in the jug business for six dollars a week.

Junie Budd, a cabaret dancer, discovers that his fortune lies in his feet, and "Ves" blossoms forth as her partner in New York's finest jazz palace. He makes such a success as a dancer that it automatically reacts favorably toward his jug business. The picture uncovers a series of highly interesting twists and turns which are lambent with humor. And Wallace Reid makes the most of his opportunities. Bebe Daniels, who plays opposite the star, shows new powers as an appealing screen comedienne in the role of Junie. Others in the cast are Tully Marshall, Raymond Hatton and Lillian Leighton. Clara G. Kennedy adapted the story while Sam Wood attended to the direction.

PROGRAM READER

Wallace Reid in a new screen comedy, "The Dancin' Fool," will be the attraction at the ———— theatre for ————. The photoplay is said to present the popular star in a role that is unusual and that ideally suits his buoyant personality. Mr. Reid plays the part of a country youth who goes to New York to enter his uncle's jug business. But he puts pleasure before business and the result is he becomes famous as a cabaret dancer. How he makes a success of his various adventures is told in five reels of highly entertaining comedy—the kind of comedy which has established the popularity of the star. The picture is a screen version of Henry Payson Dowst's Saturday Evening Post story of the same name and was scenarioized by Clara G. Kennedy and directed by Sam Wood.

CATCH LINES

He came from Hicksville, but Oh, Boy—how he could dance. He made New York sit up and take notice. See Wallace Reid in his most captivating picture. See "The Dancin' Fool."

He won success through his syncopated feet. They called him the dancin' fool, but he was wise enough to put jazz in his business and win. See Wallace Reid in "The Dancin' Fool."

"JENNY BE GOOD"
(Realart)

A Pleasing Picture with Many Good Points

IF this picture were cut to five reels it now runs six and some of the unnecessary scenes "chopped out," and many of the sub-titles changed so as to give more expression to their meaning, Realart would have a pleasing Mary Miles Minter feature which should interest and amuse the patrons and bring satisfactory results to the box-office.

As the production stands there are too many scenes introduced, many of which could easily be eliminated, as they are not of vital importance and tend rather to detract than add to the interest of the story.

And again these scenes are introduced in a way that might cause confusion to the average patron, for they seem to jump ahead of the story and then back to it again, instead of finishing with one sequence before going into the other.

The star is her usual self in appearance and action and the direction is up to standard and shows a carefulness in the handling of the star and attention to detail especially in regard to the sets, some of which were lavish, and the exteriors, many of which were beautiful, that could not be excelled.

She eloped and was secretly married. His parents, rich and social climbers, learn of the secret marriage and send him away on a yachting trip. Then they tell our heroine that her husband has fled from her and induce her to have the marriage annulled. He marries another, the choice of his parents, and later finds that she is addicted to the use of drugs.

After many trials and tribulations our heroine meets her former husband at a musical where she is to make her debut and there are explanations in which all doubts are cleared. He now sees that he can never forget her. When an accident occurs which ends in his wife's death, he turns to his "first love" and their tangle is straightened out.—Length, 6 reels.- *Frank Leonard.*

THE CAST

Jenny Riano	Mary Miles Minter
Royal Renshaw	Jay Belasco
Jolanda Van Mater	Margaret Shelby
Aaron Shuttles	Frederick Stanton
Sophia Shuttles	Sylvia Ashton
Prof. Gene Jiggs	Edwin Brown
Mrs. Van Mater	Lillian Rambeau
Polly Primrose	Catherine Wallace
Clementina Jiggs	Fanny Cossar
Nancy Beedle	Maggie Halloway Fisher
Mrs. Rossiter-Jones	Grace Pike

Director, William Desmond Taylor.
Story by Wilbur Finley Fauley.
Scenario by Julia Crawford Ivers.

PRESS NOTICE STORY

Mary Miles Minter in her latest Realart feature, "Jenny Be Good," will appear at the ———— theatre on ———— of next ————

This is considered Miss Minter's best feature to date and gives the star an opportunity of displaying her talents in a way that is sure to interest her many admirers. Special attention has been given in this production to detail, the interior sets being sumptuous in many instances and the exteriors containing some beautiful landscape shots.

Jenny Riano, a simple country girl, falls in love with and secretly marries Royal Renshaw, a wealthy young man. His parents learn of the marriage and send him away on a yachting trip. They tell Jenny that he has fled from her and persuade her to have the marriage annulled. Royal later marries a society girl, the choice of his parents, but learns to dislike her because she is addicted to drugs. At a musicale, Jenny meets Royal and there are explanations in which all doubts are cleared. But the young man cannot forget his first love. For his wife he has only hatred as he cannot forgive her for the terrible habit she has contracted.

One day while automobiling with his wife, an accident happens which kills the latter and results in severe injuries to Royal. While in the hospital with his life in the balance, the young man continually calls for "his Jenny" and his father is advised to send for her that she may save his life. She comes and restores him to health again, after which the tangle is straightened out.

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Royal later marries a society girl, the choice of his parents but learns to dislike her because she is addicted to drugs. But fortune brings our hero and heroine together again and there are explanations in which all doubts are cleared. And when an accident occurs which kills his wife, Royal and Jenny meet again and the tangle is straightened out.

SUGGESTIONS

When you book this picture, feature Mary Miles Minter in your advertising. It would not be a bad idea to run a few short stories telling about some of the incidents of her life which you may obtain from the press sheet which accompanies the feature.

The story while not of the strongest is a rather interesting one and stress could be laid on this fact without any fear of a "get back" from the patrons

You might also "play up" the cast which is a splendid one both for types and for acting ability, mentioning at the same time the work of Jay Belasco who does a very fine piece of acting as Miss Minter's leading man.

The Index to The Complete Plan Book

(Continued from page 4234)

PICTURE BRAND STAR RELEASED PLAN BOOK

STRONGER THAN DEATH (SCREEN CLASSIC-METRO) NAZIMOVA (JAN. 18) ..... JAN. 24
"Nazimova's rare art capitalizes again."—M. P. News.
Exhibitor Comment—"A remarkable picture with a good star. Story really does not fit her in many ways, although the name of the star was enough to draw the business. Action dragged in many places. Nazimova should have a better background for her talent. Average business two days." "Played this one for one week to extra big business every day. It is a good picture."

STRONGEST, THE (FOX) SPECIAL CAST ..... FEB. 21
"Olemencau's name may carry this picture by."—M. P. News.

TARNISHED REPUTATIONS (PARRET-PATHE) DOLORES CASSINELLI ..... MAR. 13
"Dolores Cassinelli burdened with shop-worn story."—M. P. News.

TATTLERS, THE (FOX) MADLAINE TRAVERSE ..... APR. 10
"Society melodrama too heavy for general entertainment."—M. P. News.

TERROR ISLAND (PARAMOUNT-ARTCRAFT) HOUDINI ..... MAY 8
"Resembles a wild serial in incident and action."—M. P. News.

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 24) ..... JAN. 31
"Fairly interesting picture on a domestic theme."—M. P. News.
Exhibitor Comment—"Average picture to average business one week."

THIRD WOMAN, THE (ROBERTSON-COLE) SPECIAL CAST ..... MAR. 27
"Might be classed as fair entertainment."—M. P. News.

$30,000 (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... FEB. 21
"Kerrigan in typical melodramatic romance."—M. P. News.

TIN PAN ALLEY (FOX) ALBERT RAY-ELINOR FAIR (DEC. 28) .. JAN. 10
"License taken with truth in this sentimental tale."—M. P. News.
Exhibitor Comment—"May appeal to those familiar with music row. Poor business one day."

TOLL GATE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART ..... MAY 1
"Quite entertaining picture with Hart as good-bad man again."—M. P. News.

TOO MUCH JOHNSON (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN ..... MAR. 6
"Huckneyed story is broadly burlesqued."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "A fair picture to average business one day." "A good picture to extra big business two days."
Consensus—"Average picture, average puller."

TREASURE ISLAND (PARAMOUNT-ARTCRAFT) SPECIAL CAST .. APR. 24
"Interesting picture made from Stevenson's famous story."—M. P. News.

TREE OF KNOWLEDGE, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (JAN. 11) ..... JAN. 24
"Kathryn Williams runs away with the show."—M. P. News.
Exhibitor Comment—"Played this picture for one week to better than average business. The cast, including Kathlyn Williams and Wonda Hawley, are strong factors in getting the picture over, even though Warwick's acting is above his usual picture standard. The story, while not unusual, is carried along by the stars and satisfied my patrons. Photography, direction and settings are all that can be desired." "An average feature to average business three days."
Consensus—"Average picture, average puller."

TRIFLERS, THE (UNIVERSAL) EDITH ROBERTS (JAN. 12) ..... JAN. 17
"Will afford very pleasing entertainment."—M. P. News.
Exhibitor Comment—"Average business one day." "Played this one on the program with the Paramount-Artcraft feature, 'It Pays to Advertise,' to extra big business first day and poor business second day." "An average picture to average business three days." "Fair. Star not well enough known."
Consensus—"Average picture, average puller."

TWELVE-TEN (REPUBLIC) MARIE DORO (DEC. 14) ..... JAN. 3
"Heavy drama with a mystery element."—M. P. News.
Exhibitor Comment—"This feature was a failure as we looked for big things and did not find anything. A poor picture to poor business three days." "My patrons were disappointed in this one. Played it three days to poor business." "Didn't go over. Exploitation got them the first day but business was bad second and third days." "Average picture to average business three days."
Consensus—"Ordinary picture, poor puller."

VALLEY OF TOMORROW, THE (AMERICAN-PATHE) WILLIAM RUSSELL (JAN. 11) ..... JAN. 17
"William Russell in story of vengeance and love."—M. P. News.
Exhibitor Comment—"Average picture to average business three days." "A good picture to extra big business for three days."
Consensus—"Good picture, good puller."

VEILED MARRIAGE, THE (HALLMARK) ANN LEHR-RALPH KELLARD ..... MAR. 20
"Not much realism in this complicated melodrama."—M. P. News.

VERY IDEA, THE (METRO) TAYLOR HOLMES ..... MAR. 6
"An amusing comedy which should interest."—M. P. News.

VIRGIN OF STAMBOUL, THE (UNIVERSAL) PRISCILLA DEAN. MAR. 27
"Star and Director create excellent Turkish picture."—M. P. News.

WALK-OFFS, THE (METRO-SCREEN CLASSICS) MAY ALLISON (JAN. 25) ..... FEB. 7
"Praiseworthy effort to make something of poor ideas."—M. P. News.
Exhibitor Comment—"Classy but we did not get the money with it. house for three days." poor business two days."
Consensus—"Average picture, average puller."

WANTED, A HUSBAND (PARAMOUNT-ARTCRAFT) BILLIE BURKE (DEC. 28) ..... DEC. 27
"Registers as highly amusing comedy."—M. P. News.

WATER, WATER, EVERYWHERE (GOLDWYN) ..... FEB. 14
"Will Rogers makes this picture worth while."—M. P. News.
Exhibitor Comment—"Fell down badly on a three day run. Patrons didn't like the story." "Very good."
Consensus—"Good picture, average puller."

WEB OF CHANCE, THE (FOX) PEGGY HYLAND (DEC. 21) ..... DEC. 27
"Nothing here to cause you worry."—M. P. News.
Exhibitor Commeit—"Not up to her usual standard. Attempted comedy in subtitles not amusing. Poor business one day."

PICTURE BRAND STAR RELEASED PLAN BOOK

WEB OF DECEIT, THE (CAREW-PATHE) DOLORES CASSINELLI (JAN. 18) ..... JAN. 10
"The dual role seen again."—M. P. News.
Exhibitor Comment—"Played it one week to poor business. An average picture."

WHEN THE CLOUDS ROLL BY (UNITED ARTISTS) DOUGLAS FAIRBANKS (DEC. 20) ..... JAN. 10
"Sure fire winner with any audience."—M. P. News.
Exhibitor Comment—"Personal opinion is that this is one of the best Fairbanks pictures released in a long time, although star is not as popular here as he should be. Picture has unsatisfactory ending and makes the whole thing seem more or less improbable. Of course anything can happen in a Fairbanks picture." "A great picture. Stood them out in spite of rainy weather. Extra big business three days."
Consensus—"Splendid picture, good puller."

WHY CHANGE YOUR WIFE? (DE MILLE-FAMOUS PLAYERS-LASKY) SPECIAL CAST ..... MAY 8
"Interesting as drama and sure box office attraction."—M. P. News.

WILLOW TREE, THE (SCREEN CLASSIC—METRO) VIOLA DANA (JAN. 11) ..... JAN. 17
"An original and fantastic tale of Japan."—M. P. News.

WOMAN GAME, THE (SELZNICK) ELAINE HAMMERSTEIN .... MAR. 20
"Many interesting elements make entertaining picture."—M. P. News.
Exhibitor Comment—"Average picture to average business three days."

WOMAN GIVES, THE (FIRST NATIONAL) NORMA TALMADGE .. APR. 24
"Lots of talent and effort almost wasted."—M. P. News.

WOMAN AND THE PUPPET, THE (GOLDWYN) GERALDINE FARRAR ..... APR. 17
"Single track idea overwhelmed with romance."—M. P. News.

WOMAN IN ROOM 13, THE (GOLDWYN) PAULINE FREDERICK. APR. 17
"Pauline Frederick has worthy subject in mystery melodrama."—M. P. News

WOMAN IN THE SUITCASE, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT (JAN. 18) ..... JAN. 24
"An unusual picture from every angle."—M. P. News.
Exhibitor Comment—"Good entertainment, photography and direction. The story impossible, but acceptable from entertainment point of view. Played it one week to average business." "A good picture to average business one day." "Played this one with the American feature, 'Eve in Exile,' starring Charlotte Walker. It was a good program and extra big to poor business for two days." "An average picture to average business three days." "A good picture to big business for three days." "Excellent attraction. Three days to average business." "Good feature to average business three days."
Consensus—"Pleasing picture, average puller."

WOMAN WHO UNDERSTOOD, THE (ROBERTSON-COLE) BESSIE BARRISCALE ..... APR. 3
"Domestic story is obvious but entertaining."—M. P. News.
Exhibitor Comment—"An average picture which I played seven days to poor business." "An average feature to poor business for three days on account of 'Holy Week.'
Consensus—"Average picture, average puller."

WOMEN MEN FORGET (AMERICAN CINEMA-UNITED) MOLLIE KING ..... MAR. 20
"Mollie King in 'Perpetual Triangle' story."—M. P. News.

WOULD YOU FORGIVE? (FOX) VIVIAN RICH ..... MAY 1
"Small appeal in conventional society drama."—M. P. News.

YOUNG MRS. WINTHROP (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON ..... APR. 3
"Moth-eaten story furnishes artificial picture."—M. P. News.
Exhibitor Comment—"A very good picture. A little sad but it did them good. Ethel Clayton's acting fine. Surely a very satisfactory production." "A very good picture to extra big business one day."
Consensus—"Good picture, good puller."

"Flashbacks" on Earlier Releases

"The Devil's Trail" (Betty Compson)—"A good picture to average business one day."

"Back to God's Country" (First National—"Very good. Played it two days to big business."

"All of a Sudden Peggy" (Paramount-Artcraft)—"A very good picture. Played it two days to big business one day and average business the next."

"The Amateur Wife" (Paramount-Aracraft)—"A good picture to average business for one day."

"Broken Blossoms" (Griffith)—"My patrons were not satisfied with this one at all. Played it three days to poor business."

"Amateur Wife" (Paramount-Artcraft)—"Fine; a few more like this and Miss Castle will become very popular here."

"Stronger Than Death" (Metro)—"If they liked it, they didn't say so. Played it two days. Average to poor business."

"His Wife's Friend" (Paramount-Artcraft)—"A very poor picture. Played it one day to poor business."

"Heart of Humanity" (Universal)—"Better than 'Heart of the World.' Played it one day to average business."

"Rough Riding Romance" (Fox)—"The ladies didn't like this stuff. Poor business one day."

"Kathleen Mavourneen" (Fox)—"This is one of those costume pictures which our patrons did not like and which caused a slump in our business. Played it three days to average business."

"Back to God's Country" (First National)—"Played this picture one week at my house to big business. This feature did the biggest business at my house with the exception of 'Mickey.' It is a pleasing picture and mouth to mouth advertising got me the business."

"Thirteenth Chair"—"This one went over good. Played it two days to average business."

"The Tiger Lilly" (American-Pathe)—"The star is fine and has excellent support. The picture also has fine settings. Big business one day."

"After His Own Heart" (Metro)—"A very good picture to big business for one day."

"Master Man" (Pathe)—"Keenan carries this straight from the shoulder. Big to average business two days."

"Tiger Girl" (Paramount-Artcraft)—"Could not fathom this one am free to admit. Average business one day."

Breezy Items from Many Cities

GET THE HOME NEWS

CLEVELAND

The Edgar Comedies are all set for an early first-run appearance at Loew's Stillman theatre, Cleveland. This announcement was made last week from the local Goldwyn office.

Nate Fleisher, said to be the best informed film salesman in this territory, has severed his connections with the Cleveland Universal exchange, with which he has been identified for the past two years, to go in with Dave Warner, of the Warner Film Attractions, Cleveland.

Leon D. Netter and George Jacobs, the guiding lights of the Masterpiece Film Attractions, Cleveland, have been in Cincinnati all week, signing up the southern Ohio exhibitors for their new big feature productions, including Olive Tell's first independent picture, "Love Without Question."

NEW ORLEANS

A. Harrison, Jr., president of the Harcol Film Company on Canal street, announced this week that a subsidiary corporation of the Harcol Film Company had been formed in Louisville, Ky., under the name of the Great Southern Film Corporation. A complete sales force will operate out of Louisville, throughout Kentucky and Virginia.

Clyde Pratt, formerly assistant manager of the Strand theatre in New Orleans, has been sent by the Saenger Amusement company to Alexandria as manager of the Saenger theatres there.

Bert Tiller, manager of the Arcade theatre, Lake Charles, La., the Jefferson at Lafayette, and the Acadia at Crowley, was in New Orleans last week.

The theatres, legitimate and movie, are organizing baseball teams, and a league may result.

A block of buildings has been torn down in McComb, Miss., to make way for a new theatre to be erected by Dr. L. D. Dickerson and J. E. Alford. The building will seat 1,500.

MINNEAPOLIS

Frank Mantzke, Minneapolis manager for Robertson-Cole, has just returned from New York City, where he attended the semi-annual convention for all the branch managers.

Carl Michel, local manager for Hallmark pictures for the past six months, resigned last month to take charge of the serial department of the Minneapolis office Republic Distributing corporation. This is a new department established to distribute the best serials obtainable.

Finkelstein & Reuben have signed contracts for "The Mystery of the Yellow Room," an Emile Chautard production, and "The Luck of the Irish," an Allan Dwan production. Both features are distributed by Realart and are to have early showings in the principal houses of Minneapolis, St. Paul and Duluth.

The Columbia motion picture theatre at Fortieth and Central avenues, Minneapolis, was destroyed by fire last week. The loss was estimated at $10,000. The origin of the fire was not determined.

NEW ORLEANS

A motion picture photographed and finished in New Orleans and with all parts taken by Orleanians, was shown for the first time in the Y. M. C. A. last week. The title is "Jimmie's First Prayer."

Holdings of the Elite theatre at Bunkie, La., have been taken over by the Avoyelles Amusement Company, which is arranging to improve the theatre and make extensive alterations with a view of giving the town a first class picture show.

Thomas E. Flournoy, chairman of the De Siard street-widening committee of Monroe, La., has received a letter from J. H. Saenger, president of the Saenger Amusement Company, Inc., of New Orleans, stating he is heartily in accord with the proposition to widen the main business street of Monroe. The Saenger Amusement Company recently paid $79,000 for business property on this street and is preparing to demolish the structure and build a $75,000 theatre building.

CANADA

Announcement has been made by the Canadian Exhibitors' Exchange, Limited, Toronto and Montreal, that the Canadian rights for releases of the W. W. Hodkinson Corporation of New York had been secured by the exchange. This will bring approximately forty new subjects to Canada during the present year, it is declared.

S. W. B. Cohn, formerly at the Metro studio in Los Angeles, Cal., has become publicity director of the Famous Players' Film Service, Limited, Toronto and other cities, which is controlled by Jule and J. J. Allen.

Harry Price of Toronto has been appointed special representative in Eastern Canada for the Famous Players' Film Service.

Crown Features, a new Toronto, Ontario, distributing organization, has secured the rights for Comedyart productions, which are made by the Special Pictures Corporation of Los Angeles.

L. E. Ouimet of Montreal, president and general manager of the Specialty Film Import, Limited, has secured the Canadian distribution of the 1,000-foot picture of the British Grand National Steeplechase Race of 1920.

DETROIT

The State Board of Health has begun a campaign to prevent any showing of "The Solitary Sin" in Michigan. The picture was banned by the Detroit police department some time ago.

Lew Barnes has resigned as manager of the Elite and Fuller theatres in Kalamazoo and has left for California to rest. W. C. Hoffman, of Chicago, succeeded him.

The new Richards theatre, Flint, was opened last week, with a Fox program. The house seats 450. A Eisman is the manager.

It is reported the Drury Lane theatre will be closed on July 1st to make room for a department store.

Practically every projected theatre in Detroit has been dropped by its promoters because of building costs.

Dow Thompson has been appointed manager of the new Linwood LaSalle theatre which is scheduled to open April 22nd with "The Confession." The house seats 1,400 and is in a rapidly growing residential neighborhood.

So successful were the showings of "Why Change Your Wife?" at the Broadway Strand and "The Idol Dancer" at the Madison, that the engagements were continued Sunday for a second week.

Charles H. Miles has again taken possession of the Miles theatre which gives him four houses in Detroit, the Orpheum, Regent, Majestic and Miles.

It is reported that Marcus Loew will build a vaudeville and picture house in Windsor, Ont., across the river from Detroit. Windsor has a population of about 40,000, and two new picture houses are now being built there.

Phil Gleichman has begun suit against David Scott, owner of the building in which the Broadway Strand theatre is located, to secure possession of the capital stock of the Broadway Strand Theatre Co.

The Goldwyn exchange has taken over the quarters held by the Republic in the film building, the later moving in with Select. Equity and other state right exchanges will move into the former Goldwyn quarters.

OKLAHOMA CITY

A company is reported to have been formed to build a new $75,000 theatre at Fergus Falls, Minn., in the near future.

The Empire theatre at McHenry, Ill., has been completed and is opened for business. It is owned by J. W. Smith, and seats more than 500.

The Fraternal theatre at Poplar Bluffs, Mo., which has been closed for the past four years, has been reopened.

There will be no more Sunday shows for Perry, Iowa. The Council recently passed a law imposing a fine of $100 and 30 days in jail for a violation of the Sunday law.

The Cozy theatre at Bushnell, Ill., has been opened under the management of Jackson Bros.

On April 11th the Overholster theatre at Oklahoma City, showed its last picture. It is to be torn down to make room for a new motion picture house.

INDIANAPOLIS

C. W. Tyler, state manager for Robertson-Cole, is making a big drive to put over the Georges Carpentier film solid in Indiana. A publicity director is to be added to Mr. Tyler's staff soon, it is said.

More or less mystery shrouds the purposes of the United Exhibitors' Productions Corporation, which was incorporated at the secretary of state's office April 14 with capital of $1,000,000. The articles state the corporation's business will be to maintain and operate theatres, but local motion picture men say they understand the new outfit will conduct a booking agency for exhibitors.

CINCINNATI

Arthur Lucas, of Atlanta, Goldwyn division manager, is visiting resident Manager Oscar F. Bower this week. Mr. Lucas is enthusiastic about "The Silver Horde," and declares that it is the best picture Goldwyn has ever turned out.

S. T. Gray, of the Royal theatre, Greenfield, Ohio, opened his remodeled house last week. Many of the Cincinnati film salesmen and managers attended the opening.

Stanley Jacques, Pathe manager, is in New York this week on business.

C. B. Adams, formerly editor of the Cincinnati Photoplay Journal, has taken over the "Silent Drama" column of the Cincinnati Enquirer.

J. C. Steenrod, who operates the Opera House, Nelsonville, Ohio, has installed a new $10,000 Hope-Jones organ in his house.

The Phoenix Amusement Company, of Lexington, Kentucky, has secured a ninety-nine-year lease on the Leonard Hotel property at the corner of Main and Limestone streets, Lexington, for a figure reported to be approximately $1,500,000. Mr. J. B. Elliot, of the company, stated that a $250,000 house will be erected on the site.

I. Libson has booked Pathe's "Bringing Up Father" series for the Walnut theatre, Cincinnati; Strand theatre, Dayton, and the Colonial, Columbus.

L. E. Blumenfeld, traveling auditor for Goldwyn, is a visitor at the local office. He expects to remain in town for several weeks.

H. H. Hurn, Hodkinson manager, announces that the story of "The Sagebrusher" will be run by the Cincinnati Post and the Columbus Citizen in serial form.

BUFFALO

Daniel J. Savage has come back. He is Buffalo manager for the Empire State Film company, of which Arthur J. White of New York is president. Mr. Savage is one of the pioneers in the film game.

A. R. Sherry will resign his position as manager of the Star theatre on Saturday, April 17th, to enter into a private business enterprise until August 1st, when he will take over the Broadway theatre, owned by the Sherry Amusement company.

Henry W. Wilkinson, manager of Realart here, had a private screening of Constance Binney in "Erstwhile Susan," for the members of the Zonta club in the Hotel Statler prior to the showing of the production at Shea's Hippodrome the last part of the week of April 5th.

Marshall W. Peterson and Michael L. Woods, owners of the Winter Garden in Jamestown, N. Y., have purchased the J. B. Fisher and Gron blocks on East Third and Spring streets and will erect thereon a large house with a seating capacity of 2,400.

The Majestic theatre, East Ferry street, has been purchased by Jay Parmelee, owner of the Try-It theatre on Grant street.

J. E. Kimberly, former manager of the World and Republic exchanges, is now representing a Kansas City oil concern in Buffalo.

Arthur Heacock has resigned the management of the Ellen Terry theatre to accept a position as chief test pilot with a western air transportation company. J. Wallingford will succeed him.

PROVIDENCE

Daniel Farrell O'Brien, who six years ago was an usher in the Emery theatre, has been appointed general supervisor of the distribution of the product of the Universal Film Company in South America.

The Sunday moving picture bill which has passed the House of Representatives, reached the Senate this week

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

The House of Toys (Seena Owen).....6
The Thirtieth Piece of Silver (Margarita Fisher)....6
Slam Bang Jim (William Russell).....5
The Honey Bee (Marguerita Sylva).....6
The Dangerous Talent (Margarita Fisher).....6
The Valley of Tomorrow (William Russell).....6
Eve in Exile (Charlotte Walker).....5
The Hellion (Margarita Fisher).....5
Six Feet Four (William Russell).....6

ARROW FILM CORPORATION

May 10—Before the White Man Came (Indian Cast).5
May 1—Love's Protege (Ora Carew).....5
The Desert Scorpion (Cobb-Johnson).....5
Wolves of the Street (Cobb-Johnson).....6
Viligantes (Special Cast).....7
Fool's Gold (Mitchell Lewis).....6

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.

WESTERN DRAMAS

Blazed Trail (Lowell-Crossman-Lawrence).....2
The Northwoods Dramas (Edgar Jones-Evelyn Brent).....2

ONE AND TWO-REEL COMEDIES

Arrow (Eddie Boulden-Lillian Vera).....1
Hank Mann (Hank Mann).....1
Sunbeam (Fatty Filbert-Bert Tracey).....2
Hank Mann (Hank Mann-Madge Kirby).....2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....6
Days of Daring (Tom Mix).....5
Persuasive Peggy (Peggy Hyland).....6
Eternal Penalty (Henry Kolker).....5
Roses and Thorns (Lenore Ulrich).....5
She Pays (Julia Dean-Louise Huff).....5
Justice (Cyril Scott).....5
The Guilty Woman (Marie Empress).....5
Adventures of Helen (Helen Holmes Serial) 20 two-Reel Episodes.

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Mar.—Petticoats and Pants.....2
Feb.—Her Bridal Night-mare.....2

SINGLE REEL COMEDIES

Mary's Nightmare.....1
Watch Your Step-Mother.....1
Nearly Newlyweds.....1
Fair But False.....1
Kids and Kidlets.....1
A Looney Honeymoon.....1
Kidnapping Caroline.....1

GAYETY COMEDIES

Beaned on the Boarder (Bletcher-Reynolds).....1
The Fatal Wallop (Geo. Ovey).....1
Silk Stockings (Geo. Ovey).....1
Kissed in a Harem (Bletcher-Reynolds).....1
Why Cooks Go Cuckoo (Geo. Ovey).....1
Fireman, Save My Gal (Geo. Ovey).....1
Ladies Must Dance (Geo. Ovey).....1

CANYON PICTURES CORP.

VANISHING TRAILS

(Twelve Two-Reel Westerns Featuring Franklyn Farnum)

Twelfth, The Cowboy and the Rajah.....2
Eleventh, Cupid's Roundup.....2
Tenth, "Breezy" Bob.....2
Ninth, Brother Bill.....2
Eighth, When Pals Fall Out.....2
Seventh, Shackles of Fate.....2
Sixth, The Puncher and the Pup.....2

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeiler (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1
Everson's Comedy Circus (Pony, Dog and Monkey).1
Harry Collier & Co. (Comedy Bicycle Novelty).....1
La Meen Boys.....1
Marie DeWald (Aerial Girl).....1
The Arabian Whirlwind Troupe (Tumbling Arabs)..1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play.....1

RED CROSS TRAVEL SERIES

The Relief of Poland.....1
Constantinople, the Gateway of the Orient.....1
America's Watch on the Rhine.....1
Belgium, the Broken Kingdom.....1
Marie, Queen of Rumania.....1
Archangel, City of Snow.....1
The Tiny Kingdom of Montenegro.....1

BRUCE SCENICS

The Chilkat Cubs.....1
Wanderlust.....1

SPECIALS

The Why of a Volcano.....1
The Second Chance.....1
War Spruce.....1

EQUITY PICTURES CORP.

For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

May—A Lady in Love (Ethel Clayton).....
May—The Dancin' Fool (Wallace Reid).....4124
May—The Dark Mirror (Dorothy Dalton).....5084
May—The Sea Wolf (George Melford Special)...6097
May—Mrs. Temple's Telegram (Bryant Washburn).....4318
May—Why Change Your Wife (De Mille Special).7175
Apr.—Dr. Jekyll and Mr. Hyde (John Barrymore).....6355
Apr.—The Toll Gate (W. S. Hart).....5590
Apr.—Terror Island (Houdini).....5813
Apr.—The False Road (Enid Bennett).....5582
Apr.—The Cost (Violet Heming).....5547
Apr.—Thou Art the Man (Robert Warwick)....5503
Apr.—Treasure Island (Tourneur).....5134
Mar.—Easy to Get (Marguerite Clark).....4110
Mar.—My Lady's Garter (Tourneur Prod.).....4823
Mar.—April Folly (Cosmopolitan).....4983
Mar.—Excuse My Dust (Wallace Reid).....4330
Mar.—Mary Ellen Comes to Town (Dorothy Gish).....4704
Mar.—Jack Straw (Robert Warwick).....4707
Mar.—His House in Order (Elsie Ferguson)....4942
Mar.—Alarm Clock Andy (Charles Ray).....4938
Feb.—Dangerous Hours (Ince).....5771
Feb.—Young Mrs. Winthrop (Ethel Clayton)...4707
Feb.—Huckleberry Finn (Special).....7186
Feb.—The Amateur Wife (Irene Castle).....5358
Feb.—Black is White (Dorothy Dalton).....5562
Feb.—Mary's Ankle (MacLean-May).....4660
Feb.—On With the Dance (Special).....6483
Feb.—The Six Best Cellars (Bryant Washburn)...4822
Feb.—All of a Sudden Peggy (Marguerite Clark).4448
Feb.—Double Speed (Wallace Reid).....4144
Jan.—The Copperhead (Lionel Barrymore).....6351
Jan.—What's Your Husband Doing? (MacLean-May).....4692
Nov. 9—The Tree of Knowledge (Robert Warwick).....4940

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage.....2
Nov. 16—The Hayseed.....2
Sept. 7—Back Stage.....2

PARAMOUNT-SENNETT COMEDIES

May. 23—Let 'er Go.....2
May 2—Fresh From the City.....2
Apr. 18—The Gingham Girl.....2
Apr. 4—Gee Whiz.....2
Jan. 18—The Star Boarder.....2
Dec. 7—A Lady's Tailor.....2
Nov. 23—Down on the Farm.....2
Nov. 9—His Last False Step.....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....1
Dec. 21—Those Distant Cousins.....1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

May 30—Beating Cheaters.....2
May 9—Spring.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

May 30—Battlefields of France.....1
May 23—Musko and Musume of Nippon.....1
May 16—Artistic Antwerp.....1
May 9—An Oriental Sing Sing.....1
May 2—In Happy Alsace.....1
Apr. 25—In Lovely Lorraine.....1
Apr. 18—Up-Country in Siam.....1
Apr. 11—The Franco-British Rhine.....1
Apr. 4—Martyred Cities.....1
Mar. 28—The Boys' Big Club.....1
Mar. 21—Strassburg Redeemed.....1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz.....1
Dec. 14—Down the Strand in London.....

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle.....1
Dec. 7—Memory Lane.....1
Nov. 23—Sunshine and Shadows.....1
Nov. 9—A Night in June.....1

PARAMOUNT MAGAZINE

May 30—A Jungle Honeymoon.....1
May 23—Stars of Stage and Screen.....1
May 16—Lounge Lizards of the Jungle.....1
May 9—The Teeth of the Law.....1
May 2—A Feathered Physician.....1
Apr. 25—The Nurse of the Tenements.....1
Apr. 18—Mental Acrobatics.....1
Apr. 11—Tailoring in Metal.....1
Apr. 4—The Zero Hour in Art.....1
Mar. 28—The Song Factory.....1
Mar. 21—Game Trails of the Southland.....1
Mar. 14—Reclaiming the Everglades.....1
Mar. 7—Popping the Question.....1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoy.....2
Mar. 28—Cleaning Up (Al. St. John).....2
Dec. 28—To Good to be True (Ernest Truex).....2
Dec. 14—Speed (Al. St. John).....2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....7
The City of Purple Dreams.....6
Who Shall Take My Life?.....7
Zongar, the Dare Devil of Romance.....5
The Natural Law.....6
The Grain of Dust.....6
The Lust of the Ages.....6
Has a Man the Right to Kill?.....5
Beware of Strangers.....5
Persuasive Peggy.....6
The Spoilers.....9
The Ne'er Do Well.....8
The Garden of Allah.....8

FILM SPECIALS

JOLLY COMEDIES

Feb. 23—Girls Will be Girls (Leo Whilte).....1
Feb. 16—Pardon Me (Gertrude Selby).....2
Feb. 9—Hubby's Mistake (Gertrude Selby).....1
Feb. 2—The Close Shave (Ben Turpin).....2
Jan. 26—Breaking Into Society (Billy Armstrong)..1
Jan. 19—Neptune's Step-Daughter (Gertrude Selby).2
Jan. 12—Artless Artie (Harry Fox).....2
Jan. 5—The Nutcrackers (Ben Turpin).....2

FIRST NATIONAL EXCHANGES

45 Minutes from Broadway (Charles Ray).....
The Jacknife Man (King Vidor).....
Curtain (Katherine MacDonald).....
Yes or No (Norma Talmadge).....
The Yellow Typhoon (Anita Stewart).....
Passion's Playground (Katherine MacDonald)....5962
The Love Expert (Constance Talmadge).....
Don't Ever Marry (Marshall Neilan's).....6518
Polly of the Storm Country (Mildred Harris)...6038
The Woman Gives (Norma Talmadge).....5923
The Idol Dancer (D. W. Griffith).....7033
The Family Honor (King Vidor's).....5884
The Inferior Sex (Mildred Harris Chaplin).....5695
Fighting Shepherdess (Anita Stewart).....5954
In Search of a Sinner (Constance Talmadge)....5485
The River's End (Marshall Neilan's).....6584

FLORIDA FILM CORPORATION

(At State Right Exchanges)

A Dumbwaiter Scandal.....2
A Pool of Peaches.....2
Fabulous Fortune Fumblers.....2
His Conscience His Guide.....2
Fred's Fictitious Foundling.....2
Work and Win 'Em.....2

FOX FILM EXCHANGES

BIG PRODUCTIONS

While New York Sleeps (Special Cast).....5
The Strongest (Special Cast).....6
Should a Husband Forgive? (Special Cast).....7
Evangeline (Special Cast).....7
Kathleen Mavourneer (Theda Bara).....6
Checkers (Special Cast).....7

WILLIAM FARNUM SERIES

The Orphan.....6
The Adventurer.....6087
Heart Strings.....6
Wings of the Morning.....6
The Last of the Duanes.....7

THEDA BARA SERIES

Lure of Ambition.....5
La Belle Russe.....6

Release Information continued on page 4239

Advance Information on All Film Releases

(Continued from page 4238)

TOM MIX SERIES
The Terror....5
Desert Love....5
Three Gold Coins....5
The Daredevil....5
The Cyclone....5
The Feud....5

FOX ENTERTAINMENTS
The Spirit of Good (Madlaine Traverse)....5
Forbidden Trails (Buck Jones)....5
Love's Harvest (Shirley Mason)....5
The Dead Line (George Walsh)....5
The Mother of His Children (Gladys Brockwell)....5
The Tattlers (Madlaine Traverse)....4200
Would You Forgive (Vivian Rich)....5
Leave It To Me (Wm. Russell)....5
Black Shadows (Peggy Hyland)....4100
Molly and I (Shirley Mason)....5
A Manhattan Knight (George Walsh)....4800

SUNSHINE COMEDIES
Money Talks....2
The Jazz Bandits....2
His Musical Sneeze....2
His Wife's Caller....2
Oh, What a Knight....2
Mary's Little Lobster....2
Girls and Gunpowder....2
Monkey Business....2

MUTT AND JEFF CARTOONS
The Paper Hangers....½
The Wrestlers....½
The Private Detectives....½
Nothing But Girls....½
The Bowling Alley....½
The Bicycle Race....½
The Beautiful Model....½
Hula Hula Town....½

FROHMAN AMUSEMENT CORP.
(At State Right Exchanges)

TEXAS GUINAN SERIES
Just Bill....2
The Boss of the Rancho....2
The Spirit of Cabin Mine....2
The Heart of Texas....2

MACK SWAIN SERIES
Nimrod Ambrose....2
Ambrose and the Bathing Girls....2
Ambrose in Bad....2
Ambrose's Winning Ways....2

GARDINER SYNDICATE
(At State Right Exchanges, Albany and Buffalo)

Apr.—Tillie's Punctured Romance....6
Mar.—The Superman....6
Mar.—The Forbidden Woman....7
Feb.—Virtuous Men....7
Jan.—Eyes of Youth....7
Dec.—The Lost Battalion....6
Dec.—Everybody's Business....6
Nov.—Birth of a Race....8
Oct.—Yankee Doodle in Berlin....6
Sept.—Mickey....7
The Bandit and Preacher (Wm. S. Hart)....5
The Hell Hound of Alaska (Wm. S. Hart)....5
Satan's Pawn (Bessie Barriscale)....5
The Straight Road (Chas. Ray and Bessie Barriscale)....5
One Day....5
How Molly Made Good....6
The Birth of Man....5
Heart of New York....5
The Salamander....5
The Birth of Democracy....6
Custer's Last Fight....3
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (10 episode serial, Gaumont)....2
The Demon's Shadow (Serial in 10 episodes)....2
Series of 42 Fatty Arbuckle Comedies....3
Series of 29 Chaplin Comedies....3
Series of 28 Sennett Keystone Comedies....2
Series of 28 Keystone Liberty Comedies....1
Series of 16 Shorty Hamilton two reel Westerns....3

GARSON-NEILAN PRODUCTIONS
(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)....9
The Hushed Hour (Blanche Sweet)....

GAUMONT COMPANY
(At State Right Exchanges)

Husbands and Wives (Vivian Martin)....6
Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (Serial, ten two-reel episodes)....

GOLDWYN EXCHANGES
STAR SERIES
SPECIALS
The Slim Princess (Mabel Normand)....
Roads of Destiny (Pauline Frederick)....
Jes' Call Me Jim (Will Rogers)....
The Great Accident (Tom Moore)....
Dollars and Sense (Madge Kennedy)....
The Woman and the Puppet (Geraldine Farrar)....7
Trimmed With Red (Madge Kennedy)....7
The Strange Boarder (Will Rogers)....5
The Woman in Room 13 (Pauline Frederick)....5
Duds (Tom Moore)....5
The Little Shepherd of Kingdom Come (Jack Pickford)....6
The Blooming Angle (Madge Kennedy)....5
The Paliser Case (Pauline Frederick)....5
Water, Water, Everywhere (Will Rogers)....5
Pinto (Mabel Normand)....5

GREAT AUTHORS PRODUCTIONS
Going Some (Rex Beach)....
The Tower of Ivory (Gertrude Atherton)....
Dangerous Days (Mary Roberts Rinehart's)....7
Partners of the Night (Leroy Scott)....5

BOOTH TARKINGTON'S EDGAR SERIES
Edgar's Hamlet....2
Edgar and Teacher's Pet....2

CAPITOL COMEDIES
Apr. 18—A Fly in the Ointment (Neal Burns)....2
Apr. 4—Rarebits (De Haven)....2
Mar. 21—Matrimoniacs (Neal Burns)....2
Mar. 7—Forget Me Not (De Havens)....2
Feb. 22—One Dollar Down (Neal Burns)....2
Feb. 8—Excess Baggage....2

FORD EDUCATIONAL WEEKLY
Mar. 21—The Alligator Hunt....1
Mar. 14—With Every Meal....1
Mar. 7—Broken Silence....1
Feb. 29—Tick Tock....1
Feb. 22—Silverware....1
Feb. 15—In Higher Spheres....1
Feb. 8—De-Light....1

GOLDWYN-BRAY PICTOGRAPHS
433—People You'd Like to Know (Mary Roberts Rinehart)....1
432—Famous Robberies....1
431—Guardians of Our Gateways....1
430—Professor B. Flat....1
429—Pheasants, Aristocrats of Birdland....1

GRAPHIC FILM CORPORATION
Moral Suicide (Mason-Baird)....7
Ashes of Love (Hackett-Shannon)....6
When Men Betray (Gail Kane-Stuart Holmes)....6
Echo of Youth (Richman-Baird-Shepard)....6
Someone Must Pay (Gail Kane-Edmund Breese)....6
A Child for Sale (Leslie-Hale Connelly)....6

GREIVER'S EDUCATIONALS (CHICAGO)
Serpent's Tooth....1
Speeding Through Dixie....1
Royal Ease....1
Colossus of Roads....1
The Spirit of the Birch....1
Suds....1
Precisely as Polly....1

HALL ROOM BOYS PHO. PLAYS
Apr. 15—Four of a Kind....2
Apr. 1—This Way Out....2
Mar. 22—Oh, Baby....2
Mar. 8—Breaking Into Society....2
Feb. 23—Can You Beat It....2
Feb. 9—Passing the Buck....2
Jan. 26—Neck and Neck....2
Jan. 12—Wrong Again....2
Dec. 29—The Millionaire Paupers....2

HALLMARK PICTURES CORP.
FAMOUS DIRECTORS SERIES
A Veiled Marriage (Lehr-Kellerd)....5
Carmen of the North (Anna Boa)....5
Chains of Evidence (Breese-Shotwell)....5
High Speed (Edward Earle-Gladys Hulette)....5
The Heart of a Gypsy (Florence Billings)....5
The Phantom Honeymoon (Marguerite Marsh)....5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy)....5
A Dangerous Affair (Billings Rawlinson)....5

SPECIAL PRODUCTIONS
Thru the Roosevelt Country with Colonel Roosevelt....2
A House Divided (Sylvia Breamer)....6
The Littlest Scout (Violet Blackton)....6
Wanted for Murder (Elaine Hammerstein)....6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy)....6

SERIALS
The Screaming Shadow (Ben Wilson-Neva Gerber)....15 Episodes
The Trail of the Octopus (Ben Wilson, Neva Gerber)....15 Episodes

THE EVIL EYE
(Fifteen two-reel episodes starring Benny Leonard.)
Mar. 15—First, Below the Deadline....2

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC.
The Sagebrusher (Emerson Hough's)....7
The Westerners (Stewart Edward White's)....7

ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Ellinge F. Warner)
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....

J. PARKER READ, JR., PRODUCTIONS
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.
The Harvest Moon (Doris Kenyon)....6
The Bandbox (Doris Kenyon)....6

ARTCO PRODUCTIONS
The Capitol (Leah Baird)....6
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.
The Dream Cheater (J. Warren Kerrigan)....5
$30,000 (J. Warren Kerrigan)....5
Live Sparks (J. Warren Kerrigan)....5
The Lord Loves the Irish (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS
The Blue Bonnet (Billie Rhodes)....

JOSEPH LEVERING PRODUCTIONS
His Temporary Wife (Special Cast)....

DIAL FILM CO. PRODUCTIONS
King Spruce (Mitchell Lewis)....7

IVAN FEATURE PRODUCTIONS
(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison)....7
Human Clay (Mollie King)....5

JANS PICTURES CORP.
A Woman's Business....6
Love Without Question (Olive Tell)....7

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner)....5
Efficiency Edgar's Courtship (Taylor Holmes)....5
The Misleading Lady (Henry B. Walthall)....5
Open Places (Jack Gardner)....5
The Little Shepherd of Bargain Row (R. Traverse)....5
The Range Boss (Jack Gardner)....5
The Alster Case (Bryant Washburn)....5
The Man Trail (Richard Traverse)....5
Men of the Desert (Jack Gardner)....5
Little Shoes (Henry B. Walthall)....5
Broncho Billy Dramas....
Snakeville Comedies....
Fables in Slang (George Ade)....1
Stripped for a Million (Crane Wilbur)....5
Strife (George Le Guere)....5

CHAPLIN REISSUES
A Burlesque on Carmen....4
Feb. 1—The Champion....2
Mar. 1—Jitney Elopement....2
Apr. 1—Work....2
May 1—By the Sea....1

MERIT FILM CORP.
Fools' Gold (Mitchell Lewis)....6
She Wolf (Texas Guinan)....5
Heart of Texas (Tom Mix)....5
Window Opposite (Leah Baird)....7
Once to Every Man (Jack Sherrill)....6

METRO EXCHANGES
SCREEN CLASSICS, INC., SPECIALS
Apr.—The Best of Luck (Screen Classics)....6
Apr.—The Hope (Special Cast)....6
Apr.—The Cheater (May Allison)....6
Apr.—Dangerous to Men (Viola Dana)....6
Apr.—Alias Jimmy Valentine (Bert Lytell)....
Mar.—Old Lady 31 (Emma Dunn)....6
Mar.—Shore Acres (Alice Lake)....6
Feb.—The Walkoffs (May Allison)....
Jan.—The Willow Tree (Viola Dana)....
Dec.—Should a Woman Tell (Alice Lake)....
Dec.—Fair and Warmer (May Allison)....
Nov.—Please Get Married (Viola Dana)....
Nov.—Lombardi, Ltd. (Bert Lytell)....

C. E. SHURTLEFF PRODUCTIONS
Apr.—Burning Daylight (Mitchell Lewis)....
HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton)....6

Release Information continued on page 4240

Advance Information on All Film Releases

(Continued from page 4239)

NAZIMOVA PRODUCTIONS

The Heart of a Child (Nazimova)....7
Stronger Than Death (Nazimova)....7
The Brat (Nazimova)....7
The Red Lantern (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS

May—Nothing But Lies (Taylor Holmes)....6
Mar.—The Very Idea (Taylor Holmes)....6
Dec.—Nothing But the Truth (Taylor Holmes)....6

MISCELLANEOUS

(State Right Features)

His Pajama Girl (Billie Rhodes) C. B. Price Inc....
Witches Gold (Phillips Gauntlet) Capital Film....5
A Common Level (Bessie Whitney) Transatlantic Film Co....6
Why Women Sin (Anne Luther) Westeria Prods....
A Dream of Fair Women (Murray Garrison)....2
Democracy (Special Cast) Democracy Photoplay Co....10
Democracy (Special Cast) Lester Park-Edward Whiteside)....
Why Women Sin (Ann Luther)) Westeria Prods....
Deliverance (Helen Keller) Geo. Kleine....6
The Return of Tarzan (Numa Pictures Corp.)....
Empty Arms (Gail Kane-Thurston Hall) Photoplay Libraries, Inc....
Vera Mack (Two Reel Western Dramas) Doubleday Prod. Co....
The Mystery Mind-Serial (J. Robert Pauline) Supreme Pictures, Inc....

COMEDIES

Tillie's Punctured Romance (Chaplin-Dressler) Tower Film Corp....
Dragon Comedies (Rev. Geo. LeRoi Clarke) Romance Super Film Co....
Up in Mary's Attic (Novak-Gribbon) Fine Art Pictures....
Trouble (Al St. John) Warner Bros....2
Mack Sennett Comedies (Majestic Pictures)....2
Comedy Art Prods. (Special Pictures, Los Angeles) 2
6 Turpin Comedies (Cameo Film, Chicago)....1 & 2
Doubleday Comedies (One Reel a Week) Doubleday Prod. Co....
Jolly Comedies (Film Specials)....2
Bobby Burns Comedies (Jaxon Film Corp.)....2

MONOPOL PICTURES

Crimson Shoals (Francis Ford)....6
Alma Where Do You Live (MacTammany-Larkin)..6

PATHE EXCHANGES

June 20—Passers By (Herbert Rawlinson)....6
June 6—Le Petit Cafe (Max Linder)....5
May 30—Sherry (Pat O'Malley)....7
May 23—Simple Souls (Blanche Sweet)....6
May 9—The Miracle of Money (Seddon-Morrison)....5
May 2—Dollar for Dollar (Frank Keenan)....5
Apr. 25—Rio Grande (Theby Sears)....7
Apr. 4—Lifting Shadows (Emmy Wehlen)....6
Mar. 28—The Deadliest Sex (Blanche Sweet)....6
Mar. 14—Tarnished Reputations (Dolores Cassinelli) 5
Mar. 7—In Walked Mary (June Caprice)....5

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

June 27—Sixth, The Death Spark....
June 20—Fifth, The Black Hand Bag....
June 13—Fourth, Daggers of Death....
June 6—Third, In Destruction's Path....
May 30—Second, the Pendlum of Death....
May 23—First, The Poisoned Dagger....

TRAILED BY THREE

June 27—Thirteenth, The Door of Death....
June 20—Twelfth, The Burning Fuse....
June 13—Eleventh, The Torture Trap....
June 6—Tenth, The Slave Market....
May 30—Ninth, The Pasha's Revenge....
May 23—Eighth, The Brand of Fire....
May 16—Seventh, In the Pasha's Harem....
May 9—Sixth, Wanted for Burglary....
May 2—Fifth, Buried Alive....
Apr. 25—Fourth, The Prison Ship....
Apr. 16—Third, The Tyrant of the South Seas....

THE ADVENTURES OF RUTH

(Fifteen two-reel episodes starring Ruth Roland, William Human and Herbert Heyes)

Apr. 4—Fifteenth, The Key of Victory....
Mar. 28—Fourteenth, The Fighting Chance....
Mar. 21—Thirteenth, Within Hollow Walls....
Mar. 14—Twelfth, The Vault of Terror....

DAREDEVIL JACK

May 23—Fifteenth, The Triple Chase....
May 16—Fourteenth, Terrible Vengeance....
May 9—Thirteenth, Baiting the Trap....
May 2—Twelfth, the Unseen Menace....
Apr. 25—Eleventh, Flames of Wrath....
Apr. 16—Tenth, Path of Destruction....
Apr. 11—Ninth, Phantoms of Treachery....
Apr. 4—Eigth, Blending Hate....2
Mar. 28—Seventh, A Blow in the Dark....2
Mar. 21—Sixth, A Skirmish of Wits....2

BRINGING UP FATHER

June 27—Third, Jiggs and the Social Lion....2
May 16—Second, Father's Close Shave....2
Apr. 4—First, Jiggs in Society....2

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)

May 30—Third, The Emotional Miss Vaughn....2
Apr. 16—Second, The Stimulating Mrs Barton....2
Feb. 22—The Charming Mrs. Chase....2

ROLIN COMEDIES

May 23—All Dressed Up (Snub Pollard)....1
May16—Hello Uncle (Beatrice La Plante)....1
May 9—Trotting Through Turkey (Snub Pollard)..1
May 2—Drink Hearty (Snub Pollard)....1
Apr. 25—Don't Weaken (Snub Pollard)....1
Apr. 18—Shoot on Sight (Snub Pollard)....1
Apr. 11—Speed to Spare (Snub Pollard)....1
Apr. 4—Cracked Wedding Bells (Snub Pollard)....1

ROLIN TWO REELERS

May 2—An Eastern Westerner (Harold Lloyd)....2
Feb. 8—His Royal Shyness (Harold Lloyd-Mildred Davis)....2
Dec. 28—From Hand to Mouth (Harold Lloyd-Mildred Davis)....2

TWO-REEL SPECIALS

Nov. 23—Miss Gingersnap (Baby Marie Osborne)...2

BLACKTON PRODUCTIONS

Apr. 11—The Blood Barrier (Breamer-Gordon)....6
Feb. 15—Respectable by Proxy (Breamer-Gordon)...6
Jan. 4—My Husband's Other Wife (Breamer-Gordon)....6
Nov. 30—Dawn (Sylvia Breamer-Robt. Gordon)....6

NEWS REELS

Sundays—Topics of the Day....
Wednesdays—Pathe News....1
Saturdays—Pathe News....1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Place of Honeymoons (Stevens-Love)....6
Nobody's Child (Jose Collins-Godfrey Tearle)....5
What Women Want (Louise Huff)....5
Midnight Gambols (Marie Doro-Godfrey Tearle)....5
The Hidden Code (Grace Davison)....6
Dr Jekyll and Mr. Hyde (Sheldon Lewis)....5
Bubbles (Mary Anderson)....5
The Girl From Nowhere (Madison-Lucas)....5
The Sins of the Children (Holmes Hanlon)....5
Atonement (Grace Davison Conway Tearle)....6

THE FACTS AND FOLLIES SERIES

Babes in Bearskin....1
Two's Company....1
Call Me Daddy....1
Knockout Maggie....1
Down Beside the Seaside....1
Professor Was Right....1
Running Romeos....1
Young Ideas....1

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom)....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Deep Purple (Raoul A. Walsh's)....6
Land of the Yukon (Charles Miller's)....6
The Luck of the Irish (Dwan's)....6
Soldiers of Fortune (Allan Dwan's)....7
The Mystery of the Yellow Room (Chantard's)....6

STAR PRODUCTIONS

Jenny Be Good (Mary Miles Minter)....5
Nurse Marjorie (Mary Miles Minter)....5
Sinners (Alice Brady)....5
The Stolen Kiss (Constance Binney)....5
Judy of Rogue's Harbor (Mary Miles Minter)....5
The Fear Market (Alice Brady)....5
Anne of Green Gables (Mary Miles Minter)....6
Variable Susan (Constance Binney)....

REELCRAFT PICTURES CORP.

BILLY WEST COMEDIES

What Next?....2
Going Straight....2
The Artist....2
Beauty Shop....2
Hard Luck....2
Brass Buttons....2
Masquerader....2
The Dodger....2
Foiled....2
Cleaning Up....2
Happy Days....2
Strike Breaker....2
Mustered Out....2

TEXAS GUINAN WESTERNS

A Moonshine Feud....2
The White Squaw....2
The Night Raider....2
The Wild Cat....2
My Lady Robin Hood....2
Outwitted....2
Letters of Fire....2
Not Guilty....2
The Lady of the Law....2
Fighting the Vigilantes....2

ALICE HOWELL COMEDIES

Cinderella Cinders....2
Her Lucky Day....2
Her Bargain Day....2
A Wooden Legacy....2
Distilled Love....2

WILLIAM FRANEY COMEDIES

The Dog Catcher....1
The Paper Hanger....1
The Water Plug....1

BURRUD (SUNSET) SCENICS

The Mountain That Was God....1
Wind Goddess....1
Lake Chelan....1

MILBURN MORANTI COMEDIES

Jealousy....2
Simp and Satan....2
Wild Wild West....2
Installment Plan....2
Love, Where Art Thou?....2
The Kick....2
His Wedding Day....2

NAPOLEON & SALLY COMEDIES

The Deserter....1
Dreamy Chinatown....1
Perils of the Beach....1
Circus Brides....1
Film Fairies....1
Caught With the Goods....1
One Big Night....1
As Others See Us....1
Their First Flivver....1
Stopping Bullets....1

GALE HENRY COMEDIES

Heirlooms....2
Help....2
The Movies....2
The Champeen....2
This Way Out....2
Kids....2
Chicken a La King....2
Don't Chase Your Wife....2
Her First Flame....2
Pants....2
Her Honor, the Scrub Lady....2
Stung....2

REPUBLIC DIST. CORP.

(See Selznick Enterprises)

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

The Brand of Lopez (Sessue Hayakawa)....5
A Woman Who Understood (Bessie Barriscale)....5
The Third Woman (Special Cast)....5
The Flame of Hellgate (Beatriz Michelena)....5
Seeing it Through (ZaSu Pitts)....5
The Luck of Geraldine Laird (Bessie Barriscale)....5
The Beggar Prince (Sessue Hayakawa)....5
The Third Generation (Brentwood)....5
Haunting Shadows (H. B. Warner)....5
Beckoning Roads (Bessie Barriscale)....5
The Tong Man (Sessue Hayakawa)....5

SPECIALS

The White Dove (H. B. Warner)....5
Who's Your Servant (Special Cast)....5

SUPREME COMEDIES

Oh, You Kid....1
Take Doctor's Advice....1
Come into the Kitchen....1
In Room 202....1
Artistic Temperament....1
Her Novel Idea....1
Mollie's Mumps....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas....1
The City of Broken Old Men....1
Recruiting in the Solomons....1
Lonely South Pacific Missions....1
Domesticating Wild Men....1
Cruising in the Solomons....1
Saving Savages in the South Seas....1

ADVENTURE SCENICS

Ghosts of Romance....1
Sons of Salooskin....1
Sheep O' Leavenworth....1
Flaming Ice....1
The Last Resort....1
The Forbidden River....1
I and the Mountain....

SELZNICK ENTERPRISES (LEWIS J.)

SELZNICK PICTURES

(Distributed through Select Exchanges)

Youthful Folly (Olive Thomas)....5
The Woman Game (Elaine Hammerstein)....5
A Fool and His Money (Eugene O'Brien)....5

Release Information continued on page 4241

Advance Information on All Film Releases

(Continued from page 4240)

The Desperate Hero (Owen Moore).....5
The Shadow of Rosalie Byrnes (Elaine Hammerstein).....5
Out of the Snows (Special).....5
The Woman God Sent (Special).....5
His Wife's Money (Eugene O'Brien).....5
Footlights and Shadows (Olive Thomas).....5
The Imp (Elsie Janis).....5
Sooner or Later (Owen Moore).....5

SELECT PICTURES

(Distributed through Select Exchanges)

She Loves and Lies (Norma Talmadge).....6
The Last of His People (Mitchell Lewis).....5
The Undercurrent (Guy Empey).....7
A Scream in the Night (Special Cast).....6
Faith of the Strong (Mitchell Lewis).....6
The Isle of Conquest (Norma Talmadge).....6

PRIZMA

Every Saturday.

NATIONAL PICTURES

(Distributed through Select Exchanges)

Blind Youth (Special Cast).....5
Just a Wife (Special Cast).....5
The Invisible Divorce.....5

REPUBLIC PICTURES

(Distributed through Republic Exchanges)

Children Not Wanted (Edith Day).....5
Trilby (Reissue) Tourneur Production with Clara Kimball Young.....5
Girl of the Sea (Williamson Submarine Prod.).....6
The Amazing Woman (Ruth Clifford).....5
The Blue Pearl (Edith Hallor).....5
12:10 (Herbert Brenon Prod.) Marie Doro.....5
Wm. J. Flynn Series (Herbert Rawlinson).....2
Judge Brown Series.....2
Twelve Chaplin Reissues.....2
Dad's Girl (Jackie Saunders).....5
The Gift Supreme (Special Cast).....5
The One Way Trail (Edithe Sterling).....5
Mothers of Men (Special Cast).....5

KINOGRAMS

Every Tuesday and Saturday.

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Gareth Hughes).....5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....6
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth Hughes).....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month).....2

UNITED ARTISTS CORPORATION

Sept. 1—His Majesty, the American, (Douglas Fairbanks).....8
Oct. 20—Broken Blossoms (D. W. Griffith).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....6
Jan. 18—Pollyanna (Mary Pickford).....6
Apr. 25—Down on the Farm (Mack Sennett).....5

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Path She Chose (Ann Cornwall).....5
The Girl in No. 29 (Frank Mayo).....5
Bullet Proof (Harry Carey).....5
Locked Lips (Tsuru Aoki).....5
Her Five Foot Highness (Edith Roberts).....5
The Road to Divorce (Mary MacLaren).....5
Burnt Wings (Mayo-Hill).....5
Overland Red (Harry Carey).....5
The Forged Bride (Mary MacLaren).....5
The Peddler of Lies (Mayo Cazew).....5

JEWEL PRODUCTIONS, INC.

Mar. 29—The Virgin of Stamboul (Priscilla Dean)..7
Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francelia Bilington).....6
Nov. 17—Blind Husbands (Eric Van Stroheim)....6

JEWEL COMEDIES

Feb. 9—Over the Transom (Mrs. Joe Martin-Adams).....1

CENTURY COMEDIES

May 26—The Tale of a Dog (Brownie).....2
May 12—My Salomy Lions (Century Lions).....2
Apr. 26—Lion Paws and Lady Fingers (Century Lions).....2
Apr. 14—Dog Gone Clever (Century Dog).....2
Mar. 22—A Lion's Alliance (Century-Lions).....2
Mar. 10—My Dog Pal (Century Dog).....2

STAR COMEDIES

May 24—Caught in the End (Lyons-Moran).....1
May 17—Too Many Burglars (Lyons-Moran).....1
May 10—Concrete Biscuits (Lyons-Moran).....1
May 3—Why Lee! (Lyons-Moran).....1
Apr. 26—Pick Out Your Husband.....1
Apr. 19—Somebody Lied (Lyons-Moran).....1
Apr. 12—Stop That Wedding (Lyons-Moran).....1
Apr. 5—Downing and Uprising (Lyons-Moran).....1
Mar. 29—Butting in on Baby (Lyons-Moran).....1

OKEH KOMEDIES

Jan. 12—Bill's Wife (Ben Wilson).....1
Dec. 30—Seeing Things (Neal Burns).....1
Dec. 15—His Lucky Blunder (George Ovey).....1
Dec. 1—Tailor Maid (Neve Gerber).....1

RAINBOW COMEDIES

May 19—He Loved Like He Lied (Irving-Engle-Henley).....1
May 3—A Restaurant Riot (Cole-Zmilick).....1
Apr. 21—A Jazzy Janitor (Monberg-Warwick).....1
Apr. 5—A Champion Loser.....1
Mar. 29—Light Hearts and Leaking Pipes (Monberg-Warwick).....1
Mar. 15—Roaring Love Affair (Monberg-Sweet).....1
Mar. 3—A Red Hot Finish (Warwick-Harmon).....1

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 15—The Mad Woman (O'Neil-Power).....2
Mar. 1—His Woman (Julia Arthur).....2
Feb. 16—The Madonna of the Slums (Blinn Eagles).2
Feb. 2—Tom's Little Star (Constance Binney-Otis Skinner).....2
Jan. 19—Romeo's Dad (Thos. Wise-Gail Kane).....2

WESTERN AND RAILROAD DRAMAS

May 29—Bought and Fought For (Hudson-Lane)...2
May 22—Thieves Clothes (Hoot Gibson).....2
May 15—Ransom (Hoot Gibson).....2
May 7—Wolf Tracks (Gibson-Percey).....2
Apr. 26—The Gun Game (Reeves-Hill).....2
Apr. 24—One He Man (Perrin-Hill).....2
Apr. 17—Nose in the Book.....2
Apr. 9—When the Cougar Called (Lane-Burns).....2
Mar. 29—Finger Prints (Robert Reeves).....2
Mar. 22—The Rattler's Hiss (Gibson-Moore).....2
Mar. 20—Held Up for the Makin's (Gibson-Moore)..2

MAJOR ALLEN'S ANIMAL HUNTS

May 3—Tiger Land.....1
Apr. 5—The Story of the Wolf.....1
Mar. 1—The Story of the Jaguar.....1

THE MOON RIDERS

(Featuring Art Accord)

May 24—The Death Trap.....2
May 17—Vultures of the Hills (Art Accord).....2
May 10—The Red Rage of Jealousy.....2
May 3—The Masked Marauders.....2
Apr. 26—First, Over the Precipice.....2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 26—Eighteenth, In the Nick of Time.....2
Apr. 19—Seventeenth, In Cruel Clutches.....2
Apr. 12—Sixteenth, The Relentless Renegades.....2
Apr. 5—Fifteenth, The Furnace of Fury.....2
Mar. 29—Fourteenth, Desperate Deeds.....2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

May 24—Sixteenth, The House of Intrigue.....2
May 17—Fifteenth, The Burning Fuse.....2
May 10—Fourteenth, The Avalanche.....2
May 3—Thirteenth, The Hand on the Latch.....2
Apr. 26—Twelfth, Crashing Through.....2
Apr. 19—Eleventh, The Temple of the Dragon.....2
Apr. 12—Tenth, The Fatal Bullet.....2
Apr. 5—Ninth, The Assassin's Knife.....2
Mar. 29—Eighth, The Fatal Crossing.....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International).....1
Wednesdays—International News.....1
Fridays —Current Events (International)....1
Fridays —New Screen Magazine (Universal) .1

VITAGRAPH EXCHANGES

Clover's Rebellion (Anita Stewart).....5
The Sea Rider (Harry T. Morey).....5
The Garter Girl (Corinne Griffith).....5
The More Excellent Way (Anita Stewart).....5
The Flaming Clue (Harry T. Morey).....5
Deadline at Eleven (Corinne Griffith).....5
The Juggernaut (Anita Stewart).....5
The Birth of a Soul (Harry T. Morey).....6

VITAGRAPH SPECIALS

Dollars and the Woman (Alice Joyce).....6
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....7
Captain Swift (Earle Williams).....5
The Sporting Duchess (Alice Joyce).....7
The Fortune Hunter (Earle Williams).....
Slaves of Pride (Alice Joyce).....6

BIG V SPECIAL COMEDIES

Pals and Pugs (Jimmy Aubrey).....2
Fists and Fodders (Jimmy Aubrey).....2
Squeaks and Squawks (Jimmy Aubrey).....2
Sauce and Senoritas (Montgomery-Rock).....2
Loafers and Lovers (Montgomery-Rock).....7

LARRY SEMON COMEDIES

School Days.....2
The Fly Cop.....2
The Grocery Clerk.....2
The Head Waiter.....2
Dew Drop Inn.....2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast).....2
An Afternoon Miracle (Special Cast).....2
Trimble, Trimble (Special Cast).....2
The Ransom of Mack (Special Cast).....2
The Passing of Black Eagle (Joe Ryan).....2
A Philistine in Bohemia (Edna Murphy).....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman).....2
The Trials of Texas Thompson (Nell Shipman)....2

THE INVISIBLE HAND

(Fifteen Two-Reel Episodes Starring Antonio Moreno)

Fifteenth, The Closing Net.....2
Fourteenth, The Modern Mazeppa.....2
Thirteenth, The Plunging Peril.....2
Twelfth, The Dungeon of Despair.....2

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Duncan

Fifteenth, The Final Trump.....2
Fourteenth, The Lake of Fire.....2
Thirteenth, A Human Pendulum.....2
Twelfth, Facing Eternity.....2
Eleventh, Shot into Space.....2
Tenth, Blades of Horror.....2
Ninth, Into the Jaws.....2
Eighth, The Crusher.....2
Seventh, Dynamite Doom.....2
Sixth, The Hidden Blow.....2
Fifth, Blotted Out.....2
Fourth, Tearing Through.....2
Third, Within the Noose.....2
Two, Fighting Back.....2
One, The Escape.....2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

W. H. PRODUCTIONS

The Lost Battalion (Special Cast).....7
Everybody's Business (Richmond-Calhoun).....6
Mickey (Mabel Normand).....7
Satan's Pawn (Bessie Barriscale).....5
The Straight Road (Bessie Barriscale).....5
The Hell Hound of Alaska (Wm. S. Hart).....5
Staking His Life (Wm. S. Hart).....5
The Superman (Sansonia).....5
Custer's Last Fight (J. Barney Sherry).....3
The Bargain (Wm. S. Hart).....6

ONE AND TWO REELERS

W. S. Hart Dramas.....2
Shorty Hamilton Comedy Dramas.....2
Keystone Comedies (Liberty Brand).....1
Kay Bee Dramas (Union Brand).....2
Kay Bee Dramas (Columbia Brand).....2
Arbuckle Comedies.....1
Chaplin Comedies.....1 & 2
Sennett Keystone Comedies.....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Abaes of Desire (Mrs. Sessue Hayakawa).....6

ALICE BRADY FEATURES

Maternity.....5
The Trap.....5
A Woman Alone.....5
Darkest Russia.....5
The Dancer's Peril.....5
A Gilded Cage.....5
La Boheme.....5
The Rack.....5
The Divorce Game.....5
Spurs of Sybil.....5
Miss Petticoats.....5
Self-Made Widow.....5
The Hungry Heart.....5

ROBERT WARWICK FEATURES

Man of the Hour.....5
Stolen Voice.....5
Friday the 13th.....5
Human Driftwood.....5
The Man Who Forgot.....5
Family Honor.....5
Face in the Moonlight.....5
All Man.....5
A Girl's Folly.....5
Sudden Riches.....5
False Friends.....5

Five Pages of Box Office Reports and Four Pages of Releases in This Week's Issue of the News

SIMPLEX DISTRIBUTORS

IMPORTANT LINKS IN THE CHAIN OF SIMPLEX SERVICE

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BRECK PHOTOPLAY SUPPLY CO. 98 Golden Gate Ave. SAN FRANCISCO, CAL.	NORTHERN CALIFORNIA WESTERN NEVADA OREGON
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THE WILLIAMS PRINTING COMPANY, NEW YORK

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You're Just "Showing Pictures"

But from the moment that a peerless Simplex is installed—

YOUR PROJECTION IS EQUAL TO THAT OF THE WORLD'S FAMOUS PHOTOPLAY PALACES.

For the best and most successful houses today use the Simplex.

Built and Sold on Merit





THE PRECISION MACHINE CO. INC.
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King Vidor,
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Sincere purposeful direction—
Wholesome beauty and talent—
Exploitation extraordinary—
Screen security.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



There are reasons—
Come and see them.

Established 1910

MAY 22, 1920

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

Reviews

MOTION PICTURE DIVISION MAY 17

¶ Do exhibitors want trade paper reviews of the forthcoming pictures?

¶ There are those in New York who would seek to convince you that the day of reviews is past—that exhibitors do not follow them nor desire them.

¶ Motion Picture News recently had occasion to investigate the sentiment of its readers on the question. The answer is emphatic to us—"We want your reviews at any cost!"

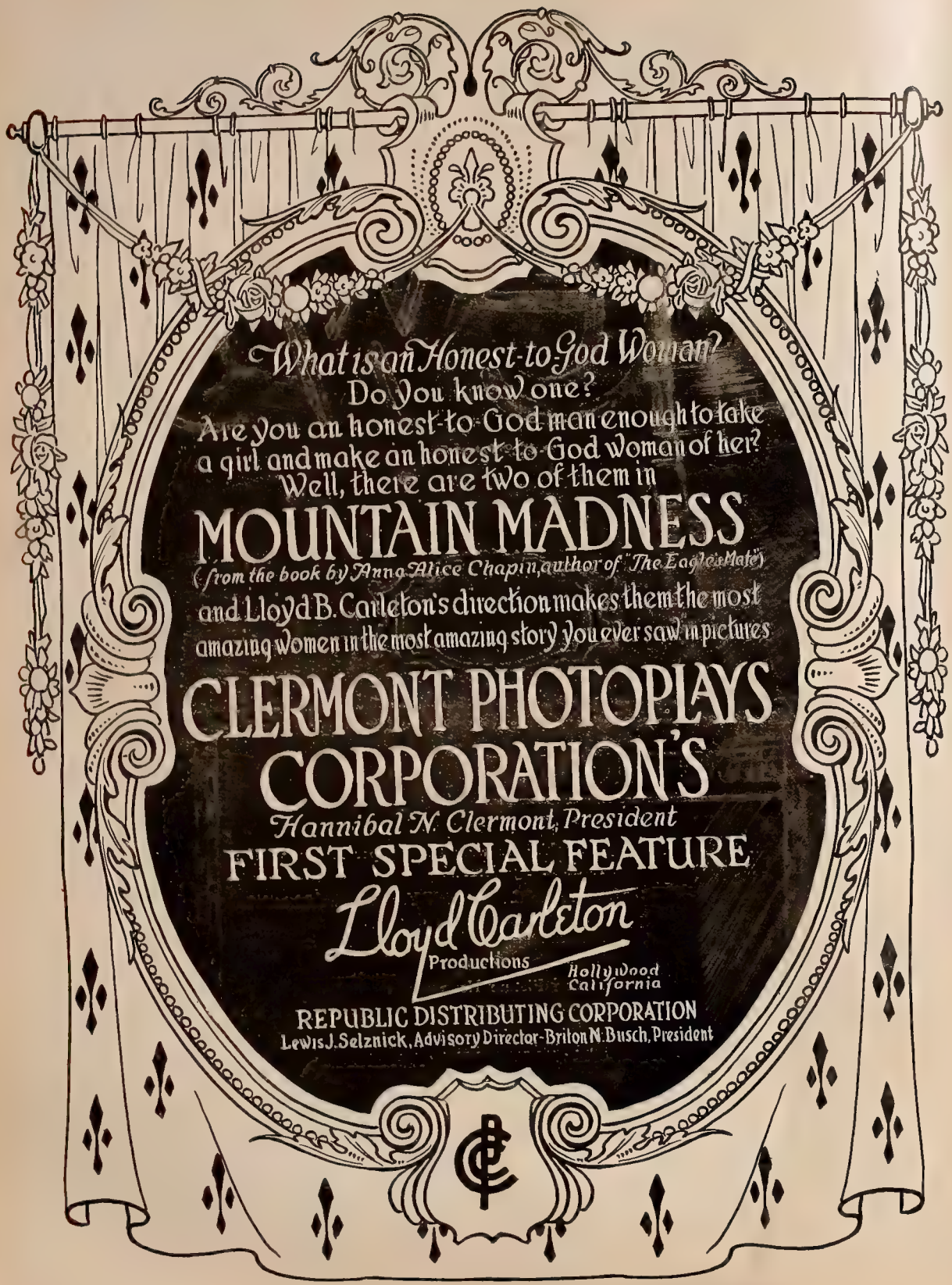
¶ Starting next week we shall publish the results of this survey. Exhibitor opinions on the question of reviews and the occasion of our investigation make interesting reading. Watch for them.

The News Covers The Field

VOL. XXI No. 22

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y. Under the Act of March 3, 1879

PRICE 20 CENTS


What is an Honest-to-God Woman?
Do You know one?
Are you an honest-to-God man enough to take a girl and make an honest-to-God Woman of her?
Well, there are two of them in
MOUNTAIN MADNESS
(from the book by Anna Alice Chapin, author of "The Eagle's Mate")
and Lloyd B. Carleton's direction makes them the most amazing women in the most amazing story you ever saw in pictures
CLERMONT PHOTOPLAYS CORPORATION'S
Hannibal N. Clermont, President
FIRST SPECIAL FEATURE
Lloyd Carleton
Productions
Hollywood California
REPUBLIC DISTRIBUTING CORPORATION
Lewis J. Selznick, Advisory Director-Briton N. Busch, President



JESSE L. LASKY
PRESENTS

CECIL B. DE MILLE'S PRODUCTION

"Why Change Your Wife?"

Photoplay by William De Mille.

A Paramount Artcraft Picture



And Now New York!

OVER twelve thousand people paid a dollar a seat to see Cecil B. DeMille's "Why Change Your Wife?" at the Criterion, New York, during the first nine days of its showing.

The Criterion seats only 670. This means that the house has been crowded at both performances every day.

And it's still going strong!

"Why Change Your Wife?" has broken records in every city in which it has been shown.

Its New York success confirms the judgment of the exhibitors and public of the entire country—

The Best Picture DeMille Ever Made!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK.
CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE LTD. HEADQUARTERS TORONTO



A Paramount Artcraft Picture

An Appeal They Can't Resist!

"A LADY in Love" is one of those irresistible pictures that pull on the heart strings and make people start to laugh and then sob—one of those appealing pictures that send people out of the theatre with eyes glistening and lips smiling.

ONE of those pictures that you only get once in a while and that you always clean up on. Like "Young Mrs. Winthrop" in heart appeal and like "The 13th Commandment" in dramatic strength—with something more than both!

By Harriet Ford and Caroline Duer. Directed by Walter Edwards. Scenario by Alice Eyton.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES





Here's what happened when
The Kinema, Los Angeles
played

MACK SENNETT'S
Five Reel Comedy Sensation
"DOWN ON THE FARM"
and broke all house records
by $ 3500.00

And the story is
the same wherever the
picture is being
shown

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W.GRIFFITH
Hiram Abrams, General Manager



The foremost theatres of the country are preparing now for their presentations of one of the year's most important releases—

DORIS KEANE

in Edward Sheldon's Celebrated Play

"Romance"

Directed by CHET WITHEY

UNITED ARTISTS CORPORATION

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Here's what happened when
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WARNER BROS.

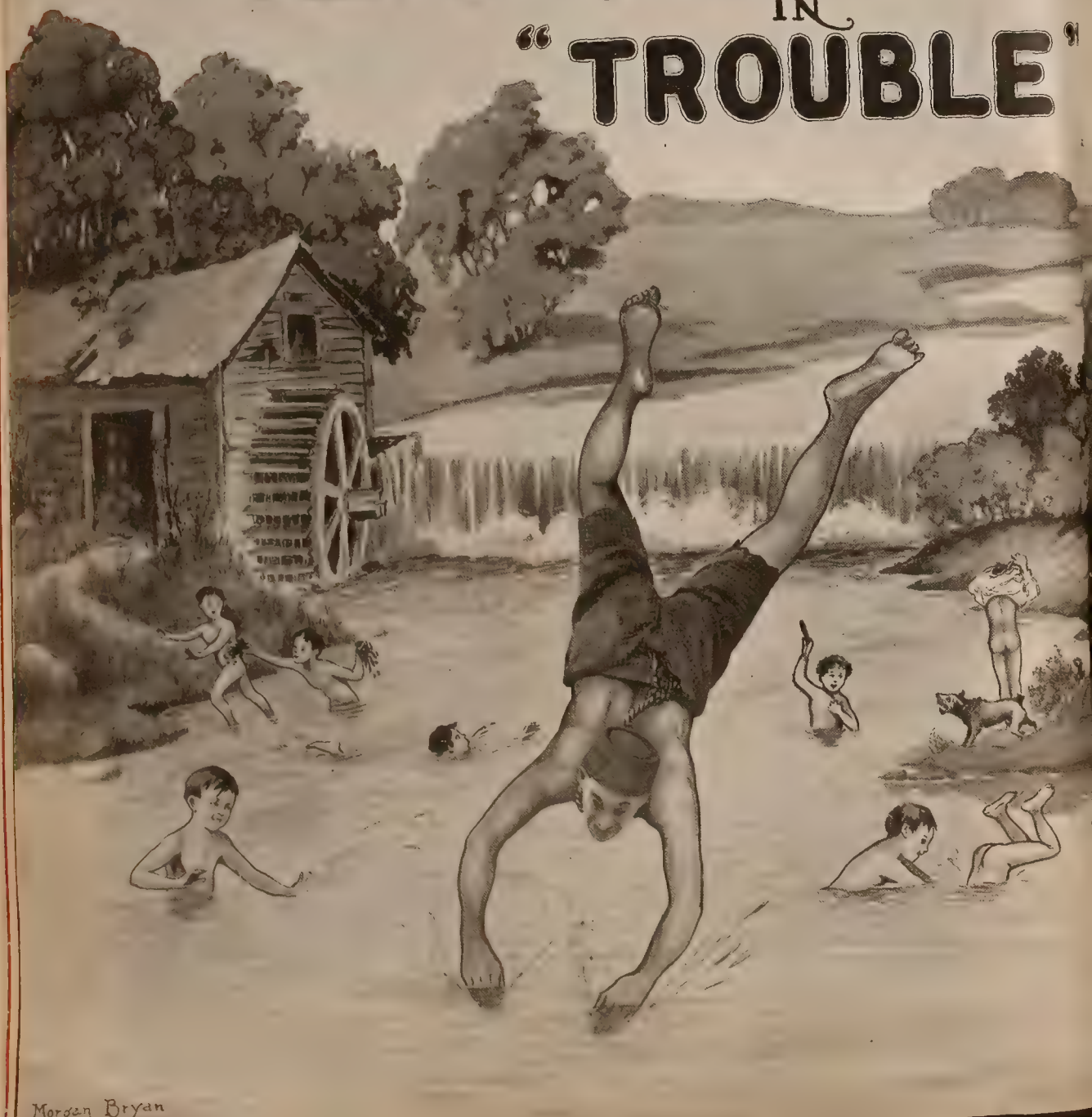
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The World's Greatest Comedian

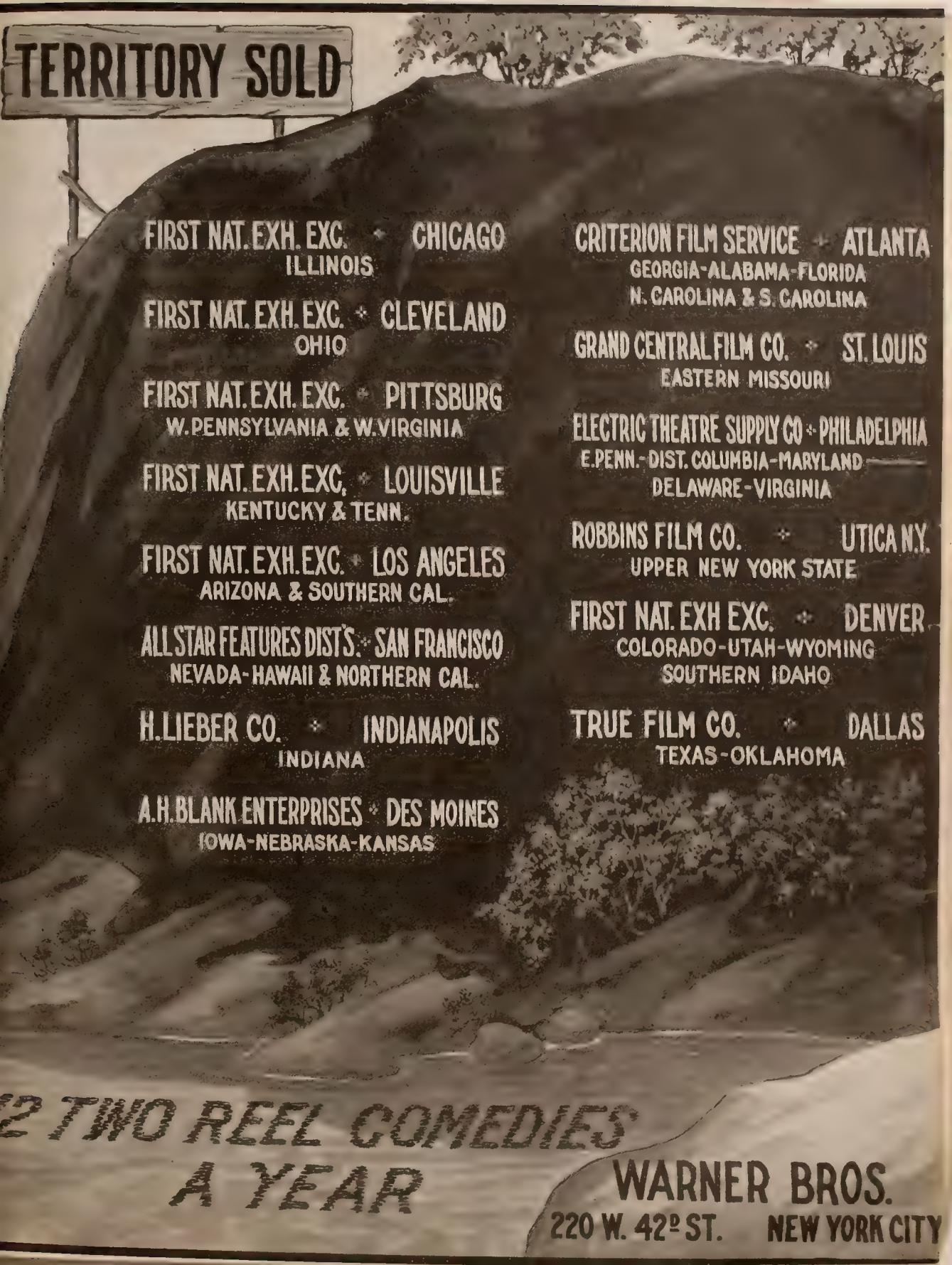
AL. ST. JOHN

IN

"TROUBLE"



Morgan Bryan


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TRUE FILM CO. • DALLAS
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2 TWO REEL COMEDIES
A YEAR
WARNER BROS.
220 W. 42D ST. NEW YORK CITY



Wanda Hawley in Miss Hobbs

From the play by Jerome K. Jerome
Directed by Donald Crisp
Scenario by Elmer Harris

Your attention is again called to the fact that this is Miss Hawley's FIRST production—

That you are not offered a series contract until you have sampled this, Wanda Hawley's FIRST—

That "MISS HOBBS" *must* make good for you—

Because Wanda Hawley *WILL make good for Realart.*

Learn about "that fairest contract" at our nearest exchange TO-DAY.

REALART
PICTURES CORPORATION
469 Fifth Avenue-New York

REALART PICTURES



WHEN Paul Armstrong and Wilson Mizner wrote "The Deep Purple," they reached into the Underworld and brought forth REAL characters.

And now R. A. Walsh transfers them to the screen to fascinate your audiences in a story that strikes deep into the human heart.

MAYFLOWER PHOTOPLAY CORPORATION
presents

An R. A. WALSH PRODUCTION

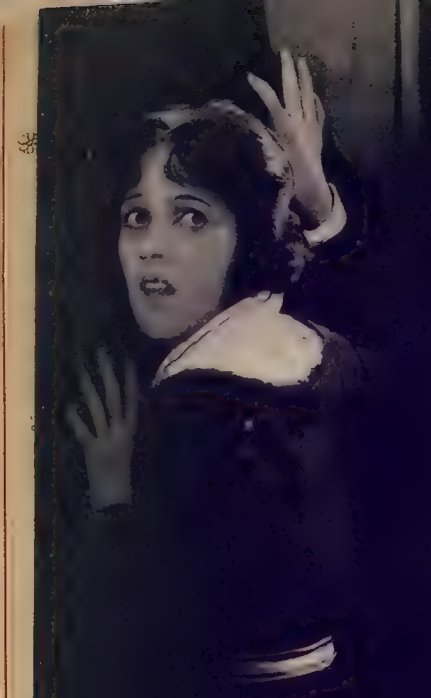
The DEEP PURPLE

Directed by R. A. WALSH
From the Famous Play
by PAUL ARMSTRONG & WILSON MIZNER

Apply to
REALART PICTURES CORP.
469 FIFTH AVE.

REALART PICTURES





SPEAKING OF PROFITS—

YOU have in "The Deep Purple" a picture packed with money-making possibilities.

It's backed by the fame of the original stage play which ran for over a year on Broadway.

And—

The reputation of R. A. Walsh whose name guarantees the BEST in picture entertainment.

And—

The cast—Miriam Cooper, Helen Ware, Vincent Serrano and Bird Millman. There's patron pulling power behind each name.

An Unbeatable Combination from Every Box Office Angle

BOOK "THE DEEP PURPLE" AND WATCH IT PULL THE LONG GREEN!





MAYFLOWER PHOTOPLAY CORPORATION

presents

An R.A.WALSH PRODUCTION

The DEEP PURPLE

Directed by R.A.WALSH

From the Famous Play

by PAUL ARMSTRONG & WILSON MIZNER

Apply to

REALART PICTURES CORP.

469 FIFTH AVE.

REALART PICTURES





FACES leered at her from the Shadowy Depths of the Underworld; beckoned her to the Brink of the Chasm called Sin.

A Great Stage Play—
A Greater Picture

SEE IT and SIGN IT!

MAYFLOWER PHOTOPLAY CORPORATION
presents

AN R.A.WALSH PRODUCTION

THE DEEP PURPLE

Directed by R.A.WALSH From the Famous Play by PAUL ARMSTRONG & WILSON MIZNER
Released by REALART PICTURES CORPORATION 469 Fifth Ave

FOR THOSE WHO BELIEVE IN THE HUMAN HEART



ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
Presents

BESSIE LOVE

THE PRINCESS CHARMING

in

"THE MIDLANDERS"

Adapted to the Screen from the Famous American Novel
By Charles Tenney Jackson

Directed by Two Masters of the Cinema
IDA MAY PARK *and* JOSEPH DE GRASSE

YOUR AUDIENCE WILL UNCONDITIONALLY SURRENDER
when sweet pathos, sturdy humor, stirring adventure
and tender romance combine to storm
the portals of the heart.



Behind this captivating star who seeks to conquer humanity's whole wide world is an irresistible force:

The Finest Directorial Genius—
The Most Famous Novels and Plays—
The Highest Quality of Production.

With such a Force there's only One Answer
Unconditional surrender under this banner of victory:

THEY'RE BUILT TO PLEASE THE PUBLIC!

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
25 WEST 43d STREET NEW YORK CITY

3 TIMES the money going into the making—

We planned to do a certain amount of business weekly on "COMEDYART." On the basis of that expected income we figured just how much we could spend in making "COMEDYART."

BUT Contracts already signed guarantee us so much ***greater*** income than was expected—we are now able to spend ***3 Times*** as much money making "COMEDYART" as we figured and first started spending.

You win greater quality and no increase in prices.

1400 feet of varied comedy
400 feet of art color scenic
200 feet of real novelties
2000 feet of greater "COMEDYART"

SPECIAL PICTURES CORP'N

H. W. Hellman Building LOS ANGELES

First National

Announces!

Mayflower Photoplay Corp'n

presents

an

Allan Dwan production

"A Splendid Hazard"

Directed by Allan Dwan
Based on the novel of Harold MacGrath

Story of the Man Who Took the Greatest Sporting Chance

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

"Great Picture!

That's What J. H. Kunsky of the Adams Theatre, Detroit, Says of

Marshall Neilan's

Latest Independently Produced Picture for First National

"Don't Ever Marry"

A Mirthquake in Six Shocks

MARSHALL NEILAN PRODUCTIONS

You'll Book It When You See It

Going Over Big"

Read His Wire:

First National Exhibitors' Circuit,
6 West 48th St., New York City.

"'Don't Ever Marry' a great picture! Going over big. Received most favorable notices from Press and Patrons. Growing in popular favor as week progresses."

J. H. Kunsky.

The Most Exciting and the Funniest Matrimonial Mix-up You Ever Saw

From the Story by EDGAR FRANKLIN
Adapted to the Screen by MARION FAIRFAX

Photographed by Henry Cronjager and David Kesson

Lighting Effects by Howard Ewing

Technical Director, Ben Carre

A First National Attraction

Popularity Growing Daily



Katherine MacDonald, the American beauty, is attracting greater crowds with each picture, not only because of the high quality of her productions, but because of her unusual beauty and stunning gowns, she having been adjudged the most beautiful woman of the screen in sixteen beauty contests.

Her tremendous success in "The Thunderbolt," "The Beauty Market" and "The Turning Point" is being surpassed in her latest play.

Katherine MacDonald Picture Corp'n
Sam E. Rork President and General Manager

presents

Katherine MacDonald

in

"Passion's Playground"

A romance of Monte Carlo taken from "The Guests of Hercules," by C. N. and A. M. Williamson

Directed by J. A. Barry

By Arrangement with Attractions Distributing Corp'n
B. P. Schulberg, President

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

Foreign Representative
David P. Howells, Inc.
729 Seventh Avenue, New York City

"Strong Appeal, Full of Heart Throbs and Melodramatic Punch"

That's What They All Say of

King W. Vidor's "The Family Honor"

STRONG POPULAR APPEAL

"'The Family Honor,' a King Vidor romance of the South, has the popular quality to put it across. It is woven around an ever popular and appealing theme. It is strong in heart interest and with its home-like atmosphere of the Southland and its melodramatic story it makes a strong appeal to popular favor. A tale of Dixie always pulls whether or not the spectator has ever journeyed below Baltimore and the fact that the action lends itself to Southern melodies is another point in its favor from the box office angle. A human note which has made King Vidor famous as the maker of this brand of pictures. Immensely interesting because it is well told and real. The action is of quick tempo with constantly increasing suspense." — *Exhibitor's Trade Review.*

THEME THAT'S DIFFERENT

"'The Family Honor' is another of King Vidor's intensely human adaptations of a theme that is different. Taking a story of Dixie, the young producer has surrounded it with realistic atmosphere and has given it the punch that will sustain interest." — *Exhibitor's Herald.*

HUMAN AND APPEALING

"You have a picture here that certainly is going to make an impression on everyone. Offered in the same artistic taste as it has been produced it will be profoundly moving. An opportunity to cater to the thrill loving crowds as well. Highly pleasing. Should strike a responsive chord in every audience. A melodramatic story that is made human and appealing."—*Wid's.*

GREAT HEART INTEREST

"Nothing missing to emphasize the pathos and the note of heart interest. Entertaining, and saturated with atmosphere of the South. Emphasizes the human note." *Motion Picture News.*

IT'S A SAFE BET

"An excellent example of what a picture ought to be. Contains deep heart interest. The picture is a safe bet; its appeal is wholesome."—*Moving Picture World.*

A Romance of Dixie by
John Booth Harrower
Directed by King W. Vidor

A First National 

Attraction

Scenario by William Parker
Photography by Ira H. Morgan

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

A VOTE OF APPRECIATION

To { The Officials, Franchise Holders, and Salesmen OF THE FIRST NATIONAL EXHIBITORS CIRCUIT

"Greetings!

—On the eve of stepping across the $4,000,000.00 mark—the amount which now represents the bookings—after but a 5 month campaign—on

"BACK TO GOD'S COUNTRY"

A FIRST NATIONAL ATTRACTION

By James Oliver Curwood

we—its producers—desire to thank you one and all for your splendid co-operation and fine sense of justice in all your business dealings, which has carried us so successfully along the first half of our journey towards

the $750,000.00 mark

As a result, we are encouraged to continue in the making of an occasional "OUTDOOR CLASSIC," and will always endeavor to contract with such authors of established reputation, who are in position to give us exclusive rights to their stories in order to protect your salesmen against unfair competition.

We also desire to seize this occasion to make public our vote of thanks to

ERNEST SHIPMAN

the originator of the enterprise, and upon whose capable shoulders rested the burden for

"CARRYING ON"

Our next announcement will be of NATIONAL IMPORTANCE, and of great interest to the trade."

CANADIAN PHOTOPLAYS, Ltd.

CALGARY, CANADA

New York Office: **6 West 48th Street.** ERNEST SHIPMAN, Mgr.



A Benjamin B. Hampton Production

RIDERS of the DAWN

A Photoplay of the Novel

"The Desert of Wheat"

By ZANE GREY

Directed by HUGH RYAN CONWAY

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE Exchange, Inc.

ETCHELLS



"RIDERS OF THE DAWN"

A PRONOUNCED BOX-OFFICE FAVORITE

All the money-making screen values are to be found in this picture in rare abundance.

A REAL STORY OF PUNCH AND PEP written by Zane Grey, America's greatest living novelist.

A CAST OF EVEN EXCELLENCE, not one star and the other actors of doubtful value, but a constellation of stars working together harmoniously to visualize the story and not to glorify themselves: Roy Stewart, Joseph J. Dowling, Claire Adams, Robert McKim, Frederick Starr.

THE THEME IS THE TALK OF THE HOUR AND THE TALK OF THE WORLD.

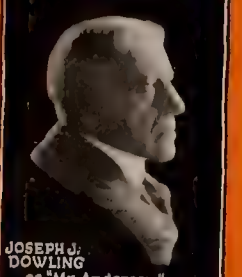
IT'S A BENJAMIN B. HAMPTON PRODUCTION, greater than his "Desert Gold," "The Sagebrusher," and "The Westerners."

CLEAN, WHOLESOME, THRILLING, SENSATIONAL, A COMPELLING COMBINATION. Nothing draws the crowds like a celebrated novel translated into the language of the screen. It is sure fire every time.





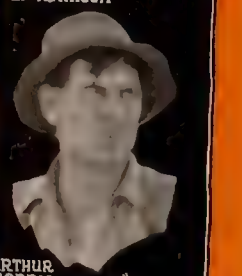
ROY STEWART as "Kurt Dorn"



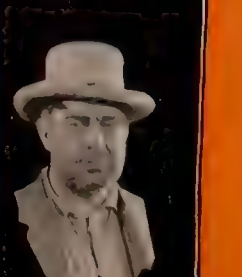
JOSEPH J. DOWLING as "Mr. Anderson"



MARIE MESSENGER as "Kathleen"



ARTHUR MORRISON as "Olsen"



FREDERICK STARR as "Nash"

"RIDERS of the DAWN"

at the STRAND in NEW YORK

HAS had a wonderful "press," as they say on the other side. Comments of the New York papers were unanimously favorable. This is the first time in many months that the New York papers were a unit in their praise of a picture. Neither the "World" nor the "American" offered any comment whatever on either the "Riders of the Dawn" or the program at the Strand. The other papers commented as follows:

TELEGRAPH

"An exciting and vivid story."

TRIBUNE

"The picture is a good melo-drama well acted."

SUN-HERALD

"This photo play deals with the North West grain region, vividly and thrillingly, without overstating its case."

TIMES

"The story might be called 'Action, Unlimited.'"

These comments were given by experienced writers and in no way influenced by advertising. They were fully indorsed by the

PUBLIC VERDICT

Before eight o'clock the colored person in the Strand uniform started his cry, "Standing Room Only," and kept it up well along toward 10 o'clock.

Money-making pictures are few and far between. DO NOT HESITATE WHEN THE BAND WAGON STOPS IN FRONT OF YOUR DOOR

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange, Incorporated

Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.



CLAIRE ADAMS as "Lenore Anderson"



ROBERT McKIM as "Henry Neuman"



VIOLET SCHRAM as "Olga"



MARC ROBBINS as "Chris Dorn"



FRANK BROWNLEE as "Glidden"

PRESS OF THOS. B. BROOKS, N.Y.





Robert Brunton *presents*

J. WARREN KERRIGAN

and his own company in

No. 99

By Wyndham Martyn

Directed By Ernest C. Warde

In "99"
Kerrigan Rivals and in Spots Excels The Best Male Screen Stars of the Day.

"99"
is the story of what the police reporters call a "Frame-Up."

It reveals the secret working of "malefactors of great wealth," unscrupulous politicians and master minds of the underworld.

From first to last the sweetest of love stories runs with the changing fortunes of the tale.

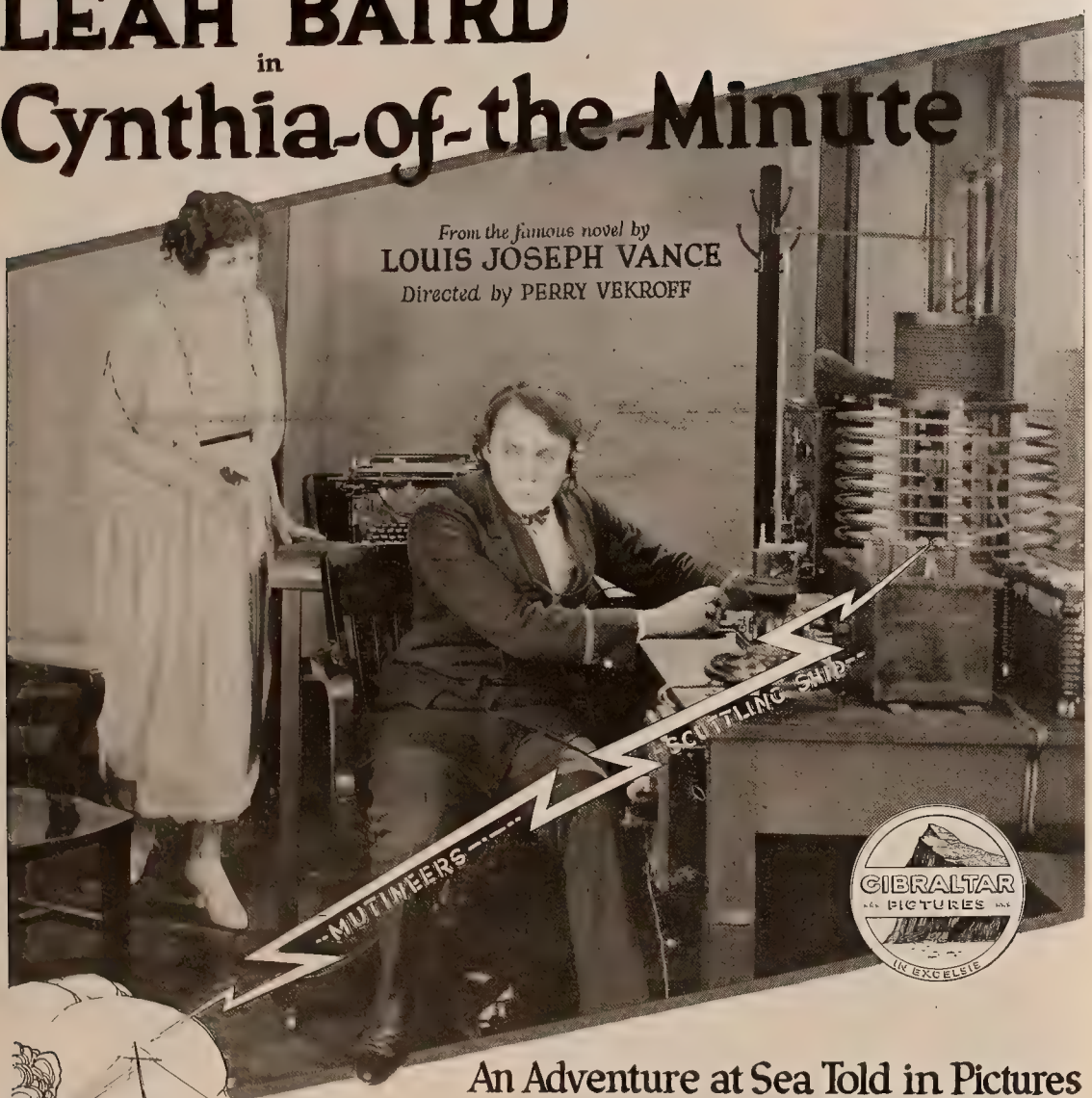
Just the ideal length on any program—a little short of an hour.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

Arthur F. Beck
presents

LEAH BAIRD
in
Cynthia-of-the-Minute

From the famous novel by
LOUIS JOSEPH VANCE
Directed by PERRY VEKROFF



An Adventure at Sea Told in Pictures Is Bound To Hold Your Crowds

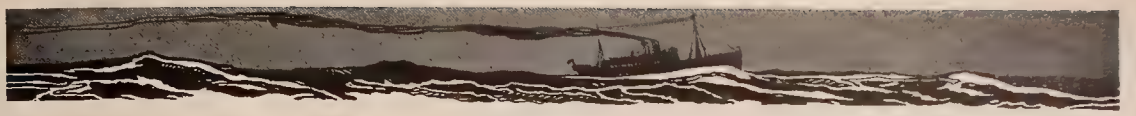
The Tale is Acted by

Leah Baird, true princess of the screen in a role calling for the exquisite style of acting which has made her a legitimate favorite.

Hugh Thompson, a lover such as women love; bold, adventurous, ardent and tender.

Burr McIntosh who puts all his renowned skill into a part that is thoroughly original.

Reads like the front page of
"Who's Who in Stardom"



ACTION
INTRIGUE
ROMANCE
MYSTERY

The Elements in "Cynthia-of-the-Minute"
are
The Makings of an Excellent Show

Your Audience Expects
These Qualities on
Your Screen

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527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
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100% DISTRIBUTION OF

EDUCATIONAL FILMS CORPORATION OF AMERICA announces the early opening of its own exclusive short subject exchanges in the twenty-two recognized distributing centers.

Each exchange will be under the direct control of Educational, yet the territorial managements will be financially interested.

Instead of a mere "branch" with a salaried employe in charge, exhibitors will find successful theatre men working for box office results.

You have the guarantee of Educational for quality product—a guarantee you have known for five years—PLUS the financial concern of leaders in your territory.

SUCH an organization has brought immediately to Educational the opportunity to select the material most desired by exhibitors, as voiced by their representatives in each section. Each producing unit brings an enthusiasm inspired by the excellence of the distributing system.

This combination assures the best in short subjects and the fullest measure of service, while competitive exhibitor purchase opportunity is maintained by control of each office in Educational Films Corporation.

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FILMS CORPORATION OF AMERICA

729 Seventh Ave. New York

100% SHORT SUBJECTS

CONTRACTS already signed assure the greatest array of short subjects ever offered, including Bruce Scenics Beautiful, Chester-Outings, Screenics and a dozen other travel, novelty and educational series.

Two reel comedies include Chester Comedies, Torchy Comedies and Mermaid Comedies, each to be released monthly, and a bi-weekly release from an organization famous wherever comedies are shown.

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CLEVELAND	SAN FRANCISCO
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J. W. Hammons
Vice-President and Gen'l Manager

EDUCATIONAL
FILMS CORPORATION OF AMERICA
729 Seventh Ave. New York

Front Page Newspaper Publicity Packing the Theatres



Never before has such a tremendous amount of publicity accompanied the presentation of a motion picture as the combined newspaper accounts of

The World's Most Popular Champion

BENNY LEONARD

and

The Great Wall Street Bond-Theft Mystery

Duplicating the Plot of

"The Evil Eye"

The result of this extraordinary combination—column upon column of space that money could not buy in the leading newspapers every day—has made

THE BENNY LEONARD SERIAL

the greatest box-office attraction of all time.

Every theatre—large and small—playing this powerful feature-serial, is doing record-breaking business

Written by
ROY L. McCARDELL

Staged by
J. GORDON COOPER

Supervised by
WALLY VAN

With

Stuart Holmes—Marie Shotwell—Ruth Dwyer—Madam Marstini

Presented by
Ascher's Enterprises, Inc.

Distributed by
Hallmark Pictures Corp.

Foreign Rights controlled by E. S. Manheimer

REELCRAFT

PRESENTS

ALICE HOWELL

IN

"HER LUCKY DAY"

A TWO REEL FEATURE OF AN EXCELLENT COMEDY SERIES



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E. & H. Film Dist. Co.
73 Walton Street

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Dooley Exchange, Inc.
338 Pearl Street

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Arrow Film Company
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CHICAGO, ILL.
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CINCINNATI, OHIO
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CLEVELAND, OHIO
Standard Film Service
207 Sloan Building

DAVENPORT, IA.
Magnet Film Company
418 Harrison Street

DETROIT, MICH.
Standard Film Service
Jos. Mack Building

DALLAS, TEXAS
R. D. Lewis Film Exch.
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Consolidated Film Co.
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INDIANAPOLIS, IND.
Reelcraft Pictures Corp.
109 W. Maryland Street

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Reelcraft Pictures Corp.
Loeb Arcade

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Greater Features Co.
2020 Third Avenue

ST. LOUIS, MO.
United Film Service
3628 Olive Street

HIGH CLASS PRODUCTIONS
CAPABLE DIRECTION AND
CLEVER COMEDIANS

REELCRAFT PICTURES CORPORATION- R.G.CROPPER, PRES. 729-7TH AVE. NEW YORK.



A delightful picture of life in a typical American town, with the fascinating Tom Moore as a ne'er-do-well who miraculously makes good.

SAMUEL GOLDWYN PRESENTS

TOM MOORE

in

The GREAT ACCIDENT

BY BEN AMES WILLIAMS

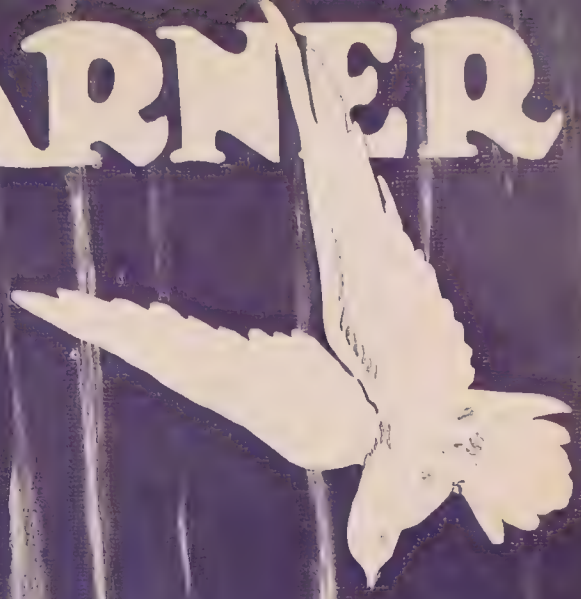
DIRECTED BY HARRY BEAUMONT

H. B. WARNER

in

The White Dove

A Jesse D. Hampton Production



THE phenomenal success of this Warner triumph has proved again that it takes a masterpiece of fiction to get the utmost results in picture art.

This production, from the greatest story ever written by William J. Locke and presented by JESSE D. HAMPTON, has broken records for leading exhibitors from coast to coast.

The combination of a star without an adverse criticism, a story read by millions throughout the world and a director whose successes are known to lovers of the cinema art everywhere cannot fail at the box office.

ROBERTSON-COLE SPECIAL

H.B. WARNER in



UNCHARTED CHANNELS

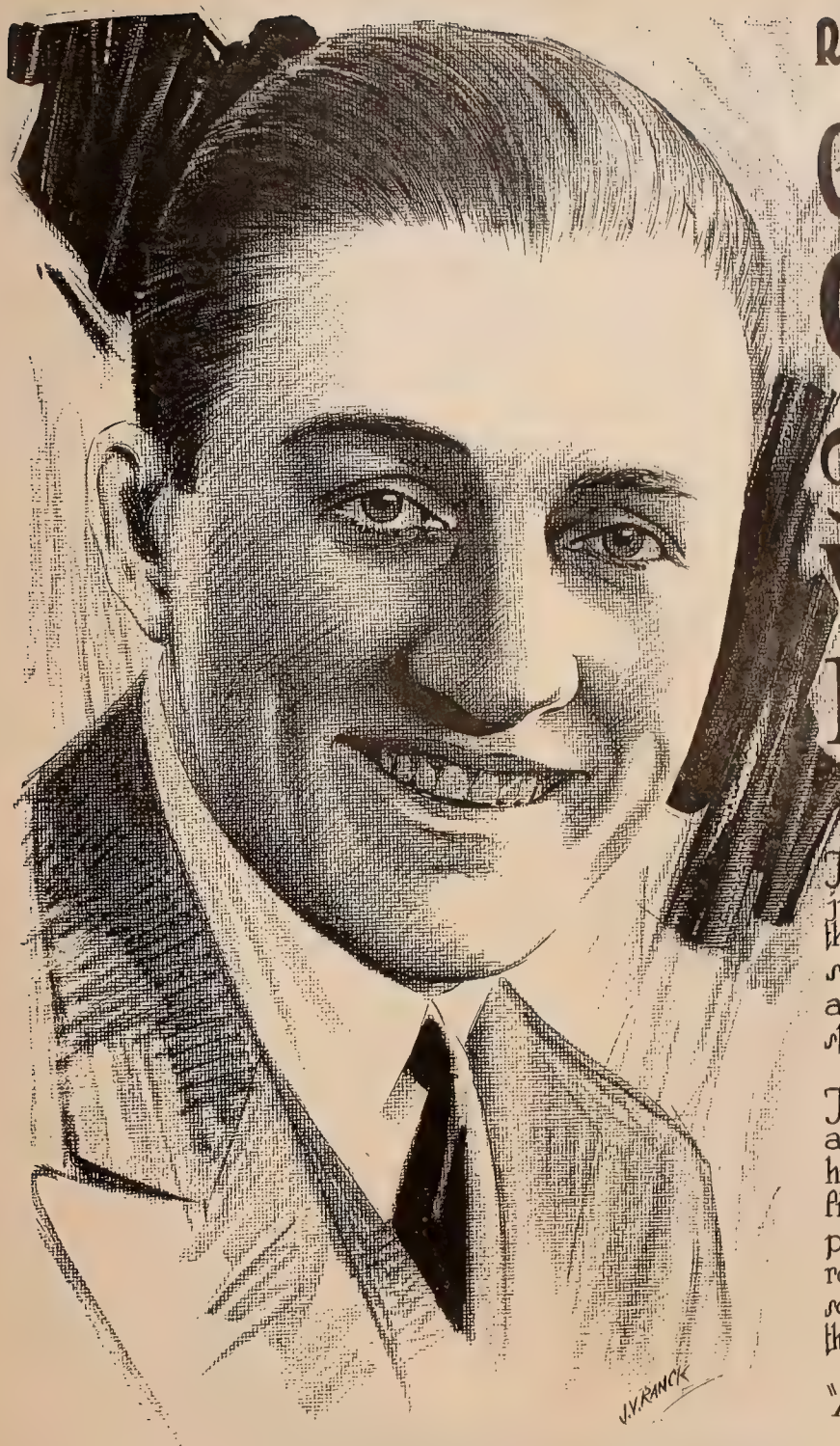


DEALING with one of the most vital problems of the day this tense, dramatic production presented by JESSE D. HAMPTON, is bound to prove a sensation.

Its unique theme, its brilliant portrayal and its superlative production coupled with the nation-wide popularity of the star will pave the way to success for exhibitors everywhere.

ROBERTSON-COLE
SPECIAL


SWEEPING the NATION
HALF A DOZEN WARNER SUCCESSES THAT ARE MAKING MONEY FOR EXHIBITORS EVERYWHERE
"THE MAN WHO TURNED WHITE" — A thrilling story of romance and mystery on the desert plains.
"THE PAGAN GOD"— In which an American diplomat foils a band of Mongolian revolutionists.
"FOR A WOMAN'S HONOR" How an army officer bore the stigma of bigamy to save his sweetheart's honor
"A FUGITIVE FROM MATRIMONY" — Proving that Cupid is the "ace of aces" in bringing down confirmed bachelors.
"THE GRAY WOLF'S GHOST" A romance of the old Southwest in which Yankee pluck defeats Spanish superstition.
"HAUNTING SHADOWS" — A picturization of Meredith Nicholson's "House of a Thousand Candles," presented by JESSE D. HAMPTON.
ROBERTSON-COLE



ROBERTSON-COLE
announces

GEORGES CARPENTIER
in
The WONDER MAN

The progressive exhibitor judges the growth of his theatre not only by the size of the crowds it attracts but by its standing in the community

To retain its reputation as a playhouse of the highest standard **EVERY** first class theatre will play this intriguing romance of American society, thereby fulfilling the demand of its patrons

"A Million Dollar Attraction"

Directed by
JOHN G. ADOLFI

A NATIONAL LANDSLIDE *for*

THE BUTTERFLY MAN



When such theatres as
The Stanley Circuit, Phila.
Alcazar, Chicago
Miles, Detroit.
Symphony, Los Angeles
Sanger Amusement Co., New Orleans,
Blackstone, Pittsburg lead
the avalanche

Success
Is Assured

GASNIER *Presents*

LEW CODY

The most versatile -- star *of the* screen surpasses himself in this wondrous *and* bewitching cross section *of* American Society Life



ROBERTSON-COLE
SUPER-SPECIAL

"Nipoo-win Ooyoo!"

If you knew what that meant in Indian it would make you shiver—make your teeth chatter. When David Raine, just into the North and mushing along the frozen Arctic trail heard Mukoki, the Indian guide, mutter it, he was puzzled.

"The dogs—they are giving the death howl"—that is the way Mukoki explained it. And David found later that the old Indian guide was right!

Death was near. That night they camped in the old deserted cabin of Tavish—the mystery man of the North. Then came that damnable devilish noise against the cabin wall—

thud—thud!

thud—thud!

Like a ghostly tattoo it sounded. David's dreams of Marge were interrupted—he decided to investigate—and he found—swinging gently in the wind tap-tapping against the logs—the body of a man.

The cold moon shone on the pale bearded face, the gaping mouth was shaped in a frozen grin of agony. It was Tavish—
the man whose villainy causes all the pangs, the mystery, the complications, adventure and stirring romance in—

"The Courage of Marge O'Doone"

by

JAMES OLIVER CURWOOD—

that splendid story of the Northland; of a man who had "lost himself," of a brave, beautiful girl who kept herself untrammeled, alluring, in the midst of a den of human beasts.

Made into a sensational, gripping big special photoplay production by VITAGRAPH
Directed by
DAVID SMITH

HERMAN RIFKIN
of New England

CLIMAX FILM CO.
of New York

SIDNEY LUST
of Washington

RIALTO FILM CO.
of Philadelphia

THESE MEN
KNOW GOOD
PICTURES AND
DO BIG BUSINESS.
THEIR JUDGMENT
IS A GUARANTEE
OF QUALITY

They, Among Others, Have Bought

A COMMON LEVEL

Not one State Right Buyer who has seen this picture, featuring Edmund Breese and Claire Whitney has failed to buy it

Don't Overlook the Best Film Bet in Years

TRANSATLANTIC FILM CO. OF AMERICA (INCORPORATED)

Herbert C. Hoagland, Vice-President and General Manager

729 SEVENTH AVE. NEW YORK CITY

The *Exhibitors' Herald* says:

CORINNE GRIFFITH in

The Garter Girl

Five-part Drama; Vitagraph
Directed by EDWARD H. GRIFFITH
Published in May

OPINION: Ordinarily, when a scenario writer has a stage girl refuse her vaudeville partner's proposal of marriage and fall in love with a handsome young clergyman, he has the heroine marry the minister. But in the "Garter Girl" the heroine is lifelike and in the end decides that her teammate in vaudeville shall be her teammate in matrimony.

It's different. Every tradition as to "how to write a scenario" is thrown into the discard. After running along in the familiar channel for 3,000 feet, the story starts to turn just the way no one suspects it will. There is one surprise after another.

There will be few people who see "The Garter Girl" that will not talk about it. It is the type of picture which should increase attendance every day during its run. It is guaranteed the cheapest and most effective exploitation pictures can be given—word of mouth advertising.

Vitagraph has made several splendid productions with Corinne Griffith, but her latest offering sets a new standard for her series. She is given everything a star could ask, a capable cast, intelligently chosen settings and exteriors, and careful editing of the completed negative. Her interpretation of the title role more than warrants the lavish expenditure.

SOL LESSER presents



FOR TIME AND TERMS WIRE

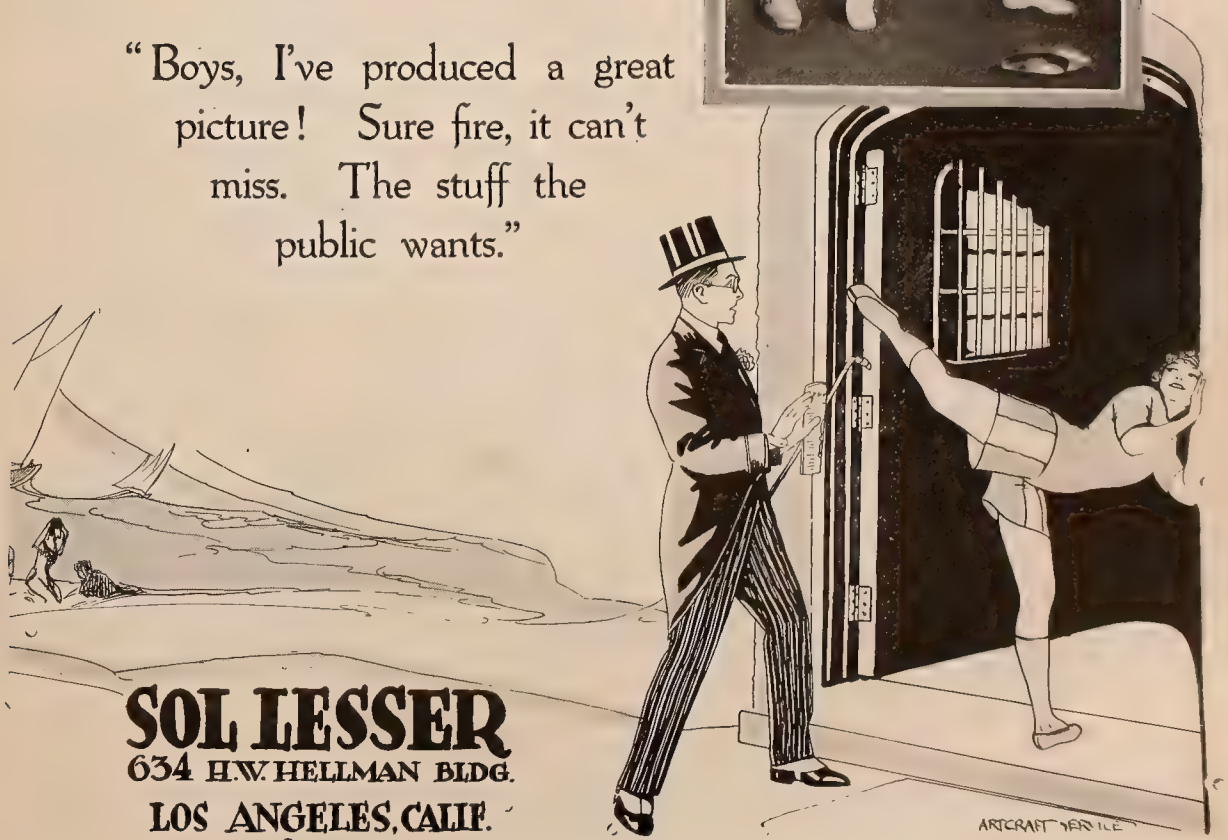
ANNETTE KELLERMAN

in her mile-a-minute Modern Comedy Drama

"WHAT WOMEN LOVE"



"Boys, I've produced a great picture! Sure fire, it can't miss. The stuff the public wants."



SOL LESSER
634 H.W. HELLMAN BLDG.
LOS ANGELES, CALIF.

"The Exploits Of The Moewe"

IN TWO REELS

ON STATE RIGHTS

A series of events—that actually happened—more astounding and thrilling than even an Edgar Allen Poe imagination could conceive.

Word pictures of the happenings, at the time the world-famed sea wolf was operating, furnished the greatest thrill of the war—

Multiply That Thrill Ten Times And Get An Idea Of What These Pictures Contain.

SEE

Nine ships sink before your eyes.

The transfer of passengers from one vessel to another in mid ocean.

Lifeboats overturning and throwing their precious freight into the angry seas.

A torpedo being fired from a tube on the deck of the Moewe and striking its victim—a 12,000 ton vessel—amidships.

A great six masted schooner, with full sails set, bowing proudly to her fate.

Two Thousand Feet of Thrills and Every Foot Authentic.

CASH IN IMMEDIATELY ON THIS ASTOUNDING SENSATION

DON'T WAIT -:- WIRE

SOME TERRITORY STILL OPEN

ARROW FILM CORPORATION

220 West 42nd Street, New York City



FINE ART PICTURES, INC.

MURRAY W. GARSSON, PRES. CHAS F. SCHWERIN, GENL. SALES M'GR.

130 WEST FORTY-SIXTH STREET, NEW YORK

TELEPHONE BRYANT 7498

THE SENSATIONAL SERIAL THAT SOLD OUT AT FIRST SIGHT
ONLY TERRITORIES UNSOLD ARE THE FEW BLOCKS LISTED BELOW
THE TRAIL THAT AUDIENCES OF MORE THAN 10,000 THEATRES WILL SOON BE FOLLOWING
"FOLLOW "THE HAWK'S TRAIL"

RELIANCE FILM EXCHANGE
WASHINGTON, D. C.

Burston Films,
Gentlemen:

"The Hawk's Trail" is a serial surpassed by none.

RELIANCE FILMS

THE WONDER SERIAL

KING BAGGOT

WITH

GRACE DARMOND

IN

"THE HAWK'S TRAIL"

SPECIAL FEATURES CO
KNOXVILLE, TENN.

Burston Films,
Gentlemen:

We broke all Monday and Tuesday night records with "The Hawk's Trail." I personally saw the serial and can recommend it to all exhibitors as one of the best drawing cards I have ever seen.

E. J. WALTON,
Ybor City Theatres

WESTERN UNION TELEGRAM

OKLAHOMA CITY, OKLA.

BURSTON FILMS:

ACCEPT HAWK'S TRAIL MAILING CHECKS AND SIGNED CONTRACTS TO-DAY, RELEASE HAWK'S TRAIL DALLAS OFFICE MAY 1st. RUSH QUICK TO OUR DALLAS OFFICE FOLLOWING ADVERTISING EACH ON EPISODES ONE AND TWO. TWO HUNDRED ONES, SIXTY THREES, 40 SIXES, 50 SETS 11x14, 50 SETS 22x28, 50 SLIDES, ALSO 10 24-SHEETS. MAILING ORDER EXTRA PRINTS AND ADVERTISING. WIRE CONFIRMATION.

R. D. LEWIS FILM CO.

DISTRIBUTED BY THE FOLLOWING EXCHANGES

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Merit Film Corporation, 130 W. 46th St., N.YC.
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Twentieth Century Film Co., Phila. Pa.
Delaware, Maryland, Dist. of Columbia, Virginia
Reliance Film Exchange, Washington, D. C.
North & South Carolina
Eltabran Film Co., Charlotte, N. C.
Georgia, Florida, Alabama, Tennessee
Special Features Co., Knoxville, Tenn
Ohio, Kentucky
Dave Warner Film Co., Cleveland, Ohio
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Arthur S. Hyman Attr., Inc., Detroit, Mich.
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Minnesota, North & South Dakota
Elliot Film Co., Minneapolis, Minn.
Wisconsin
Elliot Film Co. Minneapolis, Minn.
Texas, Oklahoma, Arkansas
A. T. Lewis Film Co. Oklahoma City, Okla.
Washington, Oregon, Idaho, Montana
Sun Films Inc., Los Angeles California
California, Arizona, Nevada
Sun Films Inc., Los Angeles, California
Canada
Regal Films Ltd., Toronto, Canada
West Pennsylvania & West Virginia
Max Herring & L. C. Frohrieb of Pittsburgh

WESTERN UNION TELEGRAM

LOS ANGELES, CAL.

BURSTON FILMS:

"HAWK'S TRAIL" OPENS PANTAGES' HERE APRIL 26. AM CLOSING ENTIRE CIRCUIT. WILL HAVE START DATES IN OTHER HOUSES IN COUPLE OF DAYS. CAN SELL HAWK'S TRAIL" PANTAGES SALT LAKE, VAN COUVER VICTORIA PLEASE WIRE DISTRIBUTOR IN EACH INSTANCE INSTRUCTING THEM TO WIRE ME IF THEY WANT ME TO CLOSE SAME FOR THEM.

MORGAN A. WALSH

OPEN TERRITORY

IOWA & NEBRASKA
KANSAS MISSOURI & SO. ILL
COLO., WYO., UTAH &
NEW MEXICO

BURSTON FILMS INC.
LONGACRE BUILDING,
NEW YORK CITY, N.Y.

Book Them Now!

Polly Moran
Two Reel
Comedie





"Illiterate Digest"
Novelty Weekly
by Will Rogers

Filmed by Special Arrangements with the Goldwyn Pictures Corporation

"Smiling Bill" Jones
One Reel
Comedie





Grace Cunard
Two Reel
Western

for State Rights wire

MARION H. KOHN PRODUCTIONS, Inc.
1600 Broadway Joe Brandt Gen. Rep. New York

State Right Buyers—

Price films

BILLIE RHODES IN His Pajama Girl



Its Success'll Be Record-Breaking

It has the goods from main title to "finis."

It will long be remembered by state right buyer and exhibitors as one of the biggest money making productions ever put out in the independent market.

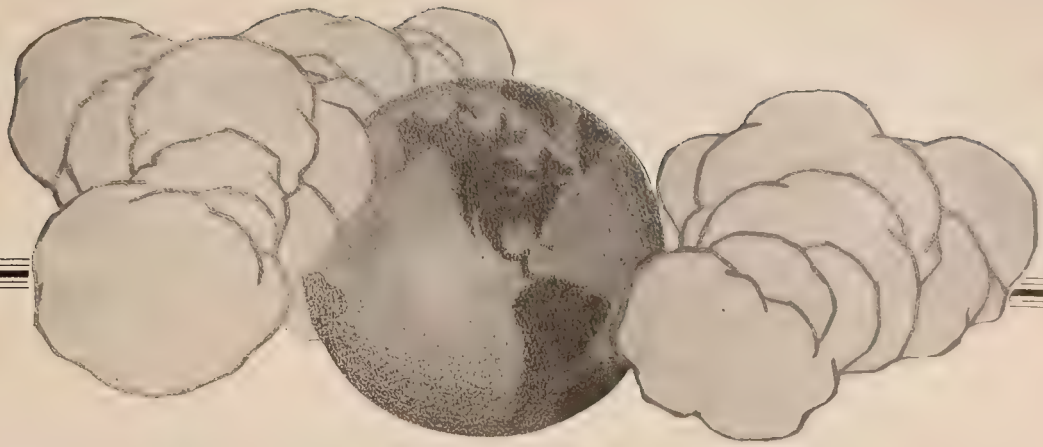
It has every element to qualify it as a big money maker; star, story, title and novelty.

—and it has that big possibility of putting it on in connection with a chorus of Pajama Girls.

Its Exploitation Angles are innumerable.

The mails are too slow for some state right buyers, they're wiring and both foreign and domestic territories are going fast.

C. B. PRICE CO., Inc., Times Building, New York City



TO THE ENTIRE INDUSTRY

THE SOCIETY OF MOTION PICTURE ENGINEERS at their semi-annual meeting held in Rochester in April, 1918, adopted a "SAFETY STANDARD" film for use in portable projectors. This differs slightly from the "Professional" standard being in the same proportions but somewhat smaller. It is made only on slow burning or non-inflammable stock.

This "SAFETY STANDARD" was based entirely on an ABSOLUTE NEED OF SAFETY outside the theatres and other places adequately protected by law with fireproof booths.

Further it gives any manufacturer of portable projectors a film standard in which there is an available and growing supply of film which is safe for non-theatrical use.

The "SAFETY STANDARD" has made it possible for pictures to be shown in the home, in the class room of the school, in the church, in the lodge and other places, where, if it was not for the "SAFETY STANDARD," fire hazard would be unavoidable because of the necessary handling of inflammable film in the open.

The handling of the "PROFESSIONAL STANDARD" printed on inflammable stock, in anything but a protected fireproof booth built for the purpose (as prescribed by law) was thoroughly recognized by the SOCIETY OF MOTION PICTURE ENGINEERS when discussing and finally adopting this "SAFETY STANDARD."

This "SAFETY STANDARD" in no way competes with the THEATRE INTERESTS, in fact it is a distinct "feeder" to the theatre. It usually brings pictures to a non-theatrical audience and the new interest which is aroused by them induces an element in the community who have previously looked down on the "movies" to go further. The result is a direct benefit to the theatre man and through them to the producer.

"Don't base your ideas of picture audiences upon present ones. Think of your potential audience. That audience includes almost all the public."—Wm. A. Johnston, MOTION PICTURE NEWS, March 20, 1920.

This potential audience lives in no small part among those who are being educated by the "SAFETY STANDARD" to the broader and bigger possibilities of the motion picture.

Associated Manufacturers of Safety Standard Films and Projectors

Industrial Unrest!

ALL over the country there is so much discontent, with wild rumors of revolution flying about, that it becomes a great pleasure to contemplate something with which the American People are entirely satisfied.

Of course we refer to the RITCHEY poster.

And contemplating it we wonder if it doesn't, in a way, suggest a possible cure for the political and economic evils that beset us. It's our job to make posters. We are spending all our time and our energy and our intelligence in making the RITCHEY poster as perfect a poster as it is possible to make. We are interested absolutely and wholeheartedly in that job. It keeps us occupied and prosperous. Its contemplation keeps us happy.

So we think that if everybody else put into *their* job the same complete interest that we put into ours, the whole country might be a deal better off. Certainly its inhabitants would be a good bit happier—for there is no joy quite so great as that which comes from hard work excellently well done. Which accounts for our happiness and optimism and our exceeding great joy in life—for the RITCHEY poster is certainly a work most excellently well done!



RITCHEY LITHO. CORP.

406 W. 31st Street, New York Telephone Chelsea 8388

MAY 17 1920 ©CLB460306

Motion Picture News

VOL. XXI — MAY 22, 1920 — No. XXII

Odds and Ends of Thought

New Sources for Big Pictures

AN exhibitor who observes conditions closely told us the other day, "There is a real definite scarcity of good pictures right now. We are in one of the slump periods that come every once in a while."

Whether or not this view is correct is probably to a great extent a matter of opinion. Also, if it is true that a dearth exists it might be an artificial condition fostered by a desire to hold back sure-fire winners for the Fall market.

We have been prompted to quote this exhibitor's view by the companion thought of our own that never before did the future loom up with such glowing promises of big pictures. Cultivation of the genius and individuality of producers, authors and stars seems destined to bear its reward in bounteous measure when the bell rings for the Fall getaway.

Another encouraging thought is found in the fact that this Fall we must not look to a few selected sources for the bigger production efforts. Old-line organizations and youthful independents seem alike to possess the formula, the capital and the ambition to aim at the top-quality special.

Visions of a closed, monopolized market would seem to have little effect on the humming activities of the Los Angeles studios. "Good pictures will always find their market," sums up the philosophy.

Theatres for the Pictures

WHEN we view column after column recording the construction of new theatres in the section of MOTION PICTURE NEWS devoted to that important field it is encouraging to come back to the thought that there will be plenty of good pictures to meet the quality patronage that these new palaces must have.

We are so busy in this field with a multiplicity of current minor activities that it is not always possible to get a true perspective on major developments. But it has seemed for a period of many months that there has not been a week when MOTION PICTURE NEWS could not record over a hundred important construction operations—either complete overhauling and enlarging of old theatres or the first steps in the building of new ones.

And it is our own opinion that the newer picture palaces can go just as far—if not further—toward selling the screen to new patronage as good pictures can. Theatres built expressly for the screen, refined in atmosphere, complete in accommodations for comfort, have an intimate direct selling force that hits home to that class of the public which has waited this long to be converted to the screen.

Plenty of Room Yet

IT is a cheerful thought, in view of the unprecedented construction boom, that no experienced theatre man we have met expresses a fear that we are "over-building." Indeed, the exact reverse would be indicated by any passing conversation with an exhibitor.

A trip around the suburbs of any big city would give additional proof that there is still plenty of room for new theatres. The country is in the midst of an "Own Your Own Home" movement. Residential districts of the better class are developing overnight in practically all suburbs—and the picture theatre has not yet followed the procession.

Some of these suburban sections will be found that are practically ripe now for development; others will require a year or so for growth. But here, surely, is a wide field for the exercise of the most optimistic thoughts, complete assurance of a rosy immediate future.

WM. A. JOHNSTON.

MOTION PICTURE NEWS

William A. Johnston, Pres. & Editor — **Henry F. Sewall, Vice Pres.** — **E. Kendall Gillett, Sec'y**
Robert E. Welsh, Managing Editor — **Fred. J. Beecroft, Adv. Mgr.**

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Associated Exhibitors Name General Counsel

M. L. Malevinsky, of the law firm of O'Brien, Malevinsky & Driscoll, has been appointed general counsel for Associated Exhibitors, Inc., as well as having been elected secretary of the organization. H. H. Wellenbrink, who previously held the offices of secretary and treasurer, retains his office as treasurer. The election of Mr. Malevinsky was one of the important occurrences at the recent meeting of the board of directors of Associated, which was held in the offices of the association, 25 West Forty-fifth street, New York.

Many matters pertinent to the progress of the Associated Exhibitors were disposed of during the course of the meeting, and it is expected that Associated soon will make announcements of considerable interest. Much of the time of the two-day meeting was consumed in whipping into shape the Associated Exhibitors' sub-franchise proposition.

Among those who attended the meeting were Harry Crandall, of Washington, D. C.; H. H. Wellenbrink, of Newark; Samuel Harding, of Kansas City; Harold B. Franklin, of Buffalo; Dr. Hugo C. Lambach, of Portland, Ore.; Harry M. Lubliner, of Chicago; Dennis Harris, of Pittsburg; I. Libson, of Cincinnati; Paul Brunet and General Manager F. C. Quimby.

Stanley Theatre Cornerstone Laid in "Philly"

On Saturday, May 8th, the corner-stone of the new Stanley theatre at Nineteenth and Market streets, Philadelphia, was laid in the presence of a large gathering of prominent persons and a great crowd of spectators, who braved the stormy weather to watch the ceremonies, which were shortened because of the rain. The actual laying of the corner-stone was done by Mrs. Fanny Mastbaum, mother of the late Stanley Mastbaum and Jules E. Mastbaum, president of the Stanley Company. Governor Sproul of Pennsylvania made a brief address.

Preceding the laying of the corner-stone a luncheon was given at the Bellevue-Stratford at which were present many well-known motion picture producers, exhibitors and newspapermen. The new theatre will cost two million dollars, it is estimated, and will be used for the exhibition of first-run pictures. It will seat 4,000 persons. The interior decorations are expected to be of an unusually artistic order. The latest facilities for the comfort and accommodation of the patrons are to be installed.

Pioneer Pennsylvania Exhibitor Dies

Claude L. Carr, of the firm of Carr & Schad, one of the pioneers in the picture theatres in Reading, Pa., died suddenly on April 28 at his home in Reading. He controlled six theatres in his home city.

Twenty Incorporations in New York State

DURING the past week about twenty concerns have incorporated in New York State for the purpose of entering the motion picture business. The total amount of capitalization represented is $2,006,000. These firms include the Premier Amusement Corporation, capitalized at $1,000,000, and naming as its directors Robert Mintz, Samuel Lesselbaum, Samuel Hellinger, New York; the Nu-Art Corporation, capitalized at $25,000, Jacob S. List, Freda Freeman and Jeannette Herzfeld, Brooklyn; the Fresh Pond Amusement Co., $30,000, Joseph Rubin, Herman Ginsberg and Morris Klepeck, Brooklyn; Gold Star Producing Co., $10,000, Laura W. Maverick, Frank Lloyd, Herman Blumenfeld, New York City; Mount Vernon Playhouse, Inc., $25,000, Ira Knobel, William Stein, Hyman Dominitz, New York City; the Associated Screen News, Inc., $500,000, Louis Russell, Ernest Angell, L. O. Bergh, New York; Literary Productions Company, Inc., $50,000, A. P. Lewin, David Blum, Matie Hammerstein, New York; Peekskill Palace Corporation, $125,000, Martin Nilsson of Peekskill, Isidore Fried and Arthur Klein, New York City; Wanda Film Syndicate, $50,000, K. O. Smith, W. J. Eldridge, D. Tenenbaum, New York; the C. M. Van Curen Productions Corporation, $100,000, Samuel MvKelvey, C. M. Van Curen, Edward L. Hodnet, Bolivar, N. Y.; the de Lyons & Co., Inc., $15,000, Eivind Erichsen, Louis de Lyons, Stacy W. Kapp, New York; Mardi Gras Movies, $15,000, Peter Cachapes, John Carlanes, Fred Freeman, Brooklyn; Essanee Shows, Inc., $10,000, Michael Edelstein, Sam Stern, Minnie Abrams, New York; Broken Wing Corporation, $1,000, Sargent Abron, L. M. Goldberg, Paul Dickey, New York; Spemer Film Corporation, $50,000, I. Mark, B. Sidowsky, H. Goldfarb, New York City.

Henry Scully Opens Own New Haven Exchange

Henry Scully for the past ten years associated with the Famous Players-Lasky interests in New England, has resigned his position as manager of the New Haven exchange to open his own exchange in that city. Mr. Scully is a poineer in the film business in New England, being the first man to represent Famous Players in that section. Mr. Scully has acquired the distribution rights to the newly formed Federated Exchanges, as well as the output of Federal Feature Film Company of Boston.

Consider Taking Part of Sunday Receipts

The question of whether or not motion picture theatre owners in Troy, N. Y., will be compelled to turn over a portion of their Sunday night receipts to the Police and Firemen's Pension Fund, is still under discussion. The matter has been brought before the common council, but after a lengthy discussion at a meeting last week, it was again referred to one of the committees. According to a letter from Mayor Lunn, of Schenectady, read at last week's meeting in Troy, motion picture theatre owners in that city are compelled to give five per cent of their receipts on Sunday night to the Child Welfare fund.

Baltimore Fights for Referendum Vote

Another twist was given to the legal battle for Sunday moving pictures in Baltimore when the Board of Election Supervisors filed in Superior Court on Monday an answer to the request of the Lord's Day Alliance for a writ of mandamus prohibiting the Board from submitting the matter to a vote of the people. The reply was filed by Max Ways, William Curran and R. Frank Smith, members of the Board, through Attorney General Armstrong.

Starting with the statement that the Board, as such, can neither sue nor be sued, the answer specifically denies every charge made by the reformers. It admits that the Board intends to print the moving picture proposition on the ballots and denies that such action would be wrong, illegal or in violation of the Maryland State Constitution. It denies that showing of pictures on Sunday would work harm to the morals of the community and in the end denies that the court has acquired jurisdiction in the case inasmuch as the proceeding is against the Board of Supervisors and not against the individuals comprising it.

Catherine Curtis Directors Dine at Ritz

The directors of the Catherine Curtis Corporation gave a dinner on Tuesday evening of this week at the Ritz-Carlton Hotel at which Arthur S. Kane and David P. Howells were welcomed into the directorial board of the Curtis organization. David P. Howells occupies the post of foreign representative for First National, and Arthur S. Kane is Charles Ray's business manager in First National. The following directors were present: William Dewey Loucks, Malcolm McClellan, Albert Spalding, Albert Judson, William Mitchell, George M. Taylor, A. B. Gwathway and Frederick J. Ward. George J. Whalen, who is also a director of the Curtis Corporation as well as president of the United Cigar Stores Company, is at present in England. A cablegram of felicitation was received from Mr. Whalen. John C. Ragland, Arthur S. Kane's general manager, was also present.

Hodkinson Denies Report of Read's Releases

W. W. Hodkinson desires to make the most emphatic denial possible of a statement printed in a recent issue of one of the trade papers. The statement to which Mr. Hodkinson takes exception was to the effect that the First National Circuit of Exhibitors have J. Parker Read, Jr.'s, two forthcoming Glaum and Bosworth productions.

"I cannot make it too emphatic," said Mr. Hodkinson, "that no such state of affairs exists. The two forthcoming Glaum and Bosworth releases will be handled by this organization. Please make the contradiction on the false rumor as strong as you can."

First National Survey Full of Interesting Data

Exclusive Publication of an Exhaustive Report on Theatre Conditions

FIRST NATIONAL EXHIBITORS' CIRCUIT completed on May 1 a survey of the entire exhibiting field of the United States. While the survey was made primarily to provide First National Exchanges with reliable data about the probable reclassification of theatres for next season, a great mass of information reflecting conditions in the exhibitor field as a whole resulted from the survey. It is a resume of these facts which MOTION PICTURE NEWS has obtained for exclusive publication, and the first in the series of articles which will cover the entire country is presented here.

In the publication of these articles MOTION PICTURE NEWS feels that it is laying before its readers an authentic guide to the spirit which exists among exhibitors. The material upon which the articles are based was gathered by First National as an important factor in its advices and recommendations to stars and producers for whose output it has contracts about changes in the theatre market during the summer. Data obtained from exhibitors was checked against real estate transfers, building plans filed, and alteration permits.

In the following articles, the first in the series, is given a resume of the projected developments in the eastern states. This will be followed by resumes of summer activities in the New England States, the Middle Western States, the Western States and the Southern States, in the order named.

Forebodings and pessimism which held sway this spring among the exhibitors in the Eastern States have been dissipated by the most prosperous season they have ever enjoyed. Throughout Pennsylvania, New York, New Jersey and other nearby states the man with the theatre is preparing for even a greater season, beginning next fall. Belief in the future prosperity is evidenced by the general decision to remain open all summer, and not to suspend at all except where needed alterations and refurnishings make it necessary. A large number of third and fourth class houses are planning improvements that will move them up a grade toward their first run brethren.

New York and Pennsylvania will be alive with the erection of new buildings and the enlargement of present theatres, this being especially true in the larger cities. It was inevitable that general building would take place after the demands that were made upon all theatres during the past season. The theatre end of the industry has advanced as rapidly as any other part of the motion picture business and houses that were up to date prior to the war are antiquated and too small now. The congested sections of the larger cities also caused the construction of theatres to supply the demand as it existed at the time they were erected, and although the need for rectification has been felt for some time it took the all too frequent turnaway business of last winter to give impetus to the movement of bringing things up to new standards.

In New Jersey the survey indicates a 4.2 per cent increase in the number of theatres in the 1920-21 season over that of 1919-20; an increase of 11 per cent in seating capacity, a reclassification of 14 per cent, and minor alterations including installations of various devices of 34.8 per cent.

New York State must be considered in two separate sections, for conditions in New York City and in the state outside the greater city, while apparently along the same lines, show a wide divergence in methods and results. Building and enlargements will be rampant all over the state, in and out of the greater city. The greater part of the building within the city is being done by newcomers in the exhibitors' field, while that in the other places is being done by the established exhibitor.

Loew's State theatre, in the heart of the theatrical district of New York, need not be taken into consideration for the purpose of this survey. Its status is well known. A recent development in Brooklyn, however, is not as easy of analysis. It is announced that the Orpheum theatre, directly opposite the new Mark Strand there, and long the home of vaudeville, is to be made an exclusive picture house, as soon as the Keith Circuit can erect a new theatre on a plot of ground it purchased. The Orpheum seats about 1,800 and is one of the best known theatres in Brooklyn.

In practically every well populated residential section of New York City, theatres seating 2,000 to 2,500 are either under construction or have been announced. The contractors are wary about divulging the lessees of these theatres, and in most cases the builders are given as real estate concerns. The completion and opening of many of these theatres, if they are run on a basis warranted by their size, will create many first run territories where second and third class houses now compete for the patronage.

Outside of New York City the most active places in New York State are Buffalo, Olean and Tonawanda. Buffalo is in the midst of the biggest theatrical building boom in its history. In the downtown section ground has already been broken for the new Loew house, Shea's Metropolitan, and before the end of the month the contractors will be busy on the erection of a big theatre for the Olympic Amusement Company on Washington street. On the north side of the city the Hertel Theatre Construction Co. will have a beautiful large neighborhood house ready the early part of June. The new Rivoli, seating 1,800, the erection of which will cost $150,000, is nearing completion on Broadway near Fillmore street, and Manager Harry Dixon expects to be able to open during the first week in July. The twelve hundred seat Capitol on Triangle street, near South Park avenue, has been opened, and the same interests that own this theatre have double the seating capacity of the Maxine on Seneca street, so that it will now accommodate 800. The old Garden theatre has been remodeled and opened as a picture house under the name of the Empire. Extensive alteration plans to be done through the summer have been filed by the General Theatres Corporation for the Ellen Terry, the Marlowe and the Allendale. None of the theatres in the city have announced any intermissions for the summer months except for the purpose of renovating and redecorating or alterations.

From Tonawanda, N. Y., is reported one of the most extensive alteration plans which have developed in the East. This has to do with the remodelling of the Star theatre to change it from a 700-seat house to one which will accommodate 2,000. Contracts have been let and preliminary work has already been started. A horseshoe balcony, with boxes, and an extension of the main floor will provide space for

(Continued on following page)

Pathe Announces Officers for Ensuing Year

AT the annual meeting of Pathe Exchange, Inc., held in New York recently, the following officers were named for the ensuing year.

Charles Pathe, president; Paul Brunet, vice-president and general manager; Bernhard Benson, second vice-president; Lewis Innerarity, secretary; Leon Madieu, treasurer; W. C. Smith, assistant treasurer.

The progress made by Pathe Exchange under the direction of Mr. Brunet, for two years vice-president and general manager, made it a foregone conclusion that he woulde be re-elected to his commanding position, the scope of which, in its varied activities, is being steadily increased.

The following directors were elected: Charles Pathe, Paul Brunet, Leon Madieu, Paul Fuller, Jr., Edmund C. Lynch, Lewis Innerarity, A. E. Rousseau, G. L. Chanier and Elmer P. Pearson.

(*Continued from preceding page*)
the additional seats. All the houses here will also remain open during the summer.

The Havens theatre on West State street, in Olean, has been sold by James Havens to N. Dipson, of Batavia, N. Y., and Marces James of Buffalo. Mr. Havens has also transferred a lease on the New Gem in the same city to the two men, and they are said to be negotiating, also, for the purchase of the Palace theatre, on North Union street. The new management will take possession of the Havens on June 1, and will begin immediately the running of continuous shows from 11 A. M. to 11 P. M. Messrs. Dipson and James own a string of theatres, including the Family and Grand theatres at Batavia, N. Y.

Many other new theatres are spoken of in various other parts of the state, but plans for them except in three or four instances, are still nebulous and it is doubtful if they will materialize unless there is a big change in the cost of construction work. Verified intentions for new buildings will increase the number of theatres over last season by nearly nine per cent in the whole state, with an increased seating capacity of 11 per cent. Reclassifications, it is indicated, will total slightly less than five per cent.

Pennsylvania is also well up in the lists of states which will show an increase in the number of theatres and of seating capacity at the opening of next season. Harrisburg is the leader in the state, in the scope of projected improvements, and it is doubtful if any city in the country will show a greater advance in the exhibiting field. Wilmer and Vincent, and allied interests, have announced a plan which will call for the outlay of upward of $1,000,000 in the theatrical field in Harrisburg, and the major portion will go into the motion picture field. The plan calls for the extensive remodelling of the two picture theatres already owned by Wilmer and Vincent, the purchase and construction of six additional motion picture theatres, the erection of a legitimate theatre to succeed the present Orpheum, and the reconstruction of the Majestic, which is a combination program of vaudeville and pictures.

The Colonial and Victoria are the two theatres to be remodelled. Work on the Colonial had progressed so far at the time of the survey that it should be finished at this writing, and the alterations to the Victoria were to begin upon the completion of the work on the Colonial. Sites for all three of the new neighborhood theatres to be erected have been procured, and negotiations are nearly completed for the acquisition of the other three by purchase. It is announced that every one of the houses will be put on a first run basis during the coming season, and if this is done, it will raise Harrisburg many notches above a great many larger cities in its general booking classification.

At Uniontown the Penn Amusement Company is erecting a $350,000 theatre which will be completed before winter. The new theatre will occupy the site of the old Lyric and will seat 2,200. It will be devoted exclusively to pictures, but the Fayette theatre, now running only pictures, under the same management, will be altered to accommodate legitimate shows during the season of 1920-21. The alterations will not interrupt the continual showing of pictures throughout the summer, it is said.

Shippensburg will also have a new theatre in the fall. Frank E. Hollar has already filed plans for the building, to be erected on Penn street, on a plot 57x130 feet.

Gettysburg furnishes an example of what is taking place in practically every city and town in the state. Here the Lincoln Way theatre, seating 500, is to expend $4,000 in putting an artistic front on the theatre and in redecorating the interior. The Photo Play theatre, in the same place, will install a ventilating device, and other improvements which are deemed necessary for the comfort of patrons during the summer months.

In Pennsylvania the number of theatres will be increased about 6.4 per cent by next season over the one just closing by the erection of new structures, and the seating capacity about 8.1 per cent. The number of reclassifications is hard to determine but reports indicate that it will amount to approximately 10 per cent.

Conditions in other eastern states are progressive in the line of remodelling, installations of up-to-date equipment, the desire for better shows and the willingness to spend more money for better pictures, but there are no other particularly shining examples of the progress which is contemplated. Generally conditions are good and point to another prosperous season with the exhibitor more confident than he was a year ago that the public will pay the cost of better entertainment.

The whole survey in the eastern states indicate an increase of 8.2 per cent in the number of theatres, an increase of 10.7 in the combined seating capacity, and a probable reclassification of 9.8 per cent.

Convention Arrangements Are Started

Sam Bullock Busy in New York; Cleveland Exhibitor Advises Reservations

SAM BULLOCK, of Cleveland, Ohio, the temporary secretary of the Motion Picture Theatre Owners of America, arrived in New York recently to consult with exhibitor friends on various matters relating to the coming Cleveland convention, June 8, 9 and 10.

Mr. Bullock said that Cleveland would see a real exhibitors' convention next month. "It will be big and real both," he stated. "I am not going into the whole subject because that would keep me from attending to important and pressing business, but I will say this. One of the vital questions that we will take up at Cleveland will be the control of all advertising that seeks the publicity of our screens. Cleveland and other cities have demonstrated beyond all doubt that the revenue from legitimate screen advertising is more than ample to finance exhibitor organizations. The convention at Cleveland will nationalize the plan which originated in Cleveland and Pittsburg. We do not ask members to display slides or reels if they prefer to pay cash dues.

"By capitalizing the publicity value of our screens, either by means of slides or reels, we will build up a national organization which will do things. This Cleveland convention is being called on the biggest and most democratic basis conceivable. Every bona fide exhibitor in the country is welcome. We want to make it plain that exhibitors in the country are welcome. We want to make it plain that exhibitors with open or secret producer affiliations will not be welcome. The convention will make it its business to exclude a producers' lobby no matter how it may disguise itself."

According to Henry H. Lustig, president of the Cleveland Motion Picture Exhibitors' League, it will be the part of wisdom for every motion picture theatre owner who intends to come to the convention at Cleveland, June 8 to 11, to wire in his request for reservations without delay. Mr. Lustig, who is an ex-officio member of the committee entrusted with securing accommodations for the visiting delegates, says that they are doing all they can to get comfortable and reasonable quarters for every exhibitor. In view of the increasing number of applications, exhibitors will avoid much inconvenience and annoyance by getting in touch with the Cleveland committee by mail, or preferably by wire.

"We want every delegate to enjoy the hospitality of Cleveland," said Mr. Lustig, "and take away the most pleasant recollections. Therefore, I say let the boys hurry up and we will do our share."

The enthusiasm which pervades all exhibiting ranks everywhere for the Cleveland convention broke out in demonstrative fashion at a meeting of exhibitors held last Friday in Philadqelphia. The meeting had been called by the officials of the Philadelphia organization of which Albert J. Fisher is president and C. H. Goodwin secretary. The meeting was held in the forenoon in the Chamber of Commerce rooms in the Widener Building. A special invitation was issued to Sydney S. Cohen, president of the Motion Picture Exhibitors' League of the State of New York, to address the gathering. There were close to one hundred exhibitors present.

De Mille Remains With Famous-Players

Director Re-Signs with Company for Five Years; Talks on Play-producing

CECIL B. DE MILLE, the noted motion picture director, recently signed a contract for five years with Famous Players-Lasky Corporation. Mr. DeMille, who, for more than five years has been director general and a member of the board of directors of the Paramount organization, and whose old contract is about to expire, is said to have made a flying trip from Los Angeles to New York to consider offers from several independent producers. Mr. De Mille, after thorough investigation decided not to accept these offers and agreed to remain with Adolph Zukor and Jesse L. Lasky for five years longer.

After completing his arrangements, Mr. De Mille left New York at once for Los Angeles to begin work on a new production in which he will introduce to moving picture patrons a new leading woman who, he believes, will out-rival Wanda Hawley, Bebe Daniels, or Gloria Swanson.

The announcement of the signing of Mr. DeMille's contract was made by Adolph Zukor, president of Famous Players-Lasky Corporation.

"In signing this new contract, Mr. De Mille paid a great tribute to Famous Players-Lasky Corporation," said Mr. Zukor. "He had received offers of immense salaries from actually every other organization of any consequence. He decided to remain with us solely because he felt that in our organization he could produce finer pictures than in any other, and that these pictures would obtain wider distribution and better presentation. He had the entire industry to choose from, and, after thorough investigation, made as a business man as well as a director, selected Famous Players-Lasky Corporation."

Mr. De Mille, just before leaving for Los Angeles, confirmed the report that he had signed with Famous Players-Lasky Corporation for five years and that he had rejected other offers after thorough investigation.

"I made my decision," he said, "after investigating thoroughly the efficiency of all the other distributing organizations, as compared with Famous Players-Lasky Corporation.

"I chose to remain with Famous Players-Lasky because this organization is so splendidly capable of getting wide distribution of its product, not only in America but throughout the entire world. No other company is getting even one-third as great a distribution. I have looked at the books of the other companies and I know.

"Several of my friends have thought it strange that I did not join some 'independent' organization and accept one of the big guarantees offered me. The only thing strange to me, after my thorough investigation of the various advantages of the different offers, is that I ever even considered for a moment the acceptance of any other offer.

Regarding the financing of plays on Broadway by the Famous Players-Lasky Corporation, Mr. De Mille said: "The Famous Players-Lasky Corporation, recognized as the leading producers and distributors of the best type of photoplays, acquired, nearly a year ago, control of Charles Frohman, Inc. Since then, through the Frohman offices, as well as in association with other legitimate producers, this company has staged several plays on Broadway. These productions, without exception, have been received with marked favor by critics and public.

"Now, certain gentlemen connected with the theatre assert that the entrance of the Famous Players-Lasky Corporation into legitimate production constitutes a peril to the future of the drama.

"I disagree with them. On the contrary, I believe that our entrance into the legitimate field constitutes a genuine, healthy, sincere competition which can only prove of greatest benefit to American dramatic literature.

"The assertions that we wish to produce meretricious or inartistic plays, merely as a feeder to motion pictures, is the most arrant nonsense. And those legitimate producers who have been loudest know it. They know it because they know that, more than any other art of expression, the success of a play depends wholly on the approval of the public. You cannot force on people entertainment that they do not like.

Goldwyn Not to Enter Exhibitors' Field

F. V. Godsel's Statement Denies That Producing Company Plans Theatre Buying

THAT Goldwyn Pictures Corporation has no intention of invading the exhibitor's end of the motion picture business, was clearly emphasized in a statement issued yesterday by F. J. Godsel, chairman of the Executive Committee of Goldwyn. It should set at rest any rumors that this producing and distributing organization is planning to become a factor in the exhibiting field. Mr. Godsel declared emphatically that the Goldwyn policy is opposed to acquiring theatres, except where conditions force such purchases in order to assure a proper showing of Goldwyn pictures.

The statement from Mr. Godsel follows:

"I want to make our position clear in view of all this talk about the way exhibitors feel toward producing companies owning theatres. Months ago, Mr. Goldwyn told where we stood and later I issued a similar statement. Now I want to repeat it. The only place where we will buy or build is where we are shut out of a town. Goldwyn productions must be shown, and if any conditions exist where our pictures cannot be shown in important communities, then we will have to build.

"Goldwyn is averse to buying theatres. We always have been and are today. Make that plain. We are interested in production and production only, and except when unusual conditions confront us, we shall not buy theatres.

"By this I mean that situations arise that do not seem consistent with our general policy. There are exhibitors who feel that they must become allied with a strong producing organization to assure themselves of a proper program, and they approach us to purchase an interest in their houses with that end in view. They, on occasions, intimate and even insist that they will sell to our competitors unless we buy. We therefore at times feel compelled to do this in order to protect ourselves.

"Here is an example: in a certain western city an exhibitor came to me and said that he wanted us to buy an interest in his house. I asked him why. He said it was only a question of time before he would have to sell to one of the big companies to make sure of being able to show good pictures. I told him to go ahead and not worry; that we would assure him of having our pictures, and he was happy. The fear of opposition might have caused another type of exhibitor to sell out. But this exhibitor will remain in business with our product as one of his chief assets.

"That is all there is to it, and so far as we are concerned, that is all there will be. No exhibitor need worry about Goldwyn buying theatres. It is not our business. We are producers."

First National Invades the Southwest

Office Opened in Dallas, Tex., After Hearing of Conditions Prevailing

MOVED by declarations of a special committee representing three hundred independent exhibitors in Texas, Oklahoma and Arkansas, officials of Associated First National Pictures, Inc., this week invaded the Southwest in force, established a new First National exchange in Dallas, and started the machinery which will ally the independent theatre owners of that territory in open opposition to the Hulsey Lynch interests.

This action, it is said, was decided upon after the committee of exhibitors from Texas, Oklahoma and Arkansas had appeared before First National members at their convention in Chicago two weeks ago and explained there the conditions alleged to exist, and which, they declared, made immediate action by Associated First National necessary if the independence of the tri-state exhibitors were to be preserved. The present status of affairs, these exhibitors said, was particularly threatening to the theatre owners they represented as a committee, because of the Lynch ownership of the Hulsey theatres, the control he had of the Paramount-Artcraft program for that territory, and the fact that Mr. Hulsey, as the holder of the original First National franchise in that district, had not joined his fellow First National members in signing the agreements which would sub-franchise the entire territory to independent exhibitors through Associated First National Pictures, Inc.

Mr. Hulsey's refusal to sign the new agreements wherein he would be obligated to extend the protective and defensive benefits of his First National interests through sub-franchises to the independent exhibitors in the Southwest is said to have been made after he sold his theatre properties to the S. A. Lynch Enterprises. It was this decision, the committee said, which convinced the independent exhibitors that radical measures were essential to avoid a costly and protracted war between themselves, as individuals and independents, and the merged interests which entirely controlled one source of film supply and directed, in part, the disposition of another.

First National members in Chicago requested the Southwestern exhibitor committee to report back to their three hundred associates that prompt steps would be taken to establish Associated First National in Texas, Oklahoma and Arkansas without any entangling alliances, and on a basis which would be devoid of any personal element seeking to use its advantages in production sources to establish competing theatres that could not be classed as independent.

Fulfillment of this promise began on Monday of this week when Robert Lieber, president of Associated First National Pictures; H. O. Schwalbe, secretary-treasurer; J. D. Williams, manager; N. H. Gordon of Boston and Moe Mark of New York, who, with Mr. Schwalbe, compose the Executive Committee, and Sol Lesser arrived in Dallas and established headquarters at the Hotel Adelphus, preliminary to establishing a local office for Associated First National.

This branch will be administered from the Home Office in New York, and will function exactly as do the other First National exchanges throughout the country in awarding sub-franchises to the independent theatre owners of the three states. This will automatically guarantee to each sub-franchise holder the exhibition rights to all releases made by Associated First National, and make the proposition of negotiations between theatre owners in the territory and the circuit one of direct application instead of going through the local exhibitor owner of the original First National franchise.

Better Pictures Movement Is Taking Form

The M. P. T. Association of the World is Formed to Support Campaign for Better Films

THE better pictures movement, started by J. A. Quinn several months ago, has taken very definite and concrete form, it is stated, under the direction of the M. P. T. Association of the World, Incorporated, a membership corporation formed under the New York State Board of Trade Article applying to such corporations. In order to carry out its work and enlist the co-operation of the public, the Association has organized the M. P. T. League for Better Pictures, membership in which is announced to be open to the public without dues.

The following statement has been issued by the M. P. T. Association of the World in connection with interests reported to have lent their co-operation with this new organization:

"The M. P. T. movement has been growing in leaps and bounds and has the strong support of the press and public as well as a large number of leaders in the motion picture industry.

"The M. P. T. Association and League memberships include representatives from practically every prominent civic, social, and business organization in the country, and nearly one hundred of the most prominent magazine and newspaper editors, as well as many leaders in the motion picture industry.

"Among the organizations which have recently joined are the Woman's Club of Orange, with a thousand prominent people as members; The American Pen Women, New York Chapter, which includes many of the best known writers of the country; The New York Women's League for Animals, which is composed of many of New York's most prominent and influential men and women.

"Among the members of the industry to enroll recently are Hiram Abrams, head of the United Artists Corporation; E. J. Bowes, Managing Director of the Capitol theatre; Messmore Kendall, President, and Robert W. Chambers, Director, of the Moreland Realty Company which controls the Capitol theatre; Joe Brandt, Director-General of the National Film Corporation; Hugo Reisenfeld, Managing Director of the Rivoli, Rialto, and Criterion; Hugh Dierker, of The Hugh Dierker Productions, of Los Angeles, who is now in New York with his most recent production; and Robert G. Drady.

"The M. P. T. Membership Committee, which is calling on various leading members of the industry and explaining the plan, is meeting with a decidedly encouraging response.

"Any information desired by members of the industry, or others, in regard to the M. P. T. plan, will gladly be given by the Association from its headquarters, 32 West 47th street."

Operator's License Law Changed in Canada

American motion picture operators and photographers are not to be excluded from the Province of Ontario, and will not have to be Canadian subjects according to the information that was received by the Washington Bureau of the National Association of the Motion Picture Industry from the State Department.

This announcement is the result of the request of the National Association of the Motion Picture Industry made last August for the Candian authorities to reverse their ruling in this matter. At that time the Canadian authorities promulgated certain regulations which required persons engaged as operators or photographers in Ontario to obtain a license. Applications to such licenses were to be issued only to British subjects.

Coming Convention May Split Industry

Independent Exhibitors to Line Up Forces at Meeting in Cleveland June 7

THE national convention of theatre owners at Cleveland, on June 7, is expected, according to current announcement, to openly split the motion picture industry into two distinct and opposing factions. These will be a solidly organized body of several thousand independent exhibitors pledged to support only independent producers who are non-exhibitors, and producer-exhibitors, who are said to be competing and who plan further theatre competition against independent exhibitors, using the productions they control as the chief source of film supply for their own houses.

It is estimated that the total number of exhibitors who will subscribe in Cleveland to an open declaration of organized opposition to producer-exhibitor competition will be approximately five thousand, present in person or represented by proxy through their memberships in state and city leagues.

The prime objective of the Cleveland convention, following the general trend and openly voiced exhibitor sentment of the Chicago mass meeting, will be to take up, with national exhibitor strength, the enlargement of the present membership of the Independent Motion Picture Exhibitors of America, organized in Chicago as a semi-temporary body to aid in formulating plans for the June assembly, and which shall have, for its first official performance, the creation and adoption of defensive measures against the patronage seeking opposition of theatres financed, controlled and booked by producers.

It is recalled that the Chicago meeting was particularly pronounced in its spoken demand for a national body of independent exhibitors which will function with complete freedom from personal and political ambitions by its sponsors. That the Cleveland gathering will adopt so-called "steam roller" tactics, if necessary, to keep its sessions free from intrusions of this character was apparent in the expressed determination of many important independent exhibitors who responded to W. C. Patterson's call.

"Politics in Cleveland," declares Frank J. Rembusch, chairman of the Independent Motion Picture Exhibitors of America, "will be entirely out of order. Ohio's leading city will witness industrial fireworks of an entirely different character. It is the conviction of every enterprising independent exhibitor in the country that a serious menace confronts him, and not one of them with whom I have talked, or whom I heard address the Chicago meeting, has any intention of paying his personal expenses to Cleveland to aid in the political ambitions of any individual, in or out of any state or national organization."

The opening gun in the campaign of exhibitor defense endorsed in Chicago was sounded in New York late last week, when definite and official declarations of intentions were obtained from seven out of eleven producing organizations questioned by a sub-committee from the Patterson meeting. This group, which was an advance guard for the Committee of seventeen of the Independent Motion Picture Exhibitors of America, was headed by Frank Rembusch. The Committee of Seventeen will meet in New York on June 3 and 4.

The Committee of Seventeen, during its two days' sessions in New York, will expect to receive, in that time, a statement from every producer in the business which will put each individual and organization engaged in the production of pictures formally on record for or against producer ownership and producer operation of theatres.

The report of this committee, with the originals of the signed declarations of intentions from all producers, is scheduled to provide the guiding facts for the action the independent exhibitors will take in Cleveland. Supplementing this will be a summarized account of the important information revealed by exhibitors in Chicago, substantiating the claims of Mr. Patterson and others that organized invasion of the independent exhibitor field is being fostered and financed by producing groups.

Mr. Rembusch, as chairman of the Committee of Seventeen, as well as national chairman of the Chicago convention, will submit the committee's report of its New York meeting, thereby putting every producer definitely on record before the convention.

Proctor Joins Associated Exhibitors

Former United Artists Manager Becomes Assistant to F. C. Quimby

RALPH O. PROCTOR, who resigned as assistant general manager of United Artists a few days ago, has become connected in an executive capacity with Associated Exhibitors, Inc. Mr. Proctor will act as general assistant to F. C. Quimby, general manager. His duties will keep him in intimate touch with exhibitors throughout the country, as well as giving him opportunity to broaden the scope of his activities in the executive offices.

Mr. Proctor is a trail-blazer in the motion picture industry. He has been an executive in various capacities with various organizations for more than ten years. He has a broad and deep knowledge of the film rental end of the business, as well as a wide acquaintance with motion picture men in every section of the country.

The new assistant general manager of Associated is said to be particularly adapted to cope with problems peculiar to certain territories. His experience has brought him into close contact with conditions that are existent in individual sections, and his knowledge and experience along these lines is considered authoritative throughout the trade.

Mr. Proctor's connection with the world of the cinema dates back a little further than 1910, when he began his film career as film inspector in the Wabash, Chicago, branch of the General Film Company. From the position of inspector he advanced, having held every position in the branch. He was branch manager for one year, when P. L. Waters appointed him special representative, having charge of Des Moines, Omaha, Kansas City and Oklahoma City. After he had held this position for a while he was made manager of the General Film at Kansas City.

Mr. Proctor resigned from General Film to take a position as branch manager for Metro at Chicago. After holding this important post for a year Mr. Proctor organized the Standard Film Company of Chicago, an independent state rights proposition. This successful venture was operated by Mr. Proctor for two years, when he severed his connection with Standard and became Pathe's manager at Chicago.

From the post of branch manager for Pathe Mr. Proctor was advanced to the position of division manager, having under his supervision Chicago, Milwaukee, Minneapolis, Omaha, Des Moines, Kansas City, Detroit, Cleveland and Buffalo. Later he was appointed district manager for the Western Division, which included Los Angeles, Denver, San Francisco, Portland, Seattle, Spokane and Butte.

Leaving Pathe, Mr. Proctor was made assistant general manager of United Artists Corporation, joining the organization at its inception. With United Artists Mr. Proctor had charge of the entire organization of the field force. He was also in charge of distribution, covering every distributing territory in the United States.

Chicago and the Mid-West

Covered By L. H. MASON

Harry Rice, of Universal, went to La Salle to direct the big exploitation and advertising campaign which put over "The Virgin of Stamboul" to capacity crowds at the La Salle theatre in that city.

Harry Weiss, of Superior Screen Service, Incorporated, has bought the Illinois and Indiana territorial rights on "Neglected Wives," featuring Ann Luther, Clare Whitney and Charles Girard. Harry is wearing a big smile these days, as his picture, "The Confession," broke all records at the Playhouse on the opening day, despite the temperature being close to 80 degrees. His salesmen also are making heavy bookings for the picture throughout Indiana and Illinois.

Citizens of Benld, Ill., will have to worry along without seeing any moving pictures for a while as the Gem theatre, the only place of entertainment in that town, was struck by lightning and burned to the ground last week, and plans for rebuilding have not been made as yet.

Harry Spanuth, president of the Commonwealth Pictures Corporation, departed for New York this week with a print of the second of the Billy Whiskers' Comedies under his arm. The first of these comedies was a real laugh getter, but Mr. Spanuth declares that the second is a hundred per cent stronger, and he expects to close some pending state right contracts on the entire series while in New York.

Manager Max Levy, of Robertson-Cole's Chicago Exchange added three live wires to his sales staff within the last few days. They are: Charles Miller, formerly with Universal and known as one of the star salesmen of Chicago; I. Natkin, who has spent twelve years in the motion picture business, seven as an exhibitor and five as a salesman, and M. F. Maher, who also has been in the motion picture game for twelve years as an exhibitor and a salesman. Mr. Miller and Mr. Maher will sell to Chicago exhibitors, and Mr. Natkin will cover country territory.

Harry Berman arrived from New York Tuesday, to discuss plans for the erection of an Universal Exchange Building in Chicago, with Manager Lesserman.

Banks Winter has resigned as District Publicity Manager for Universal's southern territory, and has arrived in Chicago from Charlotte, N. C. Mr. Winter has not, as yet, announced his future plans, but it is understood he has an excellent connection in view.

Publicity Director George De Kruief, of Robertson-Cole's Chicago office, already is at work on advance publicity for the coming Carpentier releases, and this week placed three life-sized paintings of the battling Frenchman in the windows of the Owl Drugstore at Quincy and State. The interest the public takes in Carpentier was evidenced by the fact that the traffic police had difficulty in keeping the crowds moving, so great was the throng which stopped to look at the pictures. Mr. De Kruief has arranged tie-ups with a number of other stores in the Chicago loop where pictures of Carpentier will be shown.

Fred Linick and H. O. Martin were in St. Louis this week for the opening of Mack Sennett's Bathing Girls at the American theatre. The show was produced by Mr. Martin and Fred Linick owns the rights for Missouri and Kansas. Mr. Martin later will visit several cities in the interest of "The Woman He Chose," which he is putting on the state right market for the Mickey Film Company of Chicago. Paul Neusies was in charge of Linick's Chicago office during the absence of Messrs. Linick and Martin.

Contracts recently closed by the Chicago office of the Typhoon Fan Company for the installation of ventilation systems in the moving picture houses include those made with the D. Robinson's Apollo theatre, Peoria; Rex Lawhead's Lincoln Square theatre at Decatur; John Marlow's Hippodrome theatre, Herron, Ill.; Billy Mueller's Jefferson theatre, Jefferson, Mo., and the Paramount theatre at Logansport, Ill., owned by W. H. Lindsay. Installation of the Typhoon System in these theatres is expected to be completed before the hot weather sets in, so that patrons will enjoy cool breezes while in the theatre, even when the mercury is hitting the top of the tube outside. A large installation is also being put into the lobby of Chicago's northside theatre de luxe, the Riviera, so that patrons waiting for the show may be kept cool and comfortable.

Cecile B. De Mille spent a few hours in Chicago Monday conferring with the managers of the local office of his company. Mr. De Mille was en route from Los Angeles to New York.

Famous Players-Lasky's two publicity experts, Messrs. Roche and Cassidy, are busy men these days, as exhibitors, booking Paramount-Artcraft super specials, appreciate the value of their exploitation services and are asking them to come to the various cities and towns in the territory and take personal charge of the advertising and exploitation campaigns. Mr. Roche just returned from Rock Island where he helped the Colonial theatre put over a week's run of "Everywoman," and Mr. Cassidy this week is doing publicity work at Fond du Lac, Green Bay and Oshkosh.

A highly successful four weeks' run of "Why Change Your Wife?"" at the Randolph theatre, Chicago, has acted as a stimulus to exhibitors of nearby cities to make extended bookings of this money-making De Mille feature, and Manager Blackford, of Famous Players-Lasky Chicago office reports many contracts signed up for runs of a week or longer from houses ordinarily booking for three and four days.

Ludwig Schindler spent last week in New York making further plans for the exploitation of "The Woman He Chose," which recently had a very successful three weeks' downtown showing in Chicago.

E. E. Fulton is recovering from the illness which has confined him to his home for two weeks, and expects to be back at the big desk in the E. E. Fulton Company's plant before the end of the month.

O. F. Spahr, of the Enterprise Optical Company, has returned to Chicago after a visit to New Orleans, Dallas, and other cities of the Southwest. He reports that the demand for Motiographs in that territory is threatening to swamp the Enterprise Optical Company's plant, despite its largely increased output. While in Dallas, Mr. Spahr took up the matter of the big demand for Motiographs, with H. K. Barnet, of the Theatre Supply Company, distributors for Motiographs in that territory, and plans were made to facilitate shipments and give purchasers the very best of service.

Carl Harthill, manager of Reelcraft's Chicago Exchange, also has been given charge of that company's Milwaukee office. Mr. Harthill was in Milwaukee last week, looking over the field there, and reports that the exchange at that place is making an excellent record.

Century Films, Inc., is the latest independent exchange to enter the Chicago field. It was organized by Maurice A. Salkin and Henry Ellman, who are well known to exhibitors and exchangemen of this district, and offices have been opened in the Film Exchange Building, 207 South Wabash Avenue. The first feature which will be released through Century Films is the Leonard Myberg production, "Are You Legally Married?" featuring Lew Cody, for which Messrs. Salkin and Ellman have secured the rights for Illinois and Indiana.

Alice Howell, working under the direction of Frederick J. Ireland, is putting the finishing touches on "Cinderella Cinders," the fifth of her comedies produced for Reelcraft, and work is also under way on the sixth of the series at the Emerald Studio.

Manager Vandawalker reports that Hallmark's Chicago office broke all records for business during the week ending May 1.

Manager Deneen, of the Alcazar, has booked "School Days," the laugh-getting Larry Semon comedy, for a second week, as he declares it is one of the biggest money-getters ever shown at that house.

M. J. Mintz, who is representing the Celebrated Players Film Corporation in the sale of the state rights for the famous cartoon films, "The Gumps," is back in Chicago after a trip to Cleveland and Pittsburgh. At Cleveland he sold the state rights for Ohio and Kentucky to the Warner Film Attractions, of that city, and in Pittsburgh he closed a contract with the Apex Pictures, Incorporated, to take over the state rights for Western Pennsylvania and West Virginia. While in Cleveland, acting as representative for the Chicago *Tribune*, Mr. Mintz also contracted with the Cleveland *News* to publish "The Gump" cartoon daily.

Practically all the territory in the East and Central West now has been disposed of, and Mr. Mintz is expecting to leave for the West Coast within a few days to dispose of the Gumps Animated cartoons in that territory.

H. J. Aldous, treasurer of the Rothacker Film Manufacturing Company, has left for Los Angeles where he will give personal supervision to the placing of contracts for the construction of the Rothacker Laboratory on the West Coast.

Frank Lorsch has come from St. Louis to take charge of the publicity department of Goldwyn's Chicago Exchange made vacant by the resignation of S. G. Sladdin.

R. C. Seery, general manager for the First National Exhibitors' Exchange for Illinois, following a strenuous but very successful season for First National Exhibitors' Exchange, is enjoying a two weeks' rest at Excelsior Springs, Mo., and incidentally preparing himself for the new franchise campaign for First National.

F. M. Booth, formerly with Fox, has joined the Metro sales-staff, working out of the Chicago office, and will cover the smaller cities in Eastern Illinois and Indiana.

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An object lesson for those in the smaller cities who say that the lobby display is practical only for the big theatre. Above is shown the display which the Orpheum theatre of Scott's Bluff, Neb., arranged for its showing "Pollyanna." Note the effective use of cut-outs from various sizes of stock paper

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. O. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Geo. Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Lowell W. Calvert, Managing Director, New Garrick theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Director of Publicity and Advertising, S. A. Lynch Enterprises, Jacksonville, Fla.

Stillman Theatre, Cleveland, Stages Big Fashion Show



Some of the mannequins who appeared in the Stillman theatre, Cleveland, Ohio, style show as described on the opposite page

New Song Contest Idea Originated

As exploitation for "Alias Jimmy Valentine" the New Olympia theatre of New Haven, Conn., held a song writing contest which received a lot of attention. The New Olympia published the verse and music for the song and held its contest for the words of a chorus suitable for the music supplied.

As an incentive for the patrons of the theatre to compete, the announcement was made that the song would be published by a responsible firm on a royalty basis and that the writer of the chorus selected by the judges would share in the royalties the composition would earn.

The musical director of the Olympia selected the best chorus written during the contest.

Bruce Scenic Decided Novelty

ALMOST unusual scenic is the Bruce offering at the Rialto this week under the title of "The Hope of Adventure," not so much because of its exceptional artistic value but as a novelty in that quite a large portion of it was shot while the cameraman was roosting on the top of a jolting narrow gauge railroad train as it puffed its way upgrade between mountains towering on each side, over spindle legged wooden trestles, through low and narrow tunnels where, if Mr. Cameraman and Mr. Bruce stayed on top, as evidently they did, the going must have been bad for the time being on account of the smoke.

The titling is also excellent, a thread of a story being chronicled in which a man goes in search of adventure, selecting the route shown by the picture as the path over which he hopes to obtain a thrill.

Here is Good Calendar Model

A practical calendar which will advertise the attractions coming to his theatre and specify the dates they will be shown has been originated by T. R. Wright, manager of the Bluebird theatre, Dallas, Texas. The calendar does not attempt to be artistic, which is where most theatres fail when they go in for this sort of advertising, but it does tell the patrons of the Bluebird what is coming to the theatre, which is the main object of a calendar.

Description of this calendar detailed enough to be of use to those who wished to copy it would take more space than we can spare. If you are interested in getting up a calendar, write Mr. Wright for a copy.

Stillman, Cleveland, Presents Style Show

Historical Event in Flower City Tied-up with Theatre's Program

FOR the first time in the four years since it was built, Loew's Stillman theatre has deviated from the straight and narrow path of showing pictures, all pictures and nothing but pictures, and featured the most elaborate style show that Cleveland has ever seen. The occasion was linked up with the golden anniversary of The Wm. Taylor Sons Company, a local department store that has been catering to the public of Cleveland continuously for fifty years. Manager Jack Kuhn of the Stillman appreciated the civic pride connected with the event, and entering into the spirit of the jubilee, inserted in his program a one-reel commercial film made for the Taylor store. This film, called "FIFTY GOLDEN YEARS," was of historical interest. It went back to the early days of 1870; it showed the principal points of Cleveland at that time. It showed the main streets, the public places, costumes in vogue at that time. And then it went on to show the Cleveland of today. Anne Luther played the leading role in the picture. Following this reel came the style show. Half a dozen girls participated in it, and, with the coöperation of those connected with the Stillman theatre, especially Mr. Kuhn and resident manager Mr. Klein, it was put on so as to be the talk of the town.

Heavy green velvet curtains hid the stage from view. A dainty little maid, in black, with white apron, and white cap, came out before the curtain, displaying a neat card on which was the announcement of the costume to be shown. Musical Director Spitalny supplied special musical themes for the occasion. The theme for this little announcing maid was especially attractive. When she had made her last curtsy before retiring, the curtains were slowly drawn back, and there stood the model, with another green velvet drop as a background. It was extremely elaborate and classy and didn't savor in the least of an advertisement. To themes suitable to the gowns, the mannikins walked or danced or posed as the occasion demanded, until the whole gamut had been shown.

The whole thing took about an hour. Nowhere, in the style parade, did the name of the department store appear.

Did the novelty attract the public? Well, rather. To begin with, there were two exhibitions a day, one in the afternoon and one in the evening. After Wednesday, Manager Kuhn announced that thereafter there would be two exhibitions every evening—one for the early show, and one for the second performance. Crowds packed into the theatre to see it. They stood, a solid mass from the railing to the entrance doors, a distance of about twenty feet.

The Stillman theatre made a big hit with the residents of Cleveland by celebrating with them a tangible evidence of the city's growth. He has made the Stillman a part of Cleveland by associating it with the old as well as the new regime. He has made a lot of friends for the theatre by his departure from his regular straight picture policy, and he has boosted the city that is boosting the Stillman theatre.



Some of Victor Kremer's "Burlesque on Carmen" girls who set the overall fashion in Buffalo

Exploitation of Merit From Three Western Cities



(Left)

Stage setting and prologue arranged by Mrs. McClintock, manager of the Collins theatre, Avant, Oklahoma, for the showing of "Eyes of Youth." The characters for the prologue were secured from the ranks of local church singers.



(Right)

Attractive lobby display arranged for the engagement of "Checkers" at the Bijou theatre, El Paso, Texas.



(Left)

The billing last week at the Rosemary theatre, Ocean Park, Cal., was as shown by the cut at the left, comedy and feature each getting an equal share. All records for attendance were broken according to Manager James Sams.

Proving That Small Town Exhibitors Can Do Things

THAT the small town exhibitor is not able to put over a picture along the lines followed in the cities, is proven pure bunk by relating the manner in which Mrs. Clendon, manager of the one and only theatre of Avant, Okla., staged a prologue for "Eyes of Youth."

Mrs. McClendon hired ten local people from the town and dressed them up in simply made costumes representing Hindoos, dancing girls, etc. These were arranged in a group around the stage. On a slow curtain with the house darkened, a double quartette rendered a beautiful solo after which the house was gradually lighted and when brought to full illumination, revealing pretty and effective grouping, an elocutionist stepped to the center of the stage while the spot light was played on him and recited a dramatic poem of love. The light effect and the group held the riveted attention of the audience while the elocutionist recited the poem. Instantly after he had finished, the double quartette sang another number with full light effect and as the song and music gradually died out lower and lower, the stage lights were correspondingly lowered until the house was again entirely darkened and chimes were sounded back stage. As the chimes ceased the picture was running, the whole being blended together into one harmonious whole, making a splendid effect.

"The people were hired at very low cost, as the enterprising woman manager of the theatre selected those who were eager to help out in the staging, it being quite an honor in Avant, to appear on the stage in any manner. The double quartette were from two local churches and as they worked only a few minutes at the night performances the cost was negligible, thus the entire cost was small while the effect was magical."

Here we have an example of enterprise and brains well mixed with a little shrewd showmanship thrown in, giving the theatre a splendid prestige and the picture a cracking fine send-off. The prologue was enthusiastically applauded and was the "talk of the town" which advertising, though invaluable, cost the theatre nothing and the news of the novel presentation packed the house at every performance.

Good Twist to Free Ticket Idea

Using a motion picture to promote attendance in the public schools is the unique twist given the old exploitation stunt of free children's matinees by the Tivoli theatre in Beaumont, Texas.

The stunt was put over in coöperation with the Beaumont, Texas, *Journal*, when "Anne of Green Gables" was shown in that city.

The free matinee for children was announced for the morning of Saturday, April 17th. Every school child in the city's public schools who arrived at his or her desk on time during the entire week was promised a free ticket for the matinee.

In addition to stirring up competition among the youngsters to show a perfect attendance record, rivalry was stimulated between the various rooms in a school and between different schools as to which would produce the best record.

The plan also had the hearty coöperation of parents and was most favorably commented upon as a means of establishing regular school attendance and habits. Losing out on the show by failing to get to school on time regularly was considered to be a more effective chastisement and form of discipline than could be administered at home.

A Problem for the Wise Guys

AT 7.00 P. M. Sunday evening, or rather the middle of the afternoon, New York time, the Capitol theatre was playing to S. R. O. for all of the balcony and the lower priced seats down stairs.

This was in spite of the fact that New York was experiencing its first real warm sunshiny day and that the Capitol seats 5,400 people.

What was the reason? One of two things, or both. "The Silver Horde" is the principal film attraction at this house for this week. We sat in the middle of the house and from all sides could hear at intervals sentences which intimated that a considerable number of the audience were familiar with the novel from which the feature is adapted, and had undoubtedly been influenced in attending by this fact. "Hans and Gretel" is the opera being sung, an engagement extended from a week some month or so ago. We noticed an unusual number of children and women in the audience, especially in the balcony. Does the fairy story which is told in this composition appeal to women and children?

Waiting lines are not new to Broadway, but waiting lines under the conditions we have described are. There is another possible reason. An unusual amount of exploitation for New York has been given the feature picture.

Puts Picture in Bank Vault

As exploitation for "The Virgin of Stamboul," at the Ansonia theatre, Butte, Montana, a tie-up with the Silver Bow National Bank of that city was effected that produced good results.

When the print of the picture arrived in Butte it was placed under the guard of two patrolmen with due ceremonies and then locked up in the silver chest of the bank's safety deposit vault.

In connection with the idea to impress the public with the value, intrinsic as well as in entertainment qualities, a tie-up was secured with a Butte bonding company, whereby all the persons handling the film during the Ansonia showing were placed under bond. The novelty of the ideas was instrumental in securing some good newspaper stories and started people talking about the attraction.

Atmosphere More Important Than Music

FRANK COSTELLO, manager of the Tivoli theatre, San Francisco, and entitled to credit for the many prologues that have spread the fame of this house, believes that creation of the proper atmosphere before starting the run of the feature is far more important than incidental music or any other aid to the showing. He declares that so popular have the prologues become that the most frequent telephone inquiry received at the theatre is in regard to the time of the beginning of the speaking introduction which he uses for all feature pictures.

While prejudiced in favor of prologues he declares that a "hit or miss" speaking act preceding a picture is worse than nothing at all. He bases his prologues upon the most impressive part of the feature and builds up the dialogue for the actors so that the sub-titles in the picture fit into the talking by the characters in a natural manner.

His method of deciding upon the most impressive part of the feature is unique. As soon as he has booked a feature he arranges for a run of it during the morning hours so that his entire house staff, including the ushers, ticket-takers and box office people can be present. They are provided with a list of the sub-titles in the picture and as the feature is run they make their own notations as to the titles which take place in the part of the picture which most impresses them. At the conclusion of the run all the annotated title lists are collected and a prologue built up on the titles which have been selected by the majority of the staff.

With the showing of "The Beauty Market," the part of the picture where the husband's patience departs and he wrathfully calls by telephone the house where he knows his wife is a guest was selected as being the most impressive. The prologue setting was that of a ballroom in a private house. Sixteen people took part, four of them comprising an orchestra. A program of dancing interspersed with singing and instrumental solos was given and then as the couples started dancing again the lights faded out, showing two transparencies in the rear set. The one on the left was that of a boudoir, that on the right of a man's study. A maid is seated reading in the boudoir. The study is occupied by a man perplexed. Suddenly the man, registering that he had reached a decision, takes up the telephone and calls a number. The maid answers and then goes and calls to the telephone one of the gayest of the dancers. Then ensued a dialogue based upon the titles carried in the picture. As it ends the two transparencies fade out, and a third in the center, showing her lover awaiting in the garden, was lighted. This one faded out to the beginning of the run of the picture.

According to Mr. Costello the prologue more than paid its cost by the added interest in the picture.

Shea Designs Prologue for "Why Change Your Wife"

When the Palace theatre of Little Rock, Ark., managed by J. Frank Shea, played "Why Change Your Wife?" a prologue and stage setting was featured.

On this page is shown the stage setting provided for the number. The prologue proved a great success and was instrumental in attracting a great deal of extra business for the engagement.



Original Prologue Staged by Shea

J. Frank Shea, manager of the Palace theatre, Little Rock, Arkansas, was responsible for one of the most pretentious presentations of a motion picture ever staged in his city when he originated and put over a stage setting and prologue number for "Why Change Your Wife?" during its engagement at the Palace.

The stage setting originated for the event may be seen by inspection of the cuts on the opposite page.

The door to the "room" where the actress, who was secured for the role in the prologue, was discovered when the curtain rose, was screened with transparent gauze and had lights attached to a dimmer on both sides and top. As the curtain rose a sardonic masculine laugh was heard off stage. As the lights were gradually raised the laughing was taken up by the actress, who could now be seen sitting at her dressing table with hair disheveled and clothes unkempt.

After a moment, she began reciting lines from Kipling's "A Fool There Was," while posing before a hand mirror, touching her lips with grease paint, placing a garter and generally interpreting the role interposed with laughter until she finally appeared a radiant young woman perfectly dressed.

As an epilogue another verse was added to the lines used in the opening and as the performer finished them the lights were dimmed out. Throughout the recitation the orchestra assisted with the rendition of appropriate music.

As exploitation the Palace used a lobby display, window displays and mirror decorating throughout the city. The telephones were used to call up everybody in town, advising them to see the picture. Two girls were especially employed for this purpose.

The Palace has an orchestra and an organ and specializes in presenting a good musical program.

The Illustrated Song Coming Back

In spite of the fact that ten years ago the exhibitors found out that the illustrated song was something that the average movie fan of the day endured rather than enjoyed, the use of the song slide is again coming into favor.

Recently at the Pershing theatre, St. Louis, Mo., the old song slide was brought back. Get the situation correctly! The Pershing is a magnificent first-run house, twenty-two piece orchestra, organ, and the complete furnishings of an up-to-date theatre. Be that as it may, Tom Terry, the organist, played a solo called "Love Me." Slides were then thrown on the screen and the ladies were requested to sing. They did. The slides were thrown back and the men were requested to beat the ladies. They did. Once more the slides flashed and the entire assemblage rendered the song.

Flour City Exploitation Campaign Stirs Up Dust

FINKELSTEIN and Ruben, the well known twin city exhibitors, recently staged a smashing exploitation campaign in introducing Mary Miles Minter to Minneapolis a campaign that shook up the flour city in a way it is likely to remember for some time to come.

They enlisted the aid of prominent society people of the city to boost five free morning matinees for several thousand poor children. Five thousand calling cards were dropped from an aeroplane over the city. Twenty thousand post cards were mailed to a select list and thousands of novel throwaways distributed from house to house. A record amount of newspaper and billboard advertising nailed down the lid of this strenuous effort.

All of which went to indicate that the mill owners are not the only ones who can stir up dust in Minneapolis. Following the advice of one of its leading concerns the populace of the city did it then and there. According to the returns from the Finkelstein and Ruben boxoffice, it appeared that the city had declared an unofficial holiday in response to the campaign.

The campaign extended over a period of ten days and was noteworthy not only for its size and scope but for its effective copy matter which it has developed. On the Friday preceding the opening, a 100-inch (five columns twenty inches deep) advertisement was carried in all three of the Minneapolis newspapers. The *Tribune*, *News* and *Journal*.

One two-column advertisement ten inches deep was carried in each of the three newspapers on the next day and on the opening day two three-column advertisements ten inches deep were inserted in each one of the papers and a three-column advertisement fifteen inches deep was carried in addition in two of them. All the advertising featured the star prominently.

During the week of showing the firm used its regular advertising space and in addition engaged a three-column ten-inch deep space in each one of the three newspapers for a solid week. All the advertising used in this large campaign was different and specially prepared by Finkelstein and Ruben. They represent not only a good consistent average, but several stood out for their artistic effectiveness.

The series of five morning matinees arranged for poor children in the city during the showing brought very satisfactory publicity results. A pass to the theatre and two street car tickets were mailed to each child with an invitation to come, in coöperation with the Associated Charities organization of Minneapolis.

Prominent society people gave their time to act as patronesses for the children at these matinees. This angle of the stunt was seized upon by the newspapers in giving publicity. The names of the society people were used as a basis for featured stories for each one of the matinees.

Novelty Post Cards Get Attention at Lorain

The Opera House, Lorain, Ohio, involved pretty nearly the whole town in its recent exploitation campaign for "WHY CHANGE YOUR WIFE?." and incidentally made the picture the sole topic of conversation both at afternoon teas and in barber shops—meaning that the men and the women were both talking about it.

Manager Theopolis of the Opera House got up a list of a thousand married men in Lorain. To each of these thousand men he mailed a set of four post cards. The first one read: "Darling: What if you do like jazz and she's keen for the classics—Why Change Your Wife?

(Signed) "BETH."

The second one read: "Honey: Even though she would improve your soul, Why Change Your Wife?

(Signed) "BETH."

The third one read: "Dear: Suppose she does want to be hooked up while you're shaving, Why Change Your Wife?

(Signed) "BETH."

And the last one: "Sweetie: A banana skin can shape your destiny—so Why Change Your Wife?

(Signed) "SALLIE."

These appeared the four days preceding the opening of the play. At first, the wives were inquisitive. Then they became interested. The third one made them suspicious and the fourth one cleared up all the mystery and put Mr. Husband back in good standing.

But they talked. Everybody talked about it.

Allens Take Advantage of Circumstances

A series of unusual incidents occurred in connection with the presentation of "The Partners of the Night," at the Allen theatre, Toronto, Ontario. It happened that two players who appeared in the picture were present in Toronto as members of a theatrical company which was playing at another local house. These were Emmett Corrigan and Vincent Coleman and their stage vehicle was "Martinique," which was the attraction at the Princess theatre. Coleman made personal appearances at every performance in the Allen theatre during the local engagement. Corrigan also attended several shows at the Allen theatre in company with friends in order to see the picture.

During the presentation of "Partners of the Night," a mystery woman stunt was pulled off. Announcements were made that "Mysterious Mae Regan" was at large in Toronto and a reward of $10 was offered for her capture. Twice during the week she was apprehended, once on Monday and again on Wednesday. A Toronto young lady essayed the role and it was another young lady who captured her in the downtown section of Toronto at Monday noon. "Mae Regan" was also caught by four children outside of Allen's Bloor theatre on the Wednesday night.

Best Presentation to Date of "Virgin of Stamboul"



Some of the lobby decorations and house employes in harem costumes which were a notable feature of the presentation of "The Virgin of Stamboul" at the Superba theatre, Los Angeles. Also (top cut) a scene from the atmospheric prologue staged for the showing, in which some of the best talent Los Angeles afforded took part.



Kashin Wins Bet and Obtains Much Publicity With Clever Idea

Montreal Exhibitor Refused Cooperation by Newspapers Pulls New Stunt

ONE recent Saturday night about eight o'clock the principal shopping and amusement streets of Montreal were suddenly enlivened by the raucous shouts of a number of excited newsboys announcing "Extree Spechul *Herald*"—"Great Air Robbery—Great Air Robbery."

"Great Air Robbery.—Officer Makes Daring Attempt to Rob Aerial Mail" the people read. "My God!" said one man, "what will they do next?" "Goodness me!" said a woman, going pale with apprehension, "they will be getting in at our bedroom windows next." "What were the police doing?" said the groucher who always knows where to put the blame.

Then, as under the electric light standards, store windows and the aid of matches, this barefaced attack upon the rights and peace of the community was eagerly read in cold print, it dawned upon the people that they had been "spoofed" and "spoofed good." The whole thing was an advertisement for the Holman theatre, carefully thought out and splendidly engineered. Morris Kashin, manager of the Holman theatre, hates to be balked in any of his desires. He had booked "The Great Air Robbery" and the cooperation he had anticipated from the papers had been denied him. He had suggested several stunts to the different papers, but instead of being received with open arms, he received the cold shoulder. "No, no, Mr. Kashin," they said, "that sort of thing might do for Broadway but not here—besides we are too wide awake to have things put over us like that." This aroused Mr. Kashin and in the end he had bet one of these big men a ten dollar hat that in his very own paper he would pull over a stunt that would open his eyes.

And this is what Mr. Kashin did. He quietly took a page advertisement, marked it extra special and gave it the authority of "The Aero Publishing Service," if such a service may exist. The upper half of the page with its newspaper headlines appeared as a genuine announcement of a sensational news scoop—for it simply read "Great Air Robbery. Officer Makes Daring Attempt to Rob Aerial Mail Only Fifty Feet Away." The other part of the page—an exact half—contained the advertisement part. Now when the latter half was folded back underneath the top, there was nothing apparent at first sight—nothing before the reader had assimilated the fact that there had been an attempt at robbery—to show that it was nothing but a genuine newspaper sensation. Mr. Kashin bought 10,000 extra papers, had then folded with the upper half of his announcement showing, and started out his boys on probably the most ingenious advertising stunt ever pulled off in Montreal.

The newspapers took their defeat very cheerfully and are now waiting for the next stunt that Kashin will pull off. In the meantime Mr. Kashin is wearing a new hat and a well-known newspaper man is being mercilessly chaffed.

Advertise This Big: It's Worth It

ONE of the most unusual bits of film ever released is to be found in a part of the Pathe News strip under the title of "With the Pacific Fleet," being shown as a part of the weeklies at at least four Broadway theares this week.

The much talked about "smoke screen" as applied to the navy is given practical demonstration and the picture secured is a revelation both in beauty and in proving just what a "smoke screen" really is.

As the big battleships of the Pacific fleet steam past the camera, on the far side of the vessel is shown the smoke boat's slim four funnels, swift moving craft keep a little before them, the funnels pouring out a black fog of extreme density that mounts slowly in great dark banks, completely obscuring anything which lies beyond and naturally acting vice versa to anyone situated on the other side of the smoke cloud.

The strip is well worth featuring on any program. The fact that it has been selected for a part of all the Broadway house's news weeklies is evidence that it is of unusual merit.

Brown Improves 'Plane Advertising Idea

Takes Circus Joe Martin With Him for Aerial Flight

THERE'S been monkey business in Memphis recently. The Memphis we refer to is Memphis, Tenn., down in Dixie on the banks of the turbid Mississippi, and the instigator of the monkey business is none other than G. E. Brown, director of publicity and advertising of the Memphis Enterprises, Inc., which operates six motion picture theatres in that southern metropolis.

The monkey business in this instance, however, had a motive behind it. The motive was the exploitation of "What's Your Husband Doing?"

The stunt is decidedly out of the usual line insofar as the monkey part is concerned. Mr. Brown took advantage of the fact that the Sanger circus was wintering in Memphis and through negotations with the management, obtained permission to use Patsy, the largest trained monkey the circus boasts, for an airplane ride over Memphis.

Two trips were made to the aviation grounds, the first being on a Sunday prior to the showing of "What's Your Husband Doing?" at which time one of the leading afternoon papers ran several front page feature stories on Patsy's ascent into the clouds.

The paper carried these feature stories two days prior to Patsy's first visit to the field. When Sunday came, there were more than 1,000 persons on the grounds to get a close-up view of the daring Simian aviatrix and the kids, of whom there were several hundred, had the time of their lives ogling Patsy while the camera man snapped her aboard the plane.

All attempts to have Patsy arrayed in the customary aviation garb proved futile but she was not averse to going aloft.

The flight proper was made on Tuesday morning during the showing of the picture at the Strand theatre where it ran the week. One hundred free passes to the Strand were distributed from the clouds as the plane soared over the business district of the city. Everyone in Memphis was on the lookout for the plane and as the bits of cardboard fluttered in the wind, small boys started on a wide goose chase for it was as difficult to run down one of the cards in the high wind as it is to chase the end of the rainbow. However a goodly number of the pasteboards were turned in at the boxoffice during the week.

As the result of the stunt, front page publicity was obtained for five days with illustrations accompanying the story for three days.

The cost to the Memphis Enterprises, Inc., was the cost of the cards, the plane being donated by the Memphis Aerial Co. That the stunt paid well at the boxoffice and should do well elsewhere where planes are available, is evidenced by the fact that the opening day records set a new mark and the Strand played to capacity during the entire engagement.

Programs of the First Runs

REPORTS BY WIRE

LOS ANGELES

Grauman's Theatre—

Overture—"Let the Rest of the World Go By". With variations.
Current Events—Pathe News and Review—Paramount Magazine.
Organ—Novelty Fox Trot composed by Sid Grauman and played by Jesse Crawford.
Educational—Topics of the Day—Pathe.
Special—"A Night at Home." Five people, two singers, banjoist and harpist render a novel musical act with a stage setting showing a veranda overlooking a garden and the moon rising in the distance.
Scenic—Pathe colored strip.
Feature—"Paris Green"—Charles Ray. A novelty prologue in which a Frenchman in his native tongue gives a two minute description of the wonders of Paris and then introduces a young man resembling Charles Ray.



Sid Grauman's display for "The Sea Wolf"

Superba Theatre—

Comedy—"A Restaurant Riot"—Universal.
Current Events—Universal Weekly.
Instrumental—Violin solo by Vernon Gray.
Feature—Bullet Proof—Harry Carey.

Clune's Broadway Theatre—

Current Events—Pathe News and Gaumont Graphic.
Comedy—"Her Beloved Burglar"—Christie.
Vocal—Popular songs by Daisy De Verdi.
Feature—"The Woman Game"—Elaine Hammerstein.
Next Week—"Mrs. Temple's Telegram."

Symphony Theatre—

Current Events—Fox News.
Comedy—"The Nickel Robbery"—Fox.
Musical—Steel Guitar and Xylophone.
Feature—"Husbands and Wives"—Vivian Martin—Gaumont.

Kinema Theatre—

Overture—"M'lle. Modiste."
Cartoon—"The Bank Robbery"—Bray-Goldwyn.
Organ—"Sweet and Low." Solo by Frank Leon.
Special—Universal Letterlaughs.
Vocal—Sextette from "Lucia"—Sung by quartette.
Current Events—Strips from Pathe, Kinograms, International and Universal releases.
Feature—"Alias Jimmy Valentine"—Bert Lytell. Given with atmospheric prologue showing the interior of a private office. A character representing Jimmy Valentine enters and opens the safe, to be arrested by a policeman who is watching. A girl enters and claims the youth is a member of the household. All the dialogue is carried on in song melody "The Garden of My Heart."
Comedy—"Gee Whiz"—Sennett-Paramount.
Next Week—"The Heart of a Child."

Miller's Theatre—

Current Events—Pathe, International, Kinograms and local events.
Cartoon—"Jerry on the Job"—Bray-Goldwyn.
Comedy—"Are Brides Happy?"—Christie.
Vocal—"When He Gave Me Mother of Mine"—Solo by Harry Monahan.
Feature—"Nurse Marjorie"—Mary Miles Minter.
Next Week—"The Honey Bee."

California Theatre—

Overture—"The Opera Mirror."
Current Events—From Pathe International Kinograms and local events.
Cartoon—"Famous Robberies"—Goldwyn-Bray.
Organ—"Indiana Moon."
Special—Will Roger's Illiterate Digest.
Feature—"Shore Acres"—Alice Lake. Given with stage setting showing sea scene with a lighthouse in the background. An ocean liner passes across the stage with storm effects of all kinds realistically produced.
Cartoon—"A Very Busy Day"—Goldwyn-Bray.
Next Week—"Dollars and Sense."

Alhambra Theatre—

Comedy—"Over the Transom"—Mrs. Joe Martin—Universal.
Feature—"Her Five Foot Highness"—Edith Roberts.
Current Events—Fox News—Mutt and Jeff cartoon, "The Bowling Alley."
Overture—Carmen.
Current Events—From Pathe and International.
Feature—Rio Grande—Second week.
Next Week—A Modern Salome.

Rialto Theatre—

Cartoon—"Every Dog Has His Day"—Paramount.
Educational—Topics of the Day—Pathe.
Vocal—"The Heart of a Rose"—Duet by Misses White and Hall.
Scenic—Stunts—Pathe Novagraph.
Cartoon—"Felix The Pinch Hitter"—Paramount.
Vocal—The Bell in the Lighthouse Rings, Ding Dong. Darrell Cole in costume of longshoreman singing—Storm scenes on the screen accompanied.
Feature—"Below the Surface"—Bosworth Ince—Paramount.

Victory Theatre—

Second week of "That Something."



The first display to come to us on "Scratch My Back," a quarter page by the California theatre of Los Angeles

NEW YORK

Strand Theatre—

Overture—First Rhapsodie Roumaine.
Current Events—Strand Topical Review.
Scenic—Content.
Vocal—"The Company Sergeant Major"—Basso solo by Malcolm McEachern.
Feature—"The Yellow Typhoon"—Anita Stewart.
Vocal—"Bell Song" from "Lakme"—Soprano solo by Amanda Brown.
Scenic—Happy Alsace.
Organ—"The Lost Chord.'
Next Week—"Romance."

Capitol Theatre—

Opening—Topics of the Day—Pathe.
Current Events—Capitol News.
Overture—"Rhapsody No. 2."
Comedy—"School Days"—Semon Vitagraph.
Opera—Hansel and Gretel.
Feature—"The Silver Horde"—Beach-Goldwyn.



The first display to be used for De Mille's new picture, "You Can't Believe Everything," the work of the Alhambra theatre, Los Angeles, where the feature has its premiere

Next Week—"Shore Acres" (Feature). "Lohengrin" (Opera).

Rivoli Theatre—

Overture—"Zampa."
Scenic—The Bottom of the World—Robertson-Cole.
Vocal—"Tommy Lad"—Sung by Richards Hale, baritone.
Current Events—Rivoli Pictorial.
Vocal—"Whispering Hope"—Sung by Betty Anderson, soprano, and Ocy Shoff, mezzo soprano.
Feature—"The Dark Mirror"—Dorothy Dalton.
Comedy—"Mother's Angel"—Comedyart
Organ—Chant Seraphique
Next Week—"The Sea Wolf"

Rialto Theatre—

Overture—"Dance of the Hours," from "La Gioconda."
Scenic—"The Hope of Adventure"—Bruce—Educational.
Vocal—"Star of Mine"—Rendered by Alma Doria, soprano.
Current Events—Rialto Magazine.
Vocal—Duet from "La Forza Del Destino"—Rendered by Martin Brefel and Edoardo Albano.
Feature—"Mrs. Temple's Telegram"—Bryant Washburn.

Comedy—"Fresh from the City"—Paramount-Mack Sennett.
Organ—"Marche Pontificale."
Next Week—"A Lady in Love."

Broadway Theatre—

Overture—"The Fortune Teller."
Current Events—Broadway Topical Review—Topics of the Day—Pathe.
Comedy—"Pugs and Pals"—Vitagraph.
Special—Princess Wahplet-ka, the Cherokee Indian Seeress, assisted by Victor Royal.
Feature—"The Fortune Teller"—Marjorie Rambeau.
Next Week—"The Silver Horde."

PHILADELPHIA

Stanley Theatre—

Overture—"Merry Wives of Windsor."
Feature—"Why Change Your Wife"—booked for the next three weeks.
Cartoon—"Nothing But Girls."
Current Events—Compiled from Pathe News, Gaumont News, Fox News, Select News, Current Events.
Topics of the Day—Literary Digest.
Short Subject—"The Ghost of John Barleycorn"—Prizma.
Next Week—Same.

Arcadia Theatre—

Feature—"The Right of Way"—Metro.
Current Events—Pathe News.
Scenic—Burton Holmes.
Educational — Paramount Magazine.
Comedy—"A Husband In Haste."
Next Week—"The False Road."

Victoria Theatre—

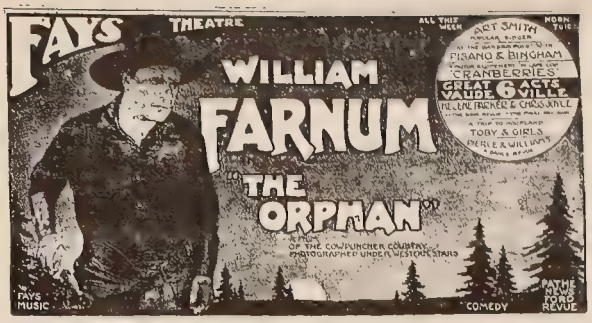
Overture—"Romeo and Juliet."
Feature—"The Silver Horde"—Goldwyn.
Comedy—"Fresh from the City."
Current Events—Pathe News.
Next Week—Same.

Palace Theatre—

Feature—"The River's End."
Current Events—Pathe News
Comedy—"Let Her Go"—Mack Sennett
Next Week—Same.



Ten inch three column display by Loew's Palace theatre, Washington, D. C., for "The Dancin' Fool"



The display used in the Sunday papers of Providence by Fay's theatre for "The Orphan." In size a short quarter page

Regent Theatre—

Overture—Popular hits.
Feature—"The Greatest Question."
Comedy—"A Husband in Haste."
Educational—Ford Weekly.
Next Week—"Even as Eve."

Capitol Theatre—

Feature—"Captain Swift"—Vitagraph.
Comedy—"School Days"—Semon.
Current Events — Kinograms, Literary Digest.
Next Week—"Duds."

Fairmount Theatre—

Overture—"Morning, Noon and Night."
Cartoon—Mutt and Jeff.
Current Events—Fairmount Theatre Weekly, selected from Kinograms, Pathe and Fox News.
Scenic—Newest Prizma subject.
Comedy—Mrs. Sidney Drew in "The Stimulating Mrs. Barton."
Feature—William S. Hart in "The Toll Gate."
Next Week—"The Little Shepherd of Kingdom Come."

ST. PAUL

New Garrick Theatre—

Overture—Raymond.
Current Events—New Garrick Digest. From strips released by Pathe and International and "Futurists Pets," Paramount; "Caesar's Battlefield, Arles, France," Pathecolor.
Special — Will Rogers Illiterate Digest.
Comedy—"Why Lee"—Lyons Moran.
Vocal—Finale from Act 1 of "Madame Butterfly"—(a) "Give Me All of You" from "Florabella"—(b) Soprano and tenor duet by Coster and Clements.
Feature—Passion's Playground—Katherine McDonald.
Organ—Tres Bien—Played by Helen Du Fresne.
Next Week—"The Flame of the Desert."

New Liberty—

Current Events—Fox News—Mutt and Jeff Cartoon.
Educational—New Liberty Screen Magazine.
Feature—"On With the Dance"—Mae Murray. Presented with scenic prelude and musical fantasie.
Next Week—"The Copperhead."

CHICAGO

Woodlawn Theatre—

Organ Offertory "Mailo" Fox Trot.
Woodlawn Brighter Side of Life.
Woodlawn News and Views.
Comedy—"Jiggs in Society."
Overture—"Scenes Mapolitaines" by Jules Massonet.
Note—"Scenes Mapolitaines" constitute the fifth one of Messinet orchestral suites, and it might be said that their great brilliancy and sparkling effectiveness entitle them to rank works of this great French composer.
(a) La Dance—A Brilliant Parentelle.
(b) La Sete—Musically descriptive of a Neapolitan public celebration.
Feature—Norma Talmage in "She Loves and Lies."
Intermission—"Just Like a Gypsy."
Coming feature—Mary Miles Minter in "Nurse Marjorie."

Rose Theatre—

Organ selections.
Feature—William S. Hart in "The Toll Gate."
Added Attraction — Mack Sennett Comedy "Let Her Go."

Ziegfeld Theatre—

Incidental Music by Orchestra.
Feature—Alice Joyce in "Dollars and the Woman."
Vitagraph Comedy — "Palo and Pugo."

Pantheon Theatre—

Organ sole—A Melody of Popular Selections.
Universal Weekly.
Pantheon Topics.
Overture—"Slavic Rhapsody."
Saxaphone solo by Paul Biese.
(a) "The Naughty Waltz.
(b) "When Your Alone."
Comedy—"Sweet Sweetie."
Feature—Clara Kimball Young in "The Forbidden Woman."
Coming next—Norma Talmage in "She Loves and Lies."

Castle Theatre—

Organ selections.
Feature—Mack Sennett's "Down on the Farm."
Coming next—Tom Moore in "The Great Accident."

Randolph Theatre—

Organ selections.
Ford Weekly.
Comedy—"His Beach Promise"
Feature—"The Yellow Typhoon."
Coming next—Constance Talmage in "The Love Expert."

CLEVELAND

Stillman—

Overture—"Mlle Modiste."
Theme "Beatrice and Benedict" and excerpts from "The Marriage Market."
Theme "Beatrice and Benedict."
Current Events Loew's Diversified Clippings.
Cartoon Mutt and Jeff.
Comedy "The Stimulating Mrs. Barton" a Mrs. Sidney Drew comedy.
Feature "Alias Jimmy Valentine" featuring Bert Lytell
Next Week Constance Talmadge in "The Love Expert."

Euclid—

Overture "Orpheus"
Theme "Valse Bercense" and "Il Amico Fritz."
Current Events—Kinograms No. 37A Pathe News No. 38—"Content." Herbert Kaufman's picturized editorials.
Feature John Barrymore in "Dr Jekyll and Mr. Hyde."
Next Week Continued "Dr Jekyll and Mr. Hyde."

Metropolitan—

Overture "Sweetheart," by Victor Herbert.
Theme—Original composition by Musical Director Phil Spitalny.
Current Events Selznick Weekly.
Bray Pictograph—"Famous Robbers."
Comedy "The Diver's Last Kiss" Sunshine Comedy.
Feature—"The Family Honor."
Next Week—"Don't Ever Marry."

Alhambra—

Overture—Liszt's Second Hungarian Rhapsody.
Theme—"I'd Be Happy Anywhere With You" from "Soldier Boy."
Current Events Pathe News No. 37—Current Topics No. 54.



Loew's Columbia, Washington, D. C., display for "Mrs. Temples Telegram," which is this week's attraction at the Columbia. In size the display was two columns by eight inches

Comedy—"School Days"—Larry Semon.
Feature—"Nurse Marjorie," with Mary Miles Minter.
Next Week—"Partners of the Night."

Strand—

Overture—"Summer Time."
Theme—Popular Medley.
Comedy—Harold Lloyd in "The Eastern Westerner."
Feature—"Other Men's Shoes."
Next Week—"Don't Ever Marry."

Orpheum—

Comedy—"The Eastern Westerner," Harold Lloyd.
Serial—"The Lost City"—13th episode.
Feature—"The Lone Hand"—Roy Stewart.

Standard—

Overture—"The Virgin of Stamboul."
Current Events—Universal News No. 532.
Comedy—A single reel Lyons and Moran comedy.
Feature—"The Virgin of Stamboul."
Next Week—Frank Mayo in "The Girl in Room 29."

BROOKLYN

Strand Theatre—

Overture — Medley of musical comedy selections.
Scenic—"Falling Waters"—Bruce-Educational.
Vocal Selection—"The Land of the Sky Blue Waters"—by Edna Burhans—rendered during the projection.
Current Events—Strand Topical Review.
Vocal—(a) "So Long Oolong"; (b) "One Fine Day" from "Madame Butterfly." Japanese stage setting provided for the number. Estelle Carey, soprano soloist.
Feature—"The Dancin' Fool"—Wallace Reid.
Instrumental—"A Day at West Point"—Descriptive fantasy by the Strand orchestra.
Comedy—"The Great Nickel Robbery"—Fox.
Organ—Selections from "Cavalleria Rusticana."
Next Week—"The Yellow Typhoon."



This is the way the New theatre, Baltimore, advertised "Passion's Playground." In size the display was seven inches double column

ST. LOUIS

William Fox Liberty—

Overture—William Tell—Rossini.
Current Events—Fox News.
Cartoon—Mutt and Jeff in "Nothing But Girls."
Added Attraction—"Outlaws of the Deep."
Soloist—Mort Livingston.
Sunshine Comedy — "Dangerous Eyes."
Feature—William Farnum in "The Orphan."
Next Week—Zane Gray's "Desert Gold."

Kings—

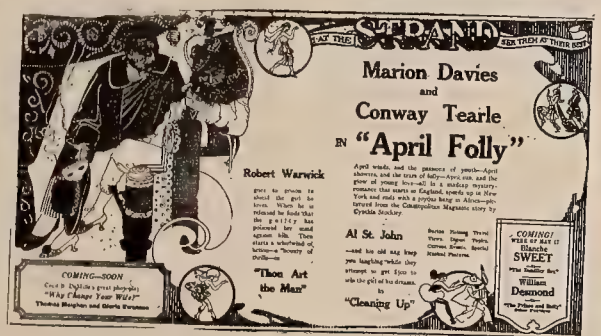
Overture — The Poet and Peasant.
Kings Review—Specially edited from all current news services.
Topics of the Day.
Feature—William Hart in "The Toll Gate."
Cartoon—Mutt and Jeff.
Sunshine Comedy.
Current Events—Selznick News.
Comedy — "An Eastern Westerner"—Lloyd Pathe.
Next Week—"The Fortune Hunter."

Colonial Theatre—

Overture—Popular concert.
Feature—"The Valley of Tomorrow"—Russell.
Educational—Topics of the Day—Pathe—Pathe Review.
Comedy—"Trotting Thru Turkey" Pathe.
Instrumental—Special banjo solo by Roberts.
Next Week—"Brother's Divided."

Coliseum Theatre—

Overture—Selections from "Rigoletto" and "Oriental Symphony."
Feature—"His House in Order"—Elsie Ferguson.
Current Events—Universal No. 22—Gaumont News No. 111.
Scenic—Burton Holmes No. 1260—Gaumont Graphic No. 110.



The Strand theatre, Providence, display for "April Folly," six columns by seven inches

Next Week—Louise Glaum in "Sex."

Pershing—

Pershing Pictorial—A medley of the latest news events and scenic flashes.
Overture—The Poet and the Peasant.
Comedy—Mutt and Jeff.
Feature—May Allison in "The Walk-Offs."
Organ Solo—"My Cairo Love."
Topics of the Day.
Sunshine Comedy.
Next Week—Mary Miles Minter in "Nursing Marjorie."

Royal—

Opening—Kinograms.
Comedy—Snub Pollard.
Feature—William S. Hart in "The Toll Gate."
Overture—
Next Week—Louise Glaum in "Sex."

West End Lyric—

Overture — David Silverman's Special Orchestra.
Current Events—Pathe Weekly.
Feature—Wallace Ried in "The Dancing Fool."
Comedy — Charley Chaplin in "Shoulder Arms"—by request.

SEATTLE

Clemmer Theatre—

Overture—Oberon.
Feature—"Duds"—Tom Moore.
Comedy—"Light Weight Love"—Fox.
Next Week—"The Idol Dancer."

BUFFALO

Shea's Hippodrome—

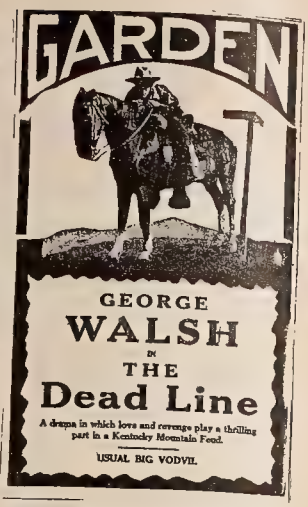
Overture—Selections from "The Golden Girl."
Stage setting—Silhouette scenic setting.
Vocal—Waltz song from "The Magic Melody" sung by Emanuel List of the Rialto and Rivoli theatres, New York.
Feature—"The Heart of a Child"—Nazimova.
Comedy — "A Light Weight Lover"—Sunshine.
Current Events — Hippodrome Review.
Next week—"Huckleberry Finn" and Galli Curci in "The Madonna of the Slums."

Strand—

Overture—Selections from "Tick Tack Toe."
Current Events—Latest Pathe News.
Feature—"The Sporting Duchess"—Alice Joyce.
Comedy—"A Tailor Made Wife"—Teddy Sampson.
Next week—Tom Mix in "Desert Love."

Family—

"The Forbidden Woman."



This display by the Garden theatre, of Baltimore, for "The Dead Line" was seven inches double column

Empire—

"Auction of Souls," with Aurora Mardiganian herself.

Palace—

"Nolly and I."

Lyric—

"The Mother of His Children."

KANSAS CITY

Newman—

Overture—The Beautiful Galatea.
Current Events—Newman News and Views.
Comedy—School Days—Larry Semon.
Vocal—The Gypsy Sweetheart—Hallie Stiles.
Features—Alias Jimmy Valentine—Bert Lytell.
Next Week—The Silver Horde—Goldwyn.

Liberty—

Overture—Selection from Greenwich Village Follies.
Current Events—Pathe No. 36.
Comedy—Trotting Through Turkey—Pollard.
Feature—The Little Shepherd of Kingdom Come—Jack Pickford.
Next Week—In Search of a Sinner—Constance Talmadge.

New Royal—

Current Events—Royal Magazine.
Vocal—Venetian Moon, with special scenic and lighting effects—Arthur Ball, tenor.
Feature—The Sea Wolf.
Next Week—Blind Husbands—Universal.

Regent—

Current Events—Regent News.
Feature—My Lady's Garter—Sylvia Breamer and Wyndham Standing.
Comedy—The Vagabond—Chaplin.
Next Week—Undecided.

Doric—

Current Events—Kinograms No. 36A.
Comedy—Petticoats and Pants—Christie.

Feature—Footlights and Shadows —Olive Thomas.
Next Week—Undecided.

Loew's—
First Half of Week—Bullet Proof —Harry Carey.
Last Half — The Blood Barrier — Sylvia Breamer and Robert Gordon.

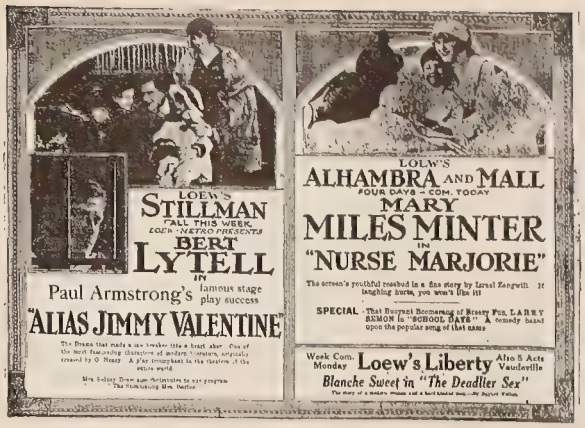
MINNEAPOLIS

Lyric Theatre—
Current Events — Lyric Pictorial News.
Feature—"The Copperhead"—Lionel Barrymore. Given with a scenic prelude showing a series of patriotic tableaux.
Novelty—Coloratorial Pastimes.
Comedy—"How Could You Lee" —Lyons Moran.
Next Week—"The Silver Horde."

New Garrick Theatre—
Overture—Madame Butterfly—Rendered with scenic prelude in three scenes.
Current Events—Pathe News.
Novelty—Paramount Magazine.
Comedy—"Edgar and the Teacher's Pet."—Goldwyn.
Feature—"Jenny Be Good"—Mary Miles Minter.
Organ—Solo by Julius K. Johnson.
Vocal—Marie Emery, soprano in special selections.
Instrumental—Chalmers Saxophone Sextette.
Next Week—"The Flame of the Desert."



A nice display for "The Dark Mirror" and "Gee Whiz," by the Portola theatre, San Francisco. The usual Portola size, ten inches double column



Double displays for "Alias Jimmy Valentine" and "Nurse Marjorie," used by the Stillman and Alhambra theatres, Cleveland, O.

DETROIT

Adams—
Prelude—Specially arranged by Director Werner for the feature.
Current Events—Free Press Weekly.
Comedy—"Edgar and the Teacher's Pet."
Musical scenic prelude introducing Una Alaska, vocalist.
Feature—"The Silver Horde."
Next Week—Wallace Reid in "The Dancin' Fool."

Broadway Strand—
Second week of "John Barrymore in "Dr. Jekyll and Mr. Hyde."
Next Week—W. S. Hart in "The Toll Gate."

Madison—
Overture—"Cavalleria Rusticana."
Current Events—Pathe News.
Educational—"The Bottom of the World," third installment.
Vocal—Emmons and Colvin.
Feature—"Olive Thomas in "Youthful Folly."
Comedy—Charlie Chaplin in "The Pawn Shop."
Next Week—Anita Stewart in "The Yellow Typhoon."

Washington—
Overture—"Mikado" selections.
Current Events—Fox News.
Educational—Martin Johnson Cannibal Pictures.
Vocal—Eva Tremayne, soloist.
Comedy—"Haunted Spooks"—Harold Lloyd.
Feature—"The Dead Line"—George Walsh.
Next Week—Clara Kimball Young in "The Forbidden Woman."

WASHINGTON

Metropolitan—
Overture—Barber of Seville.
Comedy—An Easter Westerner (Lloyd).
Current Events — International News—Topics of the Day.
Feature—Shore Acres (Lake).
Next Week—Sex (Louise Glaum).

Palace—
Overture—A Day at the Fair.
Comedy—Fresh from the City (Sennett).
Current Events—Pathe News Topics of the Day.
Cartoon—Mutt and Jeff.
Feature—Dancin' Fool (Reid).
Next Week — A Lady in Love (Clayton).

Rialto—
Overture—Grand Opera Hits; The Love Nest.
Current Events — Pathe News — Topics of the Day.
Comedy — A Perfect Husband (Christie).
Feature—The Inferior Sex (Mildred Harris Chaplin).
Next Week — The Love Expert (Constance Talmadge).

BALTIMORE

New Theatre—
Current Events—Pathe Weekly and Pathe Review.
Vocal—Operatic selections.
Feature—"Passion's Playground" —Katherine MacDonald.
Next Week Not announced.

Parkway Theatre—
Overture—"A Dream"—Specially arranged for orchestra.
Current Events—Pathe, Topics of the Day.
Pictorial—Bray Pictograph.
Comedy—"Matrimoniacs" (Goldwyn.)
Feature—"A Fool and His Money" —Eugene O'Brien.

Wizard—
Second big week of "Dr. Jekyll and Mr. Hyde" with John Barrymore.

BOSTON

Park Theatre—
Overture — Park Symphony Orchestra.
Topics of the Day.
International Weekly. (2 issues).
Comedy—"Spring"—Carter De Haven.
Flynn Detective Series, 2 Reels.
Feature—"Whose Your Brother" —Edith Talaferio.
Special Stage Setting—Red plush drop curtains. Orchestra seated on stage behind low built white lattice work fence with baskets of mayflowers about the stage.
Next Week—"The Law of the Yukon"—Charles Miller Production.

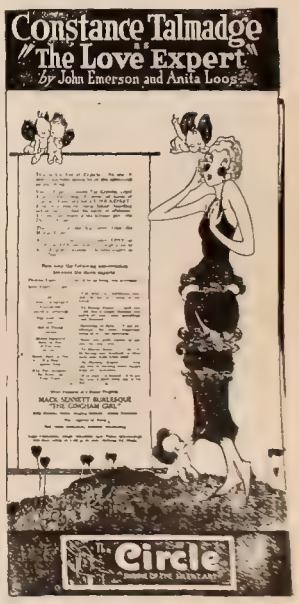
Modern & Beacon Theatres —
Overture Piano and Organ
Pathe Weekly (2 issues)
Topics of the Day.
Comedy—"An Eastern Westerner"—Harold Lloyd.
Special Stage Setting Gold Mine screen
Feature—Wallace Reid, "The Dancin' Fool." Emily Stevens, "The Sacred Flame."
Next Week.*—Ethel Clayton, "A Lady in Love." Roy Stewart, "The Sage Brusher"

SAN FRANCISCO

California Theatre—
Overture Tannhauser and Hungarian Dance.
Current Events—From Fox, Pathe, Gaumont and Selznick.
Scenic—Educational and Industrial Review.
Organ—When the Harvest Moon Is Shining Played by Eddie Horton.
Feature "The Toll Gate."
Next Week "The False Road."

Imperial Theatre—
Feature—"The Sea Wolf"—Indefinite.

Tivoli Theatre—
Overture—Spanish Selections including airs from "Carmen."
Vocal—Infelice and Three for Jack —Sung by the Tivoli quartette.
Features—"Sinners"—Alice Brady. "The Lone Wolf's Daughter" Louise Glaum.
Next Week—"The Woman Gives."



S. Barrett McCormick's display for "The Love Expert," printed in three colors and eighteen inches by four columns in size

Universal To Install New Comedy Brand

Beginning early next fall, Universal will release only one brand of two-reel comedies, it was announced recently, upon Mr. Carl Laemmle's return from the Coast. With the projected concentration on one brand, Universal asserts it will strive to turn out a series of comedy releases second to none. They will all be called Century Comedies, and the Century bathing girls will figure largely and pleasingly in most of them.

Fred Fishback, the leading director for the L-Ko comedies, recently arrived in New York and sold the Universal on the idea of a new style of clever comedy. He brought one print with him to prove his point. It is called "A Movie Hero" and is a laughable satire on screen idols. It will be one of the first pictures released under the new one-brand schedule.

Educational Has New Brand of Comedies

With the opening of the new Educational Films Corporation exchanges a new series of two-reel comedies will make their appearance. These will be known as the Mermaid Comedies and will be released monthly.

Mermaid Comedies will be divided between male and women stars, Lloyd Hamilton, of "Ham and Bud" fame and more recently appearing in Sunshine productions, will be starred in six of these while in six others a noted woman player will be seen. In the initial release, "A Fresh Start," Marvel Rea, the beauty who was featured by Mack Sennett, will have the stellar part. Jack White, who won such distinction for his directorial work with Mack Sennett and for the Fox Sunshine brand will have charge of these comedies.

Addition of this series provides Educational with three series, each of which will appear once a month the Chester and the Torchy Comedies having already been announced.

E. J. Ratcliffe Is Cast In Metro Special

E. J. Ratcliffe, who has been engaged to play Holbury, the "heavy," in the S-L all-star production of "Love, Honor and Obey," a picturization by Eugene Walter of Charles Neville Buck's novel, "The Tyranny of Weakness," at Metro's New York studios in West Sixty-first street, is a veteran of the stage, remembered by New Yorkers as a member of Daniel Frohman's stock company at the old Lyceum theatre.

Mildred Davis To Stay In Lloyd Comedies

Mildred Davis, who jumped into fame by her performances opposite Harold Lloyd in his series of $100,000 two-reel comedies distributed by Pathe, has renewed her contract with the Rolin Film Company. This insures her appearance with Lloyd in his second series of two-reelers, the first of which is now under way in the new Rolin Studio at Culver City.

Live News From The Producers

Fox Signs Emile Chautard

Famous French Director to Produce Popular Detective Stories

ONE of the most important announcements coming from the executive offices of William Fox, president of the Fox Film Corporation, during the present spring season is that issued this week regarding the engagement of M. Emile Chautard, the French director. M. Chautard, whose skill in the staging of many of the most successful screen productions has brought him an international reputation, has been signed by William Fox to produce a series of superspecial films.

Decision has already been reached by Mr. Fox as to the productions which first will go into work. They will be a series of the celebrated detective stories "Fantomas," the mystical tales by Pierre Souvestre and Marcel Allain. While small portions of these successful stories are already known to the screen, having been produced in Europe several years ago in a crude manner—it is announced by Fox that all the material which will be utilized for this series will be brand-new and will number twenty-six stories in all. It is planned by the Fox organization, however, with the greater possibilities offered by facilities today, to make this a superspecial series in every sense of the word, and to dress the productions most lavishly as to settings and property detail.

Not only has William Fox engaged M. Chautard, but in bringing this eminent Frenchman under his trademark the organization is further augmented by the addition of the director's entire staff of cameramen, art and technical experts, cutters, property men, and assistant directors.



Emile Chautard, the famous French director, who will produce a series of specials for William Fox

"Little Cafe" a Warm Weather Picture

"The Little Cafe," scheduled for release by Pathe on June 6, is described as an ideal production for entertainment in the warm months. It is one of the livest, lightest comedies of the year, full of the sparkling activity of the French comedian, Max Linder, and replete with summer scenes in the gardens of outdoor restaurants of Paris.

It is the first hint of the mad, gay Paris of old that has been screened since the outbreak of the war in 1914. All the splendor of the night life there, the life of the cabarets, the theatres, the revues, and the music halls has been filmed.

Mayflower Officials See "The Scoffer"

A critical jury of twelve Mayflower Photoplay Corporation officials witnessed a pro-release view of Allan Dwan's latest picture production, "The Scoffer," recently and the verdict of the twelve was unanimous. It was their belief that it will undoubtedly create a sensation such as that aroused by the "Miracle Man," which is still doing a spectacular business.

The cast of "The Scoffer" includes James Kirkwood, Rhea Mitchell and Philo McCullough. According to tentative plans "The Scoffer" will be First National's second release under the new contract with Mayflower.

Argus Stores To Handle All Fulco Products

Carl Fulton, sales manager of E. E. Fulton & Company, announces that he has just completed an arrangement with the Argus Lamp & Appliance Company for Argus to handle the entire line of Fulco products at the Argus company's chain of supply stores, and shipments already are going forward from the big Fulton plant in Chicago to Argus stores in Cleveland and Boston. What is probably the biggest lot of accessories ever shipped out of Chicago at one time, is also being prepared to go forward to the Argus Los Angeles store, it is announced.

The first of the "super rewind tables" for projection rooms, which Mr. Fulton says contain many features far in advance of anything now on the market, are being completed at the Fulton plant and will be put on sale through the various distributors of Fulco products at an early date.

Vote of Thanks Given First National

After but one year in the film business, the officers and directors of Canadian Photoplays, Ltd., celebrated its first birthday by a joint vote of thanks to the First National Exhibitors' Circuit and to Ernest Shipman for the splendid exploitation of their first production "Back to God's Country," by James Oliver Curwood.

The treasurers' report showed that contracts for bookings ahead would soon reach the half-million dollar mark. This first venture has proven so successful under Ernest Shipman's experienced guidance, that the big men of affairs who are interested in this Canadian producing unit, have decided to throw unlimited capital and the vast resources of the Dominion into further productions which they claim will surpass their first effort.

Atlanta Exchange for Educational Soon

For the first time the Southern States are to have film exchanges handling only short subjects. Henry Ginsberg, of the New York offices of Educational Films Corporation, is in Atlanta where he will open the first of these branches. The second will be established in either Dallas or New Orleans. Opening of these offices will complete Educational's own exchange system which will be devoted to short subjects exclusively..

Mr. Ginsberg has been authorized to offer acceptable motion picture men a percentage of interest in the Southern exchanges, the control of each to remain in Educational.

Jane Novak to Play in "The Trail's End"

Jane Novak, one of the best known leading women of filmdom, is to appear with House Peters and a notable cast in "The Trail's End," an Edwin Carewe-directed picture to be presented to the public by Louis B. Mayer. This production is Carewe's own adaptation of James Oliver Curwood's novel, "Isobel."

Laemmle Pleased By Conditions on Coast

Carl Laemmle, president of Universal, has returned to New York from Universal City, Cal., highly delighted over affairs at the Universal's west coast studio.

"The situation at Universal City never was better," he said in a recent interview. "The morale of players, directors, and working staff is at a high pitch which augurs well for forthcoming Universal productions. "I do not expect to have any more trouble at Universal City. With the advent of Isadore Bernstein as general manager, there was a decided clearing of the atmosphere. There is not a man nor woman out there who will not put a shoulder to the wheel for him.

"I am confident that the new form of Commission government for Universal City, with Mr. Bernstein at its head, will eliminate the administrative difficulties we have had previously. It seems to be an ideal solution of a vexing problem and I am looking forward to a productivity for the plant that will greatly eclipse anything that has been done there in the past."

Aubrey Re-Signs With Vitagraph Company

The amusing antics of Jimmy Aubrey in Big V Comedies are now guaranteed exhibitors for some time to come. The veteran comedy star this week signed a new contract with Albert E. Smith, president of Vitagraph for a term of two years.

With Aubrey's new contract goes a new producing unit, organized with Director Jess Robbins at the head. Evelyn Nelson is the new blonde beauty to appear opposite Jimmy in his new series. "Babe" Hardy, who doesn't weigh an ounce over one-sixth of a ton, continues as his "heavy." Irvin Ries, who has been grinding Aubrey comedies for some time past, will still be at the camera for the new series.

Goldwyn Head Returning from Europe

Samuel Goldwyn, president of Goldwyn Pictures Corporation, who has been in London for the past six weeks arranging for the distribution of Goldwyn Pictures in England and on the Continent, sailed for New York on the Mauretania last Saturday. Gabriel L. Hess, secretary of the company, also is returning. An interesting announcement concerning the handling of the Goldwyn product in the foreign market, is expected to follow the arrival of the Goldwyn executives in New York.

Charles Ray Sells Two Hoyt Comedies

Charles Ray has completed the sale in Los Angeles of "A Contented Woman," the second of the Hoyt comedies to be disposed of by the First National star. Joseph Schenck has acquired the screen rights to this farce-comedy as a vehicle for Constance Talmadge. Mr. Ray disposed of "A Texas Steer" a week ago to Samuel E. Rork.



Georges Carpentier, the French pugilist, who will star in "The Wonder Man" for Robertson-Cole release, being entertained at the Fort Lee studio

To Exploit "The Wonder Man"

Extensive Campaign for Carpentier Picture Is Being Planned

ALTHOUGH fully cognizant of the tremendous free publicity which has been received, and which will continue to be received by Georges Carpentier, "The Idol of France," who is starred by Robertson-Cole in "The Wonder Man" to be released Memorial Day, the distributing company has by no means overlooked plans for a highly organized exploitation campaign, it is declared by Robertson-Cole in a statement just issued. The statement follows:

"This has been placed in the hands of a corps of experts who will start the production off with a big smash in the larger cities where the picture will be shown first run. After that time the campaign will be taken up and pushed vigorously by the Robertson-Cole publicity men in the branch offices aided by the main publicity force in the executive office, who will correlate and assemble the current news matter, so as to constantly give the picture fresh material for exploitation.

"The personality of Georges Carpentier coupled with the remarkable story of 'The Wonder Man' has the greatest exploitation possibilities of any attraction which has been given to the trade in recent years. In the first place the man is one of the most picturesque war heroes produced by the allies. Next he is a pugilist, the champion of Europe, having won this title through one of the most sensational ring contests which ever took place. These two elements are of irresistible interest to the male patrons of theatres, which represents the sex that is more difficult to interest in a motion picture attraction.

"Starting with these two big selling points from the standpoint of interest to the male sex, Carpentier's personality and the nature of his picture also has many points of interest to women. In the first place the man is young, very handsome and has a most winning smile which is capitalized continuously in the motion picture. Besides his charm, Carpentier's culture, which includes a knowledge of music, literature and art, constantly shine through in his winning ways. To these points of his personality are added the drawing powers of "The Wonder Man" as a dramatic production.

"Treating of a theme which deals in a vivid way with the high society and with international affairs 'The Wonder Man' carries all the elements of love, interest and mystery. The love story is a very pretty one, with Faire Binney opposite Mr. Carpentier and Robert Barrat as second man.

"The motion picture world is due for a positive surprise when it sees the dramatic work of Carpentier, who is an actor as well as a pugilist, a soldier, scholar and gentleman. Exploitation of the picture also will not overlook the elaborateness of the settings. These include scenes in an exclusive club, in the exquisite tank room of a millionaire's home, at the ringside where a dramatic boxing bout takes place, and in and about beautiful homes of the rich.

"With these points of exploitation, it will be seen that the exhibitor in 'The Wonder Man' has a production which cannot fail to make him money. Robertson-Cole has taken care that no point be missed in presenting to the exhibitor complete exploitation plans for the picture. The entire writing, advertising and art forces of Robertson-Cole have been busy for the past two months on the press book and campaign scheme for exploiting the famous Frenchman."

M. Carpentier received a rousing welcome on his first invasion of Canada, when he reached Toronto on May 8. When the train pulled in, early in the morning, Mayor Church, of Toronto, and the city officials, were on hand and escorted him into the city and entertained him at a breakfast that amounted to a banquet, at the King Edward Hotel.

In Washington, D. C., arrangements had been made for President Wilson to be on hand at the circus, but owing to the Chief Executive's illness he did not attend

In Boston a big delegation of exhibitors met the star.

Found: A Business Woman

Eleanor Fried Managed Walpole Expedition to Orient Most Capably

HERE'S another story that tends to discredit that theory about the inequality of the sexes and the inferior business instinct of the female of the species. Eleanor L. Fried managed the recent Universal serial expedition to the Orient, during which she had under her charge Marie Walcamp and her company and the great mass of baggage, necessary for an overseas' campaign of this sort. According to Universal, the business management of this expedition represented a $200,000 job, but Miss Fried, states Universal, acquitted herself in most satisfactory style.

In Japan Miss Fried's main task was to keep informed of the red tape of Japanese officialdom and to keep the company out of trouble by the infraction of any of these numerous regulations. It was in China, according to Universal, that Miss Fried's business sagacity was most clearly demonstrated. Following is Universal's statement of how the young woman bested the problem of the fluctuating exchange rates:

"She found that the American dollar was not worth a dollar in that country. It varied from 78 to 79 cents up to 85 or 90 cents, due to the peculiar exchange. She also found that its exchange rate varied considerably from day to day, sometimes as much as four or five cents on the dollar.

"Miss Fried, who handled the purse-strings of the expedition, so realized that her official bank account would not last long if she had to pay out one dollar for every 79 cents worth of service. That's when her Yankee wit started to work.

"She watched the exchange rates keenly. When they went down, she put off paying bills until the rate went up again, which generally would be in three or four days. When she could not wait, she would borrow money at the local banks, pay her bills from this, and then reimburse the local banks when the value of the American dollar would jump up again."



Scene from the first episode of "The Third Eye," Pathe serial co-starring Warner Oland and Eileen Percy

"Human Stuff" Completed

Harry Carey's New Role Presents Him as Clubman and Ranch Owner

REEVES EASON has just reported the completion of "Human Stuff," Harry Carey's latest Universal photodrama. The story, by Tarkington Baker, differs in many ways from the accustomed Carey feature, it is stated, as it first introduces the popular star as an eastern college man, in the conventional garb of the clubman and as a guest at a pink tea table.

Of course, before muy thousand feet of film have been unrolled the locale of the story changes and Carey finds himself in the great west, doing things the audience always expects him to do. The fact that Harry Carey was a star on the legitimate stage before he acted before the camera makes the actor feel at home in any sort of a role, although of late years he has specialized in the "rough diamond" type of western character.

In "Human Stuff" Harry Carey appears as the son of a wealthy manufacturer who, upon graduating from college, goes on a globe trotting tour. Australia and its sheep ranches interest him and he remains there for several years. Returning to America his father expects him to take charge of his vast business interests, but the narrow city life, with its social obligations and business ethics, makes him uncomfortable and he longs for the open stretches. An opportunity to buy a ranch in the west decides him to leave the city and the life he has grown to dislike. In the west he is hailed as a tenderfoot and meets with many adventures.

Elaborate settings ranging from the multi-millionaire's mansion in New York to the vast sheep ranch in the west, many hundreds of people and the capable direction of Reeves Eason add to the strength of the story. Principals in Mr. Carey's support are Mary Charleston, Fontaine La Rue, Ruth Fuller Golden, Charles LeMoyne, Rudolph Christians, Bobby Mack, Joe Harris and others.



Ruth Fuller Golden, who is appearing with Harry Carey in his new Universal picture, "Human Stuff"

Promotion at Pathe's St. Louis Exchange

Robert F. Werth has been appointed branch feature sales manager at St. Louis, Mo., of Pathe Exchange, Inc. Mr. Werth is a pioneer in the motion picture industry.

Pathe Has New Male Star

Herbert Rawlinson Makes Debut in Blackton Picture, "Passers By"

HERBERT RAWLINSON makes his debut under the Pathe banner, as star of J. Stuart Blackton's screen version of the stage success, "Passers By," by C. Haddon Chambers. Mr. Rawlinson was engaged by Mr. Blackton especially for this production, because of the ideal requirements he possessed for the character of "Peter Waverton."

Mr. Rawlinson heads a cast that compares with the best seen in any production this year, says Pathe, and one which faultlessly interprets the keen characterization drawn by Mr. Chambers.

Tom Lewis, Dick Lee, and W. J. Ferguson are seen as the male support of Mr. Rawlinson, and for their various characters they could not have been surpassed. Tom Lewis portrays "Cabby," the lovable, human London cab driver who is one of the "passers by" prominent in the Chambers play. Dick Lee has for years been rated with the foremost character actors of stage and screen, while Mr. Ferguson, for nearly forty years, has held a prominent position in theatricals.

Commode Blackton has transferred the fogs of London to the screen, in all their natural density. Fog effects have been attempted many times by directors, with one noteworthy recent instance, yet in naturalness all these efforts are said to be surpassed by Mr. Blackton's efforts in "Passers By."

"Clothes" Stars Olive Tell

Metro Special to Be a Galaxy of Costly Gowns; Work to Start Soon

METRO announces the engagement of Olive Tell to play the leading role in "Clothes," an all-star picturization of the Avery Hopwood-Channing Pollock drama, which is to be the next production made at Metro's New York studios, No. 3 West Sixty-first Street. Miss Tell is already busy preparing an elaborate wardrobe for the picture, which Metro expects to make one of the most memorable fashion displays ever put on the screen. All of the latest costly designs are to be represented, it is stated, and for this reason Metro production officials are reported to be in consultation with a number of the most advanced artists in designing women's clothes and millinery.

Work on the continuity of "Clothes" has been started by Arthur Zellner, of Metro's scenario staff. In the production Olive Tell will play the role of Olivia Sherwood, the part created on the legitimate stage by Grace George, in the production in which she had associated with her Frank Worthing, Robert T. Haines and Selene Johnson.

Miss Tell first became a star under Metro auspices in Kate Jordan's picture, "Secret Strings," after the actress had made a sensational success in "To Hell With the Kaiser," a Metro special.

Actual production on "Clothes" will be started in a couple of weeks. In the meantime, the New York studios are actively busy every day with production of "Love, Honor and Obey," the picturization by Eugene Walter of Charles Neville Buck's novel, "The Tyranny of Weakness," which is being directed by Leander de Cordova, and of "The Marriages of Mayfair," a screen version by Julia Burnham of Cecil Raleigh's Drury Lane melodrama, directed by George W. Terwilliger.

Says Italy Boycotts American Pictures

A. J. Xydias, a well-known exhibitor of the South, recently returned from a trip abroad during which he studied picture conditions in Italy and the Balkan states at close quarters. He declares that after searching vainly for an American picture in Venice and Trieste, he came to Rome and again finding no American productions being screened, he inquired of an exhibitor where he might find an American motion picture. "The exhibitor informed me," says Mr. Xydias, "that American films were being boycotted in Italy and could not be found on the screen anywhere. When I inquired the reason for the boycott, the exhibitor told me he did not know the reason."

"In the Balkan states," continued Mr. Xydias, "the people want American pictures. The exhibitors are anxious to secure American supplies. This demand, however, is being but poorly met. Moreover, Americans, selling abroad, must realize that in Europe they will not receive the same big prices for pictures that they are getting here. That is one mistake that has been frequently made."

Two Characters Played by the Originals

The current William D. Taylor production for Paramount Artcraft, which is temporarily titled "The Boy," will present two characters played by the persons who were responsible for their creation in the story. These two characters are Judge Ben B. Lindsey of Denver and his wife. The author of the story is Julia Crawford Ivers. The story centers around an American boy—one who is saved from the evil influences of bad companionship and crime-breeding surroundings and who becomes a useful member of society.

Judge Lindsey, founder of the Juvenile Court of Denver, is regarded as one of the foremost authorities on the problem of the American boy reared in evil environment. Mrs. Ivers gave the character of the Judge and his helpmate places in the story, and following negotiations, the Judge and Mrs. Lindsay at Mrs. Ivers' urging agreed to "play themselves" in the cast.



Annie Cornwall, leading woman for Eddie Lyons and Lee Moran in their first five-reel comedy for Universal, "Everything But the Truth"

E. R. Pearson Completes Tour

AFTER a tour of three weeks during which he visited the principal key cities in the central part of the country, Elmer R. Pearson, director of exchanges of Pathe Exchange, Inc., has returned to the Home Office, filled with enthusiasm for future prospects and deeply impressed by the evidence everywhere displayed of the determination of exhibitors to resist threatened coercive competition. The Chicago Meeting of Independent Exhibitors has aroused exhibitors to a literal tornado of discussion, he states, and everywhere he went the hope was expressed that something in the way of an effective protest would be arranged.

Mr. Pearson points out that economic conditions of the moment are decidedly in favor of the exhibitors, and most of them realize this fact. They are all enjoying box-office receipts such as they have never had before, and the building situation and, more particularly, the reluctance of bankers in the matter of loans, is keeping down the construction of theatres to a minimum. Competition is, therefore, avoided except producer or distributor-controlled competition. The reason for this sort of competition, according to exhibitors, is to control key cities so as to shut out competing producers from the opportunities of presentation and exploitation.

"The Chicago Meeting of Independent Exhibitors seems to have let loose a hurricane," Mr. Pearson said. "Wherever I went there seemed to be earnest hopes that



Mrs. Sidney Drew and John Cumberland in a scene from "The Emotional Miss Vaughn," a Pathe release

something might come of this movement for thereby their cooperation would really voice an effective protest against what they term unwarranted coercion by threatened competition.

"One very hopeful sign is noted in the fact that smaller town exhibitors are rapidly getting away from the notion that he must play only the pictures that get big exploitation in the key cities as he finds out that many such key city theatres are producer or distributor-controlled and would not, of course, exploit a competitive picture no matter how meritorious.

"There still remains over 15,000 independent exhibitors, so many of whom are giving the independent producer and distributor splendid support that plenty of good productions should be available. Every exhibitor seemed exceptionally pleased to learn of Pathe's elaborate plans to spend whatever was necessary in promoting productions for its program that would meet their most fastidious requirements, which, together with the Associated Exhibitors' ambitious plans and arrangements will provide one dependable source of independent open market supply.

"Throughout the entire central part of the country exhibitors are enjoying unparalleled box office receipts.

"Every branch visited found the entire sales force in high glee at the splendid business they were enjoying, practically all having broken all previous records in March and some again in April. And with the wonderful subjects being released and planned all seemed certain of a continuation of record-breaking months which, under Pathe's commission and bonus plan, are of especial interest to its entire field forces.

"Among the recent features that seemed to find a special favor in that section were the 'Rio Grande,' 'Other Men's Shoes,' 'The Deadlier Sex,' 'Passers By,' 'My Husband's Other Wife,' 'Simple Souls,' 'Sherry' and 'Dollar for Dollar.'"

A. J. Callaghan Seeking Stories

Arrives in New York to Buy Vehicles for His Star

ANDREW J. CALLAGHAN arrived in New York City this week for an indefinite period which he will devote to the purchase of additional big vehicles for Bessie Love, star of the Andrew J. Callaghan Productions, Inc. Mr. Callaghan announced that "The Old Curiosity Shop," the Charles Dickens classic, had been definitely decided upon for future screening by Miss Love, and that a director of prominence was being negotiated for to undertake supervision of the picture.

Mr. Callaghan came on to New York from Chicago where he conferred with the group of capitalists, who are sponsoring the organization of which he is the head. So gratifying are said to be the first results of Miss Love's initial production, "The Midlanders," which is being adapted from the famous novel by Charles Tenney Jackson under the direction of Ida May Park and Joseph De Grasse, that Mr. Callaghan and his associates are reiterating their original announcement of backing this youthful star to the limit in every detail of production.

With this end in view, Mr. Callaghan will remain in New York until he has accumulated a sufficient number of well-known novels and plays to satisfy the star's needs in the immediate future. Such has been the satisfaction of Directors Ida May Park and Joseph De Grasse and the Callaghan organization with the quality of "The Midlanders" that Mr. Callaghan declares his producing company is considering only works with titles of reputation and is definitely not in the market for original scenarios.

Mr. Callaghan has already established himself in the eastern headquarters of the Callaghan concern at 25 West 43rd Street where he will carry on the activities in the interests of which he made the trip across the continent.

Regarding the decision of Miss Love to undertake the adaptation of Dickens' "Old Curiosity Shop" for the screen, Mr. Callaghan says that an adequate production of this literary masterpiece, such as his organization contemplates, will be the means of bringing to the wider attention of the American public, the rare talents of this charming young actress.

"Bessie Love will virtually sweep into the affections of the country in the beloved character of Little Nell," said the Los Angeles film executive. "We believe with the same profound faith that caused us to tie up our destinies with this star, that 'The Old Curiosity Shop' will be Miss Love's vehicle to a greater and more glorious fame than any one of us imagined. It is obvious that Miss Love has all the appealing physical qualities of Dickens' immortal character creation and it is her own special talent for roles of this type that will make her interpretation famous among the really big contributions to the screen.

"We are at present negotiating for the services of a well-known director whose previous successes in this type of story will insure for Miss Love and her production of 'The Old Curiosity Shop' the very best of supervision on every detail of the picture. The value of the title of this story is self-evident, for it is a novel for all times and for all people. The news of its future production in a high class way will be a source of joy to countless humans who recollect the absorbing narrative with tender memory. Bernard McConnville who has demonstrated his profound understanding of this type of film study by his important continuity work for Mary Pickford in 'The Hoodlum' and 'Heart of the Hills' will adapt 'The Old Curiosity Shop' to the screen for Miss Love."

Cohn Reports Sales On

Jack Cohn, producer of "Screen Snapshots" which is announced for early release, reports that exchange men are becoming interested in this new bi-monthly release and much territory has already been sold.



A scene from "The Courage of Marge O'Doone," Vitagraph's picturization of James Oliver Curwood's novel

Morey in Outdoor Story

Vitagraph Star Finishing "The Gauntlet," a Story of the Hills

HARRY T. MOREY'S forthcoming Vitagraph feature will be called "The Gauntlet." The star and his supporting company recently returned from the mountains of Tennessee where many of the exteriors were filmed and now has gone with his director, Edwin Hollywood, to Saugerties, N. Y., where the picture will be completed.

"The Gauntlet" is based on a magazine story by Lillian Bennett-Thompson and George Hubbard, and was put into picture form by Fred Schaefer. Louiszita Valentine, who appeared with Mr. Morey in "The Sea Rider" has the leading feminine role. The locale is among the mountaineers and moonshiners of the Tennessee mountains.

In selecting "The Gauntlet" for Mr. Morey, Albert E. Smith, president of Vitagraph, is fulfilling his promise to provide the star with outdoor life so far as possible. Mr. Morey recently completed "The Sea Rider" a rugged story of strenuous life on the deep, and previously to that he was seen in two pictures dealing with mountain life. Edwin Hollywood directed all these features.

"The Gauntlet" presents Mr. Morey in just the type in which he is seen at his best—a stalwart, manly, city-bred chap, surrounded by rugged, hot-tempered mountaineers.

Ready for "Tarzan" Picture

Director Harry Ravier Has Everything Set for Beginning Production

JOE BRANDT, director general of the National Film Corporation of America, who was to have left for the Coast this week, has postponed his trip indefinitely and will remain in the East temporarily, to make preliminary arrangements for the marketing of the new National serial, "The Son of Tarzan," on which that company is about to start production.

While no cast has as yet been announced for this picture, Director Harry Ravier and Photo Dramatist Roy Somerville have everything in readiness for the filming of the first three episodes, and it is likely that the leading man will be selected this week.

Joe Brandt is very emphatic in his promises of big things for this serial. "I want everyone to know," says Brandt, "that they may expect something very unusual in photoplay art when this picture comes to market. There is no gainsaying the popularity of Edgar Rice Burroughs' works. The two previous Tarzan pictures which National filmed, met with unqualified popularity. I am confident that 'The Son of Tarzan' is going to break all serial records.

"We have many surprises to spring as the story offers exceptional possibilities for a serial. Revier is enthused with his work and promises he is going to show the industry something new in serial production. Somerville has injected into his continuity a prologue and a modern tale which will surpass anything that has ever been done in chapter-pictures.

"National will concentrate every available resource to make this their greatest effort to date. 'The Son of Tarzan' will be ready for distribution in the early fall. When it is released, I can promise that it will be peerless among serials."

ZaSu Pitt's Next Due Soon

"The Heart of Twenty" Presents Star in Pleasing Role, Is Report

EXHIBITORS will be interested in the Robertson-Cole announcement that another Brentwood production, "The Heart of Twenty," featuring ZaSu Pitts, will be released for distribution soon. The new picture in which Miss Pitts is featured will be welcomed by the trade, it is expected, because of the position in the film world which these productions have come to hold.

The following statement has been issued by Robertson-Cole in connection with "The Heart of Twenty":

"Without reaching the unnatural effects made by some stories which overdo sentiment and what might be termed "sweetness," Brentwood productions for Robertson-Cole have come to represent a fine optimism, which is decidedly agreeable to audiences in these days of economic stress; and a definite financial value to the exhibitor, who finds them eagerly awaited."

"The Heart of Twenty," the second of a series of four in which Miss Pitts will be directed by Henry Kolker, although following somewhat the lines laid down by Miss Pitt's last success, "Bright Skies," deals with an entirely new theme.

Miss Pitts is given efficient support by a cast which includes as leading man Tom Gallery, who played opposite Miss Pitts in "Bright Skies." Others in the cast include such performers as Jack Pratt, Percy Challenger, Hugh Saxon, Ailleen Manning and Pearl Lindner.

"The Heart of Twenty" is one of those delightful characterizations of a cross-section of American life," says Robertson-Cole, "which recalls vividly one's youth, were one lucky enough to have been reared in a small town. As the quaint, ungainly girl, who finds love and contentment through her desire to bring happiness to others, Miss Pitts scores another success."

"Suds" Has Splendid Cast

Well Known Players Surround Mary Pickford in New Picture

MARY PICKFORD, in her forthcoming production for United Artists, "Suds," has surrounded herself with a cast of unusual talent and spared no time nor money in securing players exactly suited to the roles.

Prominent in her support is Mme. Rose Dione, for a long time one of the leading members of Sarah Bernhardt's company in Paris and who, since the outbreak of the war, has appeared in French dramas at the French Theatre in New York, and more recently came to California to appear in the silent art.

The principal lead is Albert Austin, an English comedian of note, who for the past four years has been prominent in all of Charlie Chaplin's productions, and was loaned by the world famous comedian to Miss Pickford for this production.

Harold Goodwin, who scored such a success in support of Miss Pickford in "The Heart of the Hills," is also seen in "Suds" and Nadyne Montgomery, the English character actress who has played in a number of Eastern productions, but who more recently has appeared at the Little Theatre in Los Angeles, also has a splendid part.

The scenario of "Suds" was adapted from Charles Frohman's production of Frederick Fenn and Richard Pryce's play, "'Op o' Me Thumb," in which Maude Adams scored such a triumph. The production was made under the direction of Jack Dillon and Charles Rosher presides over the camera.

"Flying A" Race Ends

Results in Many New Bookings; Winners to Be Announced Soon

THE "S. S. Hutchinson Tribute Month" of the American Film Company came to a glorious close on April 30th. The last few days, valuable as a final opportunity to make a good record man a winner in the contest, capped the climax of a month of victorious pep. "It will take at least two weeks," says C. A. Stimson, general sales manager, "to find out just how each salesman stands and decide who the winners are." Each week has superseded the one preceding it with the result that the American has been booking the cumulative enthusiasm in big results.

"Exhibitors who were never on our books before," says S. S. Hutchinson, president of the "Flying A," "have been booking all of our specials, beginning with "Six Feet Four" and going right through the list to the last feature included in the competition, 'The Thirtieth Piece of Silver.' We have been listing any number of new theatres, some of which I did not know were on the map. It all goes to show the universal appeal the movies are making, and the wide range of 'Flying A' subjects and presentation insure a welcome for them in all localities."



Harry Garson Presents

Clara Kimball Young

in her greatest artistic triumph

"FOR THE SOUL OF RAFAEL"

The Picturization of Marah Ellis Ryan's Magnificent Love Story of Old California

Distributed by

EQUITY PICTURES

De Luxe

EVERY theatre in the land, particularly every first run theatre, knows oftimes before a picture is released, whether it is a big winner or not. There is an unspoken "something" in the trade that prompts first run theatres to book and play such a picture without even reading a line of advertising or without any selling persuasion on the part of the Producers.

Such was "Eyes of Youth." Such also was "The Forbidden Woman" and such also is "FOR THE SOUL OF RAFAEL," unquestionably Clara Kimball Young's most elaborate production to date.

At Grauman's magnificent Rialto Theatre in Los Angeles, where none but one certain Producer's pictures have ever been played, the rule was broken for the first time by the presentation of Clara Kimball Young in "FOR THE SOUL OF RAFAEL."

In Los Angeles, the very heart of the industry, "FOR THE SOUL OF RAFAEL" was hailed by press, public and critics as the picture DE LUXE, exactly as it will be hailed in every city, town, village and hamlet in the land. Just as a fine painting by a master needs no eulogy so neither does Clara Kimball Young in "FOR THE SOUL OF RAFAEL" need descriptive adjectives One needs but to witness an exhibition to be impressed with the character of this production.

In keeping with the character of the picture we have produced a press and advertising brochure that surpasses in practical helps and exploitation possibilities, anything ever prepared. A copy of this book will be forwarded on request to any theatre by any Equity Franchise Holder. Secure a copy of this wonderful book and arrange your playing engagement—NOW—thru your nearest Equity Franchise Holder.

EQUITY PICTURES
CORPORATION
H. K. Somborn, President — J. J. Schnitzer, Secretary
AEOLIAN HALL ··· NEW YORK



Blondes of Many Types Besiege Eddie Polo

Eddie Polo, the Universal serial star, having completed his latest serial, "The Vanishing Dagger," arrived in New York recently and immediately started a search for a young woman to pose as the heroine of his next chapter-picture. He advertised in the dailies, specifying that only ladies of the blonde type would qualify. No motion picture experience, it was explained, was necessary. Mr. Polo has since been swamped by applicants. A convention of blondes was called for session recently in the grand ball room of the Hotel Majestic. Polo selected several and made tests of them. He has not decided which one he will choose. Meanwhile, the siege continues. In person, by telegram and by letter, aspirants for screen honors—some genuine blondes, others not so genuine—besiege Mr. Polo, until that gentleman has become blonde-shy, even on the street.

J. Warren Kerrigan Has Competent Support

The W. W. Hodkinson Corporation points out as one of the strong features of the new Kerrigan starring vehicles, "No. 99," the cast which supports the star. Fritzi Brunette, who played opposite J. Warren Kerrigan in "The Luck of the Irish," again adds another victory to her score as the charming little debutante. Lila Leslie, a former Belasco actress, has the part of a wealthy widow out to obtain a husband by fair means or foul.

Emmett King, John Steppling and Thomas Guise are seen in strong character roles: William V. Mong gives a masterful performance as "Jake Trebs," the crafty Czar of the underworld, and Charles Arling is artistically villainous as the pernicious political grafter.

"TheDangerousTalent" Proving Success

According to a statement of the American Film Company, "The Dangerous Talent" is proving to be an unusual success and has been the object of much favorable comment from various sources. The emotional acting of the star, Margarita Fisher, has come in for a special round of praise according to the American Film's report, which submits the following verdicts for attention:

"'A real picture,' says the Chicago exhibs; 'A model of dramatic construction,' write the critics; 'A money maker' affirm the Flying A' producers of 'The Dangerous Talent.' 'The Golden Gift' was the original name of the novel by Daniel F. Whitcomb, and the name will prove right in line with the returns on it."

Opera Star Sees "Huck Finn" in Atlanta

During Caruso's recent visit to Atlanta with the Metropolitan Opera Company he was an interested spectator at the Rialto Theatre where Mark Twain's immortal story, "Huckleberry Finn," was being shown in pictures.

Power Takes Over Big Building

Projection Concern Takes Over Building in New York

THE New York Sun, Tribune and other metropolitan dailies gave considerable attention during the past week to the new lease just signed by the Nicholas Power Company. This lease of the building now occupied by the Nicholas Power Company signed by President Earl, was described by the New York Press as "one of the largest ever made in the 'Old Swamp' District," involving as it does a sum amounting to $1,200,000. The newspapers also speak of the Nicholas Power Company as one of the large manufacturing concerns of this country.

The "Swamp" district, one of the oldest and most important business sections in New York is close to the City Hall, Brooklyn Bridge, Woolworth Building, Municipal Building and other noted civic and commercial structures. Nearby are printed and published the Tribune, Sun, World, American and hundreds of daily, weekly and monthly publications. Most important, however, for the needs of the Nicholas Power Company is the proximity of the "Swamp" district to the Maiden Lane manufacturing jewelers and to the hundreds of machine, tool and pattern making shops which dot this locality. It is a veritable Mecca in New York for high grade toolmakers, machinists and other skilled metal workers of the kind required by the Power Company to manufacture the complicated and delicate mechanism of the Power's projector.

The building just taken over by the Nicholas Power Company will be used for its executive offices and more important manufacturing departments. Two other buildings in the vicinity are also used by this company for storage and operations requiring ample space, but the building just leased will be the main part of the Power's plant. The Nicholas Power Company had seriously considered erecting its own factory in one of the outlying portions of the city, but its present location is so excellent, for some of the reasons already mentioned, the building situation is so bad and the demand for the Power's product so great, it was decided it would be unwise to risk the possibility of delay and inconvenience to exhibitors, by making a change at this time. It may be of interest to many in the film industry to learn that it was estimated it would cost over $75,000 to move the machinery of the Nicholas Power Company.

The vast array of machinery in the Power's plant is the development of the little business started twenty years ago in a tiny shop on Nassau street—a shop started to manufacture a toy intended to "satisfy the passing whim and curiosity" of a small and easily pleased public. That "whim" has not yet passed and the "curiosity" grows greater from year to year. The manufacturer of the "toy" finds it has become a fair rival of the printing press and that American projectors are in demand in every part of the civilized world. In the great capitals and in many of the most remote places on all continents, Power's projectors will be found helping to entertain and educate the peoples of those far lands. The export business of the Nicholas Power Company was an early development and it is stated that "over 50 per cent. of the Cinemas in Great Britain are equipped with Power's."



The building at 90 Gold Street which houses the Nicholas Power Company

"Shore Acres" Going Big

Sixteen First-Run Theatres in Chicago Show Metro Production

"SHORE ACRES," the Metro special production featuring Alice Lake, played at sixteen Chicago first-run theatres in one day, a reproduction of the amusement page of the Chicago *Daily Tribune* of April 19 shows. This sheet, an exact duplication of the original page, was made up and issued by J. S. Grauman, branch manager of the Metro Exchange in Chicago.

The theatres where "Shore Acres" played in Chicago on the date mentioned were the Knickerbocker, the Wilson and the Madison Square, of the Lubiner and Trinz chain; the Covent Garden, of the same circuit; four of the Ascher Brothers' string; the Calo, the Frolic, the Metropolitan and the Crown; Balaban and Katz's Riviera; Ascher's Chateau; the Woodlawn; Schoenstandt's Atlantic; the People's; the Hamlin; the Marshall Square, and the Broadway Strand.

"Shore Acres," with a notable cast including besides Miss Lake, Edward Connelly, Joseph Kilgour, Frank Brownlee, and Margaret Mc-Wade was adapted to the screen by Arthur J. Zellner, directed by Rex Ingram and photographed by Stephen Norton

Appeal of "Humoresque"

The Pathos, Humor and Humaneness of Story Attracted Its Director

IN a statement just issued from the offices of the Cosmopolitan Productions, Frank Borzage responds to the favorable criticism which has greeted the first showing of the "Humoresque" and endeavors to place credit where credit is due. His statement follows:

"It's a great source of personal gratification to me that the critics have so kindly received 'Humoresque,' my first subject for Cosmopolitan Productions, but I feel that I was very fortunate in having the proper materials and conditions to work with and under, and I wish therefore to take this opportunity to give credit where credit is due and to explain a few things concerning 'Humoresque' and its filming.

"It came to me when I first read Fannie Hurst's story in Cosmopolitan Magazine that here was the story I had been looking for ever since I became a director. To me it represented the most wonderful of all human expressions—the expression of mother love which is the most dramatic, the most inspiring, and the most beautiful of all emotional themes. I saw immediately that 'Humoresque' was a story of universal understanding and appreciation, and it gripped me as I had never been gripped by a story before.

"What appealed most to me in 'Humoresque' was its infinite humaness, its deep pathos, and its rare rich humor. The wonderful mother who prayed for a genius son and was finally rewarded with one rang to me as the truest and most vital character in all fiction, a character that would live forever. Only recently I read a short article in one of the evening papers on motherhood and it quoted that age-old line: 'God couldn't be everywhere and therefore He made mothers.' I felt that way about 'Humoresque' when I read it the first time.

"There was this about Fannie Hurst's story that was exalting, inspiring to me and I knew that I must do it. In filming it, I tried to retain all the wonderful human touches, the fine characterization, the deft high and low lights of the story. Its appeal is tremendous because it deals with a subject that knows neither creed, color, race, language, or climate. It is universal.

"While I am personally much gratified to have been the director of 'Humoresque,' at the same time I feel that the result achieved could never have been accomplished without the splendid cooperation of the entire Cosmopolitan Productions organization."



Wally Reid and Bebe Daniels in "The Dancin' Fool," Reid's latest starring vehicle for Famous Players-Lasky release

"School Days" at Capitol

Larry Semon Comedy Shown at Famous Theatre in New York

"SCHOOL DAYS," the newest Vitagraph-Larry Semon comedy, was shown to the public for the first time at New York's Capitol Theatre, on May 9th. Managing Director Bowes booked it for that full week.

The comedy was screened for the Capitol Theatre staff previous to the public showing and as a result of the impression created, it received prominent space and position on the 24-sheet stand announcing the Capitol attractions for the week of May 9th. It was the only comedy on the Capitol bill for that week.

Ben H. Atwell, director of publicity for the Capitol made some special arrangements in connection with the week's showing of this comedy. He sent out personal invitations to every member of the staffs of the New York Evening Sun, the New York Telegram and the New York Telegraph, the three local newspapers on which Larry Semon worked as a cartoonist only a few years ago. On the occasion of the showing of a previous Larry Semon comedy at the Capitol, the members of the Evening Telegram staff were present, but as several of the scenes in "School Days" actually show Larry in the act of cartooning, Mr. Atwell gathered in all the boys who remembered the comedian as he used to wield the pencil. He called this special occasion "Larry Semon Fellowship Night."



Latest portrait of Albert E. Smith, President of Vitagraph, who has just returned from a six-months' visit at Vitagraph's Hollywood studio

Goldwyn Buys Old Play

"The Concert," Ten Year Old Comedy, Purchased for Picturization

"WITH the purchase of 'The Concert,' the comedy of which Leo Deitrichstein made a tremendous success some years ago, the Goldwyn Pictures Corporation adds another well known play to its list of future productions. Recently "The Great Lover" was purchased for picturization by this company, and the addition of the former Deitrichstein success to the list of coming Goldwyn pictures is indicative of the kind of comedy that this company seeks to present on the screen.

"The Concert," in its play form, was an adaptation by Leo Deitrichstein from the German version of Herman Bahr. It was produced at the Belasco theatre on October 4, 1910, and, after running more than a season in New York, played for several years on the road. The play has since been produced by many stock companies throughout the country.

An interesting sidelight on "The Concert" may be seen in the personnel of the original cast. Supporting the star were Janet Beecher, Jane Grey, Catherine Proctor, Cora Witherspoon and Alice L. Pollock, who has since become well known as a playwright. The men in the cast were William Morris and John W. Cope.

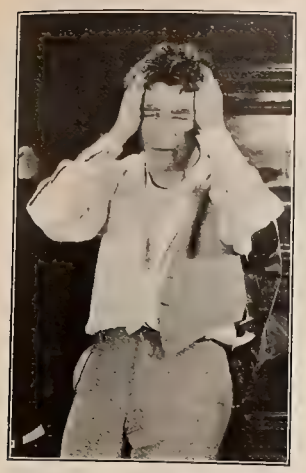
In presenting "The Concert" on the screen much of the exposition carried in the dialogue of the play may be visualized, and the delightful tales related by the characters presented as comic situations. The Goldwyn company intends to present "The Concert" with as fine a cast as can be assembled, and no means will be spared to give the play an excellent interpretation as a motion picture.

Reels That Will Endure

Exploits of Sea-Raider Moewe Are Graphically Shown in Film Series

THE news reels, depicting the exploits of the German sea-raider, Moewe, which are issued by the International Film Service and released through the exchanges of the Universal Manufacturing Company, are destined to live as one of the greatest achievements in the annals of the motion-picture industry. The story that the camera caught from the deck of the sea-wolf as ship after ship was sent to the bottom of the ocean and which is now unfolded on the screen is one that stands unequalled for sensational situations and thrilling incidents. And the effect is only augmented, when one realizes that these same scenes are not merely rehearsed bits of play-acting but graphic records of actual occurrences.

As striking as are the scenes of the removal of passengers from sinking vessels, they are merely incidental to the astounding main scenes that unroll before the eyes. In one instance a torpedo is discharged. For a moment there is a straining suspense as the missile of death travels through the waves directly towards a huge steamship but a few hundred yards away. Then follows a terrific explosion as the torpedo reaches its mark, and slowly the monster vessel turns over on its side and in an unbelievably short time disappears from sight, leaving only a ripple on the surface of the sea.



Tom Moore in a forthcoming Goldwyn picture, "The Great Accident"

Dooley's Five-Reeler Is Finished, Says Radin

Johnny Dooley's newest creation, "Skinning Skinners," a five-act farce comedy, has been completed and is ready for immediate release to state right buyers of the country through Radin Pictures, which company controls the world's distribution rights of the Dooley Comedies.

Dooley made his bow to screen fans some little time ago in a series of two-reel comedies and the instant success of these laugh producers, due to the personal efforts of the Ziegfeld Star and the insistent demand for a feature for longer length, prompted his managers to make the five part feature just completed.

"Purple Hieroglyph" is Bought for Williams

"The Purple Hieroglyph," a story of adventure on the Pacific Coast and an American romance shrouded in Oriental mystery has been purchased by Albert E. Smith, president of Vitagraph, as the next Earle Williams production to follow "The Master Stroke." Chester Bennett will direct the star in this feature, and is now finishing the script in collaboration with J. Grubb Alexander. Filming will soon start at Vitagraph's California studios. The story is by Will F. Jenkins and recently appeared in a popular magazine.

"The Heart Line" to be Adapted by Mullin

Eugene Mullin, former scenario editor of Vitagraph, Universal and Goldwyn, has associated himself with Arthur F. Beck, president of Gibraltar Pictures, and will signalize his new connection by adapting Gelett Burgess' "The Heart Line," production of which will begin shortly at the Robert Brunton studios, Los Angeles, recently leased by Gibraltar. "The Heart Line" pictorial rights were bought by Arthur F. Beck two months ago in a highly competitive market for $25,000.

Reception at New Fox Studio

Formal Opening of Big Building to Be Held May 24

THE date for the official opening of the William Fox studio and administration building on West 55th street, New York, is at last announced. Arrangements are now under way for throwing wide the doors on May 24th—an occasion which will be attended by an impressive ceremony with many notable guests present.

The building, which fronts on Tenth avenue, extending from 55th street to 56th street, has been completed to all outward appearance, since February 1st, when the entire Fox Film Corporation, with the exception of the New York Exchange offices, moved from its old quarters in West 46th street to the mammoth structure. Since that date all eastern business of the corporation has been transacted under its roof.

During this time, however, workmen have been steadily employed in completing those sections of the building which are devoted to the dark rooms, developing rooms, printing rooms and raw-stock vaults. The restaurant, also, has been delayed owing to the inability of the manufacturers to furnish suitable equipment.

These departments are now nearing completion and will be running on schedule for the official opening of the building, so that the visitors may see, first hand, the extent to which this concern has gone toward the development under a single roof of the perfect motion picture from the handling of the raw film to the finished prints distributed throughout the network of branch offices and exchanges located throughout the world.

In this building William Fox has achieved his greatest aim in linking up every department of his organization in proper relation to its neighbors and thus establishing the smoothest possible order of production. From the very accessible receiving and shipping department on the ground floor, opening directly upon the street, the arrangements have been so studied as to leave nothing to be desired.

With the perfection of equipment, including every latest modern improvement in the photographic branch of the business, Fox Film Corporation will be enabled to execute each phase of motion picture production within the walls of the building, and with a speed and precision hitherto impossible. There are many attractive features in this big structure, born in the brains of William Fox and the young architect, William Fried, who supervised construction from start to finish and who still is to be seen daily overseeing the finishing touches in decoration.

Even as the laying of the corner stone was an impressive ceremony, so will be the official opening of this mammoth picture plant. At the laying of the corner stone, Frank L. Dowling, president of the Borough of Manhattan, officiated, surrounded by a group of stage and screen stars and people prominent in the affairs of the city government. The Rev. Justin Corcoran and Rev. Meyer Kopfstein represented the sympathetic interest of the church world.

New Exchange System Ready

Educational to Open Offices Throughout Country in June

EDUCATIONAL FILMS CORPORATION announces that it expects to be serving the motion picture theatres of the entire country through its own exchanges by June 1st. These offices are said to afford the first national specialization in short subjects ever offered by a film organization. The entire effort of each office will be confined to Educational product and no picture longer than two reels will be handled.

Contracts have already been signed for the exchanges in Boston, Philadelphia, Washington, Pittsburg, Cincinnati, Louisville, Cleveland, Indianapolis, Chicago, Detroit, Minneapolis, Omaha, Los Angeles, San Francisco and Seattle. Announcements of the contracts for St. Louis, Kansas City, Denver and Salt Lake City are expected any day. One of the officials of the New York office has been sent to the southern territory to arrange for exchanges in Atlanta and either Dallas or New Orleans.

Educationals new exchange system marks something new in motion picture distribution in that local exhibitor interests own a portion of the stock in each office, though the control of every office is vested in the parent company. This system is expected to have the result of increasing the sales effort and assuring the exhibitor of the fullest cooperation, while the fact that Educational itself retains control assures the maintenance of exhibitor purchase opportunity. Each exchange will be under the direct supervision of the general sales management in New York and each will receive the entire exploitation and exhibitor aid service from the main office.

Some weeks ago Educational decided to discontinue its service through the independent exchanges which have been handling its releases and therefore the pictures that have accumulated in the meantime have not been placed on the market. The company will start distribution through its own service with what is claimed to be far the greatest number of new short subjects ever offered by any organizations. These prints will, of necessity, be new, yet at the same time exhibitors generally will have the benefit of the pre-release showings at leading New York theatres and the valuation of the various films as evidenced by the critics in the trade press.

"We feel that we have completed an epoch in our organization," said E. W. Hammons, vice president and general manager, in making the announcement. "When Educational began its activities it was generally regarded as an experiment though we were convinced that there was ample room for us before the company was organized. We have always looked forward to the day when we could have our own distributing organization, but we have had to wait until there was a volume of product that warranted the establishment of these offices. We first had to establish the merit of our own product and then to win for ourselves a position of unquestioned dominance in the short subject field so that other producers of one and two reel pictures would turn to us when we were able to offer suitable sales facilities.

"We have realized from the start that the only satisfactory method would be the establishment of our own exchanges and we have only waited until we acquired the bulk of product. That we have, and daily we are being offered pictures by producers of one and two reel subjects in every field. We are giving consideration to every one of these and we expect to still offer a distribution system for such short films as meet our quality standard. We have not hesitated to accept series that are seemingly in competition with pictures that we have distributed in the past, for the simple reason that we determined some months ago that this company, with its own exchanges in operation should be accepted by exhibitors everywhere as the one organization from which to seek quality short subjects. This will ever be our rule of conduct."

Educational will announce its releases next week. These include Bruce Scenics Beautiful, Outing-Chesters, Screenics, a series of forty foreign travel subjects, the Red Cross pictures, and a half dozen other scenic and travel pictures as well as a number of educational and novelty subjects. In the comedy field there will be two reel Chester, Torchy and Mermaid comedies and two other two reelers to be announced shortly. Contracts already signed assure five two reel comedies each month and it is possible that this will be increased, while one reel comedies will be added in short time.

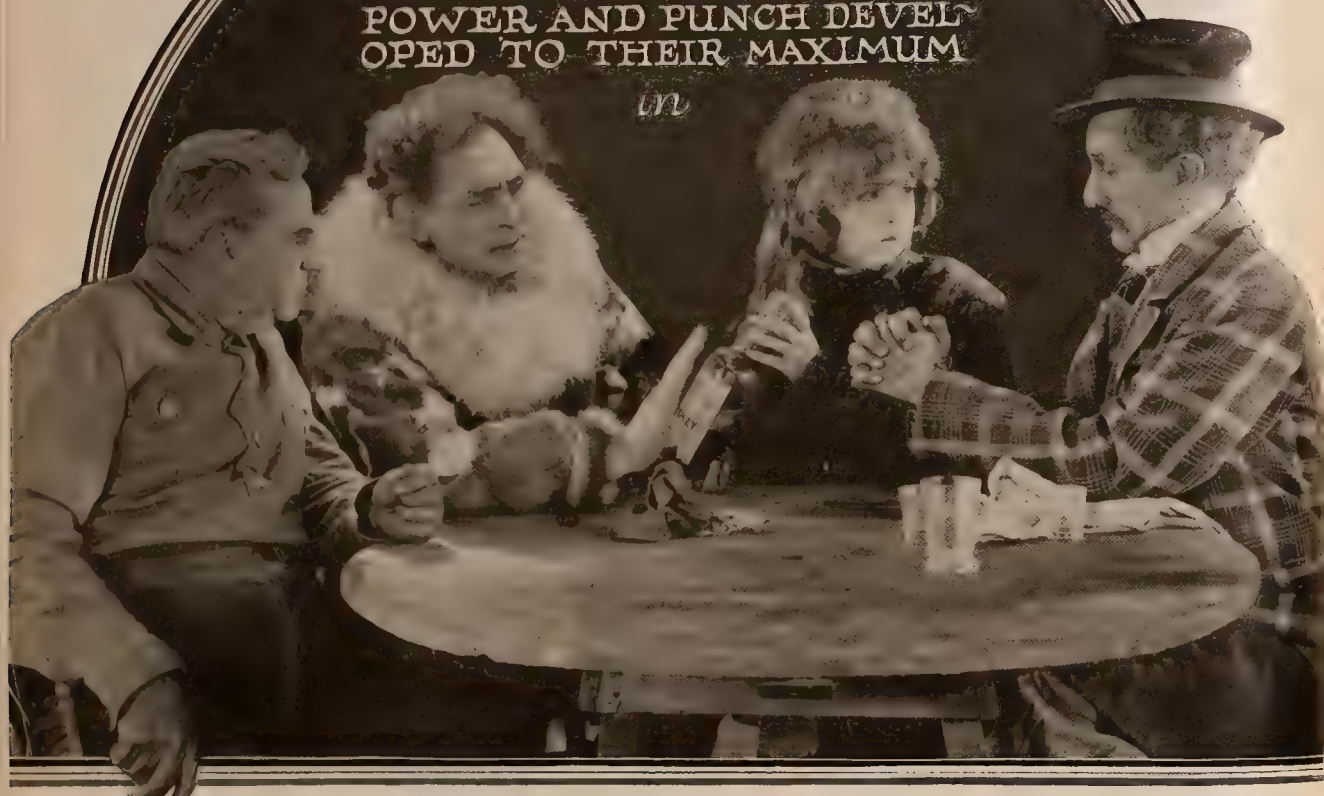
"The Honey Bee" Wins Wide Approval

Extended bookings in representative theatres all over the country with the East much in evidence, is taken by the American Film as indicative of the versatility and widespread appeal of "The Honey Bee," the "Flying A" super-special starring Mme. Marguerita Silva

JACK LONDON'S

POWER AND PUNCH DEVELOPED TO THEIR MAXIMUM

in



BURNING DAYLIGHT

HIS MASTER NOVEL with
an ALL-STAR CAST headed by

MITCHELL LEWIS

Produced by C.E. SHURTLEFF, Inc.

Scenario by A.S. LeVINO *Directed by* EDWARD SLOMAN

METRO



Wanda Hawley, new Realart star, to be seen in "Miss Hobbs," in a pensive mood

Wanda Hawley Picture Has Been Completed

Camera work on "Miss Hobbs," Wanda Hawley's first production as a Realartist, has been completed at the Realart studios in Hollywood and the work of titling and cutting is now being done. The picture will be ready for release, as promised, early in June. The final scenes for the picture were taken at Carmel, Cal., one of the most famous historical shrines in America where Director Donald Crisp took the company for some exterior shots.

Metro Actress Famed as Broadway Beauty

Justine Johnstone, who plays opposite Taylor Holmes in "Nothing But Lies," the comedian producer's picturization of Aaron Hoffman's comedy, now being released by Metro, is said to be one of the foremost beauties of the stage and one of the most beautiful women in New York. It is said that never since the early days of Lillian Russell has an actress been so universally acclaimed as has Miss Johnstone.

Talmadge Sisters Back At 48th St. Studio

The Talmadge sisters have returned from Chicago and will resume work in the 48th Street studios without delay. Joseph M. Schenck has purchased "The Branded Woman" as Norma Talmadge's next picture and "Good References" for Constance. Albert Parker has been engaged to direct Norma, and R. William Neill has been signed up to direct Constance.

Vitagraph Star Making Picture in South

Although she only recently returned to New York from Savannah, Ga., where she made exterior scenes for "Bab's Candidate," Corinne Griffith, Vitagraph star, is back in the South once more. She is now making all the exterior and many interior scenes for "The Whisper Market," her next feature.

Summer Releases Are Named

Seven Pictures on First National Schedule

WITH production sources for next season guaranteed to new sub-franchise owners in Associated First National Pictures, Inc., by contracts on which stars and directors are now working, and which provide what exhibitor officials of the company term the "most advanced screen standards in feature picture annals," announcement is made this week by First National of the summer schedule of seven productions to be released as the prelude to the fall season.

The total of releases for the 1920-1921 period, to be made under the sub-franchise plan, will give exhibitor members productions from more than a dozen studios devoting their entire time and facilities to the making of First National attractions. This schedule is subject to increase by the acquisition of exhibition rights to independent special feature attractions which may be offered to Associated First National by producers other than those now affiliated with it.

Each studio organization controlled by the stars, directors and producers whose output will be available to franchise owners on the protective and defensive booking privileges now being assigned to independent exhibitors by Circuit officials, is arranging its activity to comply, as nearly as possible, with the releasing schedule formulated by the exhibitors. In no case will production units identified with Associated First National be obliged, by contract demands or release dates, to speed their work or stress the normal facilities of their staffs to meet the screen requirements of the franchise owners.

The first of the summer releases is "The Yellow Typhoon," an adaptation of the story by Harold McGrath, and starring Anita Stewart. This was released the first week in May as the initial offering for the so-called summer season. Following this will be "The Splendid Hazard," an Allan Dwan production, with a strong cast headed by Henry B. Walthall and presented by Mayflower. This, according to present plans, will be given its first run presentations on May 31st.

Constance Talmadge will have a summer production in the sixth of her series for First National. This will be a John Emerson-Anita Loos feature called "The Perfect Woman." It is intended to release this on June 28th.

To Norma Talmadge falls the distinction of starring in the only production the Circuit will offer during July. This will be "Yes or No!" and has been placed on the schedule for July 19th. August, when the fall season begins to get under way, will bring three features into the market. The first of these will be "Curtain," starring Katherine MacDonald. It is an adaptation of the story of the same title, written by Rita Weiman and published in the Saturday Evening Post. It is listed for August 2nd. On August 16th the first run houses will present the second King Vidor production for First National entitled "The Jack Knife Man," from the story of the same name by Ellis Parker Butler.

Another important release for the same month will be on August 30th, when the initial First National attraction from Charles Ray will be available to exhibitor members. This is the screen version of the stage classic, "Forty-Five Minutes from Broadway," which its author, George M. Cohan, declares has made the equivalent of five fortunes, and which, in screen form, will realize a few hundred more legacies of six figure proportions.

The schedules for September, October, November and December are expected to be completed as soon as stars and producers have had an opportunity to determine what will be a safe and reasonable production period for each of the stories obtained for fall and winter release.

Existing contracts pledge to the independent exhibitors who will hold subfranchises in Associated First National next fall productions from the following independent sources: Norma and Constance Talmadge, Charles Chaplin, Marshall Neilan, Katherine MacDonald, Charles Ray, Mack Sennett, Whitman Bennett, who is producing a series of four pictures starring Lionel Barrymore, Allan Dwan, Raoul Walsh, Sydney Franklin, Mr. and Mrs Carter De Haven, Mildred Harris Chaplin, Anita Stewart, King Vidor and Henry Lehrman.

Career of Fox Star Reviewed

Statement Recalls Past Work of New Star, Eileen Percy

THE elevation of Eileen Percy to stardom by William Fox is made the subject of statement just issued from the Fox headquarters. Miss Percy's career before the camera is traced with considerable detail and some of those features singled out which have had most to do with her success on the screen. The Fox statement follows:

"For nearly three years Miss Percy has been playing the leading female roles opposite the biggest male stars in pictures. She started in pictures as leading woman to Douglas Fairbanks, and did four features with that star; during which time she established herself as a welcome addition to the screen from the Broadway stage.

"Hers is a beauty of the sort sometimes referred to as peaches and cream. Her eyes are large, round, grey-blue and wide apart, denoting highly developed artistic sense and depth of feeling. It was her youthful beauty which gained for her in New York City the opportunity to play one of the principal roles in the famous Materlinck fairy tale "The Bluebird," which made its bow to the theatregoers of the metropolis at the Century theatre. Here and on the road, for a period of three years, the refreshing little Miss Percy played practically every child part in The Bluebird, including Tyltil and Myltil, the two child principals about whom the story is woven.

"From the Bluebird Miss Percy went into Elsie Janis' company, then playing "The Lady or the Slipper." Here she was a member of the pony ballet, and distinguished herself by her specialty dancing and singing.

"This experience stood the new Fox star in good stead during her early screen career; but it was her experience in both the musical comedy and the straight dramatic field that really trained her for the work she has done and which she now has before her in Fox productions.

"With the late Gaby Deslys, Miss Percy made a distinct hit in musical numbers, and her dancing is still remembered by Broadwayites who keep pace with the season's successes. Later she played the dope fiend with Mary Nash and Henry Hull in 'The Man Who Came Back'—this while she was engaged in the midnight show at the Follies.

"Harrison Fisher selected Eileen Percy for one of his famous Fisher Girl Series, and her beauty has adorned many magazines and periodicals, which have brought her admirers from the far corners of the globe. It was while she was appearing at the Century Roof that she was discovered by a well-known screen star and signed up for a series of film features.

"With the success she has achieved in the parts she has already assumed before the camera, there can be little doubt, in the minds of 'those who know,' as to the outcome of the decision by William Fox to make her a star.

"Besides appearing as leading woman in 'Wild and Wooly,' 'Down to Earth,' 'The Man From Painted Post,' and 'Reaching For the Moon,' opposite Fairbanks, she carried off high honors with Bert Lytell in 'Hitting the High Spots' and 'One-Thing-At-a Time O'Day.'

"Eileen Percy has already completed her first starring vehicle for William Fox. It is a screen adaptation of Arline Van Ness Hines' stage success 'Her Honor the Mayor.' This will be announced for release shortly. Already her next two plays have been secured by Fox. They are 'Myra Meets His Family,' a Saturday Evening Post story by F. Scott Fitzgerald, and 'Beware of the Bride' a novel by Edgar Franklin which will soon reach the fiction lovers through the pages of one of our most popular magazines. Surely a good start for such a charming new star as Eileen Percy."



Three views of Equity's latest Clara Kimball Young picture, "For the Soul of Rafael"

Art Exhibit Praises F. P.-Lasky Inserts

When the American Institute of Graphic Arts opened its annual exhibition of fine printing, engraving and allied arts at the National Arts Club, New York City, on May 5, the trade paper insert advertisements published by Famous Players-Lasky Corporation were well represented.

Of the many advertisements offered to the judges for exhibition at this showing of the highest and most representative forms of printing art, three trade paper inserts issued by Famous Players for Paramount Artcraft Pictures advertising, were selected.

American Cinema Film Handled by Pioneer

Under the terms of a contract made this week between Walter F. Niebuhr, president of the American Cinema Corporation and M. H. Hoffman, general manager, of the Pioneer Feature Film Corporation, the latter corporation has acquired the sole distribution rights in the State of New York and northern New Jersey of the entire series of American Cinema Productions in the next twelve months. This includes immediate delivery of "The Inner Voice," starring E. K. Lincoln, "Stolen Moments," starring Marguerite Namara and "His Brother's Keeper," an all-star production, now being completed in the American Cinema Corporation's studio, under the direction of Wilfrid North.

Tracy Novel Near Ready

"Silent Barrier" Being Titled; Author Knighted by King George

"THE Silent Barrier," first picture by Sir Louis Tracy to be filmed under the Gibraltar banner by Louis Tracy Prouctions, Inc., will be ready for preview within a few days. It is now well advanced in the titling stage. The author was knighted by King George of England while the picture was in the process of production.

There are sixteen striking interior sets in "The Silent Barrier," four of these being of unusual beauty. The reception set, in which sixty persons are on the stage at once, is said by Director William Worthington, to be one of the finest interiors of recent film history. This scene alone cost $30,000 to stage and the picture so far has cost $130,000. It is a five-reel offering.

Director Worthington is now on his way to California where he is to direct Leah Baird's next picture play. He was accompanied on his journey by his assistant, William J. Rau, Robert S. Stevens, technical expert of the Gibraltar forces and Virgil Miller, staff cameraman.

"The Silent Barrier," includes Sheldon Lewis, Ada Rehan and Blanche Walsh, Gladys Hulette and Donald Cameron, who played the male lead in "East is West," and Corrine Barker.

Pathe Ads a Huge Success

Exhibitors Compliment Officials on Campaign for "The Third Eye"

THE Pathe branch offices have been highly complimented by exhibitors for the service they have rendered in connection with "The Third Eye," the fifteen episode serial which has been elected to succeed "Daredevil Jack" on Pathe's schedule.

Manager Stombaugh, of the Minneapolis Branch reports that the twenty-four sheet poster has made a big "hit" with the exhibitors in his territory. It is in three colors, showing a striking handling of red, yellow and blue. The paper, campaign books and other advance matter have been in the hands of exchanges for some time now and exhibitors who have already booked "The Third Eye" were supplied the means with which to open up their campaigns immediately, an item of high importance to the showman.

In addition to the extensive billboard advertising campaign mapped out for "The Third Eye," Pathe has made a large money appropriation for special newspaper advertising. The method to be adopted in distributing this newspaper advertising applies a co-operative scheme between the exhibitor proper and the exchanges.



Two scenes from "The Hope Diamond Mystery," produced for Kosmick Films Inc.

George L. Sargent Will Direct Alice Joyce

George L. Sargent is Alice Joyce's new director at Vitagraph's Brooklyn studio. Mr. Sargent was engaged by Albert E. Smith to direct the production of "The Prey," to follow the Alice Joyce special production, "Dollars and the Woman," which will be released this month.

Bryant Washburn Seen in Farce Comedy

Bryant Washburn comes back to make things merry for motion picture patrons in the Paramount-Artcraft version of a famous old farce-comedy, "Mrs. Temple's Telegram," the release date of which is May 9. Washburn's current vehicle was booked for the present week at the Rialto theatre, New York. The authors of "Mrs. Temple's Telegram" were Frank Wyatt and William Morris, both of them actors as well as playwrights.

Mr. Washburn's role is that of Jack Temple.

Wanda Hawley, who has the role of Mrs. Temple, is featured, as is Walter Hiers in the role of Frank Fuller. Carmen Phillips plays the siren and clever character roles are interpreted by Sylvia Ashton, Leo White and Anne Schaefer. James Cruze directed the production.

Harry I. Day Resigns from Cosmopolitan

Harry I. Day, for the past year director of advertising and publicity for Cosmopolitan Productions, has tendered his resignation effective June 1st. It is understood he is associating himself in an executive capacity with a new combination, details of which will be announced later.

Day has handled some extensive advertising campaigns for Cosmopolitan Productions, among them the campaign for "The Miracle of Love," "The Cinema Murder," "April Folly," and "Humoresque."

American Film Wins in Central America

American films have wrested supremacy from French and Italian films in Central America and the northern part of South America, said Monroe Isen on the eve of sailing for Panama several days ago to resume his duties as manager of Universal's branch office in the Republic of Panama. Six months ago, he said, French and Italian films were all the rage and were shown almost to the exclusion of the standard American product.

Simplex Notes

DR. CHESTER C. MARSHALL, Director of the Division of Stereopticons, Motion Pictures and lectures of the Centenary Conservation Committee of the Methodist Episcopal Church, has just returned from the general conference scheduled at Des Moines, Iowa, from May 1 to 30 inclusive.

Dr. Marshall, who was recently referred to in the trade press as the "Militant Pastor of St. James Methodist Episcopal Church, New York," is, with Dr. Christian F. Reisner, one of the most prominent of active Methodist officials who advocate the use of the motion picture with the church and Sunday school activities.

It is highly significant of Dr. Marshall's insight into the industry, and also the Church requirements to note that he has just consummated a deal with Mr. E. M. Porter, General Manager of the Precision Machine Company, whereby the Methodist Centenary Committee was selected out of the church groups to handle the Simplex Projector for the Methodist organization.

Dr. Marshall praises the work being done by the two type "S" Simplexes installed in the Auditorium as well as the Simplex Incandescent Equipment installed in the Des Moines Y. M. C. A.

In the heart of Greenwich Village, tucked away in an unobtrusive building on Ninth street, is Paul & Joe's Italian Restaurant, where were gathered on Saturday night last, the Department Heads and Foremen of the Precision Machine Company, who are banded together for social purposes under the name of Simplex Engineers.

Plans for making this gathering a memorable one had been under way for some time, and the committee on arrangements, comprising L. F. Frappier, T. A. Healey, W. C. Francke, M. G. De Vries, T. L. Johnson and T. L. Lambert had worked valiantly arranging a program that would in every respect compare with the merit which the machines manufactured by this progressive organization, are generally credited with.

A real Italian dinner was served to the sixty-five people who sat down at the gaily decorated table, the head of which was occupied by the honor guests, comprising Mr. Everette M. Porter, General Manager of the Precision Machine Company; Mr. Joseph Hornstein, General Manager of the David P. Howells Co.; Mr. Everette L. Bragdon, Technical Editor Motion Picture News; Mr. Jacob Lourie, Associated Press; Mr. Thomas Healey, Purchasing Department, and Mr. William C. Francke, Toastmaster.

Conventionites Shown "The Yellow Typhoon"

At the recent convention of the First National Exhibitors in Chicago "The Yellow Typhoon," the Louis B. Mayer-First National release was shown to the exhibitors and exchange men, all of whom are reported to have received the picture most enthusiastically. Many claimed that it is the best picture in Anita Stewart's career.

"The Fortune Teller" Scores

NOT in vain did Robertson-Cole promise the exhibitors of America "the greatest picture to which it so far has put its name" in "The Fortune Teller," the Albert Capellani triumph, with Marjorie Rambeau as its star, if the New York press is to be believed.

Following on the heels of the unanimous applause which was given the Sir Ernest Shackleton South Polar picture, which opened on Broadway last week, come other flattering notices for the second Robertson-Cole picture. "The best thing which Marjorie Rambeau has so far done" is the verdict of the New York papers for "The Fortune Teller" at the opening of its engagement at the B. S. Moss's Broadway theatre.

The papers emphasize particularly the points which were stressed by Robertson-Cole in presenting the picture. "The Fortune Teller" is a production of the greatest human appeal, telling a story which relies upon its deep appeal to the heart for its effects. So, in this way, the general support which was given the picture by the press points out its future as a box office attraction, and gives to the man, seeking to book productions of the broadest appeal, the support of an unbiased force.

"The Fortune Teller," declared by the Famous French master director, Albert Capellani, to be the best picture he has made, is released by Robertson-Cole as the first of a smashing series of pictures destined to set a new standard for Robertson-Cole attractions, and to give an idea of the calibre which is in store for the exhibitor when the new contracts providing for a greater length of time, and a greater expenditure on each picture begin to yield productions.



Zasu Pitts in "The Heart of Twenty," a Robertson-Cole picture

The *Evening Mail*, a newspaper which pays especial attention to the new and meritorious things of the screen, led off its motion picture column, on the next day after the opening, with a very flattering review of "The Fortune Teller."

The *Mail* said:

"At the Broadway theatre, Marjorie Rambeau, who is at present starring in 'The Sign on the Door' at the Republic theatre, can be seen on the screen this week in the same role that she created on the stage in 'The Fortune Teller,' adapted to the 'celluloid' by Albert Capellani. As a stage offering, Princess Wah-Detka, a Cherokee Indian seeress, who recently appeared on the Ziegfeld Roof, answers all questions promptly and correctly."

The review then launches into a detailed comment on the fine points of the picture. The Indian princess mentioned was used as a special exploitation feature, and to heighten the interest the Broadway announced a "Psychic Week," with "The Fortune Teller" as the determining feature of the bill.

The *Times* welcomes "The Fortune Teller" to Broadway as follows:

"Marjorie Rambeau, after a considerable absence from the screen, returns to the fold at the Broadway this week in 'The Fortune Teller,' in which she was seen at the Republic theatre, about a year ago. It is a role which gives good opportunities to the actress."

The *Sun* and *Herald* hits exactly upon the point which Robertson-Cole has been emphasizing in announcing the picture, viz., that it is the best thing which Miss Rambeau has done on the screen. This old and conservative paper says:

"This week Moss's Broadway steeps itself in the psychic. Miss Marjorie Rambeau does some of her best screen work in 'The Fortune Teller,' transcribed to the screen by Albert Capellani from her play, and Princess Wah-letka has her band of correspondence spooks direct from the Ziegfeld Roof.

The *Evening Post*, another paper which falls into the more discriminating class, speaks of "The Fortune Teller" in this way:

"Marjorie Rambeau is seen this week at the Broadway theatre in her dramatic success, 'The Fortune Teller,' which lends itself well to the screen."

Blanche Sweet Popular Star

Statistics Prove Big Demand for Pathe's Star Series

STATISTICS compiled by Pathe Exchange, Inc., show that Blanche Sweet is a favorite actress in more than six thousand theatres in the United States and that the patrons of that number of theatres look forward to each new release as it appears. The growth of her popularity has been marked with each new release and the outlook for the next picture, "Simple Souls," indicates that it will play in more theatres than any other play in which the star has ever appeared.

"A Woman of Pleasure" and "Fighting Cressy," the first two Blanche Sweet productions released by Pathe are still booking in great strength in every territory. "The Deadlier Sex" is one of the fastest moving productions on the Pathe schedule, every exhibitor who played the first two pictures having asked for the third one for as early a date as possible.

In the preparation of the Blanche Sweet series it was determined to give the star unlimited time and unlimited scope in production in the making of each picture. It was strongly felt that the great popularity of Blanche Sweet would take her to the foremost place on the screen among all women stars if she was given productions of the right type. To eliminate all chance of poor pictures injuring the star it was decided to observe strictly the right of rejection and to keep from the market any picture which did not meet the rigid requirements of the standard set for her.

The wisdom of the policy adopted at that time is said to be shown in the demand now manifest for the Blanche Sweet pictures. Her own work and the distinctive merit of the pictures have created a demand which insures the complete success of "Simple Souls" even before its release date. The Pathe Reviewing Committee has passed on the picture and judging from the reports of the members "Simple Souls" does not require the prestige of the previous Blanche Sweet productions. Standing alone it ranks as one of the finest motion pictures released under the Pathe banner, according to committee reports.

"Simple Souls" is from the novel by John Hastings Turner and was especially selected for Miss Sweet. She is seen in the role of the English shop girl with a soul so simple that even marrying a Duke doesn't impress her or overburden her with awe. He is just another simple soul to her and the Duke himself is a regular fellow who knows he is a simple soul. But his relatives are sure they have a monopoly on all the blue blood in the world and thereby hangs the tale.

In a deliciously humorous way the two simple souls confound the aristocrats who worry about them and about the conventions. The picture is certain to find great favor in this country because of its exposure of the shams of aristocracy, but it also carries a splendid love story, and an appealingly sympathetic revelation of the sweetness of a girl's character.

The picture will be released on May 23rd and already a number of advance contracts have been received. Of course most of these contracts are from exhibitors who have played the previous productions but there are several who were delayed in getting in contracts on the others and who desire to be early on this latest one



Henry Ginsberg, Educational Films Corporation

"Riders of the Dawn" Released May 30

W. W. Hodkinson Corporation announces May 30 as the national release of "Riders of the Dawn," Benjamin B. Hampton's powerful picturization of Zane Grey's novel, "The Desert of Wheat." An attractive twenty-page campaign book has just been completed on the production, which enjoyed a tremendously successful premiere at the Strand theatre, New York, last week.

Canadian Co. Distributes Bonuses

At the annual meeting of the Canadian Photoplays, Ltd., of Calgary, Canada, on May 9, a cash bonus of $15,000 was voted to Nell Shipman, star of "Back to God's Country." David Hartford, director of the picture, received $8,000. This is in addition to the regular salaries already paid them. It was also resolved to continue operations with two of Ralph Connor's stories for First National.

American Cinema Making Two Pictures

American Cinema Corporation has two interesting screen productions now in the course of making. Marguerite Namara is the star of "Stolen Moments," a feature rapidly nearing completion under the direction of James Vincent and Wilfred North promises fine results with an excellent story and cast that includes Martha Mansfield and Albert L. Barrett. The temporary title is "His Brother's Keeper."

"Rio Grande" Has All Outdoor Requisites

"Rio Grande," the Edwin Carewe production of the stage play by Augustus Thomas has demonstrated within two weeks after the date of release that it is the type of virile Western picture of the great outdoors that exhibitors have been clamoring for. It is full of fight and action, romance and love, and is filled with live scenes taken along the border country and many contracts have already been signed.

Handbook on Films Issued

General Information in Booklet Published by Dept. of Interior

AN important step in the encouragement of the schools of the country to devote more attention to motion pictures has just been taken by the Bureau of Education of the Department of the Interior with the issuance of a booklet entitled "Motion Pictures and Motion Picture Equipment." It is a handbook of information that will be especially valuable to all of those who have no technical knowledge of motion picture exhibition, since it explains the technicalities in a popular manner. An interesting portion of the booklet is devoted to the nomenclature of industry. The booklet was written by Mr. Carl Anderson, now with Educational Films Corporation, during the period that he was serving with the Bureau of Education in association with F. W. Reynolds of the extension division of the University of Utah.

It is interesting to note that the booklet was prepared with the direct purpose of answering the hundreds of inquiries that were received by the bureau after a questionnaire seeking motion-picture information had been sent out. Mr. Anderson carefully compiled these inquiries and then set out to answer them, the result being that the booklet supplies practically all of the information that would be sought by one about to engage in the non-theatrical exhibition of motion pictures.

One of the first subjects is the difference between the standard and narrow width films, it being made clear that the film furnished by the section of visual instruction is standard and cannot be used in the odd-sized machines. Attention is also called to the different sorts of projectors, and schools which do not require the constant moving of machines are advised to install a standard professional machine, and those, using various rooms, the portable type. Explanations are given of the throw of picture, the adaptability of various currents explained, and many details of the actual projection of pictures given.

Realart Sets B'way Record

Twelve Broadway Showings in a Row Gives Realart Clean Sweep

THE record for Broadway runs now being established by Realart took a sudden spurt this week when three new productions were booked for big Rialto houses, jumping the total from nine in a row to twelve. As a result the month of May will see Realart paper plastered over the nearly White Way in quite a liberal fashion. The young lady in the swing atop the Hermitage Hotel building is scheduled to make a couple of complete loops in celebration of the event.

"Sinners," which was the star boarder at the Capitol theatre during the week of April 25th was listed in the Realart record books as Number Eight. A short time ago "The Stolen Kiss" was on the screen of the Rialto theatre for a week. It holds a place in history as the ninth rung in Realart's ladder of Broadway successes.

For a time the record remained there until this week when Realart introduced a new Mayflower special to Broadway exhibitors. After seeing it Edward Bowes, managing director of the Capitol theatre, called for a fountain pen and a contract and ordered it wrapped up and sent to his big playhouse.

"The Deep Purple," an R. A. Walsh production, presented by Mayflower Photoplay Corporation, occupied the Capitol during the week of May 2nd. It is an adaptation of the famous stage success of a decade ago by Paul Armstrong and Wilson Mizner.

Somebody tipped Dr. Hugo Riesenfeld off that "Miss Hobbs," Wanda Hawley's first Realart picture was to be a winner. He followed the tip up and took a contract for the production for the Rialto theatre during the week of June 6th. Realart's records went right on up another peg. A "Sold" tag was hung on the five reels of comedy and drama contained in "Nurse Marjorie," Mary Miles Minter's recent production, and orders were given to have them delivered at the stage entrance of either the Rialto or Rivoli theatres on May 3rd.

¶ State Right News Page 4337

Manager of National Exchanges on Tour

Hunter Bennett, vice-president and general manager of National Exchanges, Inc., leaves New York next week on an extended trip embracing the principal exchange centers throughout the country. Mr. Bennett's trip is for the purpose of completing negotiations for franchises in National Exchanges, Inc., and study conditions on the ground first hand.

Mr. Bennett stated that his organization, which is receiving financial backing from the Johnson & Hopkins Company, intends to release a limited schedule of high-class productions which will be strongly exploited.

"The Harvest Moon" is Given Preview

A preview of "The Harvest Moon," the latest Augustus Thomas drama to be filmed by Deitrich-Beck, Inc., for Gibraltar Pictures, and starring Doris Kenyon, was given last Monday night at the Detroit theatre, Detroit, Mich., under novel conditions. The occasion developed into a sort of professional reunion, Miss Kenyon making a speech, after the showing, followed by Mr. Cumberland, who plays in the opposite role.

Tom Moore Will Star in Mystery Farce

Word is received from the Goldwyn studios at Culver City, California that the mystery farce, "Stop Thief!" soon will be placed in production with Tom Moore as the star. In this, as in "Officer 666," which he has just completed, Moore will be directed by Harry Beaumont. Although the cast for "Stop Thief" has not yet been selected, it is announced that Hazel Daly will be the star's leading woman.

In common with "Officer 666," "Stop Thief!" has the distinction of being one of the most successful plays ever staged by Cohan & Harris. It ran for a full year at the Gaiety theatre, New York, where it was first presented in the fall of 1913.



A group of Century comedy girls

A RIOT OF ROLLICKING FUN!

HAROLD LLOYD

in AN EASTERN WESTERNER

A TWO REEL COMEDY

Listen!

Harold Lloyd is a giant in filmdom to-day.

His comedies are generally billed **bigger than the feature**, because they pull bigger than the feature.

Just read a few of the comments on the last Lloyd comedy, "Haunted Spooks":

"One of the funniest and cleverest comedies yet registered."
—Morning Telegraph.

"A word of blessing for 'Haunted Spooks.' Hilarious enough to cause even a medium to cease for the time being to take ghosts seriously."—N. Y. Sun.

"Astonishingly fresh and diverting."—N. Y. Tribune.

"The audience roared. It's the funniest comedy of the season."
—N. Y. Evening Sun.

"Lloyd made a hit."—N. Y. Globe.

"Brightest spot on the Strand program this week. 'Haunted Spooks' brought down the house."—Wid's.

"Contains a flock of snikkers. An object lesson to comedy producers."—Variety.

"Brightest spot on the Rivoli program. Comedy in the real sense."—Variety.

"The man who discovered Harold Lloyd deserves a vote of thanks. If you never heard laughter come in gales you will when you see his latest comedy."
—Minneapolis Tribune.

" 'Haunted Spooks' attains the supreme heights of comedy. Not an inch of wasted film. Every scene counts as a laugh. The gags are startling, original and sidesplitting Lloyd is a big league comedian, his company is big league and whoever does the directing is big league."—Wid's.



Produced by HAL ROACH

Pathé Distributors

Can the daughter of "common" parents marry the blue-blooded millionaire and both be happy?

Can the one step up without the other stepping down? Or is similarity of soul the only thing that counts?

Jesse D. Hampton
presents

BLANCHE SWEET
IN
SIMPLE SOULS

adapted from John Hastings Turner's famous novel
Directed by Robert Thornby

Judged from every standpoint of acting, direction, story, production and human appeal, "Simple Souls" stands among the real achievements of the screen.

Judge it for yourself,—see it at the nearest Pathé Exchange!

Pathé
Distributors



Pathé
Distributors

The Reason Why

WHY does the RITCHEY LITHO. CORP. advertise when it is the busiest poster producing concern in the world, and when we are now working night and day to keep even with our orders? We feel that we owe it both to the buyer of posters and ourselves to advertise. Ours is an educational advertising campaign undertaken as a mutual protection against the mediocre poster. We wish to implant into the poster buyer's mind the highest possible standard, wherewith he will judge all posters. Then we will have achieved that purpose.

Few people stop to consider that advertising is one of the great arts—and that poster advertising is its highest and most complex development. Indeed it is so highly complex that it is not possible for the average business man to have an expert knowledge of the qualities of posters, although he realizes perfectly well the great importance of having good ones. It is that fact which enables a lot of lithographers, advertising agents and publicity men to put over a lot of stuff that is quite valueless. This is pure waste, and these advertisements are written in an effort to overcome that waste!

The ultimate result of this campaign will be to convince the buyer that there are just two ways of getting great posters. One way is by making a life long study of the subject—the other way is to insist upon having RITCHEY posters!

Ritchey LITHO. CORP.

RITCHEY LITHO. CORP.

406 W. 31st Street, New York **Telephone Chelsea 8388**

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Motion Picture News

VOL. XXI MAY 15, 1920 No. XXI

Editorial and Otherwise

Why the Guarantee?

IN two cities, Baltimore and Spokane, exhibitor action that is almost of a concerted nature has blocked the course of percentage booking. Other sections, while not reporting definite action, give signs of a growing storm of opposition to percentage.

We can't say, after looking at many forms of contract on percentage, that we can blame exhibitors.

Percentage, in theory, means a gamble—a gamble in which both parties share. Percentage, in the show game, called for both parties to take a showman's gamble.

But there is little of the showman about most of the contracts we see—with their large guarantee, usually equal to or in excess of the amount an exhibitor would consider a fair rental for the production.

Percentage will not be hastened on such a basis.

Percentage must mean *equity*—else there will be no percentage.

The Right Idea

J. D. WILLIAMS saw deep into the seat of much of the exhibitors' troubles when he declared at Chicago, "Let your majority rule. Be good soldiers. Bury your personal whims and stand by your leaders as long as the majority votes them your leaders. If you don't like them, throw them out—if the majority feels the way you do."

Minority cantankerousness has been the rock on which national exhibitor organization has always foundered.

But there are two kinds of majorities in exhibitor bodies. There is the supposed majority created by credentials committees, steam rollers, convenient proxies, etc. There is the real, all-wool majority of theater-owning exhibitors, each having his say, and no one else having a word.

Mr. Williams points the way; let someone else bar the way to politics; and then—may the majority rule.

The Direct Route

EVERYTHING in the picture business is tending towards direct action. Now it is the Associated Producers who have decided, after months of propositions from various other organizations, to establish their own distributing system.

We can state the opinion of many others along with our own when we declare that they have made the first step right in selecting Oscar Price and Fred Warren to guide their distribution.

To a certain extent any group of distributors are controlling their own destinies when they establish their own exchanges. But only to an extent measured by the character and ability of the men they place at the helm.

The Big Six—there are hints that the figure may be increased—have taken the first hurdle in fine form.

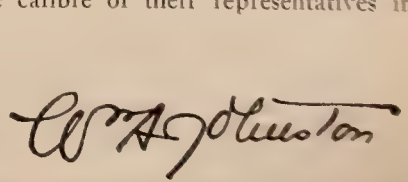
Chicago's High-light

THE outstanding point of the Chicago convention of independent exhibitors was the evident and impressive earnestness of those present, the sincere desire for a real national organization.

Politics may have attempted to enter the scene, but the stay was short. And as the convention found its footing and gathered coherent shape, personalities and politics beat a hasty retreat.

No self-seeker could stand long against the exhibitors of the South, presenting facts and figures from their own experience to show the need of protective, national organization. No politician could stand unabashed before the sincere self-effacing attitude of such men as Sig Samuels and Willard Patterson, who called the convention, or of Frank Rembusch, who shouldered the burden of chairmanship.

If the Cleveland convention of the Motion Picture Theatre Owners Association profits by the addition of the energetic men who gathered in Chicago, if, out of the three days session in June, there emerges a solidified national organization—exhibitors will be grateful for the calibre of their representatives in Chicago.



THE THIRD

A PATHÉ SERIAL

with

Warner OLAND

and

Eileen PERCY



Produced by
ASTRA
Story by
H.H. VANLOAN

Melodrama, actionful, vivid, sensational-story, spilling over with situations

Yours, for

EYE



Pathé
Distributors

is the keynote of this serial. It's an adventure from the first to the last episode.
better business!


AN Edgar Lewis PRODUCTION
SHERRY
From Geo Barr McCutcheons novel
Personally directed by Mr Lewis
He was the town joke, the "horrible example!"
Slave to a weakness, shunned by the" best people" and yet once he was of them!
A man does not often "come back." He did. The very persons who knocked the hardest were the proudest to shake his hand!
Pathé
Distributors

Activities of the Independents

STATE RIGHTS—EXPORT

Aywon Sells Rights on Rex Ray Westerns

Nathan Hirsh, president of Aywon Film Corporation, reports success in selling the rights to the series of five-reel Western dramas starring Rex Ray, which were made especially for the Aywon company.

Sol Lesser has purchased the California, Nevada and Arizona territory. Delaware, Maryland and the District of Columbia has been sold to The Empire Film Distributing Co., and The Lyric Film and Supply Co., of Terre Haute, has purchased the rights for Indiana, Utah, Colorado and New Mexico territory was sold to The Arrow Film Co., of Denver, while Western Pennsylvania and West Virginia are controlled by The Penn Film Service. The Dooley Film Exchange of Syracuse has bought the rights for upper New York State, while greater New York and Northern New Jersey territory will be controlled by Aywon.

New Officers Elected by Pioneer Film

A. E. Lefcourt has been elected to the presidency of the Pioneer Film Corporation. Mr. Lefcourt is one of the most successful figures in New York business and financial circles. M. H. Hoffman has been elected vice-president and still remains active directing head as general manager. The other officers elected recently were Louis Haas, secretary and treasurer, and Morris Rose, vice-president.

During the past year the number of exchanges handling the Pioneer product has increased from two in number to twenty and are to be found in every exchange center in the United States and Canada. The volume of business handled by the Pioneer organization for the month of April more than doubles that of any previous month in the history of the corporation.

"Empty Arms" Rights Go to Pioneer Film

After bidding among several New York State buyers, the film "Empty Arms" went to the Pioneer Feature Film Corporation, who have acquired the rights for New York State, including Greater New York and Northern New Jersey.

The Pioneer Film Corporation which is located at 130 West 46th street, New York, requests all managers in their territory to address them directly. At the present moment, scores of theatres are communicating with the Photoplay Libraries, Inc.

Merit Film Exchanges Open New Branches

In order to care for the growing volume of business received from Indiana and Wisconsin territories and to give satisfactory service to these exhibitors, Merit Film Exchanges, of Chicago, have opened branch offices at the Toy Building in Milwaukee, and at 122 West New York Street, Indianapolis, according to an announcement just made by D. Padorr, general manager. The Indianapolis office is under the management of W. W. Everett. The Milwaukee office is expected to be in operation shortly.

Kohn Plans More Comedies

Will Produce Series of Ten a Year to Fill Exhibitors' Demand

WITH a definite program already mapped out, Marion H. Kohn, head of the Marion H. Kohn Productions, Inc., announces that he will produce a series of ten comedies, costing $25,000 or more, each year in addition to his popular priced short subjects starring "Smiling Bill" Jones and Polly Moran.

"With the larger producing and distributing organizations breaking away from two-reel comedies and the larger two-reel producers making five-reel comedies, there is an appalling shortage of high-order comedies for the theatres in the larger cities," states Mr. Kohn, "and that shortage must be filled." With two of the largest programs without a single comedy release, and a third about to withdraw its last remaining short subject, I firmly believe that unless we independents make up this shortage there will be an awful howl, both from the exhibitors and from the patrons.

"I don't care to discuss why the large distributors are 'laying off' the short subject, but I can see the exhibitors angle and he wants comedies for his bill of fare and is willing to pay the price for the class of pictures his customers demand."



Rhea Mitchell, who is appearing in "The Great Physician," the seven-reel special feature produced by Screen Crafts

Lejaren a Hiller Takes Up Production Work

Lejaren a Hiller, illustrator and painter, whose work is familiar to magazine readers, is the latest knight of the brush and palette to turn his art "moviewards." His first production, "The Sleep of Cymba Roget," a seven reel drama of romance and intrigue, will be ready for a trade showing in a few weeks. This is the first picture of a series that Mr. Hiller will make under the general title of "Never Told Tales of a Studio." Helen Gardner will be featured in "The Sleep of Cymba Roget."

Falkner-Tyrol, Inc., to Produce Pictures

A new production corporation under the firm name of Falkner-Tyrol, Inc., has opened offices at 117 West 46th Street, New York. Fred W. Falkner is the president and general manager, and Jacques Tyrol is the secretary and treasurer. The company, which is incorporated for $200,000, plans to make pictures only of the special type which have had a long run on Broadway as legitimate plays. According to Mr. Tyrol, it is planned to make four pictures a year, each picture to have special exploitation and to be publicized with a heavy advertising campaign.

Arrow Film Company Moves Its Office

W. E. Shallenberger, president of the Arrow Film Corporation, has announced that his company has found it necessary to make another move. Larger quarters have been secured on the fourth floor of the Candler Building, 220 West Forty-second street, New York City, just below those formerly occupied.



Pearl White, the William Fox star who returns from abroad this week to begin production of a new feature for the Fox program under Charles Giblyn's direction

Variety and Splendor in Kosmik Serial

Lavish sets will be one of the features of "The Hope Diamond Mystery," a serial made for Kosmik Film, Inc. Several of the episodes are laid in India in the sixteenth century and the splendor of Hindu temples and Indian bazaars is said to have been faithfully reproduced.

The story, which was written by May Yohe, traces the sinister history of the Hope diamond, which causes death and sorrow to follow in its wake. There is plenty of variety of setting, for the serial opens in India, shifts to America, hence to aristocratic England, and from there to the high seas and a desert island, and finally returns to India in the sixteenth century.

May Yohe was a recent visitor at the studios in Hollywood where she met Director Stuart Patron and members of the company. She will herself appear in several episodes This is the first time George Kleine, president of Kosmik Films, has produced a serial since "Gloria's Romance," with Billie Burke as star.



Jean Paige, who will co-star with Joe Ryan in a new Vitagraph serial, "Hidden Dangers"

E. H. Kaufmann Opening Coast Offices

Eugene H. Kaufmann, manager of the accessory department of Inter-Ocean Film Corporation, arrived in Los Angeles last week. Mr. Kaufmann left New York last week for California to establish West Coast offices for Inter-Ocean, through which it proposes to handle the distribution of motion picture accessories in that territory; and which offices, it was stated, are to serve as depots to accelerate shipments of motion pictures and accessory products to the Far East.

Mr. Kaufmann advises that a suite of offices has already been obtained in the heart of the Los Angeles business district and that plans are already under way for the formal opening of this office. Mr. Kaufmann, it is understood, will proceed to San Francisco and Portland, shortly, where he will likewise open additional branches.

Foreign Sales Reported on Goldwyn's "Tarzan"

Arthur Ziehm, manager of foreign sales for Goldwyn Distributing Corporation, has just closed record-breaking deals for the foreign rights to "The Return of Tarzan," the picturization of Edgar Rice Burroughs' book, produced by Numa Pictures Corporation. Mr. Ziehm completed the negotiations with the foreign buyers a few days after the Goldwyn Corporation had signed contracts for the handling of the picture.

The countries in the first territorial group closed are India, Burma and Ceylon. Another contract covers South Africa, a third the Dutch East Indies, the Straits Settlements, the Federated Malay States and Siam and a fourth Porto Rico and Santo Domingo.

Jans Pictures Finishes "A Woman's Business"

The final touches have been applied to "A Woman's Business," the Jans Pictures, Inc., starring vehicle for Olive Tell, the direction of which was finished recently by B. A. Rolfe of the Jans organization. The picture will be released on June 1st. It is an adaptation of the novel "Nothing a Year," by Charles Belmont Davis.

Albert Boasberg Sells for Inter-Ocean

The sales department of Inter-Ocean Film Corporation, under the generalship of Gus Schlesinger, has been further augmented by the recent addition of Albert Boasberg, who has been promoted from the ranks. Mr. Boasberg was assistant manager of Inter-Ocean's Technical Film Department.

Eight-Year-Old Child Heads Own Company

Gloria Joy, known as "the sweetest girl in pictures," is now heading her own motion picture company, the Gloria Joy Productions, Inc. Although but an eight-year-old child is perfectly able to portray characters up to fifteen years of age with ease.



"Smiling Bill" Jones in the Marion H. Kohn comedy, "Harem Scarum"

Kohn Extends Production

Production Schedule to Include New Series of Ten Comedy Films

WITH a definite program already mapped out, Marion H. Kohn, head of the Marion H. Kohn Productions, Inc., announces that he will produce a series of ten comedies costing $25,000 or more each year, in addition to his popular priced short subjects, starring "Smiling Bill" Jones and Polly Moran.

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"I talked with the foremost exhibitor in California on the short subject question, and he told me only last week that he is absolutely at the mercy of the short subject distributors, simply because there is a dearth of good films of this character and because he must give his patrons comedies along with features."

Screen Craft to Sign Stars

President Lawson to Visit New York and May Close Contracts

H. M. LAWSON, president and general-manager of Screen Crafts, Inc., one of the newest organization to enter the ranks of film producers, contemplates a trip to New York soon for the purpose of communicating with certain well known artists of the screen, whom he plans to bring back with him to his studios in Culver City, Cal. At the same time he will negotiate release contracts and discuss plans with New York headquarters of his company for the launching of a tremendous exploitation campaign for forthcoming Screen Crafts productions, now in the making at the company's studio.

At present Screen Crafts has two companies busily engaged in the production of plays for the screen, one being an all-star company headed by Bob McKim and Rhea Mitchell, which is making "The Great Physician," a seven-reel metaphysical story, under the direction of Chadwick Ayres, and the other headed by Bumps Adams, who is featured in a series of two-reel athletic comedies.

While no definite announcement is at present issued by President Lawson, it is thought he will offer contracts to a number of popular screen artists in the Eastern metropolis with whom it is known he has been in almost daily correspondence during the past few weeks. Mr. Lawson states, however, that it is the plan and purpose of his organization to make its studios one of the leading film camps on the West coast and four and possibly five companies will soon be engaged in production there, he declares.

"Great Physician" to be Ready In Ninety Days

"The Great Physician," a Screen Crafts picture, is to be the first of a series of three productions of the same general character to be made during the year.

Franklyn Farnum Will Be Starred in Series

With his return from the coast after a two weeks' conference with Colonel William N. Selig, Jack Weinberg, president of the Canyon Pictures Corporation announces that a deal has been consummated by which Colonel Selig will produce a series of six Franklyn Farnum features, five reels each. The deal involves $350,000 and production will be started May 24.

Mr. Farnum is at present working out the details of his first production, and has secured a well-known story title of which will be announced later. Each story will present this popular star in his famous western parts, but the locales will vary in the East and West, with Mr. Farnum equally able to portray either part.

Territory Selling For "Illiterate Digest"

Joe Brandt, Eastern representative of the Marion H. Kohn Productions, Inc., who, by special arrangement with the Goldwyn Pictures Corporation, are producing the weekly novelty reel, "The Illiterate Digest," by Will Rogers, reports that the demand for this short subject is proving to be greater than all anticipation.

"The Illiterate Digest" features the clever quips and gags of the famous N. Y. Follies star and also shows him in action, performing the stunts which have made him famous.

National Film Studios Prepare For Action

There is a great change apparent in the studios of the National Film Corporation of America since C. A. Willat, the National's new general manager, assumed charge of the plant on the west coast. Mr. Willat, states a communication from the National studios, has "cleared decks for action," and within a fortnight, promises Mr. Willat, production on several new features, short subjects and a serial will be well under way. A total of eleven units will be busy at that time, according to the same news source.

Bennett Story Bought By Art-O-Graf Film

According to an announcement of Jay Casey, president and general manager of the Art-O-Graf Film Company, his company recently closed a deal whereby they obtain the picture rights to "Out of the Depths," a Robert Ames Bennett book. Edmund Cobb and Violet Mesereau will be featured and the production will be under the direction of Otis B. Thayer.

Dog To Be Starred In Unique Film Comedy

What is said to be the most unique comedy films on the screen will be the offering of the Unique Films, Inc., starring Braco, known as the dog "with the human brain." Preparations are under way to start production on the first of these series of two reel comedies and the shooting will begin about May 10th.

Pioneer Records Broken by "Jekyll and Hyde"

Pioneer's version of Dr. Jekyll and Mr. Hyde in which Sheldon Lewis plays the stellar roles has broken all previous records during the month of April. The contract department at the Pioneer home office in New York, has just finished their tabulation of the bookings played during April, which shows that in each of the twenty Pioneer exchanges throughout the country, "Jekyll and Hyde" outdid all the other released both in the number of showings as well as the gross receipts.

Film Specials Reports Sale of Comedies

Film Specials reports the sale of the entire foreign rights on their "Jolly Comedies to the M. P. Sales Agency, Ltd., of London, Eng. A great part of the Western territory in the United States has also been sold on these comedies.

Reelcraft Reports Sale Of Franey Comedies

The Reelcraft Pictures Corporation Sales Department reports a heavy sale of the one-reel series, featuring Billy Franey, now being produced at the Hollywood studio of Reelcraft, Release date has been set for May 17th in several of the territories.

Another Polly Moran Comedy is Ready

The second of the series of two-reel Polly Moran Comedies being produced by the Marion H. Kohn Productions, is now ready for release, according to an announcement from Joe Brandt, eastern representative of the company.

Big Return Business on "The River's End"

A high water mark in rebookings and return dates business is confidently anticipated by J. R. Grainger, in charge of sales for Marshall Neilan Productions, on "The River's End.

L. Hiller Likes "Mary's Attic"

States Righter Buys Interest in Five Reel Comedy

A SIGNIFICANT announcement this week in connection with the great comedy feature, "Up in Mary's Attic," which is being released by Fine Art Pictures, Inc., on the independent market, is the fact that L. L. Hiller has purchased a substantial interest in this big production. Mr. Hiller's judgment is another endorsement of the magnitude and huge possibilities for the independent buyer, with "Up in Mary's Attic."

"During all my experience in the state right field," says Mr. Hiller, "I have never seen a picture which contains the colossal box office possibilities of this great comedy feature, 'Up in Mary's Attic.' And I have been identified with some of the biggest productions in the field.

"'Up in Mary's Attic' aroused my enthusiasm from the very first. It contains every element of success and I feel, and am in a position to know, that it is the greatest comedy feature ever released. In fact, it is more than a comedy. It runs the gamut of every human emotion. It registers a big human appeal without the hackneyed triangle love affair. It brings forth genuine hearty laughter without the slapstick buffoonery that is becoming so tiresome to a public saturated with nonsense of this kind. It holds the interest from first to last without effort and the usual makeshifts.

"'Up in Mary's Attic' is the one big feature that the independent market has been waiting for. It is the greatest box office attraction I have ever seen, and linked with the huge advertising and exploitation campaign back of it, will prove one of the biggest successes ever released on the screen.

"Featured with charming Eva Novak is Harry Gribbon, the clever comedian who is being featured also in 'Down on the Farm.' The cast includes some of the most beautiful girls on the stage or screen, who are shown first as the students of a girl's seminary and later on the sunshine beaches of California. Wm. H. Watson is the director.

"There is an unforgettable heart interest in the many situations featuring one of the most precocious and appealing babies ever shown on the screen. Another element that brings out in even stronger relief the human appeal of this production is the clever acting of an almost human dog, who acts as nurse-maid to the baby, feeding it, rocking it to sleep and playing a lullaby for it on the phonograph. Even Minnie-Ha-Ha, the quaint old Indian, does some of the best work of her motion picture career.

"The lack of just such big box office successes as 'Up in Mary's Attic' is perhaps one of the reasons why the independent market has always been looked upon as more or less spasmodic. It has its periods of dull depressions, but when a really great production comes into the field the possibilities are unlimited. The independent producer does not slip his picture over cold for the exchangeman and exhibitor to do the best he can with it. 'Up in Mary's Attic' has back of it one of the greatest publicity and exploitation campaigns ever tied up with a picture. Every possible advertising accessory is being furnished the exchangeman. In cases where the exchange has no exploitation man to help put the picture over locally. Fine Art Pictures are prepared to send their own representatives to tie up locally the exploitation campaign which they have outlined for the exchanges.

"I know and feel convinced that 'Up in Mary's Attic' is one of those great features that the independent exchangeman and exhibitor will not soon forget, one of those big productions that make history in the state rights field and establish a precedent whose reputation sets a new standard in motion picture history."

Reelcraft Expands Its Facilities

THE demand for Reelcraft short subjects exceeds the present supply, according to the announcemenut of R. C. Cropper, president of the Reelcraft Pictures Corporation, who has just returned to New York after a three weeks' trip visiting the different Reelcraft Exchanges and their allied distributors in the eastern and central States. The Standard Film Service of Cleveland, Cincinnati, and Detroit; the S. & S. Film & Supply Company, of Pittsburg; the Dooley Exchanges, Inc., of Buffalo and Syracuse; the R. D. Marson Attractions of Boston, all distributors of Reelcraft releases, and the managers of the Reelcraft branches in New York, Chicago, Milwaukee, Indianapolis and Minneapolis, report an unprecedented number of bookings of their short subjects.

During convention week in Chicago, a conference of Reelcraft branch managers was held at the Chicago office. Managers Carl Harthill, of the Chicago branch; George Wilson, of the Indianapolis branch; Larry Stiles, of the Milwaukee branch, Harry Muir, of the Minneapolis branch; Julius Singer, of the New York branch, and Frederick J. Ireland in Charge of Productions at the Chicago Studio were present with President R. C. Cropper, at which time many important matters concerning Reelcraft distribution were considered. The future plans of the producing department were outlined to the managers.

Discussion relative to the coming series of educational pictures to be made by Reelcraft brought forth many interesting facts, not generally known. It appears from facts offered, that the United States Department of Agriculture is one of the largest producers of interesting educational subjects in the United States, not confining the subjects to one and two reels, but owning at least one eight-reel feature picturizing "Cotton," from the seed to the finished product and all of the by-products of the cotton plant. Over a hundred subjects have been filmed, ranging from a one-reel educational, titled "Why Eat Cottage Cheese," to a valuable photographic illustration of how to make hens lay more eggs. Moreover, these educationals are produced in such a manner as to be not only instructive but photographically interesting as well. Reelcraft plans its Educationals to be along these same interesting lines.

Increased production at the West Coast Studio has compelled Studio Manager Nat Spitzer to build additional stages to accommodate Reelcraft producing companies. Three companies are working at the Hollywood plant, and provision is being made for another producing unit. Texas Guinan is busy making a series of two-reel Western dramas under the direction of Jay Hunt. Billy Franey, under the direction of George Jeske is producing a series of one-reel comedies, and has been working nights and Sundays endeavoring to have several productions completed before May 17th, which has been set for the first release. Milburn Moranti is at work on a series of two-reel comedies of a farcical nature, requiring an exceptionally large number of sets. Billy West is producing his series of two comedies at the Francis Ford studio, in Hollywood.

Production at the Chicago Studio is also going full speed, where Alice Howell is producing her series of two-reel comedies. Reelcraft officials spent considerable time at the Chicago Studio, preparing room for an additional production unit. The out-of-town managers were kept busy entertaining Exhibitors from their local territories, showing them around the studio while Alice Howell was making her "Cinderella Cinders" production. The projection room was also running overtime screening the coming releases



Master Films will soon offer another "Torchy" comedy in which Johnny Hines is starred

News Notes from the West Coast

By J. C. JESSEN

ROBERTSON-COLE

THERE is but one point if similarity in the four Robertson-Cole productions, and that is the fact that the stars in all of these—Sessue Hayakawa, Dustin Farnum, Edith Storey and Bessie Barriscale - all play dual role parts.

Sessue Hayakawa this week worked in the final scenes for his sixteenth and last production under the original contract, which is titled "An Arabian Knight." This is a story of adventure in Egypt, directed by Charles Swickard, which has a big cast including Lillian Hall, Jean Acker, Marie Pavis, Elaine Inniscourt, Harvey Clark, Fred Jones, Roy Coulson and Thomas Bates. Mr. Hayakawa departed for New York this week, his first trip east in five years. While in the east he will spend several days at Philadelphia where he will make personal appearances at first run theatres showing his productions.

Upon Hayakawa's return to Los Angeles, work will be started on the very well known play by Francis Powers, "The First Born." This is a Chinese story placed under option a long time ago, as the result of many requests from picture lovers to see Hayakawa in this production. It is to be made as a big special, as well as all of the future Hayakawa subjects, this star to work in but four or five productions each year.

Colin Campbell is making the final scenes for the initial Robertson-Cole Dustin Farnum production, "Big Happiness," which is an adaptation from the story of the English author known as "Pan." Supporting Farnum in this dual role play are Kathryn Adams, Frederick Malatesta, Violet Schram, William Brown, and Aggie Herring. As soon as the subject is edited, Farnum, Director Campbell and a company will go to the lumber country for exteriors of a production adapted from the novel, "The Trail of The Axe."

The initial Robertson-Cole release starring Edith Storey is now completely edited, and it is expected will be released shortly. The picture is titled, "Moon Madness," and is from the original photoplay by J. Grubb Alexander. Colin Campbell directed this production, and the cast is one made up of exceptionally well known people, some of the players being Wallace MacDonald, Josef Swickard, Sam de Grasse, William Courtley, Frederick Starr, Little Frankie Lee and Irene Hunt. Continuity will be ready in a few days for the filming of "The Beach of Dreams," which is adapted from the novel of that title written by H. DeVere Stackpole.

Bessie Barriscale is to be starred in bigger productions that will be of the nature of specials, and the first of these is at present known as "'Life's Twist," being an adaptation from the magazine story of that name written for the screen by Harvey Gates. Wm. Christy Cabanne is directing this film, and Walter McGrail is the leading man. King Baggot has an important role, and Claire DuBray is the feminine heavy. William V. Mong plays a leading character role, and Truly Shattuck and Martha Mannon make up the cast.

The final scenes have been taken for the third Lew Cody, "The Mischief Man," by Elmer Forst, directed by James W. Horne. Betty Blythe, Lillian Rambeau, Elinor Fair, Dorothy Wallace, Cleo Ridgley, William Quinn, J. Barney Sherry and Lloyd Hamilton make up the cast.

Plans are now being made for the first Pauline Frederick Robertson-Cole special, and these provide that the star shall have her own individual studio, and work will be started in the near future, or as soon as scenario can be prepared and working organization established.

Otis Skinner is to come to the coast early in June to work in his Robertson-Cole production adapted from his most famous stage play, "Kismet." No details concerning the Skinner production have been worked out.

The Christie Film Company have contracted to produce a series of "Arsen Lupin" stories for Robertson-Cole which will feature Wedgewood Nowell in the title role. Script for the first of this series is now being prepared, and will be titled, "813." Scott Sidney will direct the making of this production.

The Christie Company is giving the "Chick" Sales picture, "The Smart Alec," the final editing, and it will be shipped east this week. Plans at this studio provide for the filming of "So Long Letty." Work will be started in about two weeks.

UNIVERSAL

BEFORE his departure for New York, President Carl Laemmle gave his official O. K. to a production schedule for Universal City that will keep this producing plant busy for the next six weeks. Additional plans will be O. K.'d by Mr. Laemmle from New York prior to July 6th, on which date he will sail for a trip of several months in Europe. Mr. Laemmle will be accompanied by his family and several others, the party numbering fifteen in all. Mr. Laemmle will investigate conditions on the continent and British Isles, giving particular attention to the latter with respect to the feasibility of the Universal establishing a producing studio in London. Mr. Laemmle also expects to make contracts with a number of European authors for screen rights on their stories. Irving Thalberg, secretary to President Laemmle, will remain in Los Angeles to represent the president on the advisory board of the producing plant.

The productions now in the making, which will take the time of the Universal producing staff for the next six weeks are, "Marama" being directed by Norman Dawn and starring Edith Roberts in a South Sea Island story by Ralph Stock; "The Red Lane," being directed by Lynn Reynolds from the Holman Day Canadian border story; "The Girl in the Rain," directed by Rollin Sturgeon and starring Ann Cornwall; "Fightin' Job," by H. H. Van Loan, starring Harry Carey under the direction of Reeves Eason, and the Eddie Lyons and Lee Moran comedy, "La La Lucille," from the musical comedy by Fred Jackson.

Carmel Myers, who was featured in a number of Universal subjects and who has since been playing in musical comedy in New York, has been placed under contract by Universal, and is returning to the film stage some time this month. The first vehicle this star will work in is titled, "The Cat That Walked Alone," which is from a story by John Colton.

Two other stories have been purchased by Universal. One is "The Isle Life," by Stephen French Whitman, which is laid off the Italian coast on Mediterranean Isles, and the circus story, "Out of a Clear Sky." The latter will serve as a vehicle for Edith Roberts.

The Universal is to continue to give particular attention to short subjects and this week added the fifth company which will devote its attention to the making of two reel productions. The Universal recently purchased the series of stories by Paul Annixter known under the title of "Spike," and being the adventures of a western character. Leo D. Maloney, well known in films for the past five years, and who has played in several series and serials as leading man for Helen Holmes and Helen Gibson, has been placed under contract for six months, to play the name part in this series. Mack Wright, who has been directing two reel subjects for Universal, will be the director of the "Spike" Maloney Company.

"Hoot" Gibson, the Universal cowboy who has been featured in short subjects and serials, is to direct himself in forthcoming subjects, and began work this week on the first of this series which will be titled "The Fighting Terror."

Lee Kohlmer, the character actor and comedian of the speaking stage, who recently came to Los Angeles with a road show attraction, has been engaged by the Universal to play in a series of comedies, and is working under the direction of John Hohenbest in the filming of the first of this series which will be titled, "The Last Bottle."

Four other comedy companies are at work. Allen Curtis is making "A Hero 'N'everything," William H. Watson is producing a two reel Century lion comedy; James Davis is making a two reel comedy featuring "Brownie," the wonder dog, and F. C. Windemere is making a two reel comedy titled, "An Awful Skate."

NATIONAL

ANNOUNCEMENT is made this week by C. A. Willat, the new general manager of the National studios, that eleven companies will be at work at this plant within the next fortnight. In addition to a total of six short subject units, the serial company making "The Son of Tarzan," there will be feature companies put to work on big productions. At the present time the National has three short subject units working making Buddy Post comedies, Flannigan and Edwards comedies, and the serial, and three units are at work on Marion H. Kohn Productions, the list including Grace Cunard, Polly Moran and "Smiling" Bill Jones units.

All parts for the cast of "The Son of Tarzan" have been filled with the exception of one, and pro-

(Continued on page 4366)

NIGEL BARRIE
Leading Man
1919 North Van Ness
Phone: 599891

"Love Without Question"



Jans Pictures, Inc.

presents

Olive Tell

in a series of special productions

B. A. ROLFE
Presents



Olive Tell

IN

"A Woman's Business"

JANS PICTURES INCORPORATED

JANS PICTURES
Incorporated

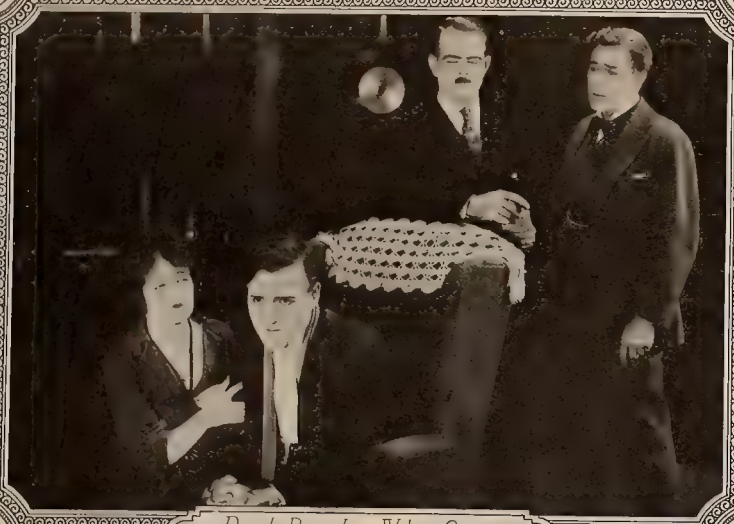
THERE CAN BE NO QUESTION BUT WHAT THIS ELABORATELY PRODUCED STORY OF THE GIRL WHO LOVED NOT WISELY BUT TOO WELL WILL PACK EVERY THEATRE SHOWING IT.

IT HAS PUNCH, SPICE AND APPEAL THAT MAKES IT ALLURING TO BOTH SEXES.

A STAR, A STORY AND A PRODUCTION OF REMARKABLE ATTRACTIVENESS. AN UNUSUAL SUPER-FEATURE THAT CAN BE HEAVILY ADVERTISED WITH CONFIDENCE THAT IT WILL LIVE UP TO SUCH ADVERTISING AND—

ALL THE ACCESSORIES REQUIRED TO GIVE IT SUCH ADVERTISING.

BALTIMORE STATE RIGHTS FILM CO., Inc.
420 East Lexington Street, Baltimore, Maryland
DELAWARE, MARYLAND, D. of C., & VIRGINIA



Does It Pay to Love Without Question

"Love Without Question"

HAS created enthusiastic praise wherever shown. Hard boiled New York critics said it was a triumph for all concerned in its making.

YOUR patrons will claim it the most alluring screen story they have ever seen.

ARTCRAFT SERVICE

The Story and the Star

SILAS BLACKBURN, an aged and wealthy recluse, resides with his ward, Katherine, and a butler. The man is possessed of a great fear, as if of impending danger, expression of which causes his ward to worry concerning his welfare.

On a dark and stormy night, Katherine comes to her foster father and finds him extremely nervous and irritable. He informs her that he is going to change his will, cutting off his ward and a grandson of whom he disapproves because the young man is dissolute. He accuses both Katherine and his grandson, Robert, of conspiring to secure his money. Katherine denies the accusation and defends Robert, although admitting that there is no longer a romance between them. The old man in anger orders her to her room. Katherine obeys but is unable to rest or sleep owing to a presentment that something is about to occur. She rises and goes down stairs, there to find that old Silas is about to retire in the abandoned room, so called because it is never used since three generations of the family have met death while sleeping there.

Katherine begs the old man not to spend the night in the room but he insists, giving as a reason that he is afraid to sleep elsewhere. Later, still restless, Katherine and the butler enter the abandoned room and find that the old man is dead, with a pin-like wound at the base of the skull, evidence that he has been murdered.

On the same night Robert, the grandson, is pursuing the path of pleasure in the rooms of an actress. He has been drinking heavily in spite of the protestations of a friend of the family, supposedly, Carlos Paredes. Parades, unable to persuade the boy to leave the actress and go to his uncle's home where he has had an appointment, departs, leaving the two people.

In the morning Robert comes to his senses in an abandoned farm house near his uncle's home. In the meantime a detective and the coroner, who happens to be a friend of Katherine's, have been called to the house to look into the mystery of the murder of old Silas. They are making their inquiry, the detective questioning Katherine sharply and inferring that Robert is the guilty person, when the boy, having recovered from his attack of aphasia, comes to the house.

He is questioned as to his whereabouts on the previous night and is unable to give an account of his actions. The supposed friend, Paredes, does not attempt to come to his aid. All the persons present, including Robert himself, are suspicious that the boy has had something to do with the murder of his grandfather, although the coroner is inclined to be charitable and suggest that the crime was committed during the attack of aphasia which Robert had experienced.

The detective continues his investigation and mystified as to how the murder was committed in the abandoned room, all doors having been securely locked, determines to sleep in the room. He retires and in the morning is found dead, having been killed in the same manner as was Silas Blackburn. A few days later, Silas Blackburn is buried and a new detective comes to attempt to unravel the mystery of the double murder. In the meantime Katherine has learned that Paredes is in communication with the actress who had detained Robert on the night of his uncle's murder, and learning of an appointment the two have, goes to the place where they are to meet, accusing both persons of knowing something concerning the murders, and expressing her conviction that Robert is innocent and her determination to prove that he is. In the hope of finding clues which will lead to the guilty party, Katherine begins an investigation of her own. She is seen by Robert skulking about through the forest, and while he keeps the knowledge to himself, begins to wonder if she was not concerned in the murders. That night Robert, in an attempt to learn how the murders have been committed in the abandoned room, announces that he will sleep there. He retires to the room but does not go to bed, sitting near a window through which the moonlight comes strongly enough so he can watch the bed in which the two men have come to their death. Late in the night, he sees a hand reach through the wall at the head of the bed and rushing to the spot grasps the arm. The member is that of Katherine, she having opened a secret slide door into the room from the hall. Robert accuses Katherine of having been instrumental in murdering his grandfather and the detective but she denies the acts and upbraids him for his lack of faith in her.

The following night old Silas is found sitting in his favorite chair in front of the fireplace. The old man refuses to explain where he has been and expressed anger at the inference that he had died. The coroner who had pronounced the two persons who had slept in the abandoned room dead, now proposes that the grave in which the remains of Silas Blackburn had been laid be opened. This is done and the casket is found to be empty. The mystery is deeper than ever.

Fate now takes a hand in unraveling the mystery. Mario, the actress, comes to the Blackburn home. At the sight of the girl, Silas draws a revolver from his clothing and shoots himself.

Explanations then are forthcoming from the butler, who is an old family servant. On the night of the story, a twin brother of Silas Blackburn's, from whom he had stolen a large sum of money while both were in South America, had come to the house and threatened to expose the old man. The butler had found the brothers quarreling. It was finally agreed that the brother should remain over night on the plea that a settlement could be agreed upon in the morning. The brother was shown to the abandoned room. While Silas was at the door after leaving his brother inside, Katherine had appeared and disarranged some plans the old man had. He had intended to murder his brother and hide the body, but after telling Katherine that he intended to sleep in the abandoned room himself was forced to let the body of his brother be mistaken for that of himself. He had gone away for a few days but had finally returned. Mario, the actress, was the daughter of Silas' brother. She had known that either her uncle or her father had been killed. She came to the Blackburn home to determine which one it was. Paredes proved to be a lover of Mario who was attempting to aid the girl's father to recover his property from old Silas. Robert and Katherine are reunited, Robert promising to mend his ways.

OLIVE TELL'S SUCCESSFUL CAREER

OLIVE TELL, the star of "Love Without Question," is no newcomer to the stage and screen having been recognized as an actress of rare dramatic talent for several years in spite of her youth.

Miss Tell was born in New York City, received her school education in France, began her dramatic training at Sargent's Dramatic School, later played with well-known dramatic stock companies, and won the way to stardom as a legitimate player in such productions as "Cousin Lucy," "The Intruder," "Romance" and "Under Pressure." She has had an extensive experience on the silver sheet, having been starred in productions by the Mutual and Metro forces, playing the leading roles in such well-known successes as "Her Sister," "The Unforseen" with Mutual and "To Hell With the Kaiser" and "Secret Strings" for Metro Pictures.

Miss Tell's beauty and her ability in emotional roles secured for her the engagement. That B. A. Rolfe, who directed the picture, and the Jan's Pictures Inc. made no mistake in their selection is evidenced by the real worth of "Love Without Question" as screen entertainment.

Miss Tell will appear in other pictures under the Jan's Pictures, Inc., management. Her popularity and ability is universally recognized.

COMMONWEALTH FILM CORP.
1600 Broadway, New York City
STATE OF NEW YORK



If You Are in doubt Love Without Question

"Love Without Question"

YOU can't deny that a photo-drama having tense dramatic scenes, a bit of spice, an absorbing story and a talented, beautiful star will fail to draw big business.

THAT'S why you owe it to yourself and your patrons to book this picture. It's made to order to break box office records.

ARTCRAFT SERVICE

Exploiting the Picture

THE CAST OF "LOVE WITHOUT QUESTION"

Katherine	Olive Tell
Robert Blackburn	James W. Morrison
Silas Blackburn	Mario Marjaroni
Carlas Paredes	Ivo Dawson
Dr. Groome	Charles Mackey
Robinson	Gordon Hamilton
Mario	Peggy Parr
Jenkins	George S. Stevens
Howells	Floyd Buckley

Directed by B. A. Rolfe. Adapted from the novel by C. Wadsworth Camp. Produced by Jans Pictures, Inc.

LOBBY DISPLAYS

An effective lobby display, one easily constructed and inexpensive would be to build a room to represent that which is featured in the picture as the abandoned room from which the story gets it's title.

The walls of the room should be covered with some old fashioned, dull looking wall paper which can be purchased at a small price. A single door, preferably of old fashioned design and in colonial style provides entrance to the room. On the opposite side from the door a window with small panes of glass and disclosing the fact that they have not been cleaned in a long time should be erected. Old fashioned window curtains and a shade of dull blue dress the window. The door and window casing should be of the old fashioned type, with corner blocks and a moulding about the outside, or painted to represent this. The paint on the window, door and casing should be a yellow white. On one side of the room an old fashioned, turned post bed should be placed. One of the sort known as a "cord bed" in lieu of springs on which the bed clothing is placed would be best. A striped cotton tick, filled with straw can be placed on the ropes. For a coverlet an old fashioned patch work quilt should be secured. Near the window place a chair which will match the bed and general appearance of the room. A rag carpet can be used to advantage on the floor. On the table a tallow candle in one of the old time pewter candle sticks. Lay a pair of "snuffers" along side the candle. For further atmosphere such articles as the family album with red plush covers, a colored "turkey red" tablecloth for the stand, rag rugs, other hair cloth furniture such as a settee, a melodion, with old time sheet music lying about, and old pictures in black walnut frames can be used.

If you use a border for your wall paper, which should be done, select one which is wide enough to permit a painting of the title on it, extending on the three sides of the display you erect. If your wall paper looks too "new" it will be an easy matter to deaden the new appearance.

WINDOW DISPLAYS

The opportunity for a window display along the lines suggested for use in the lobby is particularly good in connection with furniture stores. The "abandoned room" atmosphere could be attempted on one side of the window and a modern up to date room in the other end. Appropriate sign cards for these two rooms would be: "Love without question depends on some material comforts. Which room do you think would best cultivate the grand passion?" "She abandoned this room to dwell in the other with love without question assured."

Another plan would be to construct a hall between the two rooms with a wax figure of a woman in the modern room in a position that would suggest that she was listening to something that had occurred in the abandoned room. In the abandoned room bed place the wax figure of a man whose face could be made up to represent the character of Silas Blackburn of the picture. Through a small slide door directly over his head have a wax hand suspended with a hat pin protruding. Use a sign which reads "Who killed Silas Blackburn?" That is the question of "Love Without Question," the photoplay feature playing at the ———— theatre."

The picture being an adaptation of C. Wadsworth Camp's popular mystery novel "The Abandoned Room" you will be able to arrange for window displays with bookstores in which your advertising will figure. Arrange as many of these as you can using stills from the picture and attractive sign cards as a basis of your portion of the display.

UTILIZE THE LIBRARIES

Some time before your opening date purchase a goodly number of copies of the novel and place them with the different libraries in your city. In your newspaper advertising announce that you have presented the books in order that every person who desires to read the novel before seeing the picture may have an opportunity to do so. Keep harping on this up to the time you open with the feature.

HOW TO STAGE A CONTEST

If you desire to hold a contest for which you can offer substantial prizes you are given an opportunity in the fact that this is a mystery story. Invite your patrons to turn scenario writers. Ask them to read the novel and then from the point where the second murder has been committed write an original solution of the mystery as to who is guilty, how the crimes could have been committed, with plausable reasons and motives, and give an outline of a new way to develop the plot from this point. State that there are a number of opportunities for explaining how the men could have been killed and the assailants escaped undetected, for logically telling how Silas Blackburn could apparently have been killed and buried and still remain alive. It might be well to print a synopsis of the story up to the point of the solution of the mystery and offer your prizes for a completion of the story in the way the various contestants think it might have been finished.

PROLOGUE SUGGESTIONS

For a prologue the scene from the picture where Robert has entered the abandoned room to attempt to learn how the murders with every probability of its proving interesting.

Seat your character playing Robert at the window. With lights down and a blue flood through the window showing "Robert" and striking across to the bed and the wall next to its head, open the slide door and have a woman reach through groping for something. Robert goes hastily but noislessly across the room and grasps the hand. They struggle a moment and then Robert attempts to hold the woman with one hand and open the door with the other. She wrenches away from him and runs. The person should be clothed in a black cloak and be heavily veiled. The audience does not see her face as she rushes by the door eluding Robert, who clutches at her garments but does not detain her. Robert exits in pursuit.

The room as shown in the picture as the "abandoned room" can be easily duplicated.

This scene may be staged prior to the screening or be cut in at the place it occurs in the film and used in place of the strip itself.

BALLYHOO SUGGESTION

A veiled woman with black flowing cloak walking mysteriously about the streets at night with no explanation as to the reason therefore, if played judiously would be almost sure of obtaining front page newspaper space provided it is not overdone. We would suggest that the "woman" keep on the darker streets move stealthily, walking occasionally in parks, vacant lots, etc., early in the evening just after it becomes dusk. If approached she should hurry away, but not run unless forced to do so. Just before you are ready to open your engagement allow the woman to be caught, by the right parties of course.

If you stand in pretty well you can no doubt frame it to write the news stories yourself, but if you don't, take a chance on the stunt being good for a "peeping Tom" article or two.

NEWSPAPER DISPLAYS

Those who go in for the "teaser" form of advertising have an exceptional subject in this mystery story. Varying styles of teasers may be used even the sterotyped, "Who Killed Silas Blackburn?" being good for this picture.

If you wished to use an illustration with your query, a figure holding a candle over a bed with the lights shining dimly on the figure of a man would be appropriate.

For straight selling displays we would suggest the use of a scene still showing the dead figure of Silas Blackburn lying on the floor with the other characters in the cast grouped about him. Play up the mystery part of the story and the novel from which it was adapted rather than Olive Tell or Jimmy Morrison unless these players are especially popular in your city. Your catch lines and selling talk should dwell on the mystery part of the story. Let your catch lines be introductory to your selling talk, calling attention to it, rather than trying to sell the picture, and in your selling talk mention the crimes which were committed, the fact that a number of people could be suspected. There is also a lead in the apparent existence of a ghost in Blackburn coming back into the picture after being supposedly dead. It might be well to inquire in not too blunt a manner if your patrons believe in ghosts, or a spiritual world, especially the latter since at this time there is considerable talk about the occult world, etc.

We would buy large space for all displays where a descriptive cut was used. For newspaper stories which might be put over in a tie-up there is the local haunted house and abandoned rooms which are good for articles if properly written. The "haunted room" stories will arouse interest and get your attraction attention in a lot of places which could not be reached by display advertising.

USE OF ACCESSORIES

The use of 24-sheet stands placed in good locations, especially where working girls pass is strongly recommended. Cut-outs from six and three sheets can be made into attractive window and lobby display aids. Slides, window cards, tack cards and heralds will be especially good for this picture.

EXPORT AND IMPORT FILM COMPANY, Inc.
729 Seventh Avenue, New York City
FOREIGN RIGHTS EXCLUSIVE OF CANADA



Stop, Look, Love Without Question

"Love Without Question"

YOUR public will want to know who killed.

SATISFY that curiosity by showing this wonderful filmization of C. Wadsworth Camp's thrilling novel "The Abandoned Room," the most exciting story ever penned made more exciting than ever on the screen.

ARTCRAFT SERVICE

For Program and Editor

PROGRAM READERS

Who killed Silas Blackburn, the wealthy old recluse who lived alone with his ward Katherine and the one family servant? That is the problem that is finally solved in "Love Without Question," the seven-reel special feature which has been booked for showing at this theatre beginning —— —— —. The old man retired in the "abondoned room" so called since three generations of Blackburns had met sudden death in it. In the morning he was found with a small wound at the base of his brain. Who could and who had reason to murder him? His grandson or beautiful ward, both of whom had been cut off in the drawing of his latest will? The old servant who might hold some secret grudge? Some unknown person who had planned revenge? The supposedly friend of the family whose past was a dark mystery? The actress who evidenced such an interest in the dissolute grandson? All these persons might have killed the old man as he slept. Some of them knew more than they were telling, that was evident. But who is the guilty person?

That is the story of "Love Without Question," an absorbing mystery picture adapted from C. Wadsworth Camps's popular novel, "The Abandoned Room."

The star of this picture is popular Olive Tell, and her support includes James Morrison, Ivo Davison and other well known players.

ADVANCE REVIEWS

"Love Without Question," a seven-reel mystery photodrama playing at the ———— —theatre for a ———.... days engagement proved to be an interesting and well produced picture, equal in merit to the best of feature pictures of its type. The plot revolves about the committing of two crimes and the solving of the mystery of who is guilty of the murders.

Olive Tell in the leading role appears to excellent advantage. She is given opportunity for some fine dramatic work the performance of which is faultless and also her beauty makes a fine impression. James Morrison, one of the best known leading men in pictures appears opposite Miss Tell. The balance of the cast is more than adequate. The picture is in seven reels, was produced by the Jans Pictures, Inc., with B. A. Rolfe directing. The production was adapted from C. Wadsworth Camp's well known novel, "The Abandoned Room."

Mystery stories usually make fine screen entertainment and "Love Without Question," a seven-reel drama from the studios of the Jans Pictures, Inc., with Olive Tell in the starring role, and the attraction at the ———— theatre, is no exception.

The picture is a well produced melodrama principally concerned in showing in a logical manner how two persons were mysteriously murdered in the "abandoned room" of the Blackburn home; why Silas Blackburn, after being supposedly dead and buried, is found sitting in his favorite arm chair, and the reason for the old man's committing suicide when an actress whom the audience does not know he had ever seen, calls on him.

The production has been adapted from C. Wadsworth Camp's well known novel, "The Abandoned Room." Miss Tell gives a wonderfully expressive performance as the heroine, and James Morrison is ideal in the role of the grandson and Miss Tell's lover. The balance of the cast is exceptionally capable and well balanced. B. A. Rolfe directed and is responsible for a fine continuity that builds well to the picture's climaxes. The production has suspense and action two of the prime requisites for success in a production of this type. It can be recommended to theatre goers who enjoy the mystery melodramatic picture.

READY TO CLIP READERS

Olive Tell, popular star of the stage and screen, supported by a strong cast including James Morrison, will be seen in a new photoplay produced by the Jans Pictures, Inc., "Love Without Question," at the — — theatre beginning — —.

The production is an absorbing mystery melodrama adapted from the novel "The Abandoned Room" by C. Wadsworth Comp in which dramatic tension and suspense are built about the solving of the crimes committed in the "abandoned room." Miss Tell as the heroine has a role which gives her ample opportunity for the display of her remarkable talents. "Jimmy Morrison," one of the favorite leading men of the screen, is Miss Tell's leading man, while the balance of the cast is made up of such well known players as Charles Mackey, Peggy Parr, Floyd Buckley, Gordon Hamilton and other performers with extensive experience and ability.

For every person who enjoys the mystery story, one which can not be "guessed out" as to the way it will end, "Love Without Question" can be recommended.

"Love Without Question," an adaptation of the popular novel, "The Abandoned Room," by C. Wadsworth Camp will be the photoplay attraction at the ———theatre beginning ———.

The star of this production, which is a well developed interesting mystery detective story, is Olive Tell, one of the most popular players of the screen and stage and well remembered for her performance in such successful features as those produced by the Mutual, Metro, and other standard producing organizations. Some of Miss Tell's pictures in which she starred with much success was "To Hell With the Kaiser," "Secret Strings" and others.

In support of the star in "Love Without Question" are such well known and favorite performers as James Morrison, Peggy Parr, Charles Mackey and Ivo Dawson. The production was directed by B. A. Rolfe, one of the recognized producers for many years and especially effective in stories of the type of "Love Without Question," a melodrama where suspense and action are paramount virtues. The picture is released by the Jans Pictures, Inc., a guarantee that no expense and pains have been spared in its production and that it can not fail to be considered good entertainment by all who enjoy a mystery-detective story

"The Abandoned Room," the mystery-detective story by C. Wadsworth Camp has been adapted to pictures under the title of "Love Without Question" by the Jans Pictures, Inc., with B. A. Rolfe as director and Olive Tell as the star and will be the attraction at the ———theatre for a ——— days engagement beginning

The popularity of the novel, together with the splendid atmosphere and well developed story, promise much for the photoplay fans who enjoy the picture that can not be "guessed out." The mystery of "Love Without Question," arises from the fact that two persons are murdered in the "abandoned room" of the Blackburn home and no one can be proven guilty although many persons can be suspected with justice. How Olive Tell as Katherine, old Silas Blackburn's ward, finally is instrumental in finding out who committed the crimes makes an absorbing seven reel picture well deserving the title of "special." In support of the star are such well known players as James Morrison, Ivo Davison and Charles Mackey.







FIRST NATIONAL EXHIBITORS EXCHANGE
412 Ferry Street, Pittsburgh, Penna.
WESTERN PENNSYLVANIA & W. VIRGINIA



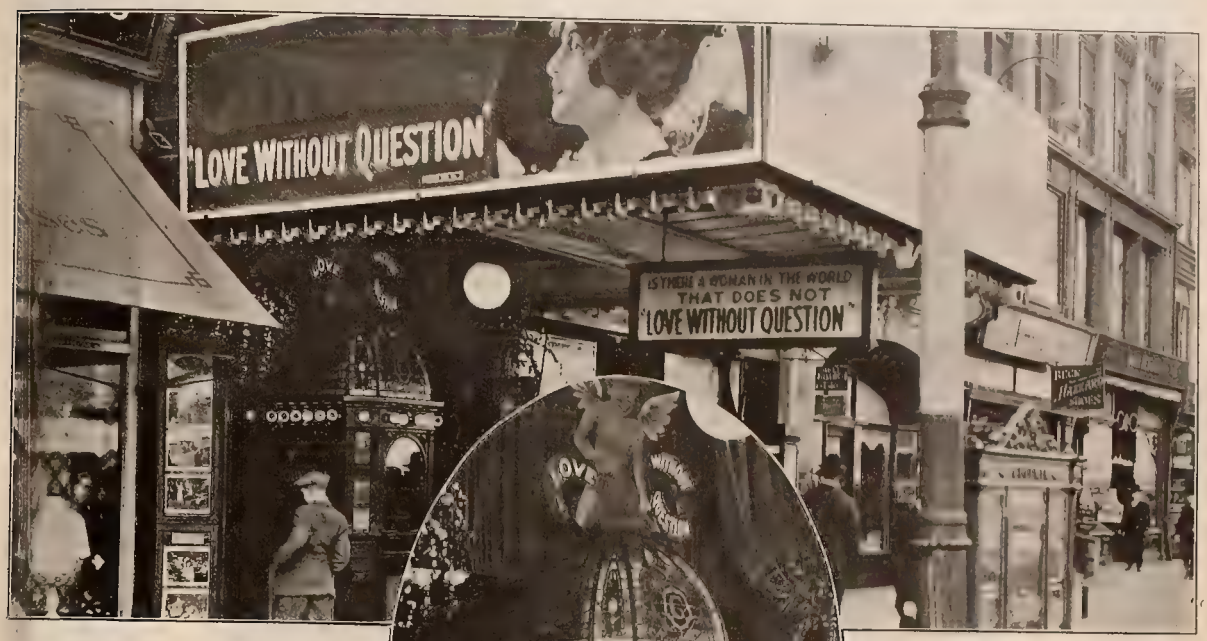
All Women Love Without Question

"Love Without Question"

IT'S the great winning combination. Superb story, love and mystery; a star with a big following and a production par excellence. Can any exhibitor ask for more?

IT spells BIG BUSINESS, satisfied patrons and an enlarged bank account for the live wire theatre manager that shows it.

"Love Without Question" Given Big Send Off at Newark



View of the lobby display and special exploitation which the Goodwin theatre, Newark, N. J., gave "Love Without Question"

The management of the Goodwin report that the attraction proved one of the most pleasing as well as lucrative bookings to be played this season



GREATER PRODUCTIONS COMPANY
100 East Locust Street, Des Moines, Iowa
IOWA AND NEBRASKA



It Haunts You to Love Without Question

"Love Without Question"

LIVE wire exhibitors will at once recognize the business pulling possibilities of a story that tells, in a most original way, the manner in which a young girl embarked on her "Great Adventure."

IT'S the lure that lures the dollars.

GREATER STARS PRODUCTIONS, INC.
220 South State Street, Chicago, Illinois
ILLINOIS & INDIANA



How long could you Love Without Question

"Love Without Question"

LOVE, mystery and astounding drama related on the screen in the most captivating way. The popular appeal of the story will pull extra business. The name of the star will pull extra business. Everything connected with this feature tends to bring extra people and extra dollars to your box office.

IT'S a great "buy" for any theatre, large or small.

IF IT'S BIG, WE HAVE IT!

ARTCRAFT SERVICE

MASTERPIECE PICTURES CO.

Standard Theatre Bldg., Cleveland, O. Film Exchange Bldg, Cincinnati, O.

OHIO AND KENTUCKY



The Price of Love Without Question

"Love Without Question"

SEX attraction and mystery, two of the greatest "selling arguments" for a photodrama, are the outstanding features of this attention compelling, lavishly produced screen masterpiece.

YOUR public will be easy to convince with such "arguments."

Jans and His Big Plans

THE Jans Pictures, Inc., despite the fact that it began its career as a producing organization only last December, has already become a factor of power in the state rights field of the motion picture industry. Its first production to be released on the independent market, "Love Without Question," starring Olive Tell, has met with an unusual measure of success, it is stated; and a forthcoming release, titled "Madonnas and Men," with an all-star cast is expected to achieve even greater success. Regarding the latter picture, Herman F. Jans, president of the Jans Pictures Corporation, was very enthusiastic in describing the results that had been secured. He predicts that "Madonnas and Men" will prove one of the greatest hits of the season.



Herman F. Jans *Fred C. Backer*

The Jans Pictures organization began the actual work of producing on December 15, 1919. Since then it has completed four pictures, three of which have been starring vehicles for Olive Tell. The first, entitled "Love Without Question," was released March 13. The second, "The Woman's Business," is now in the cutting stage, and will be given a trade showing in the near future. The third, "Wings of Pride," is also awaiting the finishing touches. The last scenes for "Madonnas and Men" were taken this week, thus completing the fourth feature turned out by Jans Picture since its inception four months ago.

"Love Without Question" was given its first public showing on Wednesday morning, March 24, at the Strand theatre, New York. The trade-press reviews were uniformly favorable, and the unusually heavy bookings that have been registered since for this production further testify to favorable impression made upon the trade. Fred E. Backer, general sales manager, declares that within six weeks after the date of release this picture's territorial rights have been sold for the entire world, except for eleven per cent of the United States territory. "This," says Mr. Backer, "marks a new record for rapid selling of territorial rights on a state rights production."

The heavy exploitation put behind "Love Without Question" has done much to bring this picture before the public. The book has been syndicated and has appeared serially in some of the larger dailies in different cities of the country. The screen version is an adaptation of the novel, "The Abandoned Room," by C. Wadsworth Camp. The story is of the mystery type, centering around the murder of Silas Blackburn, a wealthy recluse. The consequences arising from the crime, imperiling the innocent along with the guilty, effectively sustain the interest throughout. Olive Tell plays the part of the adopted daughter of the recluse. James W. Morrison has the opposite role, taking the part of Robert Blackburn, son of the victim in the mysterious tragedy. The other members of the cast include Mario Marjaroni, Ivo Dawson, Charles Mackay, Gordon Hamilton, Peggy Parr, George S. Stevens and Floyd Buckley. B. A. Rolfe directed the production.

The second Olive Tell starring vehicle, "A Woman's Business," which is to be given its first showing in the near future, was adapted from Charles Belmont Davis' popular novel, "Nothing a Year." Besides Miss Tell, the following actors are included in the cast: Edmund Lowe, Donald Hall, Lucille Lee Stewart, Warner Richmond, Annette Bade and Stanley Walpole. Exploitation of special character is being planned for this second Olive Tell release. According to a recent statement from the Jans Pictures headquarters, much is to be made of the title. It is stated that the elaborate press-book in preparation will explain carefully various ways in which the title can be used attractively. Special attention, says the Jans statement, will be given to the matter of tie-ups with merchants, organizations and clubs. The production is said to contain unusual possibilities for co-operative campaigns with local shops dealing in millinery, lingerie and other women's garments.

Concerning the third of Olive Tell's series, "Wings of Pride," no formal statement as to the story or cast has been issued by the Jans Pictures as yet, except that work on the production has been practically completed. "Madonnas and Men" is described as being "a tremendous epic of womanhood and the age-old conflict of the sexes." The story is by Carey Wilson and Edmund Goulding, and the continuity was written by Violet Clark. The picture depicts the parallelism of ancient and modern phases of life in their treatment of womanhood. Rome of the Caesars with all its pomp and cruelty is presented in the opening scenes, and the story next takes us up to our own day and unfolds for us the typical night-life of a great American city. The opportunity for massive sets and gorgeous scenic effects —the scenes in the amphitheatre, the lion's den, the emperor's palace, the cabaret views—are said to have been taken advantage of to the fullest extent, neither effort or money being limited, it is said, to secure spectacles of power and beauty. The result, according to the Jans officials, is a picture of such lavish production that it is bound to prove a sensation. About ten weeks were occupied in actually "shooting" "Madonnas and Men."

The cast of "Madonnas and Men" is of an all-star character, the aim being to present a well-balanced array of dramatic talent rather than to concentrate attention on one or two members. Edmond Lowe, who has the role opposite Leonora Ulric in the Belasco success, "The Son-Daughter," plays the part of the emperor's son, rebelling against the cruelty and licentiousness of the era, and later assumes the role of a modern financier's son in which he again combats the present-day forms of moral degradation. Evans Burrough Fontaine is also cast for an important part. Miss Fontaine has already won much favor by her part in Ed Wynn's Carnival. Raye Dean is cast in the role of the victim of a half-demented millionaire, who is loved and saved by the financier's son, played, as explained previously, by Mr. Lowe. Miss Dean has been playing an ingenue role in "Friendly Enemies." Fair Binney, sister of Constance Binney, Anders Randolf and Gustav Von Seiffertitz are also included in the cast.

With the completion of "Madonnas and Men," the final scenes of which were taken last Sunday, the Jans Pictures Corporation will cease production activities for about six weeks. This period of inactivity will be for the purpose of allowing the releasing program for the pictures already finished to catch up with the production. Speaking of release dates and a set production schedule, Mr. Jans declared himself opposed to both these practices. He said that he did not intend to establish any arbitrary dates for the release of his pictures and then compel his producing forces to rush the production so as to have the picture ready upon the date agreed. "It is my plan," said Mr. Jans, "to spend all the time necessary upon a single picture to make it a perfect production. I am limiting myself to no set schedule for the year. I find that the market wants big spectacular features, and I shall supply this demand, taking all the time required to perfect each picture in all its places. We are under no contract to furnish future productions at a definite rate. We will present our pictures to the exhibitors, note their effect and regulate our producing activities and policies accordingly."

The Jans Pictures, Inc., have been producing at the old Peerless Studios at Fort Lee, N. J., where B. A. Rolfe directed the three Olive Tell's vehicles as well as "Madonnas and Men." Mr. Rolfe has been actively in charge of all the producing activities for the Jans Pictures at Fort Lee.

Mr. Jans recently toured all the Western key cities in behalf of the productions to be released by his concern. He returned to New York about three weeks ago, having secured many contracts for the current Jans release, "Love Without Question," and the assurance that his second release would be booked as widely as the first. Fred Backer also toured the Southern key cities in the interests of the Jans pictures, and upon his return reported satisfactory negotiations completed for both "Love Without Question" and "A Woman's Business." The president of the Jans pictures was especially enthusiastic over the heavy bookings for his first release and the rapidity with which territories had been sold on this production. He further declared that practically all the buyers of "Love Without Question" had arranged to take the next release, "A Woman's Business."

Mr. Jans also stated that his organization held options on several big stories. This announcement led Mr. Jans to speak of the relative values of story, star, cast and production in the making of a successful picture. Mr. Jans expressed himself with a note of earnestness and finality on this topic. He said:

"I believe first of all in an interesting story, backed by ample production and interpreted by a cast showing a well-balanced array of talent rather than a single figure to be singled out for special notice. A good story to begin with, and we have already opened negotiations for several big stories. And spectacular production. The market wants that type of picture, and we are going to specialize in them to supply the demand. As for the cast, I believe in having actors and actresses that are known for their ability, that have real talent and are good types. That is the sort of cast that we intend to play in our pictures. There will be no featured favorite. I do not believe in the star system. The biggest successes of the past year like 'The Miracle Man' have been of the all-star cast variety, and I intend to play the all-star cast rather than the single star in all of my future productions."

MONARCH FILM COMPANY, Ltd.
12 Queen Street "E," Toronto, Canada
CANADA



Is it passion that makes a woman Love Without Question

"Love Without Question"

THE name of Olive Tell is known the country over as that of a real artiste. The fame of B. A. Rolfe as a director is known wherever motion pictures are shown as that of a producer of reel successes. C Wadsworth Camp's great novel "The Abandoned Room" has been read wherever books are sold.

SUCH advance advertising is of untold value to the exhibitor.

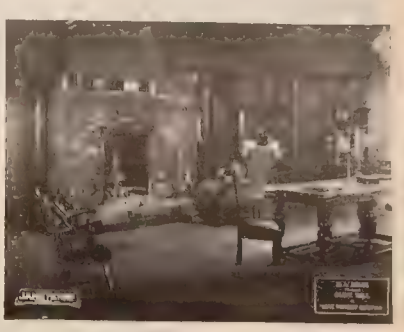
AN elaborately produced feature photo-drama made with the idea of providing exhibitors with an extraordinary attraction. It provides the theatre owner with a super-feature, a real special attraction.

ARTCRAFT SERVICE

Photos That Will Dress Your Lobby and Sell the Goods



In addition to the strong line of ad cuts, posters, and cuts for the editorial columns of newspapers available on "Love Without Question," there is a plenteous supply of photos for lobby display use. Illustrated herewith are eight 11 x 14 and two 22 x 28 hand colored photographs which may also be had in an artistic soft green tint

















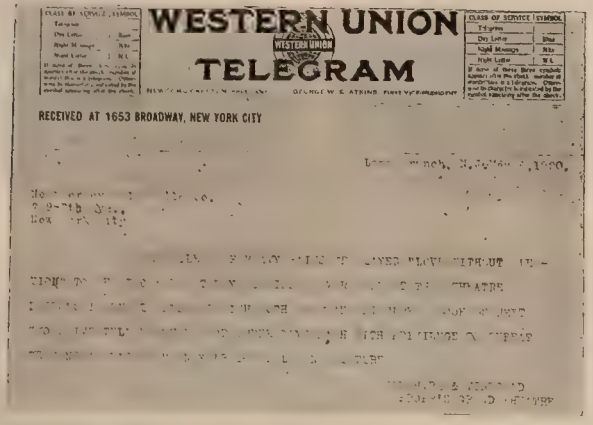


N. J ROLFE FILM CO.
729 Seventh Ave., New York City
NORTHERN NEW JERSEY



Jealousy makes one Love Without Question

"Love Without Question"


WESTERN UNION
TELEGRAM
RECEIVED AT 1653 BROADWAY, NEW YORK CITY

N. J. ROLFE FILM CO.
729 Seventh Ave., New York City
NORTHERN NEW JERSEY



The result of Love Without Question

"Love Without Question"

A FEW of the REPRESENTATIVE NEW JERSEY BOOKINGS
GOODWIN THEATRE, NEWARK, INDEFINITE RUN
NOW BREAKING ALL RECORDS

Montauk Theatre		Passaic	Lyric	Theatre	Rahway
Proctors	"	Plainfield	Arcade	"	Ridgefield Park
Capitol	"	Elizabeth	Park	"	Newton
Monticello	"	Jersey City	Ditmas	"	Perth Amboy
Appollo	"	Jersey City	Clinton Sq.	"	Newark
Strand	"	Jersey City	Liberty	"	Newark
Danforth	"	Jersey City	Lyric	"	Summit
Liberty	"	Jersey City	Mt. Clair	"	Mt. Clair
Strand	"	Red Bank	Palace	"	Morristown
Playhouse	"	Dover	Royal	"	Elizabeth
Ferbers	"	Lakewood	Palace	"	Passaic
Lyric	"	Asbury Park	Lyric	"	Hackensack
		Englewood Theatre	Englewood		

Exchanges Which Handle "Love Without Question"






Top row—M. J. Frisch, manager Greater Productions Company, Des Moines, Iowa; Ben Blumenthal, president Export and Import Film Company, New York; Harry H. Green, treasurer Royal Pictures, Inc., Philadelphia; W. G. Underwood, president Specialty Film Company, Dallas, Texas. Center—Sam Zierler, president Commonwealth Film Corporation, New York, and George C. Easter, president Baltimore State Right Company, Baltimore, Md.




Bottom row—B. L. Hadfield, general manager Wisconsin Film Corporation, Milwaukee; Leon D. Netter, president Masterpiece Pictures Company, Cleveland; Maurice M. Broskie, general manager N. J. Rolfe Film Company, New York; Jay J. Allen, secretary and treasurer Monarch Film Company, Ltd., Toronto, Canada






Royal Pictures, Inc., of 1220 Vine St., Philadelphia, Pa., controlling east Pennsylvania and southern New Jersey, is under the direction of J. Emanuel, David Segal and Harry Green. Mr. Green is a prominent exhibitor and controls a circuit of theatres in eastern Pennsylvania.

Jules and J. J. Allen, of Toronto, who control the Monarch Film Co., Ltd., throughout Canada, have purchased the entire series of Olive Tell productions.

Commonwealth Film Corp., of 1,600 Broadway, N. Y. C., is controlled by Sam Zeirler, president, and their territory consists of the entire State of New York. He started in business with the Equity Picture, featuring Clara Kimball Young, and handles nothing but big productions. Minter, United Amusement, Detroit, Michigan, with James M. Minter as president, witnessed the screening of the picture in York and immediately purchased it for the State of Michigan.

Greater Stars Production, Inc., with Floyd Brockwell and Clyde Elliott control Illinois and Indiana. They are two energetic exchange men, and are associated with L. & T. who are the leading exhibitors of Chicago. They expect to release this production on or about May 16, and already have several downtown runs booked.

Masterpiece Pictures Co., control the territory of Ohio and Kentucky, and have as their president Leon D. Nette. They have an exchange in the Standard theatre building, of Cleveland; also the Film Exchange building, of Cincinnati. Their first runs in Toledo, Cleveland, Akron and Cincinnati are already signed up.

Greater Productions Company, located at 100 E. Locust street, Des Moines, Iowa, controls the States of Iowa and Nebraska. N. J. Frisch is manager. It is a new company, sanctioned by A. H. Blank, of the Blank Enterprises. Their first runs have been obtained in downtown houses of both Des Moines and Omaha.

Wisconsin Film Corp., controls both this exchange located in the Toy building, Milwaukee, as well as the First Film Co., of Minneapolis. They handle nothing but big productions, which include Equity's Clara Kimball Young Series. When H. F. Jans, president of the Jans Pictures, Inc., and F. E. Backer, general sales manager, visited Chicago they telephoned B. L. Hadfield, general manager of the company to come to Chicago in order to witness the screening. When he arrived at the Greater Stars Productions, Inc., Chicago office at three o'clock, he signed the contracts and was able to make the five o'clock train back to Milwaukee without any trouble. We claim this to be a record sale.

N. J. Rolfe Film Co., of 729 Seventh Ave., controls northern New Jersey. M. M. Broskie, general manager of the exchange, has already booked his first runs in a number of cities throughout New Jersey, which includes the Fabian Circuit, who control the First Nat. for New Jersey, as well as Proctor's and the Goodwin theatre of Newark, and it looks as if they are going to break all records of their exchange with this picture.

First National Exhibitors Exchange, of 412 Ferry street, Pittsburgh, Pa., control western Pennsylvania and West Virginia. When Mr. Jans, president of Jans Pictures, Inc., and F. E. Backer, general sales manager, got into Pittsburgh to screen their production for Jos. Skirbool, general branch manager of the above company, it was ten o'clock, and at twelve o'clock they had signed contracts and were on a train to Cleveland.

Hatch Photo Play Service, 42 Melrose street, Boston, Mass., controls the New England States. Chas. L. Hatch is president and a prominent exhibitor in Boston. He visited New York with his general manager, H. M. Davis and John H. Foy, manager of the Hatch theatre, and after witnessing the screening of "Love Without Question" immediately bought same for their territory.

Specialty Film Co., Inc., 107 S. St. Paul street, Dallas, Texas, controls Texas, Oklahoma and Arkansas. W. G. Underwood is president and is one of the hustling exchange men of Texas. After witnessing the screening of "Love Without Question" in New York, Mr. Underwood immediately booked the series of Olive Tell productions, and has been successful in placing the picture in a number of houses throughout the territory controlled by the S. A. Lynch Ent.

Export & Import Film Co., Inc., 729 Seventh Ave., N. Y. C., control the foreign rights exclusive of Canada on the Olive Tell series. They have already sold a number of countries the series. They have also secured the foreign rights on "Madonnas and Men," the super special being made by the Jans Pictures, Inc., Benjamin Blumenthal is president and has associated with him Mr. Auerbach.

Baltimore State Rights Film Co., Inc., controls the territory of Delaware, Maryland, District of Columbia and Virginia. Geo. C. Easter is president of the Exchange and is one of the young energetic hustling exchange men of the South. They own their own building at No. 420 E. Lexington street, Baltimore, Md., which is the only up to date building in the territory, and they rent offices to all the prominent exchanges.

Dramatic Moments from "Love Without Question"



Three of the big scenes of "Love Without Question" in which beautiful Olive Tell and James Morrison play the leading roles. Left—Miss Tell as Katherine anxious concerning her foster father's welfare. Below—The fear that Robert may have committed a crime while a victim of asphasia. Bottom—Jealousy and suspicion that the friend is not playing straight





SPECIALTY FILM COMPANY, Inc.
107 S. St. Paul Street, Dallas, Texas
TEXAS, OKLAHOMA AND ARKANSAS



Why be misled by Love Without Question

"Love Without Question"

NO better attraction, no better magnet to draw people to your theatre has ever been made than this absorbing story of an innocent girl's love and the screen's greatest mystery tale.

BOOKED in all the leading theatres of Texas operated by the Lynch Enterprises.

ARTCRAFT SERVICE

WISCONSIN FILM CORP.
Toy Bldg., Milwaukee, Wisconsin
STATE OF WISCONSIN

FIRST FILM COMPANY
305 Loeb Arcade Bldg., Minneapolis
MINNESOTA, N. & S. DAKOTA



You must Love Without Question

"Love Without Question"

WHY do newspapers play up risqué stories concerning beautiful women? Because it builds circulation.

AND you'll build increased business by showing and playing up this story of a girl who gave her love without thinking of the possible consequences.

ARTCRAFT SERVICE

Posters That Will Sell "Love Without Question"



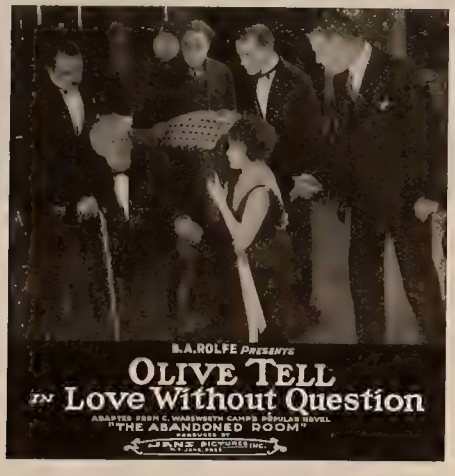
Herewith are shown some of the posters that are selling " Love Without Question " for exhibitors.

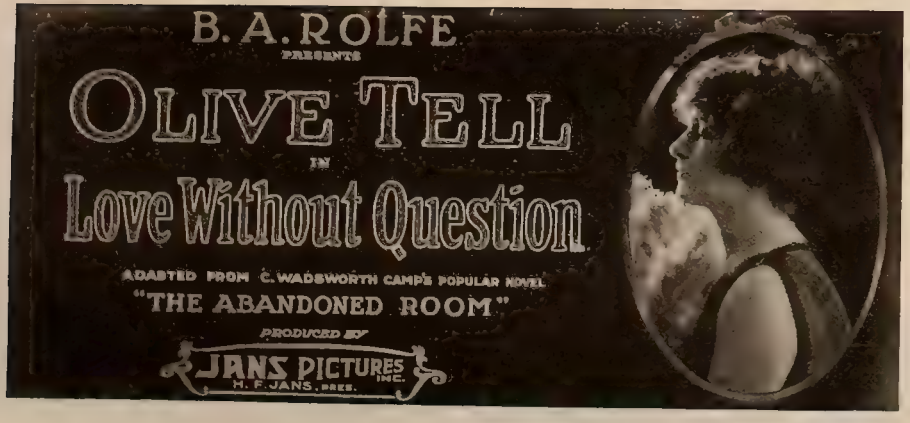
Below, at the bottom of the page, is shown the corking twenty-four sheet chosen for the production.

In the center a reproduction of the six sheet appears.

On either side of this material appears a selection from the one and three sheets available. There are still more posters obtainable on this production, offering plenty of opportunity to the exhibitor who makes strong use of poster display.







"Love Without Question"



Thou shalt not Love without Question

THE very fact that we know many women love without question is the very fact that will pull business for you. Let the desire of us all to see how others sin fill your theatre by showing this extraordinary feature.

EXHIBITORS CAN BOOK THIS WONDERFUL PRODUCTION AT THE FOLLOWING EXCHANGES.

HATCH PHOTOPLAY SERVICE
42 Melrose Street, Boston, Mass.
NEW ENGLAND STATES

FIRST NATIONAL EXHIBITORS
1401 Tulane Ave., New Orleans, La.
LOUISIANA AND MISSISSIPPI

MINTER UNITED AMUSEMENTS
Film Exchange Bldg., Detroit, Michigan
STATE OF MICHIGAN

ROYAL PICTURES, INC.
1220 Vine Street, Philadelphia, Penna.
EASTERN PENNSYLVANIA & SOUTHERN NEW JERSEY

(Continued from page 4340)

duction is now under way by Director Harry Revier. The part of "Jack," the son of Tarzan, will be taken by K. C. Searle, recently seen in DeMille's "Male and Female." P. Dempsey Tabler will be seen as Tarzan, the father of Jack, and Karla Schram, who played the role of Jane Porter in "The Return of Tarzan," has been cast for the same part in the serial. Kenneth Nordyke will be seen as Jack at the age of fifteen, and the girl role will be taken by May Garaci for the child, and Kathleen Kay will play the role in later sequences when the girl reaches the age of twenty. Howard Johnson, Louis King, H. W. Kearley, Eddie DeComa and Jack Rose make up the cast.

Robin Williamson is directing the seventh "Smiling" Bill Jones comedy for Marion H. Kohn Productions. In this Jones will be seen as a ladies' tailor who falls for the wiles of his customers. The story was written by Harry Wulze.

The production of the two reel Polly Moran slapstick titled "Pearls in Peril" is nearing completion, and will be the last of this character of pictures to be made, as Miss Moran is to return to the "Sheriff Nell" role. The present subject is from the pen of L. V. Jefferson, and was directed by Ward Hayes.

Harvey Gates has been engaged to write a two reel western comedy drama for Grace Cunard which will be put in production shortly.

According to announcement made by Marion H. Kohn, practically all of the territory for the "Illiterate Digest," by Will Rogers, has been sold.



Mary Pickford and company take a rest between scenes of "Suds," her forthcoming United Artist release

VITAGRAPH

THE extreme activities at the Vitagraph plant have made necessary the addition of a night shift of all technical departments, which working scheme was inaugurated this week. This plan means that delays caused by producing units waiting for settings or properties will be obviated in the future, and much of the noisy work heretofore carried on during the day, can now be done at night, thus preventing annoyance to the companies and adding efficiency to all producing units.

Vola Vale has been selected as leading woman for Earle Williams for "The Purple Hieroglyph," and the story was put in production this week under the direction of Chester Bennett.

The Tom Terris Company filming "The Girl Out of the Sky," adapted from a Gouverneur Morris story, has returned to the studio for interior scenes after filming hydroplane, and many of the exterior scenes at Laguna Beach and Catalina Islands. This special production will require at least another month's work at the studio. Wallace MacDonald and Marguerite De La Motteee are the principals.

Six massive settings covering ten acres of ground are being used by William Duncan in the final episode of "The Silent Avenger" serial. The largest of these is a railroad tunnel 600 feet in length which had to be constructed above ground that it would serve for photographing.

Stephen Smith, Jr., chief camera man of the Vitagraph plant, has worked out some new lighting and double exposure effects which will show bolts of lightning at the tips of a man's finger sustained for long periods instead of short flashes. Other effects show how minute dots on the film, invisible to the eye, are located. These effects will be used in the Joe Ryan-Jean Paige serial which is spoken of as having a triple X-ray plot.

The Antonio Moreno Company, including Pauline Curley as leading woman, and directed by Webster Cullison, is now working at San Pedro making airplane scenes after a week at Catalina Islands.

"The Stage Hand" is the title selected for the next Semon comedy now in the making, and at the present time the company is working on a complete theatre stage at the studio built to fit the needs of this story, which shows the life and happenings in a three-a-day burlesque vaudeville house.

James Aubrey has been placed under contract for another year by Vitagraph and will continue as featured comedian in Big V Comdies. Jess Robbins is directing Aubrey at the present time.

BRUNTON

THE work of keeping apace with the twelve production units working at the Robert Brunton studios, is proving a strenuous task which requires a constant improvement for the big plant which now has equipment of every kind necessary for the successful and economic production work of twelve filming units. Plans made during the past week, which are now being carried out, provide for increasing the capacity of the Brunton lumber mill to double its present output. This will enable more speedy construction of settings and all wooden properties.

Early this week the foundation was laid for the fourth office building, which in size will be the same as the three previously built. Each of these has ample space, rooms and furnishings for the executive staffs of twelve producing units. Another improvement completed is a new concrete garage, additional scene docks and other minor improvements.

The last Robert Brunton production, starring J. Warren Kerrigan, title "The Coast of Opportunity," was finished this week by Director Ernest Warde for W. W. Hodkinson distribution. The story is adapted from the Paige Phillips novel, and has a Mexican locale. Fritzi Brunette plays the lead opposite Kerrigan. With the completion of this subject Kerrigan completes his contract for ten productions with Robert Brunton.

Two Mayflower organizations are at work. Sidney Franklin is making the final scenes for the Sylvia Breamer subject titled "Athalie," adapted from the Robert W. Chambers novel, and Alan Dwan has put his last Mayflower picture in production. Mary Thurman is to be featured in the latter. Other members of the cast will be selected during the week, and production is to be started in a few days.

Final editing of "The Scoffer," made by Alan Dwan and featuring Mary Thurman and James Kirkwood, has been completed, and negative and positive prints were shipped to New York this week.

The East Indian picture, "The Palace of Darkened Windows," which is to be a special for the National Picture Theatres, is being finished this week by Director Henry Kolker. The cast for this includes Claire Anderson, Arthur Carewe, Jay Balesco, Nicholous Duneau, Gerald Praing, Christine Mayo, Virginia True Boardman and Virginia Colwell.

Production work is continuing on the Olive Thomas production, "Jennie," and the subject starring Owen Moore, "Stop That Man."

Selznick Production Manager Harry Rapp gave a showing for members of "The Invisible Divorce" cast, the Selznick producing organization and their friends at the Windsor theatre, Los Angeles, Friday, April 30th, preceding the shipment of this production to New York.

METRO

FOLLOWING the completion of the final scenes for "The Price of Redemption," being made this week, Bert Lytell will leave for New York, where he expects to work in several productions at the eastern Metro studios, and it is very probable that this Metro star will appear in one or more Broadway productions produced by the Metro Company on the stage in connection

WEBSTER CULLISON
Producer of
THE LOST CITY (Selig)
Now Producing
"VEILED WOMAN"
with Antonio Moreno
Vitagraph

HOPE LORING
Manager
Serial and Western Department
UNIVERSAL CITY
Originals and Continuity

The Buffum Process
OF ART TITLE MAKING
—the most inexpensive method; at the same time the most artistic

Box Office Reports will appear in the next issue of THE NEWS

SAM POLO
Playing "Pinchers"
IN THE CURRENT
Vitagraph Serial
"HIDDEN DANGERS."

WILLIAM H. THORNLEY
Photographing "The Hope Diamond," under the direction of Stuart Paton for the Kosmik Film Co., Incorporated, of New York, at Universal City, Cal.

with film productions of the same play. No definite decision has been reached on this plan, but it was talked over at length by Marcus Loew, President Richard Rowland and Lytell when the two executives were on the coast recently.

Following the completion of the Winchell Smith production, "The Sap-Head," Herbert Blache will go to New York to produce for Metro.

Plans now provide that the Winchell Smith production, which is featuring Buster Keaton, will be completed within a week, and work will then be started on the first Metro comedy featuring Keaton. Director Eddie Cline is now at work preparing script and settings and will give his personal attention to the direction of this first Keaton picture.

Work was started May 6th on the filming of the third Drury Lane melodrama, "Hearts Are Trumps," under the direction of Rex Ingram. The working script for this was written by June Mathis, and the cast selected includes Francelia Billington, Winter Hall, Frank Brownlee, Joseph Kilgour, Normand Kennedy, Howard Crampton and Edward Connelly.

Marc Robbins has been added to the Screen Classics scenario department following similar affiliation with the west coast Fox studio and seven years' identification with the film industry, for the first few years as an actor.

Elliott Clawson has completed the producing script for a northwestern story titled "Big Game," which is to be produced with an all star cast.

The Alice Lake Company, being directed by Edmund Mortimer, is again at the studio working on interior scenes for "The Misfit Wife" from the Hearn play, "The Outsider," following a week on locations in the Santa Monica mountains.

The Shurtleff-Metro company, filming the Jack London story, "The Mutiny," is back at the studio after two weeks aboard ship between San Francisco and Los Angeles. Edward Sloman is directing.

The opening scenes for Nazimova's next film, "Billions," have been taken and practically all scenes for the subject have been photographed. The delay in taking the few opening scenes was occasioned because of the massive settings required for this. These are laid in a fictitious city of a fictitious Slavic nation and have a pre-war atmosphere. It was necessary to build several blocks of street scenes, and so accurate have been the details that many who have viewed the rushes were surprised to know that the scenes were taken at the Metro plant, they thinking some of the atmosphere scenes might have been taken in a Slavic city. The picture is said to have a swiftly moving action with many comedy touches. Throughout simplicity has been the keynote, and it is believed a plot has been conceived which the theatre patrons will not anticipate the sequences of.

GOLDWYN

THE picturesque Inceville ranch is serving as an exterior location for the visionary section of the Mary Roberts Rinehart story, "Empire Builders," where the Goldwyn Company has erected a village which will be populated by Aborigines which will serve to make that section of "Empire Builders" described in the book as the island where an empire is founded. F. Mason Hopper, who is directing this picture, will have several hundred extra people in these scenes.

Director Harry Beaumont has finished the filming of the Tom Moore "Officer 666" production, and plans to start the making of "Stop Thief!" adapted from the stage play early next week. Hazel Deely, known as "the honey girl of the screen," who played the part of "Honey" in the Bryant Washburn Skinner pictures for Essanay, has been engaged to play opposite Moore in this picture. The remainder of the cast has not been named.

The Mabel Normand Company, directed by Victor Schertzinger, is at San Francisco making bay, dock and ocean scenes, and Director Al Green is leaving this week with the Jack Pickford Company for a number of scenes for "The Man Who Had Everything." The parking ordinance recently enforced in Los Angeles has caused a change in the appearance of Los Angeles streets, and as the script calls for a great number of automobiles the Goldwyn Company decided to send the troupe to San Francisco for these pictures.

The Goldwyn Company has leased a schooner for making the sea scenes of the Ben Aimes Williams story, "The Black Pawl," which will feature Russell Simpson in the title role.

Vice-President Abraham Lehr, who serves as general manager of the Goldwyn producing studios, left for New York May 7th on a short business trip.

F. P.-LASKY

ANNOUNCEMENT of a number of productions that are shortly to be made at the Famous Players-Lasky studio was made this week, and concerns the activities of four of the directors.

Roscoe Arbuckle, who is now working in the final scenes for "The Life of the Party," under the direction of Joseph Henebery, is next to play in "The Traveling Salesman."

The Cinthia Stockley play, "Rosanne Ozanne," has been adapted for the screen by Mary H. O'Connor, and will be directed by Tom Forman as a starring vehicle for Ethel Clayton. Miss Clayton is now working in "The City Sparrow," under the direction of Sam Wood, with a cast that includes Walter Hiers, Clyde Fillmore, Lillian Leighton, Sylvia Ashton, Robert Brougher and others.

The Cosmo Hamilton story, "His Friend and His Wife," is to be the next play filmed by William C. De Mille. Mr. DeMille is now making the final scenes for "Conrad in Quest of His Youth," and this week marked the introduction of the two leading women, Kathleen Williams and Margaret Loomis, in this production. Tom Meighan, who is playing the name role in this production, will leave for New York as soon as

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his scenes are all taken where he is to play in one picture, "The Frontier of the Stars."

William D. Taylor is making the final scenes for "The Boy," and everything will be in readiness for the filming of "The Furnace," by Pan, which has been adapted for the screen by Julia Crawford Ivers.

Elmer Harris has the continuity ready for "The Old Homestead," which is to be filmed by George Melford, and production work will be started as soon as Milton Sills, who is now ill, recovers suciently to resume work.

Cecil B. DeMille is expected home from a short business trip to New York, at which time his recently made production will be ready for final review. The title, "Something to Think About,' is to be the permanent name of this production.

J. D. HAMPTON

PAUL SCARDON has been engaged by Jesse D. Hampton to direct a series of features starring Blanche Sweet, and the first of these will be the Kenneth B. Clark story, "Port o' Caprice." Following this the Marah Ellis Ryan, "The Girl Montana" will be filmed. The first Scardon directed picture will have Albert Roscoe as leading man, and one of the important character parts will be taken by Edwin Stevens. Director Scardon is one of the oldest of the film industry, he having become a director in 1913, following twenty years as an actor on the speaking stage. His most recent work was with the Goldwyn Company.

Henry King is to be seen in the Blanche Sweet subject, "Leona Goes a Hunting," which has just been completed, as leading man, and, in addition to working before the camera, he served as director and hydroplane pilot during the making of this film. Many of the scenes for the subject are taken in a hydroplane, and script requires that King, the leading man, steer the naval ship. King will be remembered as featured leading man in many films made by the Lubin and other companies in the years of 1913, 1914 and 1915, but for the past three years he has been given all of his time to the direction of films. Other players in the subject are Jay Belasco, Frank Leigh, Tom Jefferson, Mayme Kelso, Harry Lorraine and Jean Acker.

Another Jesse D. Hampton unit producing the Robert Thornby special subject is working aboard ship between San Francisco and Los Angeles for the sea scenes of the Frederick Isham story of San Francisco and the sea, titled "Half a Chance." Lillian Hall is playing opposite Mahlon Hamilton in this, and other important players are Sidney Ainsworth, John Gough and little Mary MacAllister.

Ex-Governor's Daughter to Write Continuity

Ethel Gillette, daughter of ex-Governor James N. Gillette of California, has been added to the continuity staff of the Anita Stewart Productions and Chaplin-Mayer Pictures Company.

Maurice Campbell to Direct for Famous

Maurice Campbell, well-known as a stage producer, has been engaged by Famous Players-Lasky as a director. The following statement, regarding the new director, has been issued by Famous Players:

"Although the new director has had over twenty years of stage experience, he felt that he needed a thorough grounding in motion picture technique before entering actively into the work. He has spent the last six months as assistant to Cecil B. De Mille, Donald Crisp, and other well-known film makers, learning the business from the ground up. Combined with his acknowledged understanding of dramatic values, Major Campbell's new practical training makes him ready for production of motion pictures."

Maurice Campbell has been assigned to produce "Burglar Proof," a new Paramount-Artcraft comedy, featuring Bryant Washburn.

Hundreds of Extras In Metro Battle Scenes

With members of his company and more than 800 extra people, Bert Lytell is at Chatsworth, Cal., where scenes for the mammoth battle spectacle of "The Price of Redemption" are being filmed. The mountainous region about Chatsworth offers an ideal location for the battle scenes for Mr. Lytell's new Metro special production.



"Bill" Rogers in his newest Goldwyn picture, "Jes' Call Me Jim"

Dorothy Dalton Picture Almost Completed

Harley Knoles and the Dorothy Dalton company have returned after a three-weeks' trip to Charleston, S. C., where the company have been working on "locations" for the forthcoming production, titled "This Woman—This Man" to be released by Famous Players-Lasky. Exquisite shots of the famous Magnolia Gardens have been secured, it is stated, despite almost continuous rainy weather. An accident scene is to be taken in New York, and this will mark the completion of the picture.

¶ Box Office Reports, that popular feature with Motion Picture News readers is now appearing every other week due to the paper situation. Next week's issue will include the Box Office Reports and Index to the Complete Plan Book.

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 4369-4398



An interesting detail found in the Regent at Flint, Mich.

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The Projector Predominant



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Some of the men behind Recent Theatre Construction Projects



W. S. Butterfield, president and general manager Bijou Theatrical Enterprise Company, of Battle Creek, Mich.



B. Koppel, Barbee's Loop theatre, Chicago

Below: W. S. Barbee, Manager Barbee's Loop theatre, Chicago



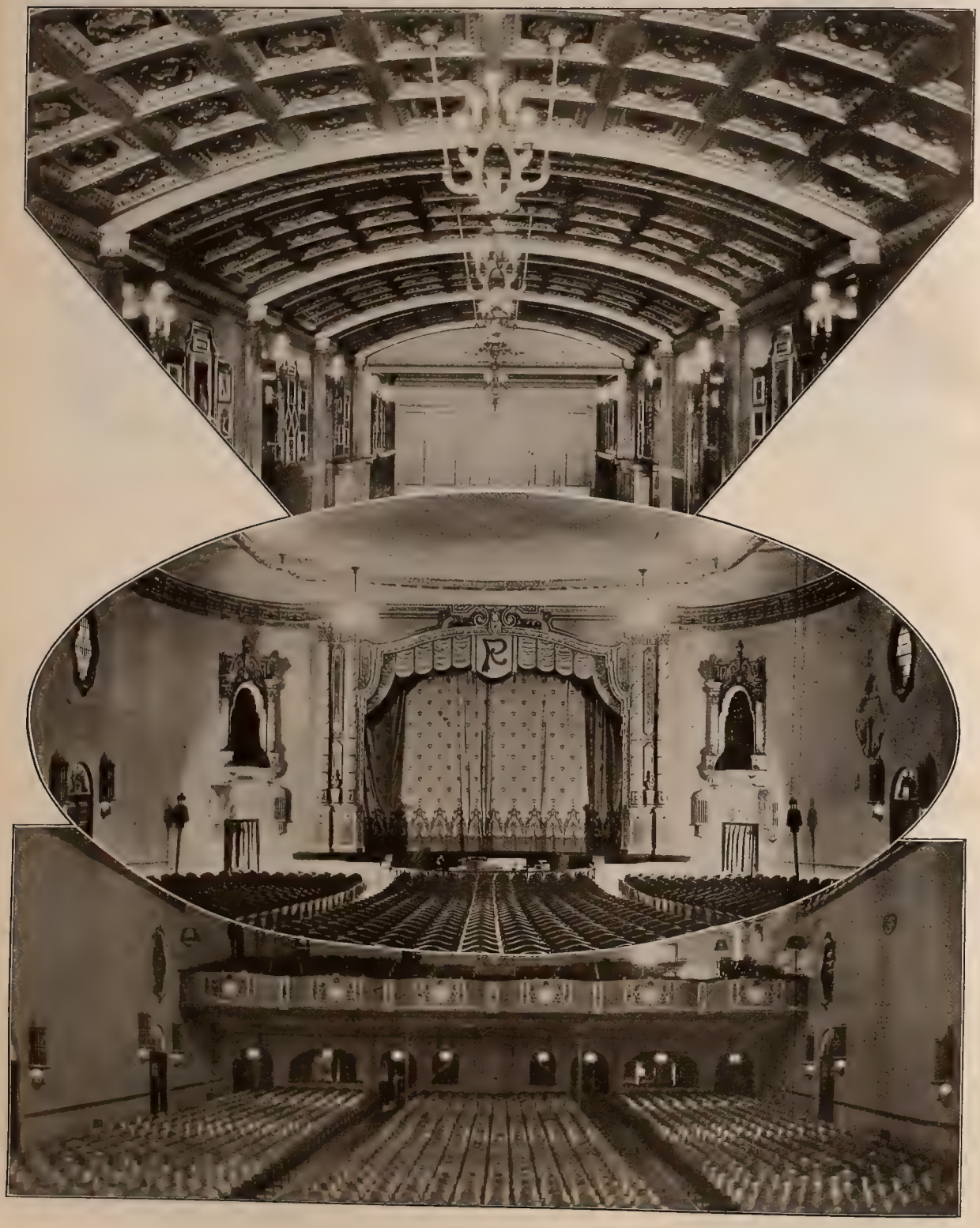


Left: H. C. Horater, managing director, Pantheon theatre, Toledo, Ohio

Right: Will M. Elliot, manager Allen theatre, Winnipeg, Canada



Lobby and Two Auditorium Views of the Regent, Flint, Michigan



The Regent Theatre, Flint, Michigan

Located in the Automobile District

An Attractive Theatre of Spanish Design

IN Flint, Mich., there has just been opened a picture playhouse that is the show place of that fast growing automobile town. It is W. S. Butterfield's Regent theatre, a roomy, commodious and artistic amusement place seating 1,800.

Already controlling four downtown theatres, Mr. Butterfield in selecting the site for the Regent decided to build on North Saginaw street and Louisa, eight blocks north of the principal business intersection of the city. Although on the route to the immense Buick plant to the casual observer it seemed an odd location for a first run Paramount-First National house in a city of 90,000. Business, however, since the theatre's opening, March 10, has been extremely big.

The Regent theatre represents a total investment of approximately $200,000. John Eberson, of Chicago, who is now building the half-million-dollar Butterfield theatre at Lansing, Mich., was the architect in charge of the Flint Regent.

The auditorium is 80 feet in width by 170 deep, will seat 1,600 on the main floor. A mezzanine floor approached by marble stairways from the centre of the foyer, will seat 200. Here brass railings divide individual loges, each with a seating capacity of eight persons.

The architect employed the Andalusian Spanish motif in construction and interior decorations. As a result there are bright trimmings about the proscenium arch, the latter being supported by marble columns of warm coloring. The foyer represents the sunny walk of a typical Spanish patio. The adobe effect is further heightened by wide spreading archways. A gaily colored fountain is half hidden in a slight recess in the centre of the foyer. Amber and blue lights in fixtures of artistic design soften the many colors so that they blend into a harmonious whole.

The lobby, 60 by 22, is finished in marble, tile and walnut, with upper portion of the walls and ceiling in keeping with the interior decorations. Twenty candelabra, containing from three to six lights each are used for lobby illumination. Exceptionally adequate provisions were made for advance display and it is possible to place ten complete sets of photos of coming attractions in the racks along the side walls.

The projection room is located in the rear of the mezzanine floor. It is 14x20 in size and has both outside and roof ventilation. It is completely equipped with Powers machines, spot light and all accessories. The Herter Trans Verter used is the largest that has been made by that company and the projection is said to be equal to any in the country. To provide for any emergency an additional transverter, slightly smaller in size, was purchased. In the event of any accident to the large machine the current can be cut over to the smaller and the show proceed without delay. The projection distance is 160 feet at almost direct angle. A Minuse screen 17½ feet by 22½ feet gives a picture somewhat larger than is ordinarily shown.

SPECIFICATIONS

Name	Regent
Owner	W. S. Butterfield
Seating capacity	1,800
Cost	$200,000
Projectors	Powers
Manager	John Prescott
Architect	John Eberson

The blower system is utilized for both heating and cooling. Located, as it is on a corner, the Regent is ideally equipped with exits. Ten double doors at the rear, front and on the street side permit the emptying of the house in a very short space of time.

The box office at the front of the lobby is equipped with a National Ticket Registering machine. Intercommunicating phones connect all departments of the playhouse.

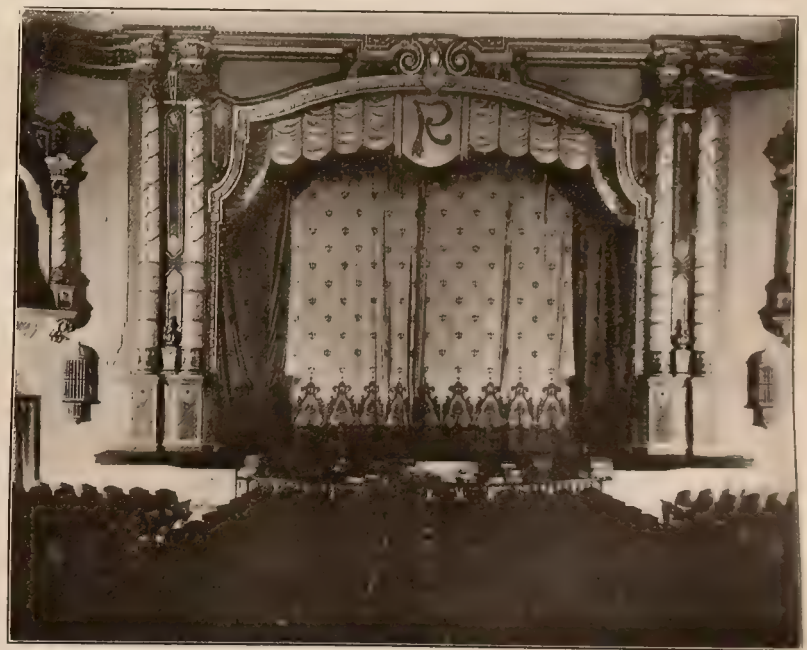
An ornate and effective electric sign manufactured by Shumate and Chanopal, Lima, Ohio, is employed. Almost two thousand colored lamps are used in the permanent portion of the sign. Below this is a four line, interchangeable letter, attraction announcement space. The sign is by far the largest in Flint.

Flood lights set on ornamental standards are located at the right and left of the orchestra pit. These lights and the spot lamp are utilized during the orchestral overture, harp specialties and other musical interludes.

Special attention is given to the playing of pictures by an orchestra of eighteen. Every detail of the feature, comedy and news weekly is carefully rehearsed in advance. As a result the opening performances are almost as well handled as the closing.

John Prescott is resident manager of the theatre. Mr. Prescott is a showman of many years' experience. In the early days of the picture industry he directed one-reel westerns, has had charge of stock companies in several large cities and been company manager of such well known stars as Robert Edeson and Elsie Ferguson. Edward C. Beatty, general manager of the Butterfield circuit, attends to all booking. Arthur A. Frudenfeld the circuit's general press representative is in charge of exploitation.

W. S. Butterfield now controls twenty theatres, all of them with one exception—the Regent, Lima, Ohio—being located in the State of Michigan.



Another view of the proscenium arch as designed for the Regent theatre, Flint, Mich.

The Latest in Light Control for Motion Picture Studios

Remote Control System as Installed at International Proves Success

ABOUT a year ago the International Film Company took over an old dance hall at 128th street and Second avenue, New York City, for a studio. The building was without electrical facilities and incoming power lines. But this instead of being a handicap proved to be the nucleus for a wonderfully complete lighting system, equal to or better than that of any studio then existing.

The International studio is 200 feet long and 60 feet wide with an unusually high roof. Its physical characteristics made it especially suitable as a housing for a studio.

When the studio was first taken over, Mr. William Sistrum was placed in charge of the structure. He is known to practically every studio man in the country. He it was who worked out the technical equipment for Universal City when that institution because of its extensiveness was known as one of the world's wonders. He is the type of man who is never content with the present development of an idea or satisfied with the temporary success of a device. He is continually looking ahead in an endeavor to better things, to produce results more efficiently and to further the progress of the art and industry. His characteristics were a fortunate

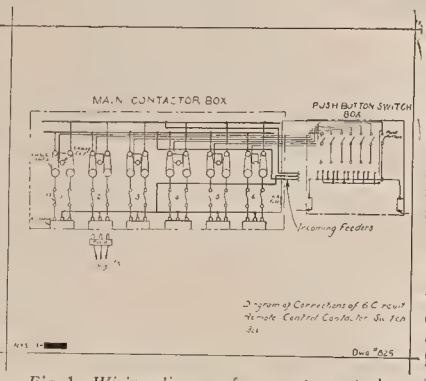


Fig. 1—Wiring diagram for remote control

asset in the case of the International, since it was through him that the improvements in studio lighting were brought about.

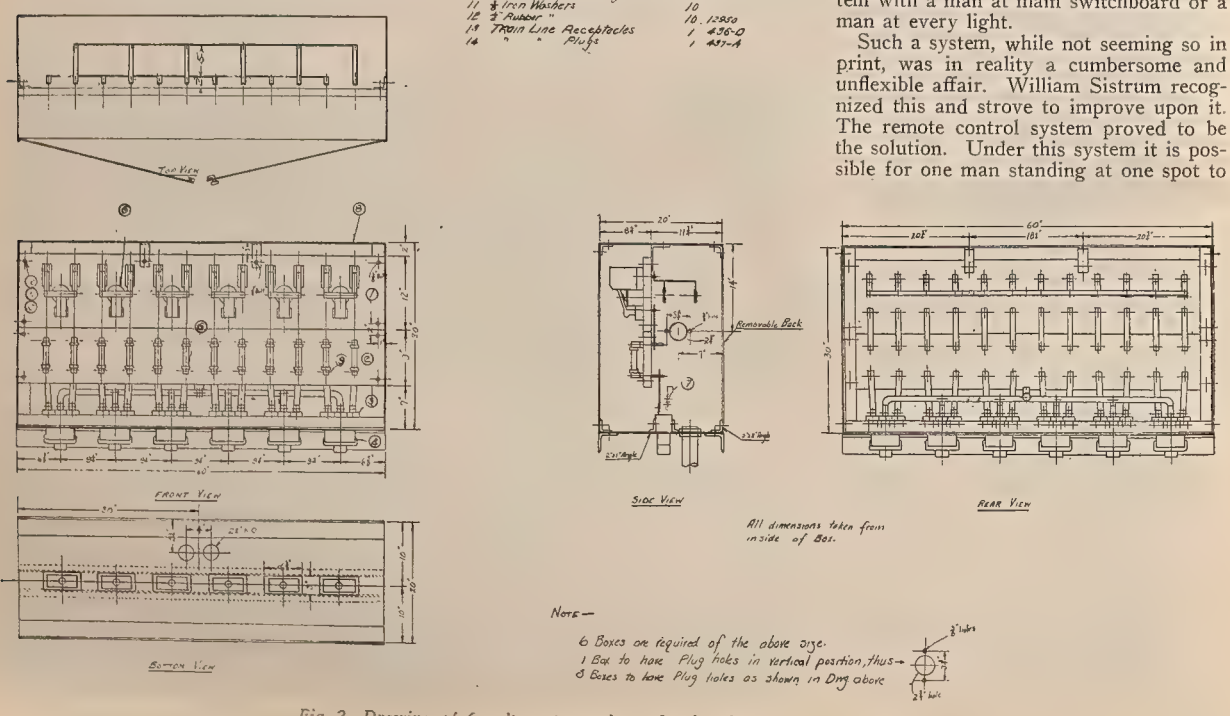
At about that time there came to Mr. Sistrum's notice an account of an advanced method of studio lighting control worked out by Mr. H. E. O'Brien, studio expert for the Westinghouse Company on the west coast. Through its principles of action it was called "the remote control system."

To those who are not acquainted with studios and their equipment a few words about the older control systems may with advantage be added.

Probably, if traced far enough back, it would be found that the first studio electrician was an old theatrical stage electrician. He thought and talked in terms of "stage cable." When a new light unit or a bank of lights were needed, a few feet of stage cable was laid from the switchboard or from a stage outlet to the light or lights. A switch on the main switchboard controlled the unit. This was the stage method. So, when the first studio was set up and illuminated it was only natural that similar methods should be used.

Up to within a year, practically all studios have used an adaptation of these methods. Cables were strung or laid from wall pockets to spider box and then to the lights. Wall pockets were controlled through the main switchboards. Normally, this meant an annunciator system with a man at main switchboard or a man at every light.

Such a system, while not seeming so in print, was in reality a cumbersome and unflexible affair. William Sistrum recognized this and strove to improve upon it. The remote control system proved to be the solution. Under this system it is possible for one man standing at one spot to



ITEM	DESCRIPTION	REQ	STYLE NO
1	Slate Panel 12"X60"X1/4"	1	BANF6
2	Slate " 9"X60"X1/4"	1	" "
3	100 A. 125 Volts 3 wire Kluegl Receptacle	6	
4	100 A. " " " Plug	6	
5	"C" 125 A 125 Volt D.C.-T.P. Short Type Switch	6	1442
6	100 A 250 Volt Enclosed Fuses	12	37173
7	300,000 C.M. Cable Terminals	3	243988
8	Sheet Iron Boxes 30 X 60 X 20	1	Drwg 300
9	100 A 250 Volts B/C Fuseholders	24	#33
10	3/4" Hex Mood Bolts & Nuts	10	
11	3/4" Iron Washers	10	
12	3/4" Rubber "	10	12950
13	Train Line Receptacles	1	436-D
14	" " Plugs	1	437-A

Fig. 2—Drawing of 6 unit contactor box, showing front and rear layouts

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control any and every light on any set. Generally this is done by an electrician, seated beside the director, and having a control station within reach.

Jack Kelley, studio electrician at the International also contributed a number of important features that have been worked into the whole and have helped to make the operation a success.

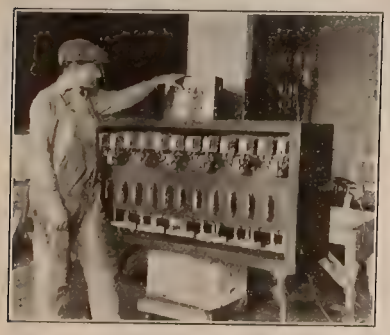


Fig. 3—6 unit contactor box (below) and push button station (above)

Method of operation at the International:

The three-wire Edison circuit comes into the main switchboard which is located on the gallery. On this switchboard is provided a main line switch and a feeder switch for each remote control box, the latter properly safeguarded by fuses.

From this point, the feeders, instead of running down walls to a studio floor switchboard, are supported on overhead bridge work. Each feeder in its conduit stretches from its switch along this bridge work to the contactor box. These boxes have been so arranged about the studio that one or more is easily accessible to every stage wherever they may be placed. At the International Studio the contactor boxes have been symmetrically staggered on either side of the center line of the building, thus covering the studio floor space in all directions.

The contactor box might well be called the heart of the remote control system, for it is here that all connections are made and broken, and being located in an inaccessible place it is imperative that the contactors work on and off with but occasional inspection and adjustment.

Leading fro meach contactor box is a seven conductor flexible cable. This cable drops down to the portable push button station managed by the electrician seated at the director's elbow. From this push button station or series of stations (since all may be connected together) any light or combinations of lights can be controlled by one or more of the push buttons.

Main Switchboard:

This is a standard incoming feeder board located out of the way in a room off the balcony.

Contactor Box:

This is shown diagrammatically in Figs. 1 and 2, and photographically in Fig. 3. At the top are the contactors and directly below them the fuses protecting each set. Each two-pole contactor handles a Kliegl six-way spider box with a total capacity of 250 amperes. Kliegl three-point receptacles and plugs are at the bottom of the contactor box.

The boxes themselves are constructed of ten gage sheet iron with removable top or back according to its location. Either two piece or single piece front doors are provided for purpose of inspection.

The contactors are rated for continuous duty. They are light in weight with self-wiping contact faces.

Tracing out the various circuits in Fig. 1 will show how it is possible to control either one contactor or the entire number of contactors. The single contactors are actuated by any one of the push buttons and after these have been brought into play the whole may be controlled by the master button at the right hand side of the push button station.

Push Button Station:

The push-button station is a small box of sheet metal with a top consisting of a common brass gang plate having openings for thirteen push button switches. There are seven push buttons on the top row and six in the bottom. The Station is carried about by means of a handle at one side.

The push buttons on the top row are numbered 1, 2, 3, 4, 5, 6 and "M," the latter standing for "Master." These buttons are the ordinary house type with simple "on" and "off" registrations.

The buttons in the lower row differ in that they are the three way type.

By studying the diagram, Fig. 1, it will be seen that one side of each of the "on" and "off" buttons is connected to binding posts on the outside of the box. These binding posts are numbered to correspond with the push button numbers. The remaining side runs to the middle point of the three way buttons in the lower row.

There are still two points on the three-way switches to be accounted for. One of these points, it will be seen, goes via a common wire to the "off" side of the "Master" button, while the other side connects to a common wire leading to the other side of the same "Master" button.

This method of remote control has had a lengthy try-out at the International studio with complete success. It is probable that several of the studios now under construction by other producing companies will employ the same method to control their lighting effects.



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FABRIKOID

Report on Theatre Construction Week of May 17th

This report is published weekly by the Equipment Service Department of MOTION PICTURE NEWS and sent free to all names on our mailing list.

ALABAMA

Mobile—It is reported that Major Olin Shiners is to erect a motion picture theatre in Mobile.

Gadsden—The Lynch Enterprises will commence work next week on its new motion picture theatre at Broad and Fifth Streets.

CALIFORNIA

Fresno—Construction work on the new Kinema theatre to cost $500,000 and to be located on J Street between Merced and Tuolumne Streets, will commence soon. The Kinema Theatre Company will erect and own the house.

Fresno—The Liberty theatre has recently been reopened after thorough renovation. Mr. George F. Sharp is Managing Director.

Hemet—Construction work on the new motion picture theatre will commence in the early Summer according to the plans of Manager William Martin. The building will be 54 x 120 and will seat 700 people. Improved heating and lighting will be among the features of the new house.

Long Beach—W. F. Linberger and J. S. Linberger and Courtland Hite have purchased a lot on American avenue, south of First street. A 1,600 seat house at a cost of $213,000 will be constructed there. It will be ready for opening in January, 1921.

Los Angeles—C. Gordon Parkhurst and George J. Cleveland propose the building of a $50,000 motion picture theatre at Venice. The proposed building will be of brick and concrete construction with a frontage of 106 feet and a depth of 175 feet. It is planned the deal will figure $300,000.

San Bernardino—William Klein, representing a San Francisco syndicate, is looking for a site on which to locate a theatre.

Selma—C. F. Unger expects to erect an air-dome theatre soon.

Stockton—Contracts have been signed for the reconstruction of the Yosemite theatre according to plans by Day and Weeks with MacDonald and Kahn as the builders. This theatre will open about September 1st under the new name of Loew's Metropolitan. When completed this theatre will have seats for 1,750 persons. Reconstruction costing about $140,000.

Visalia—Construction of the $90,000 motion picture theatre for the Pantages circuit will begin here within thirty days. The house will have a seating capacity of 1,700, and a special heating, ventilating and cooling system.

COLORADO

Denver—The famous Tabor Grand Opera House will be torn down to make way for a million dollar motion picture theatre. This playhouse will be christened "The Colorado" and will seat 3,000 persons. A pipe organ costing $50,000 is to be installed. The theatre will be built on the lines of the Capitol theatre in New York City and the California theatre of San Francisco.

ILLINOIS

Englewood—Work is progressing rapidly on the new Stratford theatre at 63rd street and Union avenue. May 1st is set for the opening date of this theatre, which will have a seating capacity of about 3,000 persons, and is the largest theatre building in the city.

Rockford—W. C. Cantrell has been awarded the general contract for the new Sarna theatre on South Main street. The building will cost $19,000, and will seat approximately 300.

INDIANA

Clinton—Sumner Sollitt Company of Chicago is the contractor in charge of the new Clinton theatre on Main street. The Hatfield Electric Company of Indianapolis has obtained a contract for the electrical equipment. Steel for the structure is to be furnished by the Toledo Bridge Company. It is expected that the theatre will cost to complete over $100,000.

Columbus—The Crump theatre on Third street is being entirely remodelled and re-equipped. Total cost of its remodeling will be approximately $20,000. Robert Hill is the architect.

Evansville—The Standard Realty Company will erect a new theatre at the corner of Main and Sixth streets. F. H. Gruneberg, A. F. Brentlinger and O. P. Olson are the Directors of the corporation.

Goshen—A contract for decorating the new Spohn Motion Picture theatre has been let to L. Leidner & Son.

Montpelier—A new theatre is soon to be opened here which will be the best in that section. Nearly all the equipment has already been installed. Chas. M. Spray, of Bluffton, is to be the manager of the theatre.

Noblesville—The opening of the New American theatre which has just been completed at a cost of $45,000 has been announced. It was erected by J. H. Wise and W. D. Cullen, who will be the managers. The house will have a seating capacity of 1,500 persons.

Richmond—The Victor Theatre Company of Fort Wayne will erect a modern motion picture theatre at Ninth and Main streets. G. H. Heine represents the owners. The house will seat about 1,500.

KENTUCKY

Danville—M. G. Weisiger has purchased property on Fourth street between Main and Broadway on which he proposes to build a modern and up-to-date theatre building. The lot has a frontage of 248 feet and depth of 232 feet.

Paducah—The erection of a modern playhouse is soon to commence here. The new theatre will have a seating capacity of 2,000 and will be entirely fireproof. The cost will be $100,000.

LOUISIANA

West Monroe—Work will commence soon on a motion picture theatre having a seating capacity of 500. The building when completed will be leased by the Ouachita Amusement Company.

MASSACHUSETTS

Boston—The proposed theatre to be erected on Washington street with frontages on Province Street and Province Court will cost $1,000,000. Gordon and Shoolman are the owners and Mowll & Rand the architects. Plans are to be announced shortly.

Fall River—Property on South Main street and Globe street has been purchased by Louis Sherman, who intends to construct an up-to-date moving picture theatre. The plans have already been completed and the work of construction is to begin very soon.

Framingham—Ground has been broken for a new theatre on Concorn street. The architects for the building are Blackall, Clapp and Whittemore, and the building will be owned and operated by the George A. Giles Company.

New Bedford—Within the next month ground will be broken for the new theatre on Elm street. James S. McIntyre of New Bedford is drawing up plans for the building. Construction bids will be filed soon.

MINNESOTA

Chatfield—Mr. Campion, manager of the Gem theatre, is to erect a new motion picture house this Spring.

MISSOURI

Jefferson City—Plans for a new theatre on High street have been prepared by Architect F. B. Miller. R. R. Armstrong and others interested in the theatre are examining plans for the construction work.

NEBRASKA

Winside—Fred Weible has had plans drawn up for a new theatre to be started at once.

NEW JERSEY

Jersey City—A site at Bergen avenue and Newkirk street, has been chosen by the Argonne Realty Company for a new motion picture theatre.

Long Branch—Walter Reade, owner of the Broadway theatre, has purchased ground adjoining the present theatre site. Mr. Reade intends to erect a new moving picture theatre with a seating capacity of 1,650 persons. Architect Leon Cubberley has designed the plans. The new building will be constructed of steel and brick and Chas. E. Brown will be the contractor.

Rutherford—A 1,000 seat combination theatre is to be erected in Rutherford just off Valley Brook avenue. D. J. Livelli is handling the project.

NEW YORK

Albany—James Block and Arthur Strenge are to open a new motion picture theatre in Arbor Hill. It is probable that some building will be purchased and remodeled to accommodate the theatre equipment.

Schenectady—A new theatre on Barrett street is being constructed. The structure is being built for A. B. Van Voast and has been leased by John J. Walker, who at present owns and operates the Lincoln theatre on Brandywine avenue.

OKLAHOMA

Oklahoma City—The town of Chandler is to have a new up-to-date motion picture theatre. The site has already been purchased and work will be commenced soon.

PENNSYLVANIA

Freeland—The Refowich Brothers of Mahoney City and Pottsville, Pa., have purchased a plot of ground 60 x 150 feet on Center street near Main. Freeland, Pa., and in the near future will build a modern and up to date motion picture theatre. The Refowich Brothers now operate the Refowich theatre of that town.

Johnsonburg—Mrs. A. R. Long has closed a deal for a site on Market street and contemplates building a theatre here.

CAMPBELL
ESTABLISHED 1875

THEATRE CHAIR COVERS

Revivify and Embellish Your Theatre in SUMMER *or* WINTER
Creating an actuality of Cleanliness and destinctive Beauty not otherwise obtainable.

TAILOR·MADE



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INEXPENSIVE · QUICKLY ATTACHED · ECONOMICAL.

ORDER NOW *for* SUMMER USE SAMPLES *on* REQUEST.

THE TEXTILE SPECIALTIES CO.

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STOP RIGHT NOW



If you have neglected to look into the matter of protecting your box office against ticket and cash losses, look into this subject at once.

THE 1920 PERFECTED AUTOMATICKET REGISTER

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No. 53101 Window Box filled with Artificial Begonias, blooming Geranium Sprays and Drooping English Ivy Vines, 42 x 27 inches, complete, $12.50. This Window Box can be used for Proscenium Arches, on top of Show Cases, Cashier Booths, Walls, etc. Ask for our catalogue No. 75, illustrated in colors, free for the asking.

FRANK NETSCHERT, 61 BARCLAY STREET, NEW YORK

Does hot weather "get" you?

Do you find that business falls flat when the thermometer touches ninety?

Then you need help in a hurry. You need the Monsoon Cooling System.

It will make your house delightfully cool and breezy—a place of real comfort. It will boost your ticket sales 'way up; keep the dimes and quarters rolling in steadily all through the hottest summer.

And pay for itself *before summer is over.*

It will pay you to find out what Monsoons can do for you. The coupon below will bring you our booklet, "A Better Summer Business," by return mail.

MONSOON COOLING SYSTEM
INCORPORATED

Dept. 756, 70 West 45th St., New York

Branch Office: 703 Finance Bldg., Philadelphia, Pa.

Monsoon Cooling System, Inc.,
Dept. 756, 70 W. 45th St., New York, N. Y.

We would like to know how Monsoons will increase our summer business. Will you please send us, without obligation, a copy of your booklet, "A Better Summer Business"?

NAME .....

ADDRESS .....

.....

Sixteenth Anniversary of "House of Swaab" Observed Recently

Has Grown From Small Affair to Largest in Pennsylvania

THIS is Mark Swaab's anniversary. For 16 years he has been in the supply business and all of that time in Philadelphia. He is one of the pioneers in the equipment and of the industry. Back in 1904 he first started in business for himself when he opened a store at 338 Spruce Street. The store was a converted dwelling with the show windows made from the front windows of the house. Packing boxes were used for shelves and everything else in the establishment was on the same order. The store took up the first floor while Mr. Swaab and his family took over the second floor as their apartments.

What surprised most of Mr. Swaab's friends was that he started the business with practically no capital and consequently they expected that it would be a matter of but a few weeks or months when a failure could be expected. But Swaab had something else in mind. He believed that if he gave his customers a fair deal all round and treated them in a human manner they would reciprocate by coming back for additional orders. This policy worked out to perfection. Instead of failing, the business grew rapidly and almost before the founder realized it he was forced to seek new quarters with more floor space. This was about the time that the film industry was getting under way and his business reflected in its sales the expanding industry.

He moved to North Eighth Street, where he combined a picture exchange with a supply house. Then realizing further the size of the industry confronting him he organized the Interstate Film Company, which is still in existence and known as one of the leading exchanges in Philadelphia.

The supply business was now well on its way to success, and even though Swaab plied his ability now and then to outside affairs it continued to grow and keep in step with the industry. As a result he again found it necessary to seek new and larger quarters. This time the moving vans took him to 1327 Vine Street, where he has since been located.

Several of the illustrations show the exterior and interior of his present place of business. Although not pretentious in size when compared to a department store layout, nevertheless the amount of business done over these counters mounts up to a respectable figure. Mr. Swaab still sticks to his original policy of treating every customer in such a way that he

(Continued on page 4384)



Swaab believes in window display and wall signs



Lewis M. Swaab

Interior of "House of Swaab"

Standing the Test—16 Years

1 9 0 4

The House of Lewis M. Swaab has kept pace with the rapid growth of the motion picture industry for over 16 years—a record to be proud of.

Sixteen years of successful business dealings, constantly on the lookout for better equipment—Equipment to improve the picture—Equipment to bring added profits to the Exhibitor.

This alertness has caused the name of "Swaab" to be considered as a symbol of perfection. To say that Swaab handles the product is to say that the product must be good. This prestige has spread from the buying Exhibitor to the manufacturer of equipment.

Manufacturers recognize the prestige of Swaab. For that reason we are given the first opportunity of adding to our line their latest developments. This preference permits us to select the highest class theatre merchandise on the market.

Exhibitors are saved the annoyance of shopping around for their equipment. They know the House of Swaab carries all the latest developments that are of high quality and mechanically perfect. They know that we stand behind everything sold. They know, too, that the House of Swaab stands for satisfaction and Service at all times.

1 9 2 0

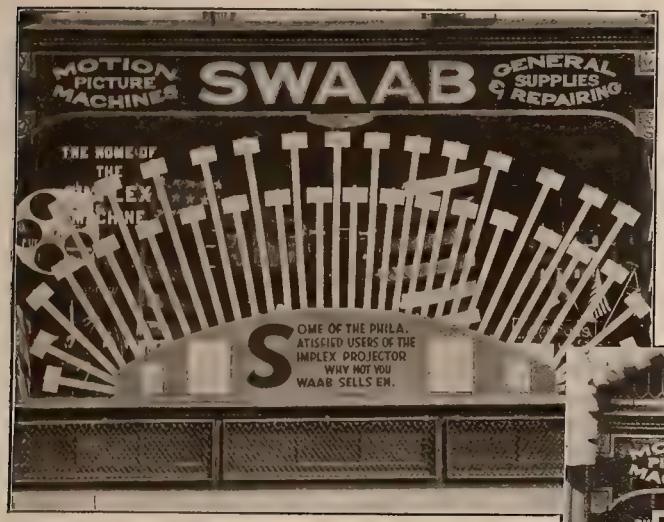
We are exclusive distributors of the SIMPLEX Machine in the following counties of Pennsylvania: Adams, Berks, Bradford, Bucks, Carbon, Chester, Columbia, Cumberland, Dauphin, Delaware, Lackawanna, Lancaster, Lebanon, Lehigh, Luzerne, Lycoming, Monroe, Montgomery, Montour, Northampton, Northumberland, Perry, Philadelphia, Juniata, Pike, Schuylkill, Snyder, Sulivan, Susquehanna, Tioga, Union, Wayne, Wyoming and York; also Southern New Jersey, including Trenton, all of the State of Delaware and the following counties on the Eastern Shores of Maryland: Caroline, Cecil, Dorchester, Harford, Kent, Queen Anne, Somerset, Talbot, Wicomico and Worcester.

Successful Theatres Are Equipped Throughout By

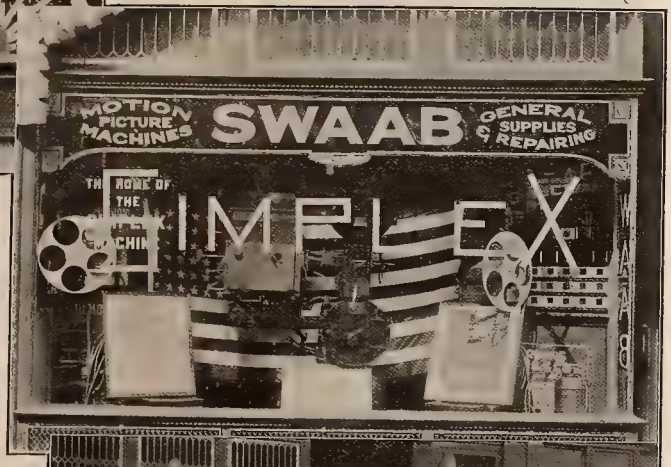
LEWIS M. SWAAB

1327 VINE STREET **PHILADELPHIA, PA.**

Keeping Up with the Industry for Sixteen Years



Attractive window displays carefully arranged and frequently changed have helped to make and keep customers for Swaab-



At the lower right is Mr. Swaab's son, to whom falls the task of superintending the installation of equipment and of seeing that all details are ready for the opening performances





(Left) Interior of supply house looking toward the offices in the back

Simplex

—and in Philadelphia
EVERY MOTION PICTURE
THEATRE ON MARKET
STREET
is
SIMPLEXIZED
while every
STANLEY-OWNED
HOUSE
too
is equipped with the
PEERLESS
Simplex

IT PAYS TO BUY A MACHINE
THAT IS SOLD ON MERIT

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.—New York

(*Continued from page* 4380)

will want to come back again. It is this policy, he says, that has been the reason for his success.

At the present time Swaab is distributor for a number of world-known makes of equipment. Included in the list is the Simplex Projector, Superlite Screens, Electra and Speer Carbons, Lightning Coin Changer and Fort Wayne Compensares.



Where Swaab opened his first supply store in 1904

Associated with Mr. Swaab is his son, Mark Swaab, and on whom much of the active management of the supply house has fallen, since the elder Swaab spends as much time as possible on the road amongst the trade.

An interesting fact concerning the "House of Swaab" is that the first establishment at 338 Spruce Street was in the same house where the song "Hail Columbia" was written by Joseph Hopkinson, its author.

THEATRE NOTES

C. Y. Yeaker, manager of the *Fulton Opera House of Lancaster, Pa.,* has decided to adopt the policy of playing pictures the first half of each week hereafter.

C. A. White, proprietor of *White's theatre, Frackville, Pa.,* was in Philadelphia last week, calling on the different exchanges.

It is understood that an 1800-seat theatre will be erected in Collinswood, N. J., and that work will be commenced at once. It is also reported that another large theatre will be built in Chester, Pa., at no distant date. Full particulars will be given later.

Floyd Hopkins, the Wilmer & Vincent manager at Harrisburg, states that the firm has purchased the garage building on 13th Street near Dairy 81, which formerly was a movie and that the place will be remodeled and opened in early summer as a classy neighborhood theatre.

Manager Lynch of the Hippodrome, Williamsport, Pa., will carry out alterations this summer which will increase the seating capacity of the theatre considerably.

The Family theatre of Milton, Pa., will soon close for alterations and improvements.

Jake Krause of the Grand theatre, Ephrata, Pa., has bought out his partner and is now the sole owner of the theatre.

Lou Brennerman of the American theatre, Pottsville, Pa., has installed a new $18,000 Hope Jones Organ.

E. G. Ryan of the Peoples theatre, Georgetown, Del., will close the first of May and tear down the old building and erect a 600-seat house on the site. Theatre to be 33 feet by 88 feet. He was in Phil-

The Herity Brothers, who are erecting a moving picture theatre at 345 North 6th Street, Allentown, Pa., state that a pipe organ will be installed in the theatre when completed but thus far are undecided as to what make will be installed. Work is being pushed rapidly but it will take several weeks to complete the job.

Under the able management of Dr. Stuckert the business in the New Strand Theatre at Allentown has increased to such an extent the theatre will be enlarged, giving an additional seating capacity of 400 chairs.

A pipe organ will be installed in the National Theater in Wilmington, Del. This is a modern theatre, built especially for the colored people, and is owned and controlled by colored people, there being about 1200 colored people in the city.

B. Lubin, of the Lubin Amusement Co., of Vineland, N. J., reports that their Grand Opera House which is being erected for road shows and movies will be completed and ready to open in about two months.

Mr. Lubin was in Philadelphia March 29th and stated plans were being drawn for a 1000-seat theatre which they will call "Globe." Work will start on this theatre at an early date. The Opera House will seat 1500.

W. A. Cohn, manager of the Lincoln Theatre, 20th Street and Jefferson Avenue, Newport News, Va., was in Philadelphia on the 29th of March looking after a new stage setting and other equipment for the theatre which was destroyed by fire on March 15th. The fire originated in a junk shop adjoining the theatre and destroyed a part of the roof and stage of the theatre. It occurred at 8 o'clock in the evening and the theatre was filled with people. On account of numerous exits the theatre was emptied in a very few minutes without accident or any undue excitement.



Auditorium theatre, Minneapolis

THE CARBON FOR PERFECT PROJECTION

ELECTRA

PINK LABEL

CARBONS

HUGO REISINGER, 11 Broadway, New York

The Acme of Screen Perfection

SUPER-LITE SCREENS

AND STRETCHER FRAMES

Your Patrons Will Appreciate This Screen Why?

BECAUSE it is the easiest screen on the eyes—gives a soft white picture—no flare-back—brings the picture out clear and distinct giving the proper tones and color value to the image. If you are having any screen trouble, get in touch with us. We make your screen to meet the requirements of your theatre. It will not oxidize.

Adapted as the Standard by the *Stanley Company of America.*

Installed in numerous leading theatres throughout the country. The *Rialto Theatre, 42nd St. and Seventh Ave., New York City,* installed a SUPER-LITE screen to secure the best in projection.

Lewis M. Swaab, the oldest supply house in the country, handles the SUPER-LITE and has had better success with the SUPER-LITE than with any other screen he ever handled.

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PHILA.—Lewis M. Swaab, 1327 Vine St.
BOSTON—Boston Motion Picture Supply Co., 54 Broadway.
NEW YORK CITY—Independent Movie Supply Co. 729 Seventh Ave.
CHICAGO—Wertsner & Wild, 314 S. Franklin St.
BUFFALO—United Projector & Film Co., 69-71 W. Mohawk St.
SEATTLE, WASH.—Seattle Stage Lighting Co., 2028 Third Ave.

If you cannot get the Super-Lite from your Supply House write us.

MANUFACTURED BY

C. S. WERTSNER & SON

211-221 North 13th Street
PHILADELPHIA, - PA.

FILL IN COUPON—TEAR OFF AND MAIL TO-DAY

C. S. WERTSNER & SON, 211 NORTH 13th ST., PHILA, PA.
Dear Sir: Without obligation please send me full information on your Super-Lite Illumination.

Name .....
Address .....
Remarks .....

Equipment Operating Projection Questions Answered

Development of the Mazda Lamp for Projection Purposes

A Series of Interest to All Projectionists

(Continued)

This is the fourth installment of an exhaustive article on the Mazda Lamp and its application to Projection. The author is H. Freeman Barnes, which is proof enough that the data is authoritative.

With Mazda lamp projection several new ideas must be incorporated in the housings.

First, the housings must have sufficient ventilation to insure the lamp against over-heating. Over-heating of the Mazda lamp is a serious

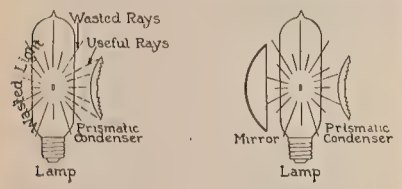


Fig. 9—Illustrating how the mirror utilizes a portion of the light, which would otherwise be wasted, by redirecting it within the pick-up area

proposition. The bulb, which is made of glass, cannot stand an indefinitely high temperature. The housing chosen should be scientifically designed to provide for adequate ventilation.

Sufficient ventilation also keeps a mirror cool. It might be noted here that mirrors will, as they are continually used, depreciate in reflecting value. The rate of depreciation is dependent to a large extent upon the temperature of the mirror. A large mirror, therefore, while not reflecting any more light than a smaller one, will run cooler and stand up better in service. Where proper ventilation is supplied or a 5 inch diameter mirror is adequate.

The larger the mirror the larger the radiating surface and consequently the cooler it will run. A small mirror must reflect just as much light and just as much heat as a large one. But with a smaller surface the heat cannot be radiated as rapidly.

Second, means must be provided for the quick replacement of lamps should one burn out while the picture is being projected. With an arc the length of the carbon tells the projectionist how long his light will last. The Mazda lamp, however, may not give a full indication of when it is about to fail, and, therefore, means must be provided for the quick substitution of a new lamp.

Means also must be provided for the ready adjustment of both mirror and lamp. Since Mazda projective requires accurate work the adjustment must be quite fine. In some housings adjustment of the lamp must be made in the housings after the lamp is inserted. A device recently introduced, however, enables the lamp to be prepared, and accurately adjusted outside of the housing and thus is in readiness for instant insertion should the need arise.

The matter of current control apparatus for Mazda lamps is of the utmost importance. Good lamp performance demands a control which will not allow the lamp to be injured by overamperage. Several devices are on the market which answer this purpose. An ammeter is supplied to enable the projectionist to know when his lamp is at correct amperage.

Mazda lamps operate equally well on d. c. or a. c. With a. c., however, the control apparatus is greatly simplified and therefore Mazda projection is best adapted to theatres where the current supply is a. c.

Regulators are made both for 25 and 60 cycles. (Cycles refer to the number of alternations per second of the alternating current) 60 cycles is most common. They are also made for both 110 and 220 volts.



Fig. 10—A lamp setter, lamp socket and 900 watt motion picture lamp. This lamp socket does not embody a screw but works on the ball and socket principle. When the lamp is accurately centered for height, lateral and forms adjustment, the ball and socket joint is clamped, thus holding the lamp rigidly in place. By the aid of this device a considerable number of lamps can be accurately adjusted during spare moments ready for instant insertion in housing

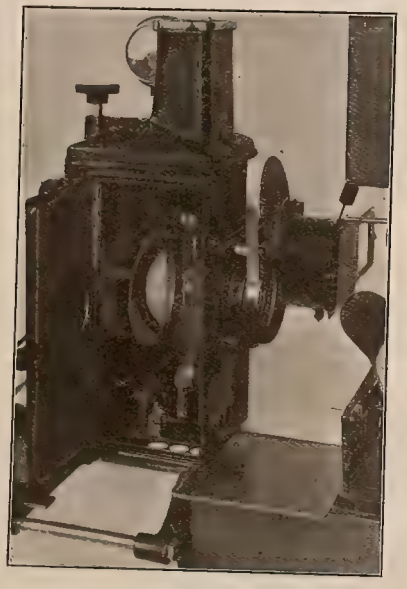


Fig. 11

Fig. 11—One of the latest types of housings embodying all desirable features as explained in text. Note ammeter mounted on housing. This arrangement makes it convenient for the projectionist to determine the operating current at a glance

ALTERNATING currents are controlled very simply, since the transformer principle is used. A transformer enables the voltage to be stepped up or down with very little loss of power. On D. C. to step the voltage down the usual method is to place a resistance in series.

For instance, to get 900 watts or 30 amperes at 30 volts from 110 volts A C. requires with the A. C. regulators or transformer, a loss of only 90 watts. On D. C. however, where a straight resistance is used, to obtain 30 volts (.30 amperes) i. e., 900 watts, 2,400 watts must be wasted in the resistance.

On D. C. for *efficient operation* a motor generator set to change the current from direct to alternating, is best practice.

The alternating current thus developed is readily controlled by an efficient A. C. regulator.

When straight resistance is used, the reduction in current consumption over an arc projector is not great.

ACCESSORIES TO GOOD PROJECTION

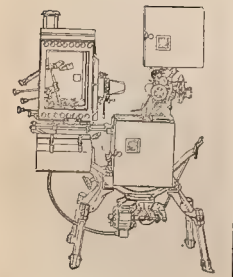
To enable Mazda projection to be used for long throws and the larger pictures, a reflecting type screen is recommended. The Mazda lamp with its soft light is peculiarly adapted for use with such type of screens—that throw a large amount of the projected light back—instead of spreading it after the manner of a muslin sheet. A reflecting type screen is coming more and more into use where first class projection is desired.

(*Continued on page* 4390)

POWER'S PROJECTORS IN THE CHAPLIN STUDIOS

STUDIOS IN THIS SERIES

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CHARLIE CHAPLIN FILM COMPANY
1416 LA BREA AVENUE
LOS ANGELES, CAL.

February 10, 1920.

Nicholas Power Company,
90 Gold St.,
New York, N.Y.

Gentlemen:

Your #6B Power's Projection Machine which is in constant use in our Projection Room, has given every satisfaction, and you may safely depend upon the continuance of our business.

Thanking you, and assuring you of our co-operation, we are,

Yours faithfully,
THE CHARLIE CHAPLIN FILM CO.
By Alfred Reeves
Manager.

AR.NBB

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Practical Electricity—XI
Study Lessons for the Projectionists

Primary Batteries

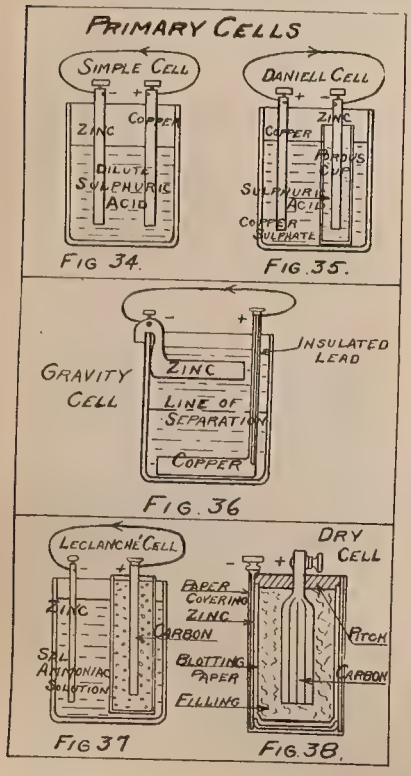
A PRIMARY battery or cell is a device for the direct transformation of chemical energy into electrical energy, and consists essentially of dissimiliar plates in a solution which acts more readily on one than on the other. A difference of potential is found between two such plates so that if they are joined by a wire an electric current will flow in this wire. The magnitude of the e. m. f. set up is dependent on the material used for the plates and the electrolyte, and for a certain combination of plates is dependent on their area.

A simple cell may be made up as shown in Fig. 34 by placing a plate of copper and a zinc rod in a dilute solution of sulphuric acid and connecting the terminals of these two metals with a wire. The current in the wire or the external circuit flows from the copper to the zinc and in the solution from the zinc to the copper. When an electric current flows, bubbles of hydrogen are formed on the immersed part of the copper plate, and the zinc rod wears away forming zinc sulphate with the solution.

The term battery is usually applied to an assembly of identical units in series, while the word cell denotes a single unit as assembled for the production of electrical energy.

A primary cell differs from a storage battery in that the chemically reacting parts require renewal, while in the case of the storage battery the chemical condition after a partial or complete discharge may be restored by reversing the current flow, i. e. placing the battery on charge.

The separate parts going to make up a primary cell are: the containing jar, electrodes with suitable connections and an electrolytic solution



Correct answers to questions of April 17 issue:

14. 4.85 ohms.
15. Yes, by the separate sections becoming bent together or grounded.
16. 110 ohms.
17. 2 amperes.
18. 1 ohm, 110 amps.
19. 3 amperes, 36.6 ohms.

either as a liquid or saturated into some absorbing material. In some types of cells the two electrodes are in different electrolytes which are separated by a porous cup.

Primary cells may be classified as wet batteries, dry batteries, and standard cells.

The wet battery was generally used at one time for laboratory testing, telephone, bells, and other devices requiring a small amount of energy. However in recent years the dry cell and small storage battery has largely supplanted its use.

A battery consists essentially of two metallic conductors dipped in an electrolyte. Copper or carbon is commonly used for the positive pole and zinc for the negative pole. The electrolyte may be sulphuric or nitric acid, sal-ammoniac or other salt.

On closed circuit i. e. when current is flowing the battery has a smaller e. m. f. or potential difference than an open circuit because of the internal resistance, the polarization, and the exhaustion of the battery. If E is the open circuit e. m. f and V the potential difference when the current I is flowing, then the internal resistance of the cell may be computed from the formula $r = (E-V)/I$. The value of E should be obtained by opening the circuit and measuring the e. m. f. across the terminals because of the polarization effect of the battery.

Daniell cell—This cell is shown by Fig. 35 and makes use of a porous cup to separate the liquids surrounding the electrodes. Copper sulphate is placed in the container in which the positive copper electrode is dipped. A porous cup containing the negative zinc electrode dipped in dilute sulphuric acid is also placed in the container. The e. m. f. of such a cell is between 1.07 and 1.14 which falls to a practically constant voltage of 1.1 when a current is flowing.

This cell is used quite extensively for experimental purposes where a constant potential is required. The zinc is usually amalgamated (covered with mercury) to prevent the wasting away of the zinc when not actually producing a current in the external circuit. Commercial zinc dissolves in sulphuric acid even when the external circuit is open because the zinc is impure. Local action is set up between these impurities and the zinc so that a number of small internal batteries are formed. This results in the zinc being consumed without any available voltage at the terminals. To prevent this action the zinc is cleaned and covered with a layer of mercury, which process is known as amalgamating. The cell to prevent deterioration should be disassembled when not in use.

Gravity cell—The principle of this cell is the same as that of the Daniell cell but instead of the porous cup to separate the liquids the difference in gravity of the copper sulphate and the zinc sulphate causes them to remain separate. This cell is much used in telegraph and signal work as it must be kept on a closed circuit to operate successfully.

The copper electrode is placed at the bottom of the container and covered with copper sulphate crystals. The zinc electrode is suspended from the top edge of the container and the jar filled with dilute zinc sulphate or dilute sulphuric acid.

When first set up the internal resistance of this cell is quite high, but when short circuited for some time, this resistance decreases due to the formation zinc sulphate. To prevent evaporation the surface of the liquid is covered with a mineral oil.

When the battery is working properly the line of separation between the copper and zinc sulphates or the "blue line" should be about halfway between the two electrodes.

Leclanche cell—This cell is a single fluid cell using a solution of sal-ammoniac with electrodes of zinc and carbon. The carbon is enclosed in a porous cup and surrounded with manganese dioxide and broken carbon. The sal-ammoniac diffuses thru the porous cup to the carbon and forms the conducting medium between the two electrodes.

The initial e. m. f. of this battery is about 1.5 volts. This falls off more or less when the current flows, as the hydrogen around the carbon electrode is not oxidized as rapidly as formed. The cell recovers however when left on open circuit and is suitable for intermittent duty, as signal bells and telephone work, and need not be disassembled when not in use.

Dry Battery—The dry battery is quite similiar to the Leclanche cell with regard to its make up and chemical action. This cell is a modification of a liquid cell in which only enough electrolyte is used to moisten the absorbent material between the two electrodes. This material may be pulp wood, blotting paper, or similar material. The positive pole is a carbon rod which may be of any convenient shape, and the negative pole which acts as a container is a zinc cylinder about 6" high and 2½" in diameter, the bottom of the container also being of zinc.

The absorbent material is saturated with sal-ammoniac and zinc chloride, the zinc chloride being used to prevent rapid deterioration which would otherwise take place on open circuit. The space between the absorbent material and the carbon electrode is filled with granulated carbon and manganese peroxide, the latter being a depolarizer. The top of the battery is sealed with a pitch composition to prevent evaporation of the electrolyte.

The e. m. f. of new cells is between 1.5 and 1.6 volts, the decrease with age on open circuit being very small. An open circuit voltage of less than 1.5 is an indication of serious deterioration. Due to the relatively rapid polarization and increase of internal resistance with use, the average terminal voltage, during the life of the cell, is about 1. volt. The internal resistance of a dry battery when new is about 0.1 ohm.

A measure of the value of a cell may be determined to a certain extent by a short circuit current test, i. e. the current produced thru an ammeter having a relatively small resistance connected directly between the terminals of the battery. This test should be made at a normal temperature or about 60 degrees F.

The value of the short circuit current should be between 16 and 25 amperes. A battery giving a reading of more than 25 amperes is liable to polarize rapidly, and a reading of less than 18 is an indication that the battery has been made a long time or that cheap material has been used.

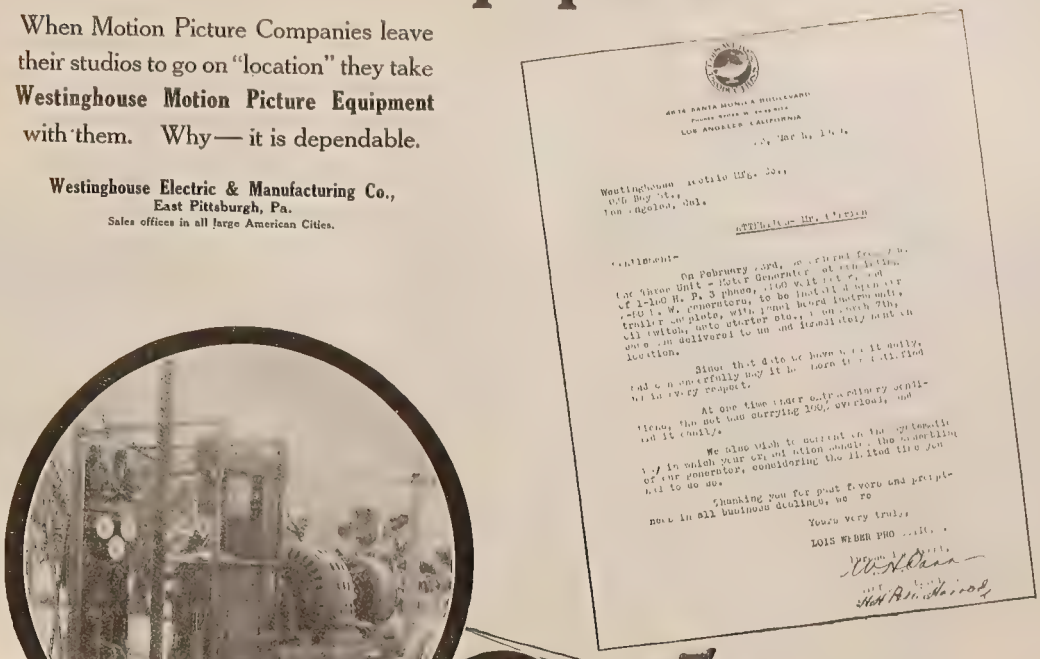
The shelf-life of a dry battery is the time which the cell may stand stored on open circuit without the short circuit current falling below 10 or 12 amperes. This current is about half the short circuit current of the cell when new.

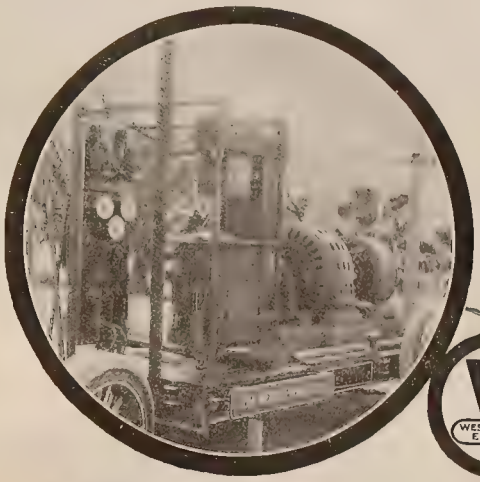
(To be continued)

"Location" Equipment

When Motion Picture Companies leave their studios to go on "location" they take **Westinghouse Motion Picture Equipment** with them. Why — it is dependable.

Westinghouse Electric & Manufacturing Co.,
East Pittsburgh, Pa.
Sales offices in all large American Cities.







Westinghouse Portable Equipment on Location at Alimitos Bay, Calif.

Westinghouse

(*Continued from page 4386*)

An ordinary painted muslin sheet presents a surface which is quite diffuse, that is, a light beam thrown upon it, will be spread in practically all directions; with a reflecting type screen, the light beam is thrown to a greater or less degree directly back in much the same way that a mirror throws back the light striking upon it.

If a house were only a few feet in width and the audience were directly in front of the screen, i. e. in line with the projection machine, a large mirror, slightly frosted, would serve fairly well for a screen. To spread the picture out, however, over a wide house means roughening the surface of the screen considerably, so that the light rays will be scattered instead of coming directly back.

A combination therefore, of a mirror surface and a scattering or diffuse surface is the most desirable, and is found in the prepared screens.

The matter of a projection lens is of equal importance. When the picture is taken, the camera lens used is, the very best obtainable, costing perhaps six or eight times that of the ordinary projection lens. A film, then, taken with a good lens, and projected with a poor one, will never give a first-class picture. A few extra dollars in lenses, means in the long run, money in the exhibitor's pocket.

With the Mazda lamp and the prismatic condenser, a No. 2 lens gives additional light on the screen. The following table shows the increase:

Diameter of Lens	Percent Light
(No. 1 lens) 1¾"	100%
(No. 2 lens) 2½"	204%
3"	319%

(Lens used in this test were 5½" focus.)

If, to refer to our analogy again of a stream of water, we were to place two drinking cups (one 1½" in diameter, the other 2½" in diameter) under a faucet which was giving out water spread thru a considerable angle, we would probably catch much more water in the 2½" diameter cup. The same reasoning applies to the diameter of projection lenses.

(*To be continued*)



Fig. 12—These two views approximately illustrate the effect produced by substituting a prepared screen for one of ordinary type. The right view indicates quite clearly the improvement in detail and contrast secured through the use of the prepared screen

The advantages of

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footage numbered negative film will immediately assert themselves in the final cutting and assembling of successive scenes.

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White Light for Motion Picture Photography

By Wm. Roy Mott, Research Laboratory, National Carbon Company

(*Continued*)

Discussion of General Advantages of the White Flame Lamps for Photography

THE following ten points repeat a few of the advantages of the flame lamps for photographic artists; the greatest efficiency; best color duplicating daylight; instant response when the current is turned on; less unsteadiness from fluctuating line voltage; wearing part of smallest cost per unit; most rugged to all kinds of mechanical and electrical abuse and to adverse weather conditions; lowest cost of installation and operation; can be used for spot lighting or with screen for diffuse lighting or with reflector for indirect lighting; largest candlepower per single unit and maximum portability in proportion to candlepower.

Special Lighting Effects

In considering the lighting of moving picture studios, we will consider first overhead lighting and then side lighting. In regard to *overhead* lighting there are two classes—diffused and concentrated. The diffuse lighting is often obtained in the glass studios by use of overhead flame arcs which occupy only a small area and allow considerable of daylight to enter the scene. The concentrated overhead lighting is secured by mounting in a large reflector a score of flame lamps or by the use of very powerful spot light or flame searchlight. In overhead lighting with flame arcs for the Edison studio is shown in Fig. 18, and for the Vitagraph studio in Fig. 20 and 21. In Fig. 19 there is shown overhead lighting with the blue bulb daylight incandescent lights in the Edison studio. Other modes of lighting are shown in Figs. 22, 24, 25 and 26.

For *side lighting* powerful flame lamps on stands with wheels are universally used. A well known illumination expert for motion pictures, Mr. Mayer of Wohl & Co., states that the best lighting for moving picture stage is ordinarily given by using 50 per cent more side lighting than top lighting, and that the so-called L arrangement (Fig. 23) is generally more effective for lighting than the box arrangement. The side lighting should have contrast to give the proper perspective. The angular sweep of the camera is usually such that the distance from camera divided by two gives the width of the operating field (close-ups of 4 feet cover an approximate width of 2 feet).

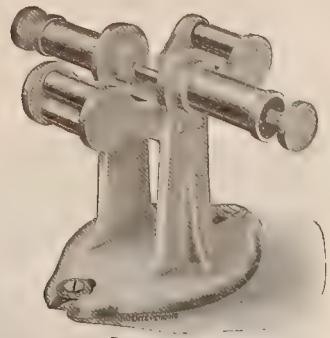
The diagram, Fig. 23, illustrates roughly, the *L* arrangement. In this arrangement there are shown the long wall of the scene to the short wall with the camera opposite the short wall and a number of side lights. The overhead lighting is not shown. Small reflectors are used with the side lamps to give slant light coming back toward the camera, but of course *not into it*. This gives a good reflection on surface sidewise to the light because the light is reflected so obliquely that a large amount is carried to the camera from sidesurfaces, and this arrangement gives the much desired line and Rembrandt effects, or as better known to the motion picture artist as molding and modelling effects. The working area of such a stage is therefore bounded by the long wall and short wall and the camera line, outside of which the lights must be. The distance outside should be sufficient to avoid harsh changes due to inverse square law.

The use of real scenery in place of painted scenery gives, of course, the best results. Real scenery should be lighted from the side. Painted scenery should be lighted directly from the front with the light striking nearly perpendicular. If the scene is set up with painted scenery, two sets of lighting should be used, one for the foreground and the other for the painted scenery.

(*To be continued*)



Fig. 18—Aristo lamps with white flame carbons at Edison Co. (This was the first moving picture company to use white flame carbons. Mr. A. D. Spear first demonstrated the use here in June, 1912)



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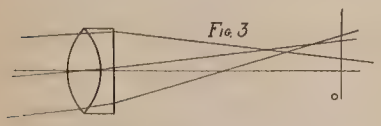
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Correction of a Kinematograph Lens

(Continued from last issue)

4. Astigmatism is an aberration that is inherent to all oblique bundles of rays passing through a lens. If we consider such a bundle coming from a point passing through the lens at an angle of, say, 20°, the bundle does not meet in a point as one expects it would, but in two distinct lines at right angles to one another, and considerably separated. This aberration increases with the angularity of the bundles, and is the main cause of falling off of definition in the corner of the plate. You all must know the characteristic effect of Astigmatism—two distinct image places for vertical and horizontal gratings.



The new glasses that have been evolved, Dense Barium Crown glasses in particular, have been the means of enabling the designers to combat this aberration, and as a result no anastigmat exists today which has not some Dense Barium Crown lenses in its composition.

5. Coma is also an aberration affecting oblique bundles of rays, and can be explained more readily as spherical aberration of oblique bundles. Here the aperture of the lens is mainly responsible in causing coma to be of such order as to make sharp definition in the weights, suspended by 1¼ inch pipe measures 34 inches in length. The ball and weights aggregate 150 pounds. To facilitate carrying, the ball has a cross pipe through it to serve as handles. With camera loaded the complete outfit weighs about 250 pounds. The tripod legs corner of the plate impossible. The drawing will show the character of the coma aberration.

For central and axis-parallel rays, the image falls as before in O_1. If we imagine a photographic plate in this place, it is clearly seen what a fearful image the lens has made of a point in the object which it was supposed to reproduce as a point. In fact, there is no image at all, and unless this aberration is carefully attended to, it may completely spoil the best astigmatical correction. Coma follows in its development the same tendency as the astigmatism. It increases rapidly from the center of the plate outward.

(To be continued)

Novel Camera Device for Marine Photography

Designed to overcome the effect of the camera's tilting while taking motion pictures on a ship's deck at sea, which makes the skyline appear to rise and fall, a device patterned after the marine gimbal has been constructed under the direction of C. E. Shurtleff, president of C. E. Shurtleff, Inc., now filming a series of Jack London novels at the Metro studios in Hollywood, for release by Metro.

The camera, resting on aluminum gimbals and equipped with ball bearings, may be turned completely around without moving the tripod. The legs are made of 1⅜ inch steel tubing, the lower ends being fitted with adjustable pointed tips. The pendulum, an iron ball, with auxiliary can be adjusted to give the camera an elevation of ten feet.

The gimbals were manufactured in New York from Mr. Shurtleff's plans and embody several new ideas. A severe test that included exposing several hundred feet of film, while the camera was vigorously rocked, proved the device a success. Mr. Shurtleff has taken steps to secure patents covering the most important improvements embodied.



Motion picture camera mounted on gimbels for use in marine scenes. Inspecting the device are C. E. Shurtleff, Edward Sloman and Cameraman Jack Rose

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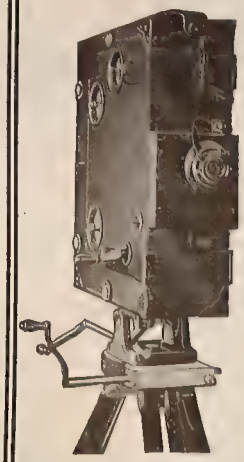
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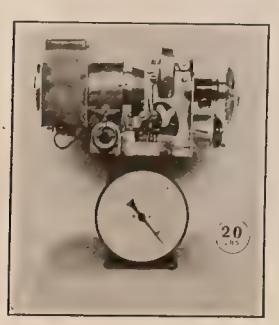
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Theme: "Entreaty" (Moderato tone poem), Colby

1—"Moonlight Shadows" (Valse Tenere), by Baron (2 minutes and 15 seconds), until—S: At Screening.
2—Theme (2 minutes), until—S: When dancers stop.
3—"Marriage Blues" (Jazz fox trot), by Berkin Bros. & Samuels (30 seconds), until—S: When scene fades to dancers.
4—"Spring Blossoms" (Caprice novelette), by Castillo (2 minutes and 30 seconds), until—T: "Madge and Dan fetch."
5—"Thoughts at Twilight" (Andante reverie), by Kendal (2 minutes), until—T: "Heavens, Madge!"
6—Theme (1 minute and 15 seconds), until—T: "With what I owe it nearly."
7—"Breath of Morn" (Valse lente), by Kempinski (3 minutes and 15 seconds), until—T: "Society believes the."
8—Theme (2 minutes), until—S: "When Madge returns home."
9—"Mignonette" (Intermezzo moderato), by Jackson (3 minutes and 15 seconds), until—T: "Loneliness and longing brings."
10—"Mam'selle Caprice" (Allegretto grazioso), by Baron (3 minutes and 45 seconds), until—T: "And so Dan is the host." (Restaurant scene).
11—Theme (3 minutes and 15 seconds), until—T: "With hope in the balance."
12—"Heavy Dramatic Suspense" (A. B. C. Dramatic Series No. 20) (1 minute), until—T: "The resources of the house."
13—"Light Allegro Agitato" (A. B. C. Dramatic Series No. —) (45 seconds), until—S: When Madge draws money.
14—"Evening Hour" (Amoroso ballade), by Hulten (3 minutes), until—T: "Then in the midst of Crewe's." (Piano only according to action).
15—"Dramatic Recitative No. 2," by Levy (2 minutes and 15 seconds), until—T: "Yourself."
16—"Gloaming" (Allegretto moderato), by Kempinski (2 minutes and 45 seconds), until—T: "Is there any hope?"
17—"Tragic Theme," by Vely (1 minute and 45 seconds), until—T: "Bitterly penitent." (Door-bell).
18—"Devotion" (Romantique serenade), by Deppen (3 minutes and 15 seconds), until—T: "Never mind an ambulance." (Train effects).
19—"Slumbers" (Andantino grazioso—from Sunset sketches), by Kempinski (3 minutes and 45 seconds), until—T: "Crewe, if I'd only."
20—"Scented Violets" (Moderato expressivo), by Reynard (1 minute and 30 seconds), until—S: When Dan reads telegram.
21—Theme (2 minutes and 30 seconds), until—T: "There's a copy of his."
22—"Bleeding Hearts" (Andantino sentimento), by Levy (2 minutes and 30 seconds), until—T: "But now I must work."
23—"Dancing Nymphs" (Intermezzo caprice), by Braine (3 minutes and 15 seconds), until—T: "Following soon upon his."
24—"Poem Symphonique" (Andantino symphonique), by Borch (3 minutes), until—T: "Maybe you think I've."
25—"Flirty Lovers" (Waltz amoureuse), by Kempinski (1 minute and 15 seconds), until—T: "This evening he tempts her." (Restaurant scene).
26—"Sorrow Theme," by Roberts (1 minute and 45 seconds), until—T: "You didn't mind how much."
27—"Why?" (Ballad fox trot), by Levy (15 seconds), until—S: When guests begin to dance.
28—"Adagietto" (From Symphonette Suite), by Berge (3 minutes and 45 seconds), until—T: "Dan half despising himself."
29—"Andante Pathetique," by Borch (1 minute), until—T: "Someone paid at the hospital."
30—"Chant Erotique" (Andante expressivo), by Berge (4 minutes), until—T: An agony of outraged." (Electric door-bell).
31—"Chanson Melancolique" (Andante pathetic), by Collinge (3 minutes and 15 seconds), until—S: When Dan enters.
32—"Serenade Romantique" (Moderato serenade), by Borch (2 minutes and 15 seconds), until—T: "I'd give my life to."
33—Theme (2 minutes), until—T: "Arthur, you've been noble."

THE END

"THE WALK-OFFS"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Thoughts at Twilight" (Pensive Moderato), Kendall

1—"Dancing Nymphs" (Allegro intermezzo), by Braine (2 minutes), until—S: At Screening.
2—"Blue Bells" (Moderato grazioso), by Zamecnik (3 minutes), until—T: "Isn't Tootsies cute?"
3—"Thoughts at Twilight" (Pensive reverie), by Kendall (2 minutes and 45 seconds), until—T: "Schuyler's sister Kathlyn.
4—"Flirty Flirts" (Intermezzo rubato), by Levy (3 minutes and 30 seconds), until—T: "His family is not much to."
5—"Sleeping Rose" (Valse intermezzo), by Borch (3 minutes), until—T: "Please, Van, I must have."
6—"Budding Spring" (Romance moderato), by Platzman (3 minutes), until—T: "A divorce court de luxe."
7—"Love Letters" (Valse moderato), by Jackson (3 minutes), until—T: "Now if you please just tell."
8—"Devotion" (Romance moderato), by Deppen (2 minutes and 15 seconds), until—T: "Schuyler Rutherford named."
9—Theme (2 minutes), until—T: "The studio home of Mary."
10—"Norma Waltzes" (Standard waltzes), by Luz (3 minutes and 45 seconds), until—T: "Robert Shirley Winstone, a."
11—"Impish Elves" (Light intermezzo), by Borch (2 minutes and 45 seconds), until—T: "By the way, Cousin Molly, do."
12—"Lovelette" (Capricious intermezzo), by Levy (2 minutes), until—S: Robert ascends stairs.
13—Theme (3 minutes and 45 seconds), until—T: "I'm sorry you won't be able."
14—"In Flowerland" (Valse intermezzo), by Golden (4 minutes and 45 seconds), until—T: "To hit Judge Brent's decree."
15—Theme (1 minute and 30 seconds), until—T: "Did anyone ever tell you?"
16—"Peacefulness" (Andante characteristic), by Borch (1 minute and 45 seconds), until—S: "When Kate sees Schuyler."
17—Theme (1 minute), until—T: "Gold Dust Twin just fits."
18—"Kathlyn" (Valse moderato), by Berg (4 minutes), until—T: "One of Mary Carter's informal."
19—"Birds and Butterflies" (Intermezzo moderato), by Vely (4 minutes), until—T: "Lonesome." (Piano only).
20—"Dramatic Suspense," by Winkler (2 minutes), until—T: "You did not know anything."
21—Theme (1 minute), until—T: "There is just one man in the."
22—"Popular Medley March" (2 minutes and 30 seconds), until—T: "Then followed the annual." (Circus scene).
23—"Stampede" (Characteristic allegretto), by Simons (2 minutes), until—T: "Since his divorce."
24—"Galop No. 33," by Minot (2 minutes), until—S: "When Kate mounts horse."
25—Popular one-step (1 minute), until—S: When Kate leaves ring.
26—Theme (2 minutes and 45 seconds), until—T: "I'm sorry to intrude, but."
27—"Dramatic Tension," by Andino (3 minutes and 15 seconds), until—T: "You know I'd do anything."
28—Theme (1 minute and 30 seconds), until—T: "I'm going back to Kentucky."

THE END

"THE DEEP PURPLE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Poeme Symphonique" (And. Quasi Adagio), Borch

1—Theme (2 minutes and 5 seconds), until—S: At Screening.
2—"Mysterious Nights" (Dramatique Valse), by Berg (4 minutes and 35 seconds), until—T: "Pop Clark, who needs a."
3—"Dramatic Agitato" (For general use), by Hough (1 minute and 40 seconds), until—T: "The Catbird's next."
NOTE: To action pp or ff.
4—"Conspirators" (Sinister mysterioso), by Santos (2 minutes and 10 seconds), until—T: "Fatty proves he is a real."
5—Theme (2 minutes and 55 seconds), until—T: "Where Ebeneezer Moore lives."
6—"Reflets De Lune" (3/4 Moderato), by Baron (3 minutes and 5 seconds), until—T: "The land of the deep."
7—"Kiss a Miss" (Valse chantee), by Baron (2 minutes), until—T: "Dancing!"
8—"Sinister Theme" (For scenes of impending danger), by Vely (4 minutes and 50 seconds), until—T: "The boy leaves for the."
9—Theme (5 minutes and 50 seconds), until—T: "Another hour of silence."
10—"Dramatic Tension" (For general use), by Levy (3 minutes and 55 seconds), until—T: "With the mother instinct."
11—"Dramatic Reproach," by Berge (3 minutes), until—T: "Say the word and I'll bounce."
12—"Mysterioso Dramatico" (Depicting mystery and agitation), by Borch (4 minutes and 20 seconds), until—T: "Set a thief to catch a."
13—Theme (1 minute and 50 seconds), until—T: "This will be a bad night."
14—Continue ff (1 minute and 50 seconds), until—T: "Harry, dear, your uncle has."
15—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 45 seconds), until—S: Dancing scene in hotel.
16—"Dramatic Fantasy," by Bach (3 minutes and 50 seconds), until—T: "When Youth and Love."
17—"Agitato Appassionato" (Depicting passionate agitation), by Borch (1 minute and 30 seconds), until—S: Girl and Lake enter Leland's apartment.
18—"Sparklets" (Moderato), by Miles (4 minutes and 10 seconds), until—T: "The mother agrees to."
19—Theme (4 minutes and 30 seconds), until—T: "Risky, Hell, I'm going to."
20—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (4 minutes and 40 seconds), until—T: "Quit stalling and tell me."
21—"Mysterioso Agitato" (Descriptive), by Smith (2 minutes and 10 seconds), until—T: "Kate makes Laylock promise."
22—"Half Reel Hurry," by Levy (4 minutes and 20 seconds), until—S: Girl trying to escape.
NOTE: To action pp or ff.
23—"Dramatic Suspense," by Winkler (5 minutes and 10 seconds), until—T: "I kinda hated to break."
24—Theme (1 minute and 55 seconds), until—T: "Good-bye."
25—"Kiss a Miss" (Valse chantee), by Baron (40 seconds), until—T: "And then came into the."

THE END

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A Correction

Due to a typographical error a mistake was made in the list of Simplex Distributors on page 4242 of the last issue.

The representative at Washington, D. C., should be: Webster Electric Co., 719 9th St., N. W.

N.A.M.L. Letters

R. Simmons, Paducah, Ky., writes:

Will try and write a few lines from the moonshine state.

Now, because our State is famous for moonshine, doesn't make us all drink moonshine. However, I get a lot of *moonshine* on my way home nights. It seems to me that everyone is trying to place the blame on the other fellow in regards to punch hole signals.

I know of only one remedy for this and that is to put a secret service man on the trail. A man who knows the profession from A to Z can tell the moment he looks into the Projectors Booth where any damage is being done to the film—just by the appearance of the booth. Some one suggested a smaller label to put on the bands instead of the box.. Take a look at the ones enclosed which I recently had printed at very little cost (I had to omit the league cut because I didn't have it).

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Reply:

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FOR RENT—Moving Picture Theatre, fully equipped, seating capacity about 300, Apply to Mrs. G. Ferrando, Fort Lee, New Jersey.

ATTENTION, Independent Manufacturers. We are in the market for new productions. If you want your productions put over right, communicate with Co-Operative Film Co., Birmingham, Ala.

WANTED—Scenarios for two-reel comedies featuring a tramp. Address Euclid Pictures Corp., Cleveland, Ohio.

FOR SALE—2 Hallberg 20th Century Motor Generators, 2 phase, 60 cycles, perfect condition, 70 amperes capacity, $350.00 each. 1 Wotton Motor Generator, 220 volt, single phase, 2 lamp, 50 amperes, $450.00. INDEPENDENT MOVIE SUPPLY CO., 729 7th Ave., New York City, N. Y.

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WANTED—A motion picture camera to rent from June 1st to September 15th. Must be in perfect condition. C. E. Lewis, 253 Windsor Place, Brooklyn, N. Y.

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(Goldwyn-Bray Strip—One Reel)

STOP motion is used apain in the first part of this strip, and illustrates very well the opening of buds into full-blooming flowers. These are all close-ups and tinted, and an audience will find real interest in them. For they are unique and educational without being in the least bit boresome. Dr. Simon Flexon, head of the Rockefeller Institute, has been "shot" for the section of the reel dealing with "Master Minds of America." He is seen at work in his laboratory, and we are given a few views of germ culture and some analytic experiments. The cartoon, the third portion of the strip, is of the "polite" type, being satirical drawings on the change of dress and mannerisms during the past forty years. It is entertaining, but aims to be clever rather than laugh-provoking. It is also relentlessly clean. The strip on the whole contains considerable interest for any class of audience.—*MATTHEW A. TAYLOR.*

"Nothing But Girls"

(Mutt and Jeff Cartoon—One Reel—Fox)

MUTT AND JEFF invade a young ladies' seminary in this latest comic. Jeff disguises himself as the physical training professor and proceeds to give the girls a lesson. He proves very proficient in archery, only Mutt is hiding behind the target and the results are disastrous. There is hardly enough new stuff in the reel to make it more than average pleasing. The best bit is when Jeff and the aged professor drink a little too much together and enact a drunk scene. This is, however, entirely inoffensive, as is the entire reel.—*MATTHEW A. TAYLOR.*

"The Shadow of Rosalie Byrnes"

(Selznick)

IF you don't mind the coincidental twin sister idea and the double exposure, with its necessarily stilted action, you will have a good picture in this latest Elaine Hammerstein vehicle. The star is chiefly responsible for the good impression that this picture leaves. Despite the fact that she is almost identical in make-up and dress in both roles (for the twins are both modern New York girls) Miss Hammerstein has seen to it that the audience never mistakes the young lady of the chorus for her more conventional sister, and vice versa.

The story is just what you have learned to expect of a dual role drama. Rosalie is a lovable, true young wife, her twin is an adventuress with a shady past, and twin number one is blamed, of course, for all her sister's escapades. Her husband learns his error in the end and the two are united. The author has gone back to war days for the setting of the story, and the opening scenes are in an army cantonment. Only one brief flash of the trenches is shown, and then the action shifts to America after the war.

It would seem that this picture would have held much more interest had it come a year sooner. Hasty marriages just before the soldier-husband sailed for overseas, the regret of his apparent mistake, and then the happy reunion after the war—all this would have been far more timely and interesting when the transports were bringing home the troops. The director has managed to inject several real thrills in the scene where the star is alone in the house with the body of the man, who is thought to have been murdered. To do this, however, he was obliged to omit what might have been a dramatic scene of the husband's return. A sub-title preserves the continuity, but does not entirely satisfy.

The production is very elaborate. Some excellent interior shots are worked in. The entire cast is up to the mark, and the star ought to win new admirers in this picture. She shows up well in the emotional scenes and displays distinct personalities in the two different roles.

The feature ought to prove a good average program picture.—*MATTHEW A. TAYLOR.*

Mutt and Jeff Cartoon

(Fox—One Reel; "The Bowling Alley")

WE believe this one-reel animated cartoon is better than its immediate predecessors. It will please more in big cities and smaller ones where bowling is indulged in, for to the fraternity of alley fans, it will be a scream. In the rural districts, or among an audience where the game is as little known as cricket, some of the comedy is lost. Jeff is to play the champion bowler for the championship, but upon accidently being knocked out by Mutt, is unable to bowl. So the little fellow takes his place and after making the balls do some clever tricks wins the game. The reel is full of such stunts as Mutt tieing a knot in his neck to register curiosity. We believe that more comedy could be obtained by cleverly drawn facial expressions, rather than forcing our two friends into absurd physical deformities.—*MATTHEW A. TAYLOR.*

"The Gingham Girl"

(Two-Reel Mack Sennett Comedy—Released by Famous Players-Lasky)

"THE Gingham Girl" is quite an improvement on the late program releases from the Sennett studios not that in plot or business provided there is so much that is really new but because the so-called "old stuff" has been given a new twist and for the reason that the action is good throughout. A white duck figures in the first part of the offering which together with a fox terrier also contributes in lifting the picture from the plane of ordinary slap stick.

The story told is of the usual low comedy vintage, the girl, who has a fortune with all the males in the cast trying to marry her. The last part of the picture contains some trick camera stuff which registers as exceptional.

Length 2 reels.—*J. S. DICKERSON.*

"The Hope of Adventure"

(Bruce Scenic—Educational—One Reel)

ROBERT BRUCE has traveled around enough to appreciate the comforts and discomforts of a hobo's life. He has been a "knight of the open road" ever since he took up the cause of the camera. But he is trespassing further on a hobo's "property" by using the top of a moving train to capture some of his typical scenes. "The Hope of Adventure" as his latest issue is titled, is a novelty. As far as we are able to remember it is the first time that he has ever placed the tripod on the roof of a passenger coach. The little train is moving slowly from Skagway—its journey being over the White Pass to the Yukon region. It's a narrow gauge railroad which is presented here in the open spaces of Alaska.

It curves and winds itself about the mountains always climbing until the White Pass is reached then the journey becomes easy. A little speed is gathered when Bennett Lake is visible and the ride alongside the shore is quite enchanting. The train has glided through tunnel after tunnel and when it is in the open, wide vistas of Nature's art make a feast for the eye. The Yukon is reached and the photographers and explorers are safely launched in a small flat-boat. They are still searching for adventure. Yet they cannot deny that riding on the roof of a train as it glides along in a snake-like course is not adventurous. It looks like a hazardous feat to use. The offering is highly picturesque and measures up to the Bruce standard.—*LAURENCE REID.*

"School Days"

(Larry Semon Special Comedy—Produced by Vitagraph)

"SCHOOL DAYS," with Larry Semon as chief funmaker, sets a fast and furious pace in a burlesque of "kid" events in the school room for the first half, while the last half presents the same character "grown up" in an equally funny series of scenes where trick photography, fake brick walls, chases and all the orthodox slapstick material is presented in a hetrogeneous bunch, excusable in low comedy and especially so since this is Semon's dream as he sleeps in the school room.

With the exception of a scene or two where some of the characters wallow around in mud holes, the offering is exceptional. Length, 2 reels.—*J. S. DICKERSON*

"MRS. TEMPLE'S TELEGRAM"
(Paramount-Artcraft)

Bryant Washburn Is Fairly Successful in Adapted Farce

TWENTY years or more have gone by since "Mrs. Temple's Telegram" first appeared on the stage a long enough time for the present generation to be entirely ignorant of the fact that it once made their parents and grandparents rock with laughter. The original farce carried such a full quota of humorous situations and dialogue that it sort of established itself as a model of its kind. The piece set such a rapid pace for itself that its screen version was bound to be brought into comparison and naturally the celluloid treatment suffers. The crisp and sparkling dialogue is missing, although the subtitles are the funniest thing about the picture.

The theme itself, which is based upon the idea of curing a young bride of foolish jealousy, has become hoary with age since it has formed the background of nearly every farcical film. So interest falls upon the interpretation, and it must be said that Bryant Washburn has appeared to better advantage in several instances. True it is a well-made picture, the continuity flowing along easily and spontaneously, and with a fair amount of humor generated. But one expects greater things from a farce which was originally a knock-out. In all fairness the figures in the plot are not well caricatured, with the exception of the role played by Walter Hiers. Most of them have failed in shading their parts or getting the full humorous values.

Were it not for the captions the piece would disclose very few comic highlights. We noticed that the Rialto audience laughed more at the word pictures than at any situation or climax. The 'telegram" of the title comes in when the suspicious wife endeavors to call her husband's bluff and the latter involving himself deeper in a fabric of lies as well as some innocent parties. The conclusion shows that the "complications" engineered by the other woman (the wife's best friend, incidentally) are simply for the purpose of curing the latter's jealous disposition. Even in a farce truth must be presented even though it is exaggerated. Here the wife is shown as considerable of a dunce when she seemed to be gifted with a remarkable intuition. A fair picture which might have been funnier had not so much been expected from it.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jack Temple	Bryant Washburn
Mrs. Temple	Wanda Hawley
Pauline	Carmen Phillips
Frank Fuller	Walter Hiers
Mrs. Fuller	Sylvia Ashton
John Brown	Leo White
Mrs. Brown	Anna Schaefer
Wigson, a Butler	Edward Jobson

By Frank Wyatt and William Morris.
Scenario by Elmer Harris.
Directed by James Cruze.
Photographed by Henry Kotani.

PRESS NOTICE STORY

A comedy which long endured on the stage as one of the most humorous pieces ever written has been transferred to the screen. The name of it is "Mrs. Temple's Telegram." Containing as it does picture possibilities it is certain to meet with responsive enthusiasm by patrons of the ———— theatre when it comes on ———— with Bryant Washburn as the star. "Mrs. Temple's Telegram" is ideally suited to his buoyant personality. It sparkles with rare comedy throughout its sixty minutes. It concerns a young married couple, the wife being extremely jealous of her husband. He becomes the victim of an innocent flirtation which keeps him out all night. Of course he knows his wife will never believe his story so he invents another one which in reality is putting the "frying pan into the fire."

Mrs. Temple suspects his tale is false and so sends the fatal telegram to his friend who is involved. Complications ensue rapidly with identities mixed up and romance finding expression in various ways. In the end Mr. Temple is given a clean bill of health and all is serene in the household. The picture is a lively piece of entertainment which doesn't carry a dull moment—the mix-up of husbands and wives contributing chiefly to the mirth. Mr. Washburn is assisted by the pretty Wanda Hawley and others. James Cruze is the director.

PROGRAM READER

Take a jealous wife; a husband who is unacquainted with members of the feminine sex, but who is eager to indulge in flirtations—and the result is either trouble or a highly amusing series of events such as occur in "Mrs. Temple's Telegram," which comes to the ———— very shortly. As a stage farce the offering has amused millions and it is certainly destined for a long life (and a happy one) on the screen. Mr. Washburn fits the role of the husband who becomes involved with other men's wives and his own spouse's telegram, like a glove. And giving him adequate support is the delectable Wanda Hawley. Sixty minutes of solid laughter will greet this delicious comedy. It uncovers a variety of complications which are as sure as the tide.

SUGGESTIONS

Here you have a stage success to exploit in bringing the values of this picture before your public. The fact that it was considered one of the funniest comedies ever written and which has been seen by millions is something to be told in emphatic terms. Bring out that it fits Bryant Washburn like a glove. Your patrons are doubtless aware of the fact that this star is truly fortunate with his screen fare and his latest picture is entitled to rank with his other good productions. You can exploit this picture through teasers, catch lines and newspaper copy. Treat all your copy in a humorous fashion. Send out fake telegrams to your feminine patrons in the characteristic style used in the play. Play it up as a domestic comedy which measures out hilarious laughter.

"THE DARK MIRROR"
(Ince-Paramount-Artcraft)

Fairly Interesting Crook Melodrama with Dorothy Dalton

LOUIS JOSEPH VANCE delves into psycho-analysis or the sub-conscious mind for the basic idea behind "The Dark Mirror," which in its screen form furnishes Dorothy Dalton with her latest expression. It surely makes a complicated picture– one too highly involved for the average spectator since he must concentrate his attention upon the idea as well as upon the wealth of melodramatic incident. "The Dark Mirror" is not easy to follow and there are times when its continuity becomes jumpy, due probably to faulty cutting. Psychic phenomena is difficult to understand even when sponsored by a Freud and offered in cold print. It becomes even more complex when used as the basis of dramatic conflict.

There has been some discussion by scientists of late who would have us believe that twins are guided by sub-conscious influence—that what one feels is also felt by the other. So it devolves upon Dorothy Dalton as a good twin to develop the same processes of mind of the bad twin—also enacted by the star. It never enters Mr. Vance's head to have the latter unconsciously influenced by the disciple of righteousness. Which is natural, because there would be no melodrama. The bad sister is a member of a vicious gang of the underworld. And during the good twin's sleeping moments she goes through the identical experiences—even to the extent of calling off the right names of the criminals. And so the good doctor, her fiance, elects to unearth the mystery in her life. And it is mystery—make no mistake about it.

The action is truly mystifying and burdened with highfalutin crook melodrama. When it becomes discernible at times it strikes the observer as not only improbable but impossible. The picture carries too much incident, although this element has its reward in the full measure of suspense. Only through the convincing quality of Miss Dalton's impersonation does the feature offer any sustaining interest. As the bad twin she seems to have nine lives and the contrast between the two characters is sharply differentiated. The conclusion brings out the relationship after the evil one is murdered. The romantic interest is a negligible factor. This picture may please those who revel in scientific theory. The majority may say—"what's it all about?"—Length, 5 reels.—*Laurence Reid.*

THE CAST

Priscilla Maine / Nora O'Moore	Dorothy Dalton
Dr. Philip Fosdick	Huntley Gordon
Red Carnahan	Walter Neeland
Inez	Jessie Arnold
Addy	Lucile Carney
Mario	Pedro de Cordoba
The Nut	Donald McPherson
Charlie the Coke	Bert Starkey

By Louis Joseph Vance.
Scenario by E. Magnus Ingleton.
Directed by Charles Giblyn.
Photographer by John S. Stumar.

PRESS NOTICE—STORY

Dorothy Dalton, the gifted star of the screen and stage, will appear at the ———— theatre beginning ———— in her latest photoplay entitled "The Dark Mirror." In this offering the actress plays a dual role which again establishes her versatility. The story itself is declared to be most unusual and absorbing in theme. It was adapted from Louis Joseph Vance's novel of the same name. One may define it as a thrilling romance of New York society and the underworld, with the star interpreting two vividly contrasted types

As Priscilla Maine, a society girl, she admires Dr. Fosdick, a young physician. To him she relates a series of dreams which have possessed her during slumber. In them she sees herself as a girl of the underworld who has several unusual adventures. She can even recall the names of the people in the visions. Later the doctor reads the account of a murder and recognizes the participants involved as those described by Priscilla. Mistaken for a girl of the slums, Priscilla is kidnapped and falls into some thrilling adventures that finally result happily. The picture is equal to the demands of Miss Dalton's talents, it giving her one of the strongest photoplays in months. Others who render good assistance are Huntley Gordon, Pedro de Cordoba and Walter Neeland. Charles Giblyn directed the feature from a scenario by E. Magnus Ingleton.

PROGRAM READER

Louis Joseph Vance knows how to write an entertaining story. Many of our patrons are doubtless familiar with his fiction and whenever his tales have been translated upon the screen they have made interesting pictures. "The Dark Mirror" is one of his most absorbing novels and it presents the versatile Dorothy Dalton in a dual role—a fascinating girl of New York's society and a product of the underworld. It may best be described as a tense romantic drama of the upper and lower stratas of New York life. Miss Dalton takes full advantage of the opportunities offered her and makes her acting compelling in every scene and situation. A capable supporting cast renders good assistance. Charles Giblyn directed the feature from a scenario by E. Magnus Ingleton. The picture comes to the ———— on ———— next————.

SUGGESTIONS

Here you have a combination of author and star for exploitation. Everybody who indulges in fiction reading is familiar with the name of Louis Joseph Vance. He has had several of his contributions accepted for the screen and they have furnished good entertainment. And everybody is familiar with the work of Dorothy Dalton. Exploit the picture as a romantic drama of New York's society life and the life of the underworld. Tell that it details a considerable amount of vivid and vital action and furnishes the star with the best vehicle she has had in several months. The supporting players may not mean much to your patrons. But the steady picturegoer is certainly familiar with the names of the scenarioist and director. So play them up.

"THE FORTUNE TELLER"
(Capellani-Robertson-Cole)

Story of Mother-Love Theme Is Nearly Swamped with Incident

HERE is a perfectly obvious picture with a lot of old-fashioned ingredients which has for its motif the theme of mother-love, and the fact that it generates a good-sized heart-throb is not due to any directorial ability but to the sincere and convincing portrayal of Marjorie Rambeau. The star, literally, carries the heavy burden on her shoulders and her emotional capabilities are certain to react upon the feminine portion of an audience. She is not afraid of using make-up in getting into character, the sincerity of her work being realized in her frightful appearance as a fortune teller of a one-horse circus.

The plot is a cut and dried one and takes its characters through an assortment of hectic and arbitrary scenes—with the loud pedal being used continuously on the elements of pathos and cruelty. Harrassed by her cold and scientific husband, divorced and deprived of her child, she finds refuge with a scheming villain who is her nemesis from the time he drives her into his arms until he meets a timely death. Twenty years pass by and we see her as a derelict, her sober moments expressing the ache in her heart for her boy. And he comes into her life, although she is too ashamed to reveal her relationship. The action presents scene after scene of unadulterated melodrama and coincidence does much to rob it of reality. Counterplot and counterplot come forward—showing her struggle, the boy's and the attitude of the relentless father.

In fact one must accept it as pure fiction because of the crowded incident. And crude detail hasn't been spared in emphasizing the overworked pathos. In fact there is not a ray of sunshine throughout the six reels. The boy climbs to the heights due to his mother's sound advice. The mother? She, too, finds that her self-respect must keep pace with the boy and enters into a state of spiritual exaltation. Highly theatrical is the scene in the governor's mansion when the fortune teller, who has left the circus to be near her boy, is invited to show her skill as a psychic. And finally the truth prevails. Identities are established and the mother finds solace from her heart-ache. The picture holds the attention despite its crudites. E. Fernandez as the villain over-acted. The others fitted their parts.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Renee Browning	Marjorie Rambeau
Horatio Browning	Frederick Burton
Tony Salviatti	E. Fernandez
Lotty	Cyprian Giles
Stephen Browning	Raymond McKee
Jim, the Strong Man	T. M. Koupal
Governor Leonard	Franklin Hanna
His Daughter	Virginia Lee

By Leighton Graves Osmon.
Directed by Albert Capellani.

PRESS NOTICE—STORY

The potency of mother-love and the mysteries of psychic phenomena are admirably illustrated through the art of Marjorie Rambeau in the adaptation of the Broadway success, "The Fortune Teller," which comes to the ———— theatre commencing ————. This subject is from the pen of Leighton Graves Osmon and it gives the star ample opportunity to display her pantomimic art. As the name of the picture indicates, the heroine, Renee Browning, is a fortune teller. She reads what the cards say at first for her own amusement, but when the cards repeatedly fortell trouble and eventually the prophecy comes true, she becomes a professional fortune teller—a seeress.

It is while following her profession that her psychic powers are actually put to the test. How she meets the test remains for the picture to reveal, but it may be said that the revelation cannot fail to make a strong impression. Many big moments of the play hinge on psychic phenomena. But coupled with this subject is one that is deeper and easier to understand—the element of mother-love. Miss Rambeau gives a truly remarkable performance in the role of the seeress. Her assistants in the cast are tried and true film players and they contribute effective aid. The picture has been directed by Albert Capellani, who has been responsible for many fine productions.

PROGRAM READER

A picture of deep mother-love and the mysteries of psychic phenomena is "The Fortune Teller," the screen version of the Broadway success of the same name which comes to this theatre in the near future with Marjorie Rambeau. Psychic phenomena is a subject of much discussion these days and since everybody is talking about it, the screen shows itself as a timely medium for its expression. The acting of Miss Rambeau in this feature is truly marvelous. Her grasp of the import of the theme reveals pantomime at its highest. Other players who contribute to the entertainment are Raymond McKee, Frederick Burton and E. Fernandez. The picture is well fortified with action and suspense, romance and sentiment. And our patrons are assured of a most interesting hour when they come to the ———— on ———— the ————.

SUGGESTIONS

The theme of this play is based upon psychic phenomena—a subject which is being discussed throughout the length and breadth of America. Make mention that your patrons will obtain some thought on the question without having recourse to lecture accounts of scientists. The title is attractive and can be exploited in numerous ways. Tell something of the long run of the play when it appeared upon the stage. Bring out that the star is one of the best emotional actresses of the present time. Dress your lobby and the interior of the house to suggest the atmosphere. White and black color schemes would be effective. Feature the picture as a compelling drama of mystery and romance. Tell that it offers some of the strongest acting ever seen on the screen.

CATCH LINES

She was deprived of the custody of her child and forced to face the world disgraced, alone and friendless. What happened? See Marjorie Rambeau in "The Fortune Teller."

"THE YELLOW TYPHOON"
(First National)

Anita Stewart's Portrayal Compensates for Theatrical Story

ANITA STEWART'S ability to enact a dual role that of twin sisters, one blonde and evil, the other dark and good, is about the only point of interest in this screen version of Harold MacGrath's popular story, "The Yellow Typhoon." The director has gone to great length in presenting the power of heredity and in following this plan he has offered a prologue which drags its way interminably to the main line of action. When the plot is eventually unfolded there is revealed a sample of hectic melodrama a reminder, incidentally, of the old-time thrillers. The blonde becomes a wicked "wamp" and plays all her cards face-up on the table. Still she never fails to fascinate the sterner sex.

"Off with the old love, on with the new" seems to be her policy until she realizes that certain papers would be valuable. Then she gives up her "wampish" ways for the job of flirting with death or prison. The action takes her to Paris and the Orient and with stop-over privileges at Manila. There it is that her first husband (she is some bigamist!) comes back into her life. Ditto her sister, who has become identified with the Secret Service. What will perplex the average onlooker is her immunity from arrest and he will surely condemn the government agents as incompetent.

Finally the Secret Service party and the crooks are found together on the boat taking them to 'Frisco, the latter hiding in the steerage. Their plan of bombing the ship is frustrated and the papers are still safe when the Naval Lieutenant is locked in his hotel room. The crooks are still peering through the keyhole just as they did in Manila, and there is considerable footwork on the fire escape leading to his window. In the end their plot leads to their capture and in the melee the vamp is killed. Too much is taken for granted in the action. And coincidence is too arbitrary. Which does not do justice to the intelligence of an audience. There is incident a-plenty, once it gets started and by concentrating on the melodrama the romantic element is nearly forgotten. The backgrounds are praiseworthy and the acting up to requirements. Length, 5 reels. *Laurence Reid.*

THE CAST

Hilda Nordstrom Berta Nordstrom	Anita Stewart
John Mathison	Ward Crane
Robert Hallowell	Donald MacDonald
Karl Lysgaard	Joseph Kilgour
H. Andre Duval	George Fisher
Morgan	Edward Brady

By Harold MacGrath.
Scenario by Monte Katterjohn.
Directed by Edward Jose.

PRESS NOTICE—STORY

An adaptation of Harold MacGrath's interesting story, "The Yellow Typhoon," will appear at the ———— theatre commencing ———— with the talented and beautiful Anita Stewart as the star. The picture takes one around the world, the metropolis and fashionable watering places of Europe, the Orient and America, displaying all their strange customs, the glamour and gay lights. The star portrays the dual role of twin sisters. As one of them she is known as "The Yellow Typhoon." She kills an officer in a conspiracy against the government while the other, a secret service agent, witnesses the crime, and later aids in trapping the conspirators.

The picture abounds in swiftly moving action which is as adventurous as it is dramatic. In fact it may be said that "The Yellow Typhoon" is the most thrilling photoplay that Anita Stewart ever had. Certainly she has never been called upon before to display such histrionism as she exhibits here. The story has been adapted by Monte Katterjohn, one of the oldest scenarists in point of experience on the screen. He has taken advantage of the wealth of incident by exploiting the scenes for their full value. Miss Stewart's players are well selected for the demands of the story. Edward Jose is the director and he deserves credit for the rich production.

PROGRAM READER

Here is a picture with action in every foot of it. Our patrons who see Anita Stewart in the screen version of Harold MacGrath's story, "The Yellow Typhoon," are sure to react to its unbounded thrills. Nearly every scene carries adventure and the suspense is well sustained to the concluding scene. The star portrays a dual role of twin sisters of entirely opposite types. The story itself takes the spectator half way round the world. The romance is well flavored with pathos and a deep note of conflict runs throughout the drama. Miss Stewart's players include the reliable Joseph Kilgour, Ward Crane, Ed Brady and others. Edward Jose, as the director, invested the story with his customary atmosphere and highlights. The offering comes to the ———— next ————.

SUGGESTIONS

Make a point to emphasize the melodramatic values attached to this picture. Bring out that it is written by Harold MacGrath and starring Anita Stewart. The title is attractive and should be exploited in posters and a lobby display. Tell that the star appears in the difficult assignment of a dual role. Feature the picture as a tense drama which is punctuated with action throughout its length. Make a bid to get the patronage of those who glory in stories with a punch. There is nothing you could link up with unless it is the name of the author and some of his novels. Your bookdealer will probably co-operate with you in bringing out this book and others from the pen of the author. Use a color scheme in your lobby and throughout the house—yellow for the background and blue for the trimmings. Use Oriental atmosphere.

"EVERYTHING BUT THE TRUTH"
(Universal)

Bedroom Farce, Only Mildly Amusing

MIXING up two young couples, and centering the action mostly in the boudoir, will hardly make as popular a picture as it does a stage play. Even two such comedians as Eddie Lyons and Lee Moran, who get in good work, cannot keep this farce up to top speed, and the laughs are not over frequent. The story, once it gets started, depends for its humor wholly upon the complications which ensue when a bride and an engaged man are locked in a room all night by a lunatic. There are no novel or fascinating comedy situations; no real comedy characterizations, and the whole idea can be safely guessed at early in the picture. There are sub-titles galore and the spicy dialogue helps the picture along.

The picture is no more suggestive than the Broadway bedroom farce and no less so. Billy Hervey has a jealous fiancee, and Jack Elton and his wife are newlyweds. Jack goes forth on business, and his bride asks Billy, who is her next door neighbor, to drive her to a chicken farm to buy some eggs for hubby's breakfast. Billy does; they go in the wrong house, and an escaped madman and two assistants lock them in the bedroom all night. They try to lie out of it all in the morning, and find themselves getting deeper into the depths with every falsehood. Then a subtitle explains all about the lunatic. Some business of Billy's oil company with its irate stockholders is worked in, but has little to do with the story.

The art editor has made the sub-titles do some novel tricks, and these will probably get as many laughs as the picture itself. Both stars will please, but Eddie Lyons certainly did not overdo his part. In fact he seems to be lacking in "pep" in some scenes. There is nothing special in sets or scenery called for. You had better know your audience before you give them so many beds and snappy sub-titles in one picture.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Billy Hervey.....Eddie Lyons
Jack Elton.....Lee Moran
Helen Gray.....Katherine Lewis
Annabelle Elton.....Ann Cornwall
Doctor.....Nelson McDowell
Bookkeeper.....Willis Marks
Aunt.....Elizabeth Witt

Directed by Lyons and Moran.
Story by Edgar Franklin.
Scenario by Philip Hurn.

PRESS NOTICE—STORY

Eddie Lyons and Lee Moran, both inimitable comedians, are co-starred in "Everything But the Truth," which will be the attraction at the ———— theatre on ————. The story is by Edgar Franklin, one of the most successful and popular writers of farce comedies in the country. His stories are everywhere noted for their zest, originality, and sparkling humor.

"Everything But the Truth" is, of course, a love story, giving the two stars ample opportunity to draw forth laugh after laugh. Eddie Lyons, who will be remembered from the excellent two-reel comedies in which he appeared several years ago, and Lee Moran, who is equally well known, form a team that has no peer in the motion picture screen.

In this, their latest Universal picture, both are very much in love. Lee Moran is a newlywed, who cannot stand being separated from his wife for one minute at a time. Eddie Lyons is engaged to be married and is just about as bad. But fate mixes the two love-sick couples up and no end of complications ensue. An escaped lunatic helps to cause the trouble, when he insists that he is a doctor and imprisons two of them in a deserted house. Of course, it all sounds very "fishy" so Eddie Lyons and his friend's wife try to lie out of it. But lying does not pay and finally after telling "everything but the truth," they discover the lunatic's keeper and both couples are re-united once more.

In the cast besides the two stars are Katherine Lewis and Anne Cornwall, both capable supports for Lyons and Moran.

PROGRAM READER

After having been fed up with emotional motion picture dramas you will welcome such a light farce as "Everything But the Truth," which will run at this theatre on ————. Eddie Lyons and Lee Moran are the stars and neither will need an introduction to you. Both have been long before the camera and they have earned for themselves reputations equalled by no comedian in filmdom. Teamed together they make an unbeatable combination. In this Universal picture they have a story which will not allow you to keep quiet for one minute at a time, for it is one of the most laugh-provoking farces that have ever reached the screen. Both stars are very much in love in this picture. You know the kind—they can't leave the sweeties alone for even a director's meeting. And when the two couples get mixed up and an escaped lunatic locks the wrong two in a deserted house all night—well, that's when the comedy starts, and it doesn't stop until the final fade out.

SUGGESTIONS

Boost the two stars in this picture, and also give the author, Edgar Franklin, a share in your copy. The title affords opportunity for a teaser campaign if you want one. The following line would do: "Do you tell everything but the truth? It doesn't pay, and we can show you why." Use catch lines to get over the newlywed angle of this picture.

CATCH LINES

Newlyweds, attention! Here's the picture for you. A side splitting farce comedy, with all four principal characters very much in love.

"THE THIRTIETH PIECE OF SILVER"
(American-Pathe)

Good Combination Makes Interesting Picture

THIS feature is well up to standard and should please any audience no matter where it is played. It has what we are all looking for nowadays—a pleasing combination. This is brought about by the selection of an interesting story, which unfolds very well, careful direction both in the action, which runs smoothly throughout and the selection of sets which were lavish in many instances, together with many beautiful exteriors and a well known cast which did very commendable work.

Margarita Fisher has a likable role which is never overdone either in the lighter or heavier moments and she wears many beautiful gowns which should be of interest to the women folks.

King Baggot, who plays the leading role seems to be getting in the honor class among actors upon the screen, if we may be permitted to say this, for it is his work which is superb in every way, especially his knowledge of the tempo of the various scenes which were difficult to handle, that held the story together in many instances and gave understanding to a part that would not be convincing in the hands of a less experienced actor.

The title which may be misleading in a way, in that it might suggest a biblical story, has nothing whatever to do with that world renowned book, but rather refers to the last remaining shekel of the thirty which Judas received for the betrayal of the Master. And it is because she married a man who is wealthy and whose "hobby" is the collection of valuable coins that trouble arose. He had secured possession of the most valuable coin in the world and it was said that he loved it even more than his wife.

He kept it in a safe place and warned his wife never to open the cabinet in which it was held. But as usual, the thing she was told not to do, she did, for her suspicions were aroused. She found it—and then she lost it, and in so doing very nearly lost her husband. But then a big surprise happens which brings love and happiness to the drifting couple.—Length, 6 reels.—*Frank Leonard.*

PRESS NOTICE—STORY

Margarita Fisher in her latest American feature for the Pathe release will be the attraction at the ———— theatre on ———— of next.

This is considered Miss Fisher's best picture to date for it gives her an opportunity to portray a character in which she is justly fitted and which should impress her followers, in a way that will surely give them interesting entertainment.

She loved her husband and he loved her. But there was one thing in this world which seemed to possess his soul. And what a peculiar thing it was—an old coin. He used to lock it in the cabinet and take it out occasionally and worship it. And he told her one day never to open the closet which held his precious keepsake.

Now this remark only served to excite her curiosity and she did just what she was told "not to do." So she opened the cabinet one day, during her husband's absence, extracted the coin and might have put it back, but at that particular moment an old sweetheart called and during the conversation which followed she lost it, believing all the time that he had mischievously taken it.

Of course she had to tell her husband about it and take the chance of being discovered in her former sweetheart's rooms in an effort to recover the precious "piece of silver." But then a wonderful surprise happened to her husband, for it seems he knew all the time that the coin he possessed was not genuine. And it was in this man's rooms that he recovered the original. See "The Thirtieth Piece of Silver" and let it show you the surprise that brought happiness and love back to a drifting couple.

PROGRAM READER

Margarita Fisher in her latest American feature will appear at this theatre on ———— of next ————.

This picture has a very pretty story which should amuse and please those who have the opportunity of witnessing it, and the pretty star has a role which is appealing and satisfying in every way. And then again she wears some very beautiful gowns which will certainly attract the eye of the feminine patrons.

She married a man who loved her but not with his whole heart and soul for there was another who had taken up his attention. But this other was not of the human variety. You couldn't guess in a thousand years what it was, unless you were told. It was an old coin but said to be of great value for it was thought to be the only remaining sheckel of the thirty Judas received for the betrayal of the Master.

Her husband kept it locked in a cabinet which he told her never to open. But she did just what he told her "not to do," for her curiosity was aroused and she could not help taking just "one little peep." She found it—and then she lost it and in so doing nearly lost her husband. But then a big surprise happens which brings love and happiness to the drifting couple.

SUGGESTIONS

When you book this feature, your first bet, of course, is to exploit the star. Tell your patrons that she has a role which shows her off in a way that is bound to interest them.

But then she has the story which if not of the best is one that is certainly out of the ordinary and bound to impress those who witness it. And you need not be afraid to send out letters to your patrons, telling them that you are to play a picture which should interest them, for it surely will do this.

You might also mention the cast, which is a good one and includes such well known names as King Baggot, Forest Stanley and Lillian Leighton.

CATCH LINES

She loved him but she knew that she did not possess all his love. What was it that stood in the way? See "The Thirtieth Piece of Silver."

"FORBIDDEN TRAILS"
(Fox)

Buck Jones in Good Average Western

BUCK JONES' second starring vehicle contains enough plot to make it really interesting, and the star contributes his bit by getting in some good action. He has a free and easy mannerism and a pleasing personality, and is a good enough actor to get past the emotional spots in the picture in fine style. There is nothing extra big about the production, and the star does no daredevil stunts to leave any deep impressions, but on the whole it can be classified as sufficient entertainment for an audience that delights in a western drama, with a villain-punishing hero triumphant through the might of his two fists and trusty guns.

Jones plays "Squint" Taylor, youthful owner of a western ranch. A mining partner of his is murdered, and Taylor receives death-bed instructions to care for the daughter. But the girl is under the influence of an uncle, who in turn is dominated by the "heavy" who wants to cheat her out of her share in the mine. This villain is extra heavy, physically and theatrically speaking, and it is possible that Stanton Heck may be thought to have overdone his villainy. Taylor is kept from being installed sheriff and on the oath of a "greaser" is to be arrested for the murder of his old partner. But he puts up a fight and resists arrest and finally the greaser confesses to his perjury.

This is not, of course, an unusually strong plot, but there is enough of it there to keep up the interest, and it also provides the star with ample opportunities to ride and fight. The latter is done in a realistic and vigorous fashion. Winifred Westover plays opposite the star, and the story gives her very little to do except look pretty with her golden, curly hair. The rest of the cast and the cowboy extras are all satisfying and reflect good direction.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

"Squint" Taylor	Buck Jones
Marion Harlan	Winifred Westover
William Carrington	Stanton Heck
Davis	William Elmer
Sheriff Danforth	George Kunkel
Henry Parsons	Harry Dunkinson
Larry Harlan	Fred Herzog
Judge Butterfield	Edwin Booth Tilton

Story by Charles Alden Seltzer.
Scenario and direction by Scott Dunlap.

PRESS NOTICE—STORY

A story of the West will be the attraction at the ———— theatre on ————. "Forbidden Trails" is the title, and Buck Jones, the new Fox star, is in the leading role.

Although Buck Jones is comparatively new in stardom, he has already made himself well known to thousands of fans. He was formerly a cowboy, horse breaker, and during the war served in the United States cavalry as a trainer of horses for the Allied armies. It was while he was in France that Mr. Fox was attracted by the skill of this young man and made him a screen offer.

"Forbidden Trails" is a ranch story, and one that gives this new star plenty of opportunity to display his wonderful horsemanship. Playing opposite him is pretty Winifred Westover, and others in the cast are Stanton Heck, George Kunkel and Fred Herzog. The picture deals with corrupt politics in a small western mining town. "Squint" Taylor, played by Buck Jones, is elected sheriff, but his enemies find technical grounds for declaring the election illegal. "Squint" does not carry the case to a higher court. Instead he tells the corrupt judge and crooked politicians just what he thinks of them, and when they resent it, he illustrates how they deal with dishonest "ward-healers" in the West, by punishing them all with his fists.

Buck Jones made good progress on the way to fame in filmdom when he made his first picture, and in the latest production, he has installed himself well among the leaders in stardom.

PROGRAM READER

If you like a picture that combines plenty of two fisted action with a clean and sweet love story your place is in this theatre on ———— to see "Forbidden Trails," the latest Fox picture starring Buck Jones. Jones is new to stardom, but he has a screen personality that will soon place him among the leaders in filmdom. He has been given a part in this picture that fits him like a tailor-made suit. It gives him sufficient opportunity to thrill you with his daring horsemanship and hard-hitting, quick-moving fists. It is a story of corrupt politics in the West, and the final downfall of the plotters. Besides the star there is a capable and pleasing cast, splendid direction, and excellent photography. And in addition the picture was taken among the beautiful mountains of Arizona, giving a wonderful scenic background for this entertaining story.

SUGGESTIONS

Buck Jones seems about the best bet in this picture. There are plenty of good stills you can use, showing him at his best. He has a picturesque history as a cowboy, horse breaker, and soldier in France. Get as much in the local paper as you can about this star, and his unusual horsemanship. From the title you can get material for a teaser campaign. You can also use a sign in front of your theatre reading—"Trespassing forbidden! This is a 'forbidden trail.' Buck Jones—sheriff." Being a Western, there is plenty of material for street parades or lobby displays.

CATCH LINES

Her father chose a husband for her, and she obeyed him. But then the husband was not a French count, but Buck Jones, the Fox star in "Forbidden Trails."

A thrilling story of the West, with Buck Jones, cowboy, soldier and actor, in the leading role.

Buck was full of lead but had enough strength left to shoot back just once. And once was enough when Buck used his gun.

Box Office Reports
Will Again Appear in the May 29th Issue

"THE SILVER HORDE"
(Rex Beach-Goldwyn)

Interesting, But Rather Short on Drama and Action

THE photoplay version of "The Silver Horde" is an epitome of the complete novel, which rather lessens its dramatic values and results in a production considerably below that of most of Mr. Beach's stories, especially its immediate predecessor, "The Girl from Outside."

The principal fault of "The Silver Horde" lies in the fact that "it doesn't stay anywhere." The story begins in Alaska, jumps to New York and then goes back to its starting place, with a stop over at Seattle. Incidents that happened in the lives of its principal characters extending over at least a year are told in short and ever changing sequences. The action and the "punch," and the fine contrast of characters for which the Beach pictures are famous, is missing. There is some action, of course, but it is incidental and not vital.

Nevertheless the offering is a lot better than the average picture of today. There may not be much drama in viewing thousands of salmon departing from their native element through the ingenuity of man or in watching what happens to them before they reach the 'canned" stage, but the process is interesting. The feature boasts many very fine scenic backgrounds. Some of the snow shots are truly beautiful. The cast which interprets the various roles is universally good, but none are given an opportunity to impress exceptionally, including the ubiquitous Robert McKim as the bad, bar villain. Even "Cherry Mallotte," famous in the famous "The Spoilers," is a very ordinary person in "The Silver Horde." Truly the best parts provided are those given the salmon. Length, 6 reels. *J. S. Dickerson.*

THE CAST

Wayne Wayland	R. D. MacLean
March	Robert McKim
Constantine	Hector Sarno
Swanson	Bull Durham
Thug	M. B. Flynn
Snowbird	Neola Mae
Thug	E. J. Denecke
Cherry Malotté	Myrtle Stedman
Big George Bolt	Frederick Stanton
Alton Clyde	Carl Gerard
Boyd Emerson	Curtis Cooksey
Mildren Wayland	Betty Blythe
Richard Jones	Murdock MacQuarrie

By Rex Beach.
Scenario by Larry Trimble and J. E. Nash.
Directed by Frank Lloyd.
Photographed by William C. Foster.

PRESS NOTICE—STORY

Rex Beach's most famous story of Alaskan life "The Silver Horde" has been adapted to the photoplay as another of the Goldwyn special productions and will be the attraction at the ———— theatre for a ———— days engagement beginning ————.

For those who have seen the other Beach-Goldwyn pictures, "The Barrier," "The Girl From Outside," "The Silver Horde," will need no recommendation. Mr. Beach knows his Alaska and in his word painting of life in that land no one has ever reached him in the faithfulness of his portrayals. "The Silver Horde" is a melodramatic story woven about the salmon industry of Alaska and the capture of these fish for the cannery's plays no small part in the picture.

Like all of the Rex Beach stories as produced by Goldwyn, there is no particular star in "The Silver Horde," although the cast has been specially selected from the best talent in the country. The engagement of the picture at the ———— theatre is a notable event in local theatricals.

PROGRAM READER

For those who have enjoyed the pictures adapted from Rex Beach's stories, notable of which have been "The Spoilers," "The Brand," "The Girl From Outside," etc., the booking of "The Silver Horde" for a ———— days showing at this theatre beginning ———— will be an event not to be missed. "The Silver Horde" contains those rare dramatic qualities which have characterized Mr. Beach's former contributions to the screen. It is a story of the salmon canning industry of Alaska, the manner of capturing the great fishes and much that is beautiful scenically forming a pleasing background for the interesting and dramatic story. The cast which has been selected for the various roles is all star as has been Mr. Beach's custom in producing pictures from his novels. The picture is a fitting running mate for the big specials of the year shown at the ———— and is a guaranteed attraction. We have booked it firmly convinced that it will be hailed as the greatest feature of the season. Such has been the verdict of the patrons of such theatres as the Capitol, New York; the California, Los Angeles; the Imperial, San Francisco, where the production had pre-release showings.

SUGGESTIONS

The way to advertise "The Silver Horde" or any Rex Beach picture is to promise action and a melodramatic well developed story, in all publicity. For newspaper display use stills showing the big moments of the picture and explain the action by colorful selling talk even to the point of extravagance. Remind your patrons of the other Rex Beach pictures promising another feature of like quality.

Mention the hordes of salmon and the salmon canning industry which is a background for the production. Promise some beautiful locations as there are many people who care more for scenic shots than they do for the dramatic qualities of a picture. Opportunity for window display tie-ups are presented by the fact that the salmon industry is presented in the picture. A window of canned salmon and your advertising matter for the feature including stills which show the fish being captured and placed in the tins would be attractive. The 24-sheet stand is always effective in an Alaskan or Western picture, especially a Rex Beach production, as his name means something to every person. Use plenty of paper for this reason.

For stage settings we suggest inspection of a photograph to be found in the Service Bureau section. The same idea may be carried out for lobby display.

"THE GARTER GIRL"
(Vitagraph)

Good Combination Makes a Very Pleasing Picture

DON'T be afraid of this one Mr. Exhibitor. It may not be what is sometimes called a "world beater," but for real entertainment, the kind that holds your attention from beginning to end and takes your mind away from the cares and worries of the world and leaves you in a pleasant state of mind, this picture couldn't be beaten.

The story is by O. Henry and contains the usual surprises, suspense, humor and love interest that have made this wonderful story writer famous.

And right here we're going to give credit to the scenario writers, Lucien Hubbard and William B. Courtney, for the beautiful way they have handled the continuity and the many other things that go to make a story successful in scenario form. As far as we could see there wasn't a slipup in the detailed arrangement of the scenes as they followed one another, thus giving the story the required amount of balance and at the same time allowing the picture to tell its story in a quiet and understandable way.

The scenes are laid in the big city and the small town, the latter ones showing some beautiful snow shots which are a pleasure to behold.

The star is a splendid type in the role for which she is cast and knows how to portray the vaudeville dancer who has become discouraged with her lot and has sought refuge in the small town, in a way that gives conviction. In the opening scenes, as the dancer, she gives a splendid impersonation of what a vaudeville headliner would do on and off the stage, and in the small town stuff she is simple and convincing.

And let us not forget to mention Edward Griffith, who directed the feature, for he has taken great pains in bringing out the points of the story and has told it as it was written, in a quiet subdued manner.

Earle Metcalfe gives a splendid characterization of the "vaudeville partner," and Rod La Rocque is a typical "small town" minister.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Rosalie Ray ..... Corinne Griffith
Lynette ..... Sallie Crute
Brad. Mortimer ..... Earl Metcalf
Arthur Lyle ..... Rod La Rocque

Story by O. Henry.
Scenario by Lucien Hubbard and Wm. B. Courtney.
Directed by Edward Griffith.

PRESS NOTICE—STORY

Corinne Griffith in her latest Vitagraph feature, "The Garter Girl," will appear at this theatre on ———— of next ————.

It is an O. Henry story and contains the surprises, suspense, humor and love interest peculiar to this wonderful story writer. And it affords Miss Griffith a diversity of action and characterization that tax her talents to the utmost.

The story tells of the life of Rosalie Ray, a vaudeville actress, who every afternoon and evening swings over the audience and kicks a garter from her shapely leg.

This kind of work does not appeal to the young performer, for her finer nature rebelled against this kind of work—and then again it disgusted her to see the way the young men and old fought for possession of this memento. Still it was in her act but she only did it as a means of making her livelihood. And then again the advances made by men in her profession and by her manager, Brad. Mortimer, bring her to a decision to give up the business.

We next see her in a small hamlet where she has sought seclusion and has become a soloist in a church choir. And it is here that she believes that she has found true happiness and love in the form of the minister with whom she has become engaged.

But, alas, things do not turn out as she had hoped to have them, for one day by accident she opens a treasure box and what she sees there convinces her that all men are alike.

And then she returns to her old life—and to Brad Mortimer.

PROGRAM READER

Corinne Griffith will appear in this theatre in her latest Vitagraph feature, "The Garter Girl," on ———— of next ————.

The story is by O. Henry and is said to contain all the elements of success, which have made this wonderful writer of American life popular.

And Miss Griffith is said to have a role which affords her great diversity of action and characterization and one that will surely appeal to those who admire the little star's work.

She was a headliner in vaudeville and had everything her heart desired. But she did not like her act, at least the part in it where she swung over the audience and kicked a garter from her shapely leg. And then again the men disgusted her by the way they fought for this particular memento. She gave up this life with its vanities and went to live in the small town where she could get closer to nature and real people. Then she met the man, in the shape of a minister, whom she believed to be her ideal and she became engaged to him. But she received a rude awakening. He did not turn out to be the man she believed him to be—and then she returned to her old life.

SUGGESTIONS

This is a typical O. Henry story which is told in a very pretty way and should give the patrons good satisfaction.

Bill it up as strong as you care to without exaggeration and you need not be afraid of having any disappointed patrons.

Give O. Henry a big spot in your advertising and run a little story on his life, giving at the same time the names of some of his books and let your people know that they are read as much to-day as they were years ago. Of course you know of the usual tie-up with the book store. If you can arrange it, however, it is a splendid opportunity for increasing your patronage.

Then again the title affords splendid opportunities for exploitation and there are so many ways of "losing a garter" and "finding one" that they are too numerous to mention.

(Continued in next column)

"THE DEVIL'S CLAIM"
(Haworth-Robertson-Cole)

Japanese Star in Fantastic, Involved Story

THE "story within a story" idea is resurrected in this latest Hayakawa picture. The star is a Persian author, and the greater part of the picture is a picturization of a serial which he is supposed to be writing for a popular magazine. And perhaps this fact—that we are only witnessing a magazine story—will serve as an excuse for the fact that it is not true to life, and becomes so extremely involved and improbable at times that it is almost reminiscent of a serial.

And it is for this reason that, despite the star's good work and that of his supporting cast, we believe the picture will not be taken seriously. It starts off well enough in the Latin quarter of New York, with the Persian scribe seeking inspiration for further fiction, having broken a girl's heart to get the atmosphere for his first novel. A second young lady—a sociological student—proceeds to inspire him. And she inspires such things as a stolen talisman, a sect of devil worshippers, blind-folded marriages, Egyptian sorceresses, and reincarnated evil spirits. The final absurdity is a knockout. In order to duplicate the fingerprint of the unseen wife, the thumb of one girl is in some unexplainable fashion grafted on to that of a second woman.

Of course all this unreal, unaccounted for, exaggerated melodrama is half apologized for by falling back upon the story within a story theme. It ends happily when the final installment is inspired, and the author returns to his heartbroken little Persian lady, who chants bits of Omar Khayyam. The same characters play in both stories, and Colleen Moore makes a pleasing and soulful Oriental. Rhea Mitchell also satisfies. There are good exteriors and quite successfully created Oriental atmosphere. The author even wears an Oriental turban in the streets of New York. It is hardly possible that an audience will have much praise for it, but the sudden thrills and the mystic and supernatural element injected may carry the picture across.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Akbar Kahn / Hassa ..... Sessue Hayakawa
Virginia Crosby ..... Rhea Mitchell
Indora ..... Colleen Moore
Spencer Wellington ..... William Buckley
Kemal ..... Sydney Payne
Salim ..... Joe Wray

Story by J. Grubb Alexander.
Directed by Charles Swickard.

PRESS NOTICE—STORY

Sessue Hayakawa, the talented Japanese actor, is the star in "The Devil's Claim," which will be the attraction at the ———— theatre on ————. Hayakawa is far too versatile to confine his work to the portrayal of Japanese roles only, and in this latest picture is seen as a Persian author, whose novels have brought him fame and success in America, and made him the idol of all Greenwich village.

But this author is one who draws his inspiration from real life.. He experiments with the hearts of women in order that he may gain material for his books. And Indora, the little Persian girl, who, illtreated as she was, still loves this "mental vampire," prays that he will return to her. But Akbar Khan, the author, is to write another novel, and again seeks inspiration.

This he does and as we see the tale unrolled on the screen before us, we see a story of Oriental intrigue and treachery. The setting is Paris, and the characters all belong to a mysterious cult of "devil worshippers" who are seeking the return of the talisman which has been stolen from their long lost temple in Egypt. It is a story that is filled with action, thrills, and clever characterizations. The picture will make you think of that strange far-off country—Egypt, and the mysteries of the occult sciences.

The star is supported by pretty Colleen Moore, and Rhea Mitchell, both of whom are well known to followers of the screen as clever and attractive actresses.

PROGRAM READER

Once more we can announce the arrival of that popular star, Sessue Hayakawa, who has made for himself a name that may be envied by any other screen star in America. This time he plays the part of a Persian author, in a story that will thrill and please you. You can't help liking Hayakawa, and you will feel the same way about Rhea Mitchell and Colleen Moore, who support him in this picture.

The story is one of the Orient, woven into a second laid in the Latin Quarter of New York. It is a love story intermingled with one of Hindu intrigue and mysticism, and one that you cannot allow yourself to miss.

SUGGESTIONS

Tell your Hayakawa fans that this is a picture that gives their favorite every opportunity to please and thrill them. If you have played "The Beggar Prince," "The Tong Man," "The Dragon Painter" or the "Brand of Lopez," recall all these. Insist that it is a departure from his usual role. Play up the supernatural and mystical element of the story. Arouse the interest in your copy by telling a little about the "transmigration of souls." The atmosphere lends itself to stunt exploitation if you want to go in for it. The Hindu costumes on men will make an impressive appearance, and if you do not want a parade, use one or two good types in your lobby.

CATCH LINES

Hayakawa, the Japanese star, in a picture that will thrill, amaze and satisfy you.
The most entrancing and mysterious people in the world are the Hindus. Come see this picture that will show you their secret intrigue and thrilling romances.

(Continued from first column)

And don't forget to exploit your star in a big way for she is typical in the part both in acting and action.

CATCH LINES

Why did she leave the stage where she had attained success and go to the small town where everything was different? See Corinne Griffith in "The Garter Girl."

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

The House of Toys (Seena Owen).....6
The Thirtieth Piece of Silver (Margarita Fisher).....6
Slam Bang Jim (William Russell).....5
The Honey Bee (Marguerita Sylva).....6
The Dangerous Talent (Margarita Fisher).....6
The Valley of Tomorrow (William Russell).....6
Eve in Exile (Charlotte Walker).....7
The Hellion (Margarita Fisher).....5
Six Feet Four (William Russell).....6

ARROW FILM CORPORATION

May 10—Before the White Man Came (Indian Cast).5
May 1—Love's Protege (Ora Carew).....5
The Desert Scorpion (Cobb-Johnson).....5
Wolves of the Street (Cobb-Johnson).....6
Viligantes (Special Cast).....7
Fool's Gold (Mitchell Lewis).....6

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.

WESTERN DRAMAS

Blazed Trail (Lowell-Crossman-Lawrence).....2
The Northwoods Dramas (Edgar Jones-Evelyn Brent).....2

ONE AND TWO-REEL COMEDIES

Arrow (Eddie Boulden-Lillian Vera).....1
Hank Mann (Hank Mann).....1
Sunbeam (Fatty Filbert-Bert Tracey).....2
Hank Mann (Hank Mann-Madge Kirby).....2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....6
Days of Daring (Tom Mix).....5
Persuasive Peggy (Peggy Hyland).....6
Eternal Penalty (Henry Kolker).....5
Roses and Thorns (Lenore Ulrich).....5
She Pays (Julia Dean-Louise Huff).....5
Justice (Cyril Scott).....5
The Guilty Woman (Marie Empress).....5
Adventures of Helen (Helen Holmes Serial) 20 two-Reel Episodes.
Joy Comedies (Charlie Joy).....2

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Mar.—Petticoats and Pants.....2
Feb.—Her Bridal Night-mare.....2

SINGLE REEL COMEDIES

Mary's Nightmare.....1
Watch Your Step-Mother.....1
Nearly Newlyweds.....1
Fair But False.....1
Kids and Kidlets.....1
A Looney Honeymoon.....1
Kidnapping Caroline.....1

GAYETY COMEDIES

Beaned on the Boarder (Bletcher-Reynolds).....1
The Fatal Wallop (Geo. Ovey).....1
Silk Stockings (Geo. Ovey).....1
Kissed in a Harem (Bletcher-Reynolds).....1
Why Cooks Go Cuckoo (Geo. Ovey).....1
Fireman, Save My Gal (Geo. Ovey).....1
Ladies Must Dance (Geo. Ovey).....1

CANYON PICTURES CORP.

VANISHING TRAILS

(Twelve Two-Reel Westerns Featuring Franklyn Farnum)

Twelfth, The Cowboy and the Rajah.....2
Eleventh, Cupid's Roundup.....2
Tenth, "Breezy" Bob.....2
Ninth, Brother Bill.....2
Eighth, When Pals Fall Out.....2
Seventh, Shackles of Fate.....2
Sixth, The Puncher and the Pup.....2

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1
Everson's Comedy Circus (Pony, Dog and Monkey).1
Harry Collier & Co. (Comedy Bicycle Novelty).....1
La Meen Boys.....1
Marie DeWald (Aerial Girl).....1
The Arabian Whirlwind Troupe (Tumbling Arabs)..1

EDUCATIONAL FILM CORP.

(Through State Right and Educational Exch.)

Photoplay Magazine Screen Supplement Released Once Every Month Showing Leading Stars at Work and Play.....1

RED CROSS TRAVEL SERIES

The Relief of Poland.....1
Constantinople, the Gateway of the Orient.....1
America's Watch on the Rhine.....1
Belgium, the Broken Kingdom.....1
Marie, Queen of Rumania.....1
Archangel, City of Snow.....1
The Tiny Kingdom of Montenegro.....1

BRUCE SCENICS

The Chilkat Cubs.....1
Wanderlust.....1

SPECIALS

The Why of a Volcano.....1
The Second Chance.....1
War Spruce.....1

EQUITY PICTURES CORP.

For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)....6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

May—A Lady in Love (Ethel Clayton).....
May—The Dancin' Fool (Wallace Reid).....4124
May—The Dark Mirror (Dorothy Dalton).....5084
May—The Sea Wolf (George Melford Special)...6097
May—Mrs. Temple's Telegram (Bryant Washburn).....4318
May—Why Change Your Wife (De Mille Special).7175
Apr.—Dr. Jekyll and Mr. Hyde (John Barrymore).....6355
Apr.—The Toll Gate (W. S. Hart).....5590
Apr.—Terror Island (Houdini).....5813
Apr.—The False Road (Enid Bennett).....5582
Apr.—The Cost (Violet Heming).....5547
Apr.—Thou Art the Man (Robert Warwick)....5503
Apr.—Treasure Island (Tourneur).....5134
Mar.—Easy to Get (Marguerite Clark).....4110
Mar.—My Lady's Garter (Tourneur Prod.).....4823
Mar.—April Folly (Cosmopolitan).....4983
Mar.—Excuse My Dust (Wallace Reid).....4330
Mar.—Mary Ellen Comes to Town (Dorothy Gish).....4704
Mar.—Jack Straw (Robert Warwick).....4707
Mar.—His House in Order (Elsie Ferguson)....4942
Mar.—Alarm Clock Andy (Charles Ray).....4938
Feb.—Dangerous Hours (Ince).....5771
Feb.—Young Mrs. Winthrop (Ethel Clayton)...4707
Feb.—Huckleberry Finn (Special).....7186
Feb.—The Amateur Wife (Irene Castle).....5358
Feb.—Black is White (Dorothy Dalton).....5562
Feb.—Mary's Ankle (MacLean-May).....4660
Feb.—On With the Dance (Special).....6483
Feb.—The Six Best Cellars (Bryant Washburn)..4822
Feb.—All of a Sudden Peggy (Marguerite Clark)..4448
Feb.—Double Speed (Wallace Reid).....4144
Jan.—The Copperhead (Lionel Barrymore).....6351
Jan.—What's Your Husband Doing? (MacLean-May).....4692
Jan.—The Tree of Knowledge (Robert Warwick).....4940

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage.....2
Nov. 16—The Hayseed.....2
Sept. 7—Back Stage.....2

PARAMOUNT-SENNETT COMEDIES

May. 23—Let 'er Go.....2
May 2—Fresh From the City.....2
Apr. 18—The Gingham Girl.....2
Apr. 4—Gee Whiz.....2
Jan. 18—The Star Boarder.....2
Dec. 7—A Lady's Tailor.....2
Nov. 23—Down on the Farm.....2
Nov. 9—His Last False Step.....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....1
Dec. 21—Those Distant Cousins.....1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

May 30—Beating Cheaters.....2
May 9—Spring.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

May 30—Battlefields of France.....1
May 23—Musko and Musume of Nippon.....1
May 16—Artistic Antwerp.....1
May 9—An Oriental Sing Sing.....1
May 2—In Happy Alsace.....1
Apr. 25—In Lovely Lorraine.....1
Apr. 18—Up-Country in Siam.....1
Apr. 11—The Franco-British Rhine.....1
Apr. 4—Martyred Cities.....1
Mar. 28—The Boys' Big Club.....1
Mar. 21—Strassburg Redeemed.....1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz.....1
Dec. 14—Down the Strand in London.....

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle.....1
Dec. 7—Memory Lane.....1
Nov. 23—Sunshine and Shadows.....1
Nov. 9—A Night in June.....1

PARAMOUNT MAGAZINE

May 30—A Jungle Honeymoon.....1
May 23—Stars of Stage and Screen.....1
May 16—Lounge Lizards of the Jungle.....1
May 9—The Teeth of the Law.....1
May 2—A Feathered Physician.....1
Apr. 25—The Nurse of the Tenements.....1
Apr. 18—Mental Acrobatics.....1
Apr. 11—Tailoring in Metal.....1
Apr. 4—The Zero Hour in Art.....1
Mar. 28—The Song Factory.....1
Mar. 21—Game Trails of the Southland.....1
Mar. 14—Reclaiming the Everglades.....1
Mar. 7—Popping the Question.....1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoy.....2
Mar. 28—Cleaning Up (Al. St. John).....2
Dec. 28—To Good to be True (Ernest Truex).....2
Dec. 14—Speed (Al. St. John).....2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....7
The City of Purple Dreams.....6
Who Shall Take My Life?.....7
Zongar, the Dare Devil of Romance.....5
The Natural Law.....6
The Grain of Dust.....6
The Lust of the Ages.....6
Has a Man the Right to Kill?.....
Beware of Strangers.....5
Persuasive Peggy.....6
The Spoilers.....9
The Ne'er Do Well.....8
The Garden of Allah.....8

FILM SPECIALS

JOLLY COMEDIES

Feb. 23—Girls Will be Girls (Leo Whilte).....1
Feb. 16—Pardon Me (Gertrude Selby).....2
Feb. 9—Hubby's Mistake (Gertrude Selby).....1
Feb. 2—The Close Shave (Ben Turpin).....2
Jan. 26—Breaking Into Society (Billy Armstrong)..1
Jan. 19—Neptune's Step-Daughter (Gertrude Selby).2
Jan. 12—Artless Artie (Harry Fox).....2
Jan. 5—The Nutcrackers (Ben Turpin).....2

FIRST NATIONAL EXCHANGES

45 Minutes from Broadway (Charles Ray).....
The Jacknife Man (King Vidor.....
Curtain (Katherine MacDonald).....
Yes or No (Norma Talmadge).....
The Yellow Typhoon (Anita Stewart).....
Passion's Playground (Katherine MacDonald)...5962
The Love Expert (Constance Talmadge).....
Don't Ever Marry (Marshall Neilan's).....6518
Polly of the Storm Country (Mildred Harris)....6038
The Woman Gives (Norma Talmadge).....5923
The Idol Dancer (D. W. Griffith).....7033
The Family Honor (King Vidor's).....5884
The Inferior Sex (Mildred Harris Chaplin).....5695
Fighting Shepherdess (Anita Stewart).....5954
In Search of a Sinner (Constance Talmadge)....5485
The River's End (Marshall Neilan's).....6584

FLORIDA FILM CORPORATION

(At State Right Exchanges)

A Dumbwaiter Scandal.....2
A Pool of Peaches.....2
Fabulous Fortune Fumblers.....2
His Conscience His Guide.....2
Fred's Fictitious Foundling.....2
Work and Win 'Em.....2

FOX FILM EXCHANGES

BIG PRODUCTIONS

While New York Sleeps (Special Cast).....5
The Strongest (Special Cast).....6
Should a Husband Forgive? (Special Cast).....7
Evangeline (Special Cast).....7
Kathleen Mavourneer (Theda Bara).....6
Checkers (Special Cast).....7

WILLIAM FARNUM SERIES

The Orphan.....6
The Adventurer.....6087
Heart Strings.....6
Wings of the Morning.....6
The Last of the Duanes.....7

THEDA BARA SERIES

Lure of Ambition.....5
La Belle Russe.....6

Release Information continued on page 4406

Advance Information on All Film Releases

(Continued from page 4405)

TOM MIX SERIES
The Terror.....5
Desert Love.....5
Three Gold Coins.....5
The Daredevil.....5
The Cyclone.....5
The Feud.....5

FOX ENTERTAINMENTS
The Spirit of Good (Madlaine Traverse).....5
Forbidden Trails (Buck Jones).....5
Love's Harvest (Shirley Mason).....5
The Dead Line (George Walsh).....5
The Mother of His Children (Gladys Brockwell).....5
The Tattlers (Madlaine Traverse).....4200
Would You Forgive (Vivian Rich).....5
Leave It To Me (Wm. Russell).....5
Black Shadows (Peggy Hyland).....4100
Molly and I (Shirley Mason).....5
A Manhattan Knight (George Walsh).....4800

SUNSHINE COMEDIES
Money Talks.....2
The Jazz Bandits.....2
His Musical Sneeze.....2
His Wife's Caller.....2
Oh, What a Knight.....2
Mary's Little Lobster.....2
Girls and Gunpowder.....2
Monkey Business.....2

MUTT AND JEFF CARTOONS
The Paper Hangers.....½
The Wrestlers.....½
The Private Detectives.....½
Nothing But Girls.....½
The Bowling Alley.....½
The Bicycle Race.....½
The Beautiful Model.....½
Hula Hula Town.....½

FROHMAN AMUSEMENT CORP.
(At State Right Exchanges)

TEXAS GUINAN SERIES
Just Bill.....2
The Boss of the Rancho.....2
The Spirit of Cabin Mine.....2
The Heart of Texas.....2

MACK SWAIN SERIES
Nimrod Ambrose.....2
Ambrose and the Bathing Girls.....2
Ambrose in Bad.....2
Ambrose's Winning Ways.....2

GARDINER SYNDICATE
(At State Right Exchanges, Albany and Buffalo)

Apr.—Tillie's Punctured Romance.....6
Mar.—The Superman.....6
Mar.—The Forbidden Woman.....7
Feb.—Virtuous Men.....7
Jan.—Eyes of Youth.....7
Dec.—The Lost Battalion.....6
Dec.—Everybody's Business.....6
Nov.—Birth of a Race.....8
Oct.—Yankee Doodle in Berlin.....6
Sept.—Mickey.....7
The Bandit and Preacher (Wm. S. Hart).....5
The Hell Hound of Alaska (Wm. S. Hart).....5
Satan's Pawn (Bessie Barriscale).....5
The Straight Road (Chas. Ray and Bessie Barriscale) 5
One Day.....5
How Molly Made Good.....6
The Birth of Man.....5
Heart of New York.....5
The Salamander.....5
The Birth of Democracy.....6
Custer's Last Fight.....3
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (10 episode serial, Gaumont).2
The Demon's Shadow (Serial in 10 episodes).....2
Series of 42 Fatty Arbuckle Comedies.....3
Series of 29 Chaplin Comedies.....3
Series of 28 Sennett Keystone Comedies.....2
Series of 28 Keystone Liberty Comedies.....1
Series of 16 Shorty Hamilton two reel Westerns.....3

GARSON-NEILAN PRODUCTIONS
(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet).....9
The Hushed Hour (Blanche Sweet).....

GAUMONT COMPANY
(At State Right Exchanges)

Husbands and Wives (Vivian Martin).....6
Tuesdays—Gaumont News.....1
Fridays—Gaumont Graphic.....1
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (Serial, ten two-reel episodes).....

GOLDWYN EXCHANGES
STAR SERIES
SPECIALS
The Slim Princess (Mabel Normand).....
Roads of Destiny (Pauline Frederick).....
Jes' Call Me Jim (Will Rogers).....
The Great Accident (Tom Moore).....
Dollars and Sense (Madge Kennedy).....
The Woman and the Puppet (Geraldine Farrar).....7
Trimmed With Red (Madge Kennedy).....7
The Strange Boarder (Will Rogers).....5
The Woman in Room 13 (Pauline Frederick).....5
Duds (Tom Moore).....5
The Little Shepherd of Kingdom Come (Jack Pickford).....6
The Blooming Angle (Madge Kennedy).....5
The Paliser Case (Pauline Frederick).....5
Water, Water, Everywhere (Will Rogers).....5
Pinto (Mabel Normand).....5

GREAT AUTHORS PRODUCTIONS
Going Some (Rex Beach).....
The Tower of Ivory (Gertrude Atherton).....
Dangerous Days (Mary Roberts Rinehart's).....7
Partners of the Night (Leroy Scott).....5

BOOTH TARKINGTON'S EDGAR SERIES
Edgar's Hamlet.....2
Edgar and Teacher's Pet.....2

CAPITOL COMEDIES
Apr. 18—A Fly in the Ointment (Neal Burns).....2
Apr. 4—Rarebits (De Haven).....2
Mar. 21—Matrimonince (Neal Burns).....2
Mar. 7—Forget Me Not (De Havens).....2
Feb. 22—One Dollar Down (Neal Burns).....2
Feb. 8—Excess Baggage.....2

FORD EDUCATIONAL WEEKLY
Mar. 21—The Alligator Hunt.....1
Mar. 14—With Every Meal.....1
Mar. 7—Broken Silence.....1
Feb. 29—Tick Tock.....1
Feb. 22—Silverware.....1
Feb. 15—In Higher Spheres.....1
Feb. 8—De-Light.....1

GOLDWYN-BRAY PICTOGRAPHS
433—People You'd Like to Know (Mary Roberts Rinehart).....1
432—Famous Robberies.....1
431—Guardians of Our Gateways.....1
430—Professor B. Flat.....1
429—Pheasants, Aristocrats of Birdland.....1

GRAPHIC FILM CORPORATION
Moral Suicide (Mason-Baird).....7
Ashes of Love (Hackett-Shannon).....6
When Men Betray (Gail Kane-Stuart Holmes).....6
Echo of Youth (Richman-Baird-Shepard).....6
Someone Must Pay (Gail Kane-Edmund Breese).....6
A Child for Sale (Leslie-Hale Connelly).....6

GREIVER'S EDUCATIONALS (CHICAGO)
Serpent's Tooth.....1
Speeding Through Dixie.....1
Royal Ease.....1
Colossus of Roads.....1
The Spirit of the Birch.....1
Suds.....1
Precisely as Polly.....1

HALL ROOM BOYS PHO. PLAYS
Apr. 15—Four of a Kind.....2
Apr. 1—This Way Out.....2
Mar. 22—Oh, Baby.....2
Mar. 8—Breaking Into Society.....2
Feb. 23—Can You Beat It.....2
Feb. 9—Passing the Buck.....2
Jan. 26—Neck and Neck.....2
Jan. 12—Wrong Again.....2
Dec. 29—The Millionaire Paupers.....2

HALLMARK PICTURES CORP.
FAMOUS DIRECTORS SERIES
A Veiled Marriage (Lehr-Kellerd).....5
Carmen of the North (Anna Bos).....5
Chains of Evidence (Breese-Shotwell).....5
High Speed (Edward Earle-Gladys Hulette).....5
The Heart of a Gypsy (Florence Billings).....5
The Phantom Honeymoon (Marguerite Marsh).....5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy) 5
A Dangerous Affair (Billings Rawlinson).....5

SPECIAL PRODUCTIONS
Thru the Roosevelt Country with Colonel Roosevelt.2
A House Divided (Sylvia Breamer).....6
The Littlest Scout (Violet Blackton).....6
Wanted for Murder (Elaine Hammerstein).....6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy).....6

SERIALS
The Screaming Shadow (Ben Wilson-Neva Gerber).....15 Episode
The Trail of the Octopus (Ben Wilson, Neva Gerber).....15 Episode

THE EVIL EYE
(Fifteen two-reel episodes starring Benny Leonard.)
Mar. 15—First, Below the Deadline.....2

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC.
The Sagebrusher (Emerson Hough's).....7
The Westerners (Stewart Edward White's).....7

ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Eltinge F. Warner)
Riders of the Dawn (Zane Grey's).....6
Desert Gold (Zane Grey's).....7

J. PARKER READ, JR., PRODUCTIONS
Sex (Louise Glaum).....7
The Lone Wolf's Daughter (Louise Glaum).....7
Sahara (Louise Glaum).....7

DEITRICH-BECK, INC.
The Harvest Moon (Doris Kenyon).....6
The Bandbox (Doris Kenyon).....6

ARTCO PRODUCTIONS
The Capitol (Leah Baird).....6
Cynthia of the Minute (Leah Baird).....6

ROBERT BRUNTON PRODS.
The Dream Cheater (J. Warren Kerrigan).....5
$30,000 (J. Warren Kerrigan).....5
Live Sparks (J. Warren Kerrigan).....5
The Lord Loves the Irish (J. Warren Kerrigan)...5

NATIONAL PRODUCTIONS
The Blue Bonnet (Billie Rhodes).....6

JOSEPH LEVERING PRODUCTIONS
His Temporary Wife (Special Cast).....6

DIAL FILM CO. PRODUCTIONS
King Spruce (Mitchell Lewis).....7

IVAN FEATURE PRODUCTIONS
(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

JANS PICTURES CORP.
A Woman's Business.....6
Love Without Question (Olive Tell).....7

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner).....5
Efficiency Edgar's Courtship (Taylor Holmes).....5
The Misleading Lady (Henry B. Walthall).....5
Open Places (Jack Gardner).....5
The Little Shepherd of Bargain Row (R. Traverse)..5
The Range Boss (Jack Gardner).....5
The Alster Case (Bryant Washburn).....5
The Man Trail (Richard Traverse).....5
Men of the Desert (Jack Gardner).....5
Little Shoes (Henry B. Walthall).....5
Broncho Billy Dramas.....
Snakeville Comedies.....
Fables in Slang (George Ade).....1
Stripped for a Million (Crane Wilbur).....5
Strife (George Le Guere).....5

CHAPLIN REISSUES
A Burlesque on Carmen.....4
Feb. 1—The Champion.....2
Mar. 1—Jitney Elopement.....2
Apr. 1—Work.....2
May 1—By the Sea.....1

MERIT FILM CORP.
Fools' Gold (Mitchell Lewis).....6
She Wolf (Texas Guinan).....5
Heart of Texas (Tom Mix).....5
Window Opposite (Leah Baird).....7
Once to Every Man (Jack Sherrill).....6

METRO EXCHANGES
SCREEN CLASSICS, INC., SPECIALS
Apr.—The Best of Luck (Screen Classics).....6
Apr.—The Hope (Special Cast).....6
Apr.—The Cheater (May Allison).....6
Apr.—Dangerous to Men (Viola Dana).....6
Apr.—Alias Jimmy Valentine (Bert Lytell).....6
Mar.—Old Lady 31 (Emma Dunn).....6
Mar.—Shore Acres (Alice Lake).....6
Feb.—The Walkoffs (May Allison).....6
Jan.—The Willow Tree (Viola Dana).....6
Dec.—Should a Woman Tell (Alice Lake).....6
Dec.—Fair and Warmer (May Allison).....6
Nov.—Please Get Married (Viola Dana).....6
Nov.—Lombardi, Ltd. (Bert Lytell).....6

C. E. SHURTLEFF PRODUCTIONS
Apr.—Burning Daylight (Mitchell Lewis).....6

HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton).....6

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Advance Information on All Film Releases

(Continued from page 4406)

NAZIMOVA PRODUCTIONS
The Heart of a Child (Nazimova)....7
Stronger Than Death (Nazimova)....7
The Brat (Nazimova)....7
The Red Lantern (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS
May —Nothing But Lies (Taylor Holmes)....6
Mar.—The Very Idea (Taylor Holmes)....6
Dec.—Nothing But the Truth (Taylor Holmes)....6

MISCELLANEOUS
(State Right Features)
The Inner Voice (E. K. Lincoln) American Cinema Corp....6
His Pajama Girl (Billie Rhodes) C. B. Price Inc....
Witches Gold (Phillips-Gauntier) Capital Film....5
A Common Level (Breese-Whitney) Transatlantic Film Co....6
Why Women Sin (Anne Luther) Westeria Prods....
A Dream of Fair Women (Murray Garsson)....2
Democracy (Special Cast) Democracy Photoplay Co....10
Democracy (Special Cast) Lester Park-Edward Whiteside)....
Why Women Sin (Ann Luther)) Westeria Prods...
Deliverance (Helen Keller) Geo. Kleine....6
The Return of Tarzan (Numa Pictures Corp.)....
Empty Arms (Gail Kane-Thurston Hall) Photoplay Libraries, Inc....
Vera Mack (Two Reel Western Dramas) Doubleday Prod. Co....
COMEDIES
Tillie's Punctured Romance (Chaplin-Dressler) Tower Film Corp....
Dragon Comedies (Rev. Geo. LeRoi Clarke) Romange Super Film Co....
Up in Mary's Attic (Novak-Gribbon) Fine Art Pictures....
Trouble (Al St. John) Warner Bros....2
Mack Sennett Comedies (Majestic Pictures)....2
Comedy Art Prods. (Special Pictures, Los Angeles) 2
6 Turpin Comedies (Cameo Film, Chicago)....1 & 2
Doubleday Comedies (One Reel a Week) Doubleday Prod. Co....
Jolly Comedies (Film Specials)....2
Bobby Burns Comedies (Jaxon Film Corp.)....2

MONOPOL·PICTURES
Crimson Shoals (Francis Ford)....6
Alma Where Do You Live (MacTammany-Larkin)..6

PATHE EXCHANGES
July 4—The Man From Make Believe (Wm. Desmond)....5
June 20—Passers-By (Herbert Rawlinson)....6
June 6—Le Petit Cafe (Max Linder)....5
May 30—Sherry (Pat O'Malley)....7
May 23—Simple Souls (Blanche Sweet)....6
May 9—The Miracle of Money (Seddon-Morrison)..5
May 2—Dollar for Dollar (Frank Keenan)....5
Apr. 25—Rio Grande (Theby-Sears)....7
Apr. 4—Lifting Shadows (Emmy Wehlen)....6
Mar. 28—The Deadlier Sex (Blanche Sweet)....6
Mar. 14—Tarnished Reputations (Dolores Cassinelli) 5
Mar. 7—In Walked Mary (June Caprice)....5

THE THIRD EYE
(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)
July 18—Ninth, The Race for Life....2
July 11—Eighth, Dangerous Trails....2
July 4—Seventh, The Double Trap....2
June 27—Sixth, The Death Spark....2
June 20—Fifth, The Black Hand Bag....2
June 13—Fourth, Daggers of Death....2
June 6—Third, In Destruction's Path....2
May 30—Second, the Pendlum of Death....2
May 23—First, The Poisoned Dagger....2

YOUNG BUFFALO SERIES
July 18—His Pal's Gal....2
July 11—Tex of the Timberlands....2

TRAILED BY THREE
July 11—Fifteenth, The Reckoning....2
July 4—Fourteenth, The Hidden Crime....2
June 27—Thirteenth, The Door of Death....2
June 20—Twelfth, The Burning Fuse....2
June 13—Eleventh, The Torture Trap....2
June 6—Tenth, The Slave Market....2
May 30—Ninth, The Pasha's Revenge....2
May 23—Eighth, The Brand of Fire....2
May 16—Seventh, In the Pasha's Harem....2
May 9—Sixth, Wanted for Burglary....2
May 2—Fifth, Buried Alive....2
Apr. 25—Fourth, The Prison Ship....2
Apr. 16—Third, The Tyrant of the South Seas....2

THE ADVENTURES OF RUTH
(Fifteen two-reel episodes starring Ruth Roland, William Human and Herbert Heyes)
Apr. 4—Fifteenth, The Key of Victory....2
Mar. 28—Fourteenth, The Fighting Chance....2
Mar. 21—Thirteenth, Within Hollow Walls....2
Mar. 14—Twelfth, The Vault of Terror....2

DAREDEVIL JACK
May 23—Fifteenth, The Triple Chase....2
May 16—Fourteenth, Terrible Vengeance....2
May 9—Thirteenth, Baiting the Trap....2
May 2—Twelfth, the Unseen Menace....2
Apr. 25—Eleventh, Flames of Wrath....2
Apr. 16—Tenth, Path of Destruction....2
Apr. 11—Ninth, Phantoms of Treachery....2
Apr. 4—Eigth, Blending Hate....2
Mar. 28—Seventh, A Blow in the Dark....2
Mar. 21—Sixth, A Skirmish of Wits....2

BRINGING UP FATHER
June 27—Third, Jiggs and the Social Lion....2
May 16—Second, Father's Close Shave....2
Apr. 4—First, Jiggs in Society....2

AFTER THIRTY
(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
May 30—Third, The Emotional Miss Vaughn....2
Apr. 16—Second, The Stimulating Mrs. Barton....2
Feb. 22—The Charming Mrs. Chase....2

ROLIN COMEDIES
July 11—Hello*Uncle (Beatrice LaPlante)....1
May 30—Grab the Ghost (Snub Pollard)....1
May 23—All Dressed Up (Snub Pollard)....1
May16—Hello Uncle (Beatrice La Plante)....1
May 9—Trotting Through Turkey (Snub Pollard)..1
May 2—Drink Hearty (Snub Pollard)....1
Apr. 25—Don't Weaken (Snub Pollard)....1
Apr. 18—Shoot on Sight (Snub Pollard)....1
Apr. 11—Speed to Spare (Snub Pollard)....1
Apr. 4—Cracked Wedding Bells (Snub Pollard)....1

ROLIN TWO REELERS
May 2—An Eastern Westerner (Harold Lloyd)....2
Feb. 8—His Royal Shyness (Harold Lloyd-Mildred Davis)....2
Dec. 28—From Hand to Mouth (Harold Lloyd-Mildred Davis)....2

TWO-REEL SPECIALS
Nov. 23—Miss Gingersnap (Baby Marie Osborne)...2

BLACKTON PRODUCTIONS
July 18—Soul and Body (Herbert Rawlinson)....6
Apr. 11—The Blood Barrier (Breamer-Gordon)....6
Feb. 15—Respectable by Proxy (Breamer-Gordon)....6
Jan. 4—My Husband's Other Wife (Breamer-Gordon)....6
Nov. 30—Dawn (Sylvia Breamer-Robt. Gordon)....6

NEWS REELS
Sundays—Topics of the Day....
Wednesdays—Pathe News....
Saturdays—Pathe News....1

PIONEER FILM CORPORATION
(At State Right Exchanges)
The Place of Honeymoons (Stevens-Love)....6
Nobody's Child (Josephine Collins-Godfrey Tearle)....5
What Women Want (Louise Huff)....5
Midnight Gambols (Marie Doro-Godfrey Tearle)....5
The Hidden Code (Grace Davison)....6
Dr. Jekyll and Mr. Hyde (Sheldon Lewis)....5
Bubbles (Mary Anderson)....5
The Girl From Nowhere (Madison-Lucas)....5
The Sins of the Children (Holmes-Hanlon)....5
Atonement (Grace Davison-Conway Tearle)....6

THE FACTS AND FOLLIES SERIES
Babes in Bearskin....1
Two's Company....1
Call Me Daddy....1
Knockout Maggie....1
Down Beside the Seaside....1
Professor Was Right....1
Running Romeos....1
Young Ideas....1

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom)....5

REALART PICTURES CORP.
SPECIAL FEATURES
The Deep Purple (Raoul A. Walsh's)....6
The Law of the Yukon (Charles Miller's)....6
The Luck of the Irish (Dwan's)....6
Soldiers of Fortune (Allan Dwan's)....7
The Mystery of the Yellow Room (Chautard's)....6
STAR PRODUCTIONS
Jenny Be Good (Mary Miles Minter)....5
Nurse Marjorie (Mary Miles Minter)....5
Sinners (Alice Brady)....
The Stolen Kiss (Constance Binney)....5
Judy of Rogue's Harbor (Mary Miles Minter)....5
The Fear Market (Alice Brady)....5
Anne of Green Gables (Mary Miles Minter)....6
Erstwhile Susan (Constance Binney)....5

REELCRAFT PICTURES CORP.
BILLY WEST COMEDIES
What Next?....2
Going Straight....2
The Artist....2
Beauty Shop....2
Hard Luck....2
Brass Buttons....2
Masquerader....2
The Dodger....2
Foiled....2
Cleaning Up....2
Happy Days....2
Strike Breaker....2
Mustered Out....2
TEXAS GUINAN WESTERNS
A Moonshine Feud....
The White Squaw....2
The Night Raider....2
The Wild Cat....2
My Lady Robin Hood....2
Outwitted....2
Letters of Fire....2
Not Guilty....2
The Lady of the Law....2
Fighting the Vigilantes....2
ALICE HOWELL COMEDIES
Cinderella Cinders....2
Her Lucky Day....2
Her Bargain Day....2
A Wooden Legacy....2
Distilled Love....2
WILLIAM FRANEY COMEDIES
The Dog Catcher....1
The Paper Hanger....1
The Water Plug....1
BURRUD (SUNSET) SCENICS
The Mountain That Was God....1
Wind Goddess....1
Lake Chelan....1
MILBURN MORANTI COMEDIES
Jealousy....2
Simp and Satan....2
Wild Wild West....2
Installment Plan....2
Love, Where Art Thou?....2
The Kick....2
His Wedding Day....2
NAPOLEON & SALLY COMEDIES
The Deserter....1
Dreamy Chinatown....1
Perils of the Beach....1
Circus Brides....1
Film Fairies....1
Caught With the Goods....1
One Big Night....1
As Others See Us....1
Their First Flivver....1
Stopping Bullets....1
GALE HENRY COMEDIES
Heirlooms....2
Help....2
The Movies....2
The Champeen....2
This Way Out....2
Kids....2
Chicken a La King....2
Don't Chase Your Wife....2
Her First Flame....2
Pants....2
Her Honor, the Scrub Lady....2
Stung....2

REPUBLIC DIST. CORP.
(See Selznick Enterprises)

ROBERTSON-COLE PRODS.
SUPERIOR PICTURES
The Brand of Lopez (Sessue Hayakawa)....5
A Woman Who Understood (Bessie Barriscale)....5
The Third Woman (Special Cast)....5
The Flame of Hellgate (Beatriz Michelena)....5
Seeing it Through (ZaSu Pitts)....5
The Luck of Geraldine Laird (Bessie Barriscale)....5
The Beggar Prince (Sessue Hayakawa)....5
The Third Generation (Brentwood)....5
Haunting Shadows (H. B. Warner)....5
Beckoning Roads (Bessie Barriscale)....5
The Tong Man (Sessue Hayakawa)....5
SPECIALS
The White Dove (H. B. Warner)....5
Who's Your Servant (Special Cast)....5
SUPREME COMEDIES
Oh, You Kid....1
Take Doctor's Advice....1
Come into the Kitchen....1
In Room 202....1
Artistic Temperament....1
Her Novel Idea....1
Mollie's Mumps....1
MARTIN JOHNSON PICTURES
Marooned in the South Seas....1
The City of Broken Old Men....1
Recruiting in the Solomons....1
Lonely South Pacific Missions....1
Domesticating Wild Men....1
Cruising in the Solomons....1
Saving Savages in the South Seas....1
ADVENTURE SCENICS
Ghosts of Romance....1
Sons of Salooskin....1
Sheep O' Leavenworth....1
Flaming Ice....1

Release Information continued on page 4408

Advance Information on All Film Releases

(Continued from page 4407)

The Last Resort
The Forbidden River
I and the Mountain

SELZNICK ENTERPRISES (LEWIS J.)

SELZNICK PICTURES

(Distributed through Select Exchanges)

Youthful Folly (Olive Thomas)
The Woman Game (Elaine Hammerstein)
A Fool and His Money (Eugene O'Brien)
The Desperate Hero (Owen Moore)
The Shadow of Rosalie Byrnes (Elaine Hammerstein)
Out of the Snows (Special)
The Woman God Sent (Special)
His Wife's Money (Eugene O'Brien)
Footlights and Shadows (Olive Thomas)
The Imp (Elsie Janis)
Sooner or Later (Owen Moore)

SELECT PICTURES

(Distributed through Select Exchanges)

She Loves and Lies (Norma Talmadge)
The Last of His People (Mitchell Lewis)
The Undercurrent (Guy Empey)
A Scream in the Night (Special Cast)
Faith of the Strong (Mitchell Lewis)
The Isle of Conquest (Norma Talmadge)

PRIZMA

Every Saturday.

NATIONAL PICTURES

(Distributed through Select Exchanges)

Blind Youth (Special Cast)
Just a Wife (Special Cast)
The Invisible Divorce

REPUBLIC PICTURES

(Distributed through Republic Exchanges)

Children Not Wanted (Edith Day)
Trilby (Reissue) Tourneur Production with Clara Kimball Young
Girl of the Sea (Williamson Submarine Prod.)
The Amazing Woman (Ruth Clifford)
The Blue Pearl (Edith Hallor)
12:10 (Herbert Brenon Prod.) Marie Doro
Wm. J. Flynn Series (Herbert Rawlinson)
Judge Brown Series
Twelve Chaplin Reissues
Dad's Girl (Jackie Saunders)
The Gift Supreme (Special Cast)
The One Way Trail (Edithe Sterling)
Mothers of Men (Special Cast)

KINOGRAMS

Every Tuesday and Saturday.

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Gareth Hughes)
It Happened in Paris (Mme. Yorska)
Human Passions (Lottie Tilford)
Man and Woman (Betty Mason)
The Red Viper (Gareth Hughes)
Your Wife and Mine (Eve Dorington)
And the Children Pay (Gareth Hughes)
Dr. Brind's Wonders of Nature (One every week)
Johnny Dooley Comedies (Johnny Dooley—one every month)

UNITED ARTISTS CORPORATION

Sept. 1—His Majesty, the American, (Douglas Fairbanks)
Oct. 20—Broken Blossoms (D. W. Griffith)
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)
Jan. 18—Pollyanna (Mary Pickford)
Apr. 25—Down on the Farm (Mack Sennett)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Everything But the Truth (Eddie Lyons-Lee Moran)
The Path She Chose (Ann Cornwall)
The Girl in No. 29 (Frank Mayo)
Bullet Proof (Harry Carey)
Locked Lips (Tsuru Aoki)
Her Five Foot Highness (Edith Roberts)
The Road to Divorce (Mary MacLaren)
Burnt Wings (Mayo-Hill)
Overland Red (Harry Carey)
The Forged Bride (Mary MacLaren)
The Peddler of Lies (Mayo Carew)

JEWEL PRODUCTIONS, INC.

Mar. 29—The Virgin of Stamboul (Priscilla Dean)
Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francelia Bilington)
Nov. 17—Blind Husbands (Eric Van Stroheim)

JEWEL COMEDIES

Feb. 9—Over the Transom (Mrs. Joe Martin-Adams)

CENTURY COMEDIES

May 26—The Tale of a Dog (Brownie)
May 12—My Salomy Lions (Century Lions)
Apr. 26—Lion Paws and Lady Fingers (Century Lions)
Apr. 14—Dog Gone Clever (Century Dog)
Mar. 22—A Lion's Alliance (Century-Lions)
Mar. 10—My Dog Pal (Century Dog)

STAR COMEDIES

May 31—His Friend's Tip (Lyons-Moran)
May 24—Caught in the End (Lyons-Moran)
May 17—Too Many Burglars (Lyons-Moran)
May 10—Concrete Biscuits (Lyons-Moran)
May 3—Why Lee! (Lyons-Moran)
Apr. 26—Pick Out Your Husband
Apr. 19—Somebody Lied (Lyons-Moran)
Apr. 12—Stop That Wedding (Lyons-Moran)
Apr. 5—Downing and Uprising (Lyons-Moran)
Mar. 29—Butting in on Baby (Lyons-Moran)

OKEH KOMEDIES

Jan. 12—Bill's Wife (Ben Wilson)
Dec. 29—Seeing Things (Neal Burns)
Dec. 15—His Lucky Blunder (George Ovey)
Dec. 1—Tailor Maid (Neve Gerber)

RAINBOW COMEDIES

June 2—An Artist's Muddle (Mann-Byron)
May 19—He Loved Like He Lied (Irving-Engle-Henley)
May 3—A Restaurant Riot (Cole-Zinilick)
Apr. 21—A Jazzy Janitor (Monberg-Warwick)
Apr. 5—A Champion Loser
Mar. 29—Light Hearts and Leaking Pipes (Monberg-Warwick)
Mar. 15—Roaring Love Affair (Monberg-Sweet)
Mar. 3—A Red Hot Finish (Warwick-Harmon)

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 15—The Mad Woman (O'Neil-Power)
Mar. 1—His Woman (Julia Arthur)
Feb. 16—The Madonna of the Slums (Blinn Eagles)
Feb. 2—Tom's Little Star (Constance Binney-Otis Skinner)
Jan. 19—Romeo's Dad (Thos. Wise-Gail Kane)

WESTERN AND RAILROAD DRAMAS

June 5—Bought and Fought For (Hudson-Lane)
May 29—The Broncho Kid (Hoot Gibson)
May 22—Thieves Clothes (Hoot Gibson)
May 15—Ransom (Hoot Gibson)
May 7—Wolf Tracks (Gibson-Percey)
Apr. 26—The Gun Game (Reeves-Hill)
Apr. 24—One He Man (Perrin-Hill)
Apr. 17—Nose in the Book
Apr. 9—When the Cougar Called (Lane-Burns)
Mar. 29—Finger Prints (Robert Reeves)
Mar. 22—The Rattler's Hiss (Gibson-Moore)
Mar. 20—Held Up for the Makin's (Gibson-Moore)

MAJOR ALLEN'S ANIMAL HUNTS

May 3—Tiger Land
Apr. 5—The Story of the Wolf
Mar. 1—The Story of the Jaguar

THE MOON RIDERS

(Featuring Art Accord)

May 31—Sixth, The Caves of Mystery
May 24—The Death Trap
May 17—Vultures of the Hills (Art Accord)
May 10—The Red Rage of Jealousy
May 3—The Masked Marauders
Apr. 26—First, Over the Precipice

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 26—Eighteenth, In the Nick of Time
Apr. 19—Seventeenth, In Cruel Clutches
Apr. 12—Sixteenth, The Relentless Renegades
Apr. 5—Fifteenth, The Furnace of Fury
Mar. 29—Fourteenth, Desperate Deeds

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

May 31—Seventeenth, The Trap
May 24—Sixteenth, The House of Intrigue
May 17—Fifteenth, The Burning Fuse
May 10—Fourteenth, The Avalanche
May 3—Thirteenth, The Hand on the Latch
Apr. 26—Twelfth, Crashing Through
Apr. 19—Eleventh, The Temple of the Dragon
Apr. 12—Tenth, The Fatal Bullet
Apr. 5—Ninth, The Assassin's Knife
Mar. 29—Eighth, The Fatal Crossing

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)
Wednesdays—International News
Fridays —Current Events (International)
Fridays —New Screen Magazine (Universal)

VITAGRAPH EXCHANGES

Clover's Rebellion (Anita Stewart)
The Sea Rider (Harry T. Morey)
The Garter Girl (Corinne Griffith)
The More Excellent Way (Anita Stewart)
The Flaming Clue (Harry T. Morey)
Deadline at Eleven (Corinne Griffith)
The Juggernaut (Anita Stewart)
The Birth of a Soul (Harry T. Morey)

VITAGRAPH SPECIALS

Dollars and the Woman (Alice Joyce)
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast
Captain Swift (Earle Williams)
The Sporting Duchess (Alice Joyce)
The Fortune Hunter (Earle Williams)
Slaves of Pride (Alice Joyce)

BIG V SPECIAL COMEDIES

Pals and Pugs (Jimmy Aubrey)
Fists and Fodders (Jimmy Aubrey)
Squeaks and Squawks (Jimmy Aubrey)
Sauce and Senoritas (Montgomery-Rock)
Loafers and Lovers (Montgomery-Rock)

LARRY SEMON COMEDIES

School Days
The Fly Cop
The Grocery Clerk
The Head Waiter
Dew Drop Inn

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast)
An Afternoon Miracle (Special Cast)
Trimble, Trimble (Special Cast)
The Ransom of Mack (Special Cast)
The Passing of Black Eagle (Joe Ryan)
A Philistine in Bohemia (Edna Murphy)

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman)
The Trials of Texas Thompson (Nell Shipman)

THE INVISIBLE HAND

(Fifteen Two-Reel Episodes Starring Antonio Moreno)

Fifteenth, The Closing Net
Fourteenth, The Modern Mazeppa
Thirteenth, The Plunging Peril
Twelfth, The Dungeon of Despair

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Duncan

Fifteenth, The Final Trump
Fourteenth, The Lake of Fire
Thirteenth, A Human Pendulum
Twelfth, Facing Eternity
Eleventh, Shot into Space
Tenth, Blades of Horror
Ninth, Into the Jaws
Eighth, The Crusher
Seventh, Dynamite Doom
Sixth, The Hidden Blow
Fifth, Blotted Out
Fourth, Tearing Through
Third, Within the Noose
Two, Fighting Back
One, The Escape

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

W. H. PRODUCTIONS

The Lost Battalion (Special Cast)
Everybody's Business (Richmond-Calhoun)
Mickey (Mabel Normand)
Satan's Pawn (Bessie Barriscale)
The Straight Road (Bessie Barriscale)
The Hell Hound of Alaska (Wm. S. Hart)
Staking His Life (Wm. S. Hart)
The Superman (Sansonia)
Custer's Last Fight (J. Barney Sherry)
The Bargain (Wm. S. Hart)

ONE AND TWO REELERS

W. S. Hart Dramas
Shorty Hamilton Comedy Dramas
Keystone Comedies (Liberty Brand)
Kay Bee Dramas (Union Brand)
Kay Bee Dramas (Columbia Brand)
Arbuckle Comedies
Chaplin Comedies
Sennett Keystone Comedies

WILK (JACOB) FEATURES

(At State Right Exchanges)

Ahses of Desire (Mrs. Sessue Hayakawa)

ALICE BRADY FEATURES

Maternity
The Trap
A Woman Alone
Darkest Russia
The Dancer's Peril
A Gilded Cage
La Boheme
The Rack
The Divorce Game
Spurs of Sybil
Miss Petticoats
Self-Made Widow
The Hungry Heart

ROBERT WARWICK FEATURES

Man of the Hour
Stolen Voice
Friday the 13th
Human Driftwood
The Man Who Forgot
Family Honor
Face in the Moonlight
All Man
A Girl's Folly
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VOL. XXI No. 23

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Ohio and Kentucky
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Cleveland, Ohio.

State of Michigan
Strand Features, Inc.
Detroit, Mich.

Northern Wisconsin, Minnesota, North and South Dakota
Merit Film Co.,
Minneapolis, Minn.

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Cecil B. DeMille's

PRODUCTION

"Old Wives for New"

By David Graham Phillips Scenario by Jeanie Macpherson

A Paramount Artcraft Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Paramount Pictures — Artcraft Pictures

MARY Pickford

in "Rebecca of Sunnybrook Farm"

"REBECCA OF SUNNYBROOK FARM" is a never-to-be-forgotten masterpiece, a picture that still stands as the best Mary Pickford has ever made.

Many people have seen it, and to them it is a wonderful, living memory. But many others have not.

Show it to them now! They all want to see it—those who saw it then and those who wish they had!

New prints and a complete new line of accessories ready.

From the play by Kate Douglas Wiggin and Charlotte Thompson. Scenario by Frances Marion.

Directed by
MARSHALL NEILAN

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *and* JESSE L. LASKY *Inc. Pres.* CECIL B. DE MILLE *Associate Producer*
NEW YORK

ARTCRAFT PICTURES



An ARTCRAFT Picture

Carl Laemmle
presents

PRISCILLA DEAN



HUGE!

A PICTURE that has laid hold of the public imagination by reason of the hugeness of its canvas. Great deserts across which slow moving caravans wend their way—where the Black Horse Troop swoops down to levy tribute—where the Virgin, raging at their head, storms the gates of Buskra to save her American soldier lover from the doom of Achmet Hamid. A stupendous photo-drama that fills the mind with emotions as huge as its wondrous pictures. Just exactly the kind of a super-cinema for which the cinema was invented.

UNIVERSAL-JEWEL
$500,000
PRODUCTION DE LUXE
Directed by TOD BROWNING
Story by H. H. VAN LOAN

"The VIRGIN OF STAMBOUL"

COMING!

Von Stroheim's master picture

"The DEVIL'S PASSKEY"

"Another Drama Triumph"
— Wid





Says WID in his criticism; "If you played 'BLIND HUSBANDS', your people are well aware of what Von Stroheim can do. So well aware in fact that they will flock to see his second picture when his name is displayed. Don't make any mistake about this director: He's there. Besides being strong for effects, he knows his drama and knows how to work up strong dramatic sequences on the screen. Give him all that he's worth. Remember 'BLIND HUSBANDS'—then go to it with this."

UNIVERSAL-JEWEL
PRODUCTION DE LUXE
Presented by
CARL LAEMMLE

Everything!
from
CARRANZA
to the
Cup



If you
see it
FIRST
You see it
in

INTERNATIONAL NEWS

RELEASED THRU
UNIVERSAL



LYONS
and
MORAN
now
Universal Special Attractions

IN
A DUEL
OF WIT
AND
COMEDY in
FIVE
ROUNDS

"EVERYTHING
BUT THE TRUTH"

UNIVERSAL

WESTERN UNION TELEGRAM

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FY BEVERLYHILLS CALIF 16 1920 MAY 17 AM

HIRAM ABRAMS

CARE UNITED ARTISTS CORPN 729 SEVENTH AVE NEW YORK NY

MY DEAR MR ABRAMS THE TRIP ABROAD WAS FOR THE PURPOSE OF SEEKING NEW MATERIAL BUT I AGREE WITH YOU THAT IT IS FAR MORE IMPORTANT AT THE PRESENT TIME TO MAKE PICTURES THEREFORE WILL START IMMEDIATELY ON NEW PRODUCTION TO BE RELEASED IN THE FALL SINCERELY

MARY PICKFORD.

On the First Day of Each Month Beginning September First Exhibitors Are Assured of at Least One Big Picture from The Screen's foremost Artists

POSTAL TELEGRAM — COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

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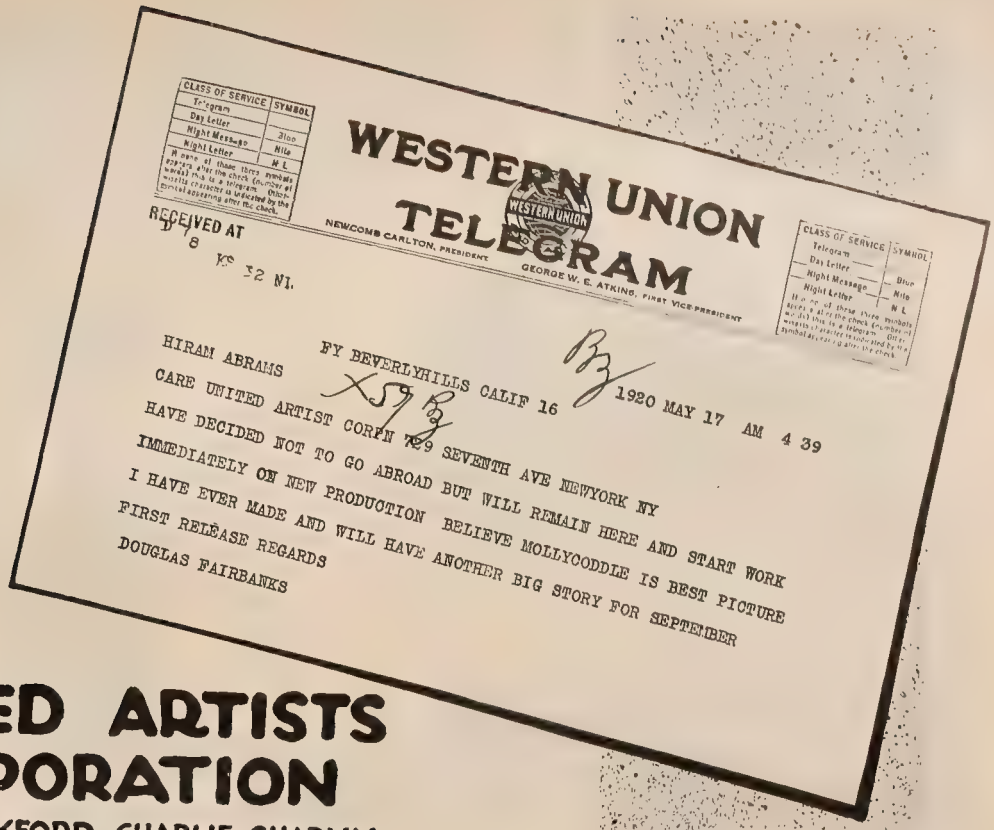
HIRAM ABRAMS

UNITED ARTISTS CORPN OFFICE 729 SEVENTH AVE NEWYORK.

AM WORKING IN GOOD FORM WILL CLEAR UP PRESENT CONTRACT A VERY EARLY DATE HAVE ALL MATERIAL AND MANY SCENES ALREADY TAKEN AND READY TO PLACE IN CONTINUITY TO WIND UP STOP AM TAKING NO VACATION BUT PROCEEDING RIGHT ALONG TILL COMPLETION STOP YOU HAVE MY ASSURANCE OF AN EARLY DELIVERY ON MY FIRST PICTURE FOR THE UNITED ARTISTS CORPN

BEST REGARDS

CHARLIE CHAPLIN.



WESTERN UNION TELEGRAM

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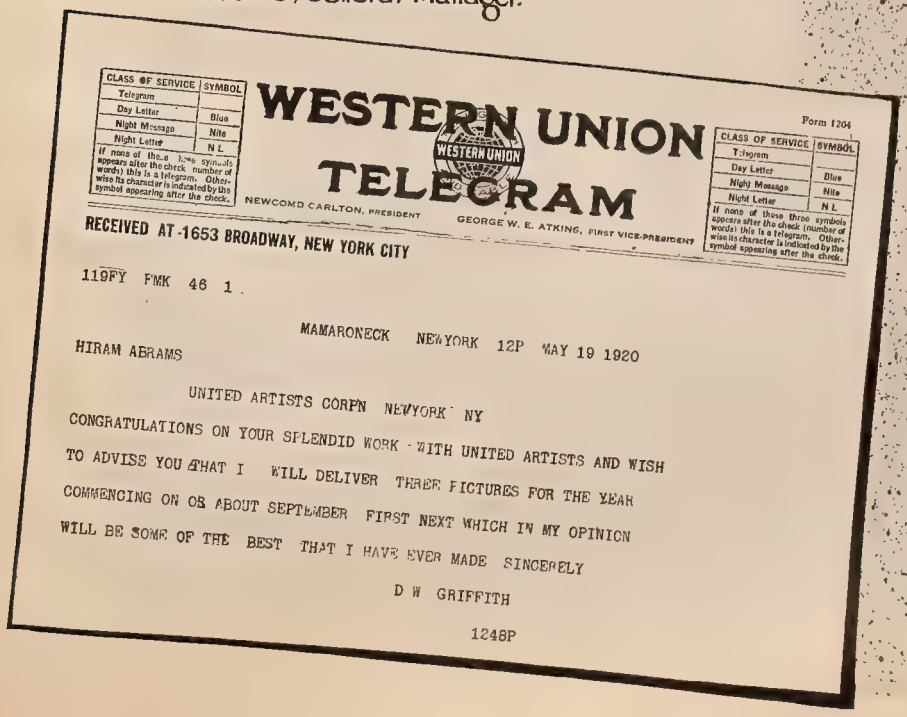
HAVE DECIDED NOT TO GO ABROAD BUT WILL REMAIN HERE AND START WORK IMMEDIATELY ON NEW PRODUCTION BELIEVE MOLLYCODDLE IS BEST PICTURE I HAVE EVER MADE AND WILL HAVE ANOTHER BIG STORY FOR SEPTEMBER FIRST RELEASE REGARDS

DOUGLAS FAIRBANKS

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W.GRIFFITH

Hiram Abrams, General Manager.



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MAMARONECK NEWYORK 12P MAY 19 1920

HIRAM ABRAMS

UNITED ARTISTS CORPN NEWYORK NY

CONGRATULATIONS ON YOUR SPLENDID WORK WITH UNITED ARTISTS AND WISH TO ADVISE YOU THAT I WILL DELIVER THREE PICTURES FOR THE YEAR COMMENCING ON OR ABOUT SEPTEMBER FIRST NEXT WHICH IN MY OPINION WILL BE SOME OF THE BEST THAT I HAVE EVER MADE SINCERELY

D W GRIFFITH

1248P



DOUGLAS FAIRBANKS

in

"The Mollycoddle"

Scenario by Tom Geraghty
Story by Harold McGrath

Story value—plus—in this newest offering of the inimitable "Doug"—Suspense-absorbing interest-thrills—"he-man" action—And comedy novelties such as Fairbanks at his best alone can produce.



UNITED ARTISTS CORPORATION

Mary Pickford · Charlie Chaplin · Douglas Fairbanks · D. W. Griffith

Hiram Abrams, General Manager

MARY PICKFORD

in

"SUDS"

From the Charles Frohman Production
"'Op O' Me Thumb"
By Frederick Fenn and Richard Pryce
Directed by Jack Dillon
Photographed by Charles Rosher

A new Mary Pickford production is always an event of importance in filmdom—
And we believe that the release of "Suds" with its brilliant achievements, will prove the event of events in all the splendid history of—
Mary Pickford Productions.

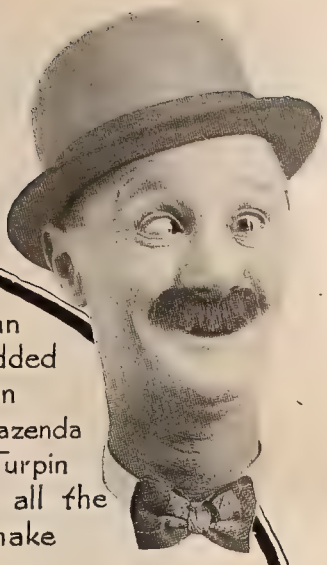


UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D·W·GRIFFITH

Hiram Abrams, General Manager





Countless little human touches like these, added to the thrills and fun provided by Louise Fazenda Marie Prevost, Ben Turpin James Finlayson and all the other clever folks make

MACK SENNETT'S

New Five Reel Comedy Masterpiece

"DOWN ON THE FARM"

A SENSATIONAL SUCCESS
WHEREVER SHOWN



UNITED ARTISTS
CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
Hiram Abrams · General Manager

There are scenes in "Romance" that your audience can never forget – Scenes of exquisite pathos, of such beauty, yet of such overwhelming dramatic strength, that they will haunt the memory always.

DORIS KEANE

in Edward Sheldon's Celebrated Play

"ROMANCE"

Directed by Chet Withey



UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
Hiram Abrams, General Manager



"Jes' call me Jim" is Will Rogers' finest picture. It is a perfect thing of its kind—a comedy with moments of pathos that will touch the warm, understanding heart of humanity.

Samuel Goldwyn
presents

WILL ROGERS

in

"Jes' call me Jim"

By J.C. Holland

Directed by

Clarence Badger



GOLDWYN PICTVRES CORPORATION


ALBERT E. SMITH
PRESENTS
ALICE
JOYCE
in
"Dollars And
The Woman"
HAVE just read synopsis and seen stills of your production of "Dollars and the Woman." Regard this as one of the greatest present-day themes, and urge you to special efforts to push this production. Photoplay is playing it up. Fictionized version strong as one of its best editorial features. It is a great domestic sermon that should show the way to happiness in these days when the living problem brings despair, misunderstanding and consequent unhappiness into thousands of homes.
Telegram from JAMES R. QUIRK
Editor Photoplay Magazine
to ALBERT E. SMITH
President of Vitagraph















ALBERT E. SMITH
PRESENTS

ALICE JOYCE

in

"Dollars And The Woman"

TIMELINESS—

ALICE JOYCE has the play of the hour in "Dollars and the Woman." With the high cost of living rampant and incomes unreasonably inflated, the theme of this extraordinary play, by Albert Payson Terhune, dealing with extravagance when money is plenty, not alone is a delight to lovers of good pictures, but is pertinent to the present-day mode of living.

As Madge Hillyer, Miss Joyce, through extravagance, so well learns the misery of poverty that when wealth comes again she is not capable of enjoying it. The story is new—up to the minute.









ALICE JOYCE

"Dollars And The Woman"



THIS inspiring, human photoplay is a segment of American life that might have been plucked from your own neighborhood. Madge and Dan Hillyer with all of their joys and sorrows, their faith and their follies, may be living right around the corner from you, in the next block, or just across the street.

For Madge and Dan were just of ordinary clay. But they were good clay. Two men loved Madge. She turned her back on the golden apples that one offered her and was content to munch a daily crust with the other. She gambled on the futures of Fate and she willingly changed herself from a gay peacock to a little drab wren to show her faith in Life and Love. And the gods gave her metal more than the acid test. Into a home where the bluebird of happiness held forth came the dragon of despair and jealousy. Invisible but torturing fires consumed the souls of Madge and Dan, but when they had burned down, the gold was there.

You will say to your people when you see this splendid photoplay, "Come and let us look at ourselves." And when they come and probe into the hearts of Madge and Dan they will be sure to find there many ringing echoes of their own















ALBERT E. SMITH presents

ALICE JOYCE

in

"Dollars And The Woman"

AN
ALICE JOYCE
SPECIAL
PRODUCTION

Written by the author of
"The Locust Years,"
"The New Mayor,"
"The Woman"
and scores of other powerful American stories.

A Picture That Will Be Remembered Because IT IS BEING LIVED TODAY by tens of thousands of men and women—men and women who every day are compelled to tread the shadowed path of sacrifice which so frequently leads out into the sunlit highway of real happiness.



A Story of
DOLLARS—
great piles of
DOLLARS—
packed with the power of good and of evil, packed with happiness and with misery.

A Story of
A WOMAN—
of that breed whose gentle caress could have made thrones rock and dynasties topple—but who preferred A HOME AND A MATE.

A Story of
LOVE
weaving its golden thread in and out, dropping a stitch here and there when
JEALOUSY
enters.





At four, doing children's parts
on the one-night stands.



REALART
PICTURES CORPORATION



Then,
a
decade
later,
a
child
actress
in
the
movies.



REALART
PICTURES CORPORATION



Ability
tells:
leading
parts
in
great
special
and
star
productions.



And now stardom
with Realart!





(WHO? OH, TELL YOUR
BOX-OFFICE TO BE
PATIENT!)

PRESS OF
THOS. B. BROOKS, N. Y.

Packed his house—will repeat—

H. W. Derthick of the Auditorium, Rapid City, S. D., writes: *"We reviewed 'The Honey Bee' on its arrival at the exchange and were so impressed with it that we wired for permission to run it ahead of release date. Without one scrap of advertising and in the midst of a terrific blizzard our second night's run filled the house. I hope to repeat it at an early date."*

The Honey Bee

From The "Best Seller"

By SAMUEL MERWIN

with Marguerita Sylva

Famous Grand Opera Prima Donna

Exhibitors the country over—in large cities and small—are proclaiming "The Honey Bee" one of the really Big Specials of the year. Among the early bookings are such theatres as the Alhambra, Ogden, Utah; the Rivoli, Portland, Ore.; the Alcazar, Chicago, Ill.; the Boston of Boston—all for full week runs. Showings for several days are arranged for the Amphion, Brooklyn, N. Y.; the Liberty, Springfield, O.; Proctor's, Elizabeth, N. J.; the Auditorium, South Bend, Ind.; the Pickwick, San Diego, Cal.; Olympic, New Haven, Conn., and the Metropolitan, Seattle, Wash.

You can arrange bookings through the American Film Company representative at your nearest Pathe Exchange. Take advantage of the immense popularity of Marguerita Sylva—the sensational success of Samuel Merwin's big novel.

Produced by
AMERICAN FILM CO., INC.
Samuel S. Hutchinson, Pres.

AMERICAN PLYING A PICTURES

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A FIVE ACT FARCE COMEDY

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Clipping from the

SEATTLE

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TIMES

of

May 5th, 1920

MASTERPIECE OF MOTION PICTURES

"Courage of Marge O'Doone" Leaves Lasting Impression on All Who See It.

TELLS THRILLING STORY

It is seldom that a motion picture is produced that will leave the impression that James Oliver Curwood's "The Courage of Marge O'Doone" leaves upon audiences. It is truly a picture in a thousand and one that will long be remembered. The scenic beauty of the landscapes, the cleverness of the players, the intenseness of the story, the faithfulness of the director and the introduction of animals in strong roles are some of the things that make "The Courage of Marge O'Doone" different from the average picture.

Every member of the cast, which includes Niles Welch, Pauline Starke, George Stanley, Jack Curtis, William Dyer, Boris Karloff, Billie Bennett and James O'Neill, is indeed an all-star organization. Each player is an artist in his or her line and works in harmony with the others. The production moves like clock work, and even Tara, the trained bear, and Baree, the outlaw dog, seem to know what is expected of them. These dumb animals feel the importance of their roles and attack each piece of difficult business with all the cunning known to the animal kingdom.

If Director David Smith went after realism, he certainly got it and the atmosphere of the north as well. The picture was taken a few miles out from Truckee in the Rockies during a severe blizzard. The players withstood all of the hardships of a life far away from civilization in order to produce genuine color and the result obtained is worthy of all the sacrifices made. The savage dogs, the bear fight, the thrilling escape from "The Nest," the meeting of David and Marge, the death of Tavish and the scene on the mountains just as the dawn is breaking on a new day are some of the big situations that grip the spectator and are recalled long after the picture has fadded from the screen. It is a big production, handled in a big way and presented with all of the splendor and magnificence known to screen art. It is a travelogue as well as one of the most thrilling and interesting stories ever filmed.

SUCCESSFUL EXHIBITORS do not waste time on compliments. When they write in extolling "SEX" in terms that make the dictionary tremble they are

WESTERN UNION TELEGRAM

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LOS ANGELES CALIF 28 1920 APRIL 20 AM 1 10

W W. HODKINSON CORPN

527 FIFTH AVE NEW YORK NY

J PARKER READ JUNIO PRODUCTION SEX FEATURING LOUISE GLAUM NOW ON ITS THIRD RECORD BREAKING WEEK PICTURE HAD PREMIERE AT GORE BROS. KINEMA THEN WAS TRANSFERRED TO ALHAMBRA ANOTHER OF THEIR CHAIN OF HOUSES FOR CONTINUOUS RUN STOP FIRST TIME IN HISTORY OF LOS ANGELES BOOKING OF THIS KIND ATTEMPTED MY OPINION PICTURE WOULD RUN INDEFINITELY ABSOLUTELY POSITIVE BOX OFFICE CLEAN UP

H H BOSLEY MANAGER ALHAMBRA THEATRE

"Picture Would Run Indefinitely. Absolutely Positive Box office Clean Up"

J. PARKER READ JR. presents

LOUISE GLAUM in SEX

By C. Gardner Sullivan
Directed by Fred Niblo

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE

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R W BERGER PHILADELPHIA PA

W W HODKINSON CARE PATHE EX INC

SEX GREATEST PICTURE BOARDWALK HAS EVER SHOWN AM HOLDING OVER FOR FULL WEEK IF YOU WILL GIVE ME SECOND WEEKS BOOKING BEFORE ANY OTHER SHOWING IN ATLANTIC CITY WILL PAY 25 PERCENT MORE THAN I PAID FOR FIRST RUN

BIJOU THEATRE CO.

P MORTIMER LEWIS

248 P

"Greatest Picture Boardwalk Has Ever Shown"

RECEIVED AT

LOUISVILLE KY AR 35

W W HODKINSON PRESIDENT

W W HODKINSON CORPORATION 527 FIFTH AVE NEW YORK CITY NY

SEX SMASHED ALL ATTENDANCE RECORDS WALNUT THEATRE BIGGEST MONEY GETTER I EVER PLAYED OPENED SUNDAY TURNED EM AWAY PLAYED TO SIX THOUSAND TWO HUNDRED PEOPLE THEATRE SEATS ONE THOUSAND PHENOMENAL BUSINESS ALL WEEK STOP WID WAS RIGHT COULDNT KEEP EM AWAY FROM SEX WITH A SMALLPOX SIGN MY HEARTIEST CONGRATULATIONS

JOE STEURLE

WALNUT THEATRE.

TELEGRAPH – COMMERCIAL CABLES

TELEGRAM

"Phenomenal Business All Week"

"Turning Them Away At Every Show."

MS MINNEAPOLIS MINN APL 27 1920

W W HODKINSON CORP

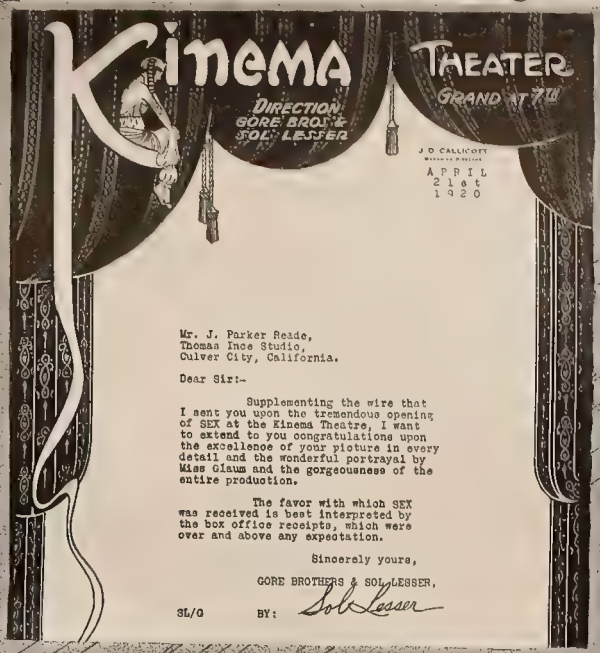
527 FIFTH AVE NEW YORK

SEX IS A WONDERFUL PICTURE STOP WE ARE DOING CAPACITY BUSINESS AND TURNING HUNDREDS AWAY AT EVERY SHOW WE ARE NOW MAKING ARRANGEMENTS TO HOLD IT OVER ANOTHER WEEK STOP EXPECT TO BREAK ALL PREVIOUS RECORDS HELD IN STPAUL STOP MORE POWER TO MR REED AND YOURSELF

BLUEMOUSE THEATRE CO

W MUSTARD MGR

thrilled with the joy that is born of an overflow in the box office. These exhibitors just can't help being exuberant. It's human nature.



Mr. J. Parker Reade,
Thomas Ince Studio,
Culver City, California.

Dear Sir:-

Supplementing the wire that I sent you upon the tremendous opening of SEX at the Kinema Theatre, I want to extend to you congratulations upon the excellence of your picture in every detail and the wonderful portrayal by Miss Glaum and the gorgeousness of the entire production.

The favor with which SEX was received is best interpreted by the box office receipts, which were over and above any expectation.

Sincerely yours,

GORE BROTHERS & SOL LESSER,

SL/G BY: Sol Lesser

"Box Office Receipts the Best Interpreter"



THE SPIDER DANCE

That always Brought the Gay World of the Great City to the Feet of the reigning Queen of the Follies just as the first tinge of gray began to streak the East

ROSE BOSTON ALCAZAR

CHICAGO'S FOREMOST MOVIE THEATRES

CHICAGO April 24 19

Mr. Goldman
Hodkinson,
Pathe Office.
Chicago, Ill.

Dear Sir:-

It is very unusual to receive more than you pay for, but we certainly did in Louise Glaum in the Sex. It is without a doubt one of the highest grade pictures we have played this year and have done capacity business with it for the past two weeks. Your co-operation was more than anyone else has attempted to do and we certainly wish to thank you for same. Will close with the remarkthat you have the winner of the year.

Yours very truly,

W. D. Dwen

(Signed)

Moirs Theatres.

"The Winner of the Year--
Got More Than He Paid For"

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

BENNY



THE PHENOMENAL BUSINESS OF "THE EVIL EYE"

No star in theatrical or motion picture history has received the tremendous amount of valuable newspaper publicity enjoyed by Benny Leonard every day of the year in every section of the country.

No wonder the name of THE WORLD'S MOST POPULAR CHAMPION is drawing vast multitudes to the record-breaking number of theatres now playing the

GREAT BENNY LEONARD SERIAL

Add to the wonderful drawing power of the star the intense interest in the GREAT WALL STREET BOND THEFT MYSTERY now filling the newspapers and duplicated by the baffling plot of

"THE EVIL EYE"

and you can well believe the glowing reports of phenomenal business which make this great subject

THE SERIAL SENSATION OF THE SEASON

WRITTEN BY
Roy L. McCardell

STAGED BY
J. Gordon Cooper

SUPERVISED BY
Wally Van

WITH

Stuart Holmes—Marie Shotwell—Ruth Dwyer—Madam Marstini

PRESENTED BY
Ascher's Enterprises, Inc.

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LEONARD

A PIONEER PICTURE



EDWARD GODAL
presents

MARIE DORO

IN

"MIDNIGHT GAMBOLS"

with

Godfrey Tearle

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Long throws—best projection machines.

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Completely fitted—plenty of sunlight.
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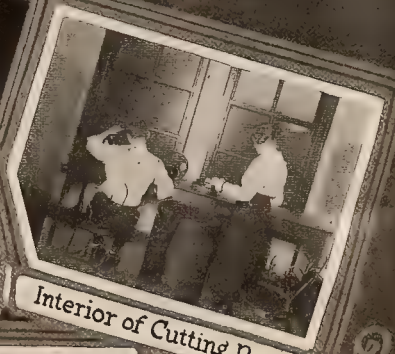
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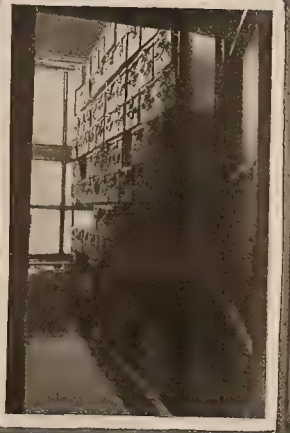
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Interior of Cutting Room



A Glimpse into One of the Vaults

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A mans man and the ideal of women

Ring champion of Europe, Beau Brummel and accomplished actor

Popularity unsurpassed by any living man. . . .

Enhance your box office receipts by booking this great star.

No star ever seen on the screen has such world-wide publicity .

"The WONDER MAN" gives Carpentier opportunity to display his undoubted histrionic talents. .

It is an intriguing American society drama directed by John G Adolfi with the French Apollo in a dashing role that will captivate the ladies and win the men

Extraordinary nation-wide publicity and advertising campaign will make The WONDER MAN the greatest box-office asset of the age.

ROBERTSON-COLE makes the unqualified statement that for lavishness of production, entertainment value and drawing power of the star The WONDER MAN will set a new standard of production . . .

ROBERTSON-COLE
SUPER SPECIAL

ROBERTSON-COLE
SUPER - SPECIAL





ALBERT CAPELLANI
Presents

The FORTUNE TELLER

Starring

MARJORIE RAMBEAU

HARRISON'S REPORTS
PERSONAL TALKS FROM AN EXHIBITOR TO AN EXHIBITOR
(SUBSCRIPTION $10.00 PER YEAR)

ONCE IN A GREAT WHILE WE COME ACROSS A PICTURE WHICH OUTSHINES ALL OTHERS IN A RELEASE RADIUS OF SEVERAL WEEKS, SOMETIMES MONTHS. SUCH A ONE IS "THE FORTUNE TELLER."

THE STORY IS SO HUMAN, THAT IT ALMOST TEARS THE HEART.

"Another promise made good"

ROBERTSON-COLE
SUPER-SPECIAL



GASNIER *Presents*

LEW CODY

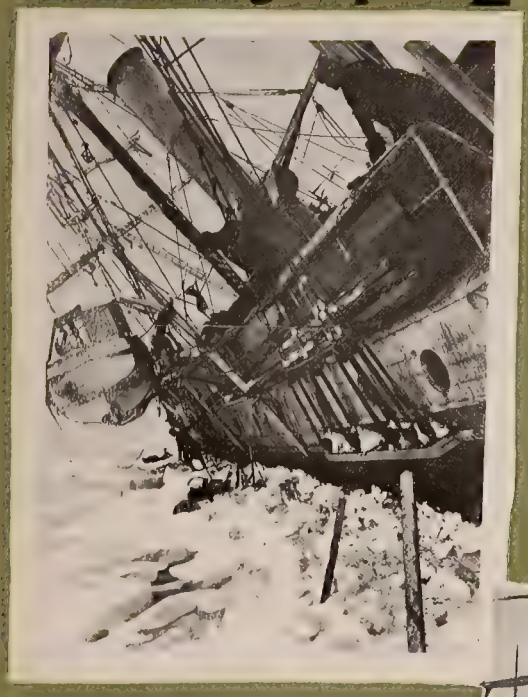
in The Butterfly Man

Fascinates them All—
The buds, The Matrons, The
Ancient Dowagers, The Homely
& The Beautiful, The Rich *and*
the Poor.
Doesn't this mean Something
To the Livewire Exhibitor?

ASK THE EXHIBITOR WHO PLAYED IT

ROBERTSON-COLE

SPECIAL



The BOTTOM of THE WORLD

The pictorial record of Sir Ernest Shackleton's daring attempt to cross the South Pole and the thrilling rescue of the expedition after months of hardship in "Icy No Man's Land"

ASK THE EXHIBITOR WHO PLAYED IT

CLARA BERANGER

and

FORREST HALSEY

Announce the production of their stage play

"His Chinese Wife"

at the

BELMONT THEATRE

WHAT THE REVIEWERS SAID:

"Full of suspense."
"The unexpected happened at the Belmont Theatre last night. A play, heretofore unsung . . . registered a regular dramatic hit."
—From the *Morning Telegraph.*

"A play of clashes and contrasts."
"Has scenes of real dramatic power."
—From the *New York Times.*

"Teaflower is a character that charms. . . ."
"Honorable playwrights have made much that is oh, so beautiful!"
—From the *New York Tribune.*

"Has some fine spiritual qualities."
—From the *Globe.*

"Has much delicious satire."
—From the *Evening Telegram.*

National Independ
Machine and

GRAYS ARMORY, CLEVELAND, OHIO

To Be Held In

The Great National Inde

JUNE 8th, 9th,

Independent producers will be allowed to show pre-release pictures for benefit of the Theatre Owners attending the Convention from all over the United States, Canada, British Columbia, Mexico and Cuba.

Here is the big opportunity for the Accessory Man to show his product to thousands of Theatre Owners from all over the United States and nearby countries.

This is a real market for you, Accessory Men, for you not only can *show* but *sell* your products.

Booths limited to seventy-two exhibits on floor of vast Armory.

This is Going to Be the Biggest Convention and

ent Motion Picture Accessory Show

(only two blocks from Convention Hotels)

Connection With

pendent Exhibitors Convention

10th and 11th

Furniture, decorations, cut flowers and palms furnished free, complete in each space.

Music by one of country's finest orchestras.

Many booths already reserved. Space is going fast. Time is limited.

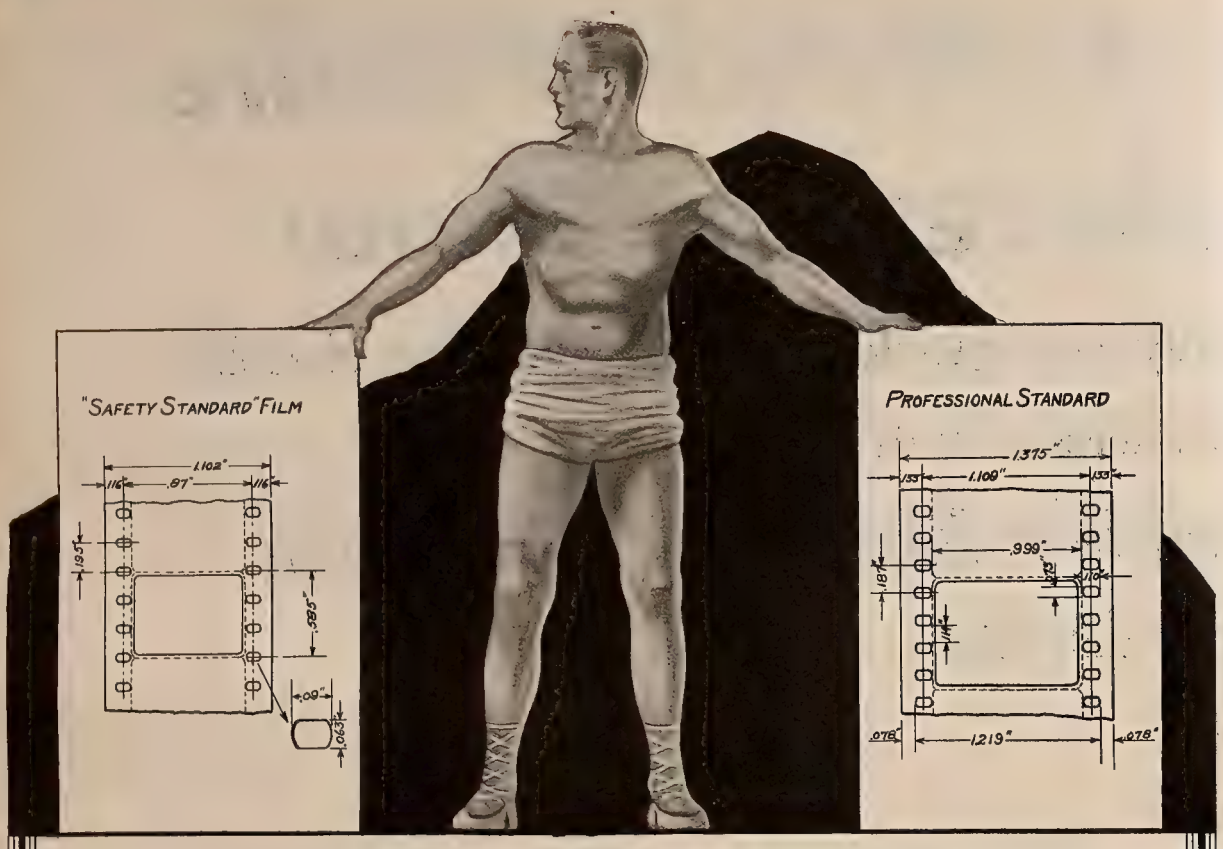
Don't wait to write, wire

SAM ATKINSON, Business Manager

138 Consumers Bldg., Chicago, Ill.

Theatre Owners are invited to register at Grays Armory, and receive a pass good for the week.

Exposition Ever Held in the History of the Industry



TWO STANDARDS

Above are given the exact dimensions of the two Film Standards

THE PROFESSIONAL STANDARD

and the

SAFETY STANDARD

THE one on the right is the PROFESSIONAL STANDARD and is used where the law demands and specifies the required protection. Concrete—masonry—and other protective measures.

THE one on the left is the SAFETY STANDARD used before small audiences in Home, Church, Lodge and places where protection must be *in the film,* because from the very nature of the case large concrete rooms cannot be built and the pictures must be operated by movable and portable projectors.

THESE are the audiences which breed picture fans. They hasten the growth of our "Potential Audience" and hence help the growth of the industry both for the Theatre Man and the Producer.

Associated Manufacturers of Safety Standard Films and Projectors

MOTION PICTURE STUDIO DIRECTORY and TRADE ANNUAL

1920 Edition

532 Pages of Valuable Information

CONTAINING

Biographies of all—
Actors—Actresses—Child Players
Producers—Directors
Scenario Writers, etc.

Organizations in the Industry

Film Company Personnel

Foreign Duties on Film

Index to Feature Releases

Newspaper Directory
(Those giving space to Photoplay Departments)

And Other Valuable Data

A COPY SHOULD BE IN THE HANDS OF EVERY THEATREMAN, NEWSPAPER EDITOR, CASTING DIRECTOR, ETC., AS A HANDY AND AUTHENTIC REFERENCE BOOK.

MOTION PICTURE NEWS
729—7th Ave., New York City.

Gentlemen:

Attached please find $3 in payment for one copy of the Motion Picture Studio Directory and Trade Annual—mail to me at the following address:

Name .....

Address .....

A COMMON LEVEL

STATE RIGHTS

YOUR OPPORTUNITY IS *NOW!* SIX REELS of THRILLING DRAMA ON A SCALE OF UNUSUAL MAGNIFICENCE

BUY NOW!

THE PRICE IS GOING UP

TRANSATLANTIC FILM CO. OF AMERICA
(INCORPORATED)

HERBERT C. HOAGLAND, Vice-President and General Manager

729 SEVENTH AVENUE NEW YORK CITY

First National is now in the Insurance Business

It's just as important to insure your business as your life

Ask the nearest First National Exchange to explain how

A First National FRANCHISE

Will protect your business future

ASSOCIATED FIRST NATIONAL PICTURES INC.

There'll be a Franchise everywhere

It's A Smashing

Speaking of

Louis B. Mayer's
presentation of

Anita Stewart

in

"The Yellow Typhoon"

The story of a woman
who lived for excitement

From the Saturday Evening Post
story by Harold MacGrath

Directed by Edward José
Screen version by Monte M. Katterjohn

Watch The Records Crash
At Big First Run Houses

Audience Picture

That's why it broke records in New York, the critics say:

RECORDS ARE BROKEN

"An excellent drawing card. Straight melodrama of the purely sensational type with the element of suspense well developed and thrills plentiful. Fast action and skilful handling. Plot interesting. Love romance, perilous adventure and exciting situations combine to please all lovers of high tension melodrama. Anita Stewart plays a dual role with alluring charm in one instance and a subtle sense of suggested evil in the other. Her admirers will mark this as her best screen performance. Supporting cast admirable. Tell your patrons that this great picture broke records at the Strand theatre, New York. Play it up heavily as presenting Anita Stewart in a decidedly new role."—*Exhibitor's Trade Review.*

GOOD AUDIENCE PICTURE

"A good audience picture. Miss Stewart in a dual role has succeeded in portraying the two distinct characters in a splendid way. Appeals to a lover of thrills. Lavish sets depicting a gambling house in the Orient."—*Wids.*

INTRIGUE AND QUICK ACTION

"Replete with intrigue and quick action. The production is a worthy one and evinces marked craftmanship on the part of the directors. The effects are colorful and vivid. As the scene of action shifts from America to the Orient and from the Orient to the Philippines, there is a scrupulous regard for atmospheric details and incidents, that increases the spectator's interest. Anita Stewart doubles in a clever adaptation of Harold MacGrath's story. Excellent photography aids in making the picture a success."—*Moving Picture World.*

MISS STEWART QUITE STRIKING

"Anita Stewart gives a thoughtful portrayal as twin sisters and is quite striking as the blonde Berta."—*New York Morning Telegraph.*

TENSE DRAMATIC ACTION

"There is incident aplenty. The backgrounds are praiseworthy. Make a point to emphasize the melodramatic values. Feature the picture as a tense drama that is punctured with action throughout its length."—*Motion Picture News.*

ROMANCE AND ADVENTURE

"Anita Stewart again demonstrates her claim to the title of star in Harold MacGrath's bizarre story of romance and adventure. Contains an excellent double characterization by the star. Some fine locations and sets finely photographed, a complex plot and considerable action."—*Exhibitors Herald.*



A First National Big Special

Foreign Representation, David P. Howells, Inc.
729 Seventh Ave., New York City

There'll be a Franchise everywhere

'All H—l



Can't Stop Me!'

Says Henry B. Walthall, as the man who took the greatest sporting chance.

Mayflower Photoplay Corporation

presents

An Allan Dwan Production

"A Splendid Hazard"

Directed by Allan Dwan

Based on the Novel by Harold MacGrath

ASSOCIATED FIRST NATIONAL PICTURES INC.

A First National Attraction

There'll be a Franchise everywhere

Getting It Over

GEMS of wisdom written in chinese characters would be utterly unintelligible to most people. RITCHEY posters, like all really great art, are always simply phrased, in a manner most readily understood by the great masses of men. By the same token they are always so strong in their realistic delineation, and so positive, and sincere, and accurate in their depictions as to carry a sure conviction.

The same characteristics that denote a great work of art, likewise denote a RITCHEY poster. The fact that the RITCHEY poster serves a commercial purpose simply classifies it as a work of *advertising* art. It has to make a monetary appeal, but it is an alluring appeal, an appeal that piques the curiosity—and it invariably *gets over!*

It is pregnant with a subtle power of suggestion, and though the casual observer may not know it, it is that subtle power that puts it over. That is the reason it produces the maximum box-office results,—

It has the quality of GETTING OVER!

Ritchey LITHO. CORP.

406 W. 31st Street, New York Telephone Chelsea 8388

MAY 22 1920
©CLB460635

Motion Picture News

VOL. XXI MAY 29, 1920 No. XXII

Blunt—Square—Facts

The Question At Issue

DO exhibitors want reviews?

Do they want independent reviews—unbiased, impartial, independent of advertising?

Is a trade paper competent to review pictures for the exhibitor?

Has a trade paper a right to carry its own reviews of pictures advertised in its pages?

Do exhibitors simply use reviews to hammer down prices, break contracts, etc.?

MOTION PICTURE NEWS has placed these questions before the exhibitors of the country.

Their reply is a spirited and unanimous "Yes!" to the first four questions; to the last a caustic "No!"

Letters have been received from the owners and managers of over a thousand theatres; and more are still coming in. Never before, on any subject has there been such an outpouring of exhibitor expression; nor such strength, definiteness and unity of opinion.

The letters come from all points of the country, from big cities and little towns, from first and late run houses, from single and chain theatres.

Their similarity is remarkable. But one letter disagrees with the rest. Summed up they say: "We want reviews—or nothing."

Practically every letter should be reproduced in full. We regret that we have not the space, that we can give only excerpts from comparatively a few. These prove the case: but every letter is worth reading.

A Plain Statement

THE issue—involving the above questions—was raised with MOTION PICTURE NEWS by the Selznick organization.

We,—in common with other trade papers—were informed, several months ago, that reviews of Selznick pictures were not desired by that organization.

Later, and immediately following our review of a certain Selznick release, Selznick advertising was summarily withdrawn from the columns of MOTION PICTURE NEWS.

We were informed, however, that the issue was not raised over this particular review but was a general one. In other words, Selznick pictures were not to be reviewed (Select and Republic pictures included) by MOTION PICTURE NEWS or by any other trade paper; any publication defying this rule would lose Selznick advertising.

We were told that reviews were out of date; that a trade paper had no right to give its own opinion of goods advertised in its pages and to differ with the advertising claims made; that exhibitors did not want reviews except to use them in lowering rentals and causing trouble in general.

Our reply was that we would continue to review all Selznick releases, as a service demanded by our readers, independently and to the best of our ability, as we have always reviewed all pictures since the paper was founded.

What of the Others?

WE were distinctly informed by the Selznick organization that their edict applied to all trade papers. The other trade papers, however, are still carrying Selznick advertising. Perhaps they will care to explain why. Our columns are also open to the Selznick organization for any fair and fact statement they may desire to make.

This is a vital issue.

It is vital to the trade press. If we are not to carry the reviews our readers demand, or only reviews acceptable to our advertisers, or if the paper is to be run

by the advertiser, then we cease to exist. A camouflaged house-organ is not countenanced by the United States postal laws nor by any reputable trade, nor is its circulation worth a nickel.

It is vital to the advertiser. If you sell your goodwill to any one advertiser you have no value left to sell to any other advertiser.

It is vital to the industry at large, to possess a trade press free to offer constructive criticism on the pictures artistic and economic development, untied by any interlocking commercial interests, unbribed and so able to express the truth as it sees it.

But above all the issue is vital to the exhibitor. He won't be deluded long by a camouflaged house-organ. He'll spot it quick and quit it cold. But when he is deprived of an independent and impartial service on pictures, when he is compelled to book and advertise in the dark how on earth is he to hold and increase and keep faith with his public?

What is to become of selective booking? Or is the term a travesty?

What is to become of the exhibitors' independence?

Independence or Blind Submission?

WE hear a good deal these days about the independent exhibitor. A good many producers and distributors seem earnestly to desire this independence. They urge the exhibitor to stay independent.

But—when you ask the exhibitor to take your pictures blindly, to advertise them blindly, you rob him of all independence. You tie him to yourself, to your fortunes. You force him to accept the risks of production. You use him to force your goods on the public—a very dangerous end which you have no right to ask him to share. A fairer way is to buy his theatre and take the risk yourself—the very ownership you so earnestly oppose.

Eighty percent of the exhibitors of this country are unable to see pictures before they book them—and therefore unable to select pictures for their particular clientele and to know how and how strong to advertise them. The balance are too busy to screen all the pictures offered them. Exhibitors cannot succeed without an impartial review and advertising service. They will get it—somehow.

Our Position Frankly Stated

OUR answer to the Selznick organization is this: Tell the exhibitor the truth, the whole truth about your pictures. Inform him thoroughly and candidly. Give him an impartial appraisal just as we try to do. Substitute this for your present advertising and we'll gladly stop reviewing your pictures. Such service to our readers won't then be necessary.

We sincerely regret the raising of this issue. We did not seek it. We have hoped for another way out.

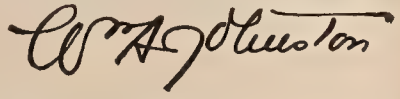
We are an organ of the trade—all parts of it, all factors in it. We aim to advance the best interests of all.

Our pages are devoted primarily to the exhibitor—to give him service, to help him market his goods. Our editorials are our own. No factor in the trade owns them.

We have given much service—at no saving of effort or expense. No trade paper in any field gives more. This service has helped the sales of worth while pictures a great deal. As for our reviews we never claimed that they were infallible. Nor does the dealer take them as infallible. If we underrate some pictures we overrate others. No conscientious producer has been hurt by our reviews. All in all they have helped. Our only claim is that they are on the level; as for their value, their batting average is good.

We make mistakes. But our columns are always open, we are always eager, to correct any. We will revise our own opinion gladly and quickly if the other fellow proves we are wrong.

From the beginning this paper has been clean, constructive, independent. No one will say otherwise. We expect to remain so—or quit. And we wish to say this: that while we have had our struggles and disagreements we have met from our advertisers with mighty few exceptions the fairest kind of spirit—a spirit which is founded broadly upon a belief in the solidity of the industry and the wholesome, genuine value of an independent trade press.



MOTION PICTURE NEWS

William A. Johnston, Pres. & Editor
Robert E. Welsh, Managing Editor
Henry F. Sewall, Vice Pres.
E. Kendall Gillett, Sec'y
Fred. J. Beecroft, Adv. Mgr.

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The Exhibitor and Reviews

SAENGER AMUSEMENT CO., INC. NEW ORLEANS, LA.

"Our opinion is that exhibitors will be with you 100 per cent. as long as you continue to hold your editorial department above business office influences. And in the stand you've taken you find us with you all of that 100 per cent.

"Reviews are not the least of the service you render exhibitors. In fact, our publicity department holds that it is one of the most important. Reference is made in our publicity department to a card index file which gives us at a glance the consensus of all criticisms on any picture we have booked. And as our publicity men seek to advertise and exploit pictures honestly, the reviews are of great assistance, provided they are honest. We try, of course, to get a preview on the major attractions, but we must ofttimes be guided by trade reviews.

"We have found MOTION PICTURE NEWS to be fair, and we believe your staff competent. As a matter of fact WE HAVE PLACED FAITH IN CRITICISMS PUBLISHED IN YOUR PAPER."

E. V. Richards, Jr.,
General Manager,
Saenger Amusement Co., Inc.

NEWMAN THEATRE KANSAS CITY, MO.

"Regarding reviews, we want them absolutely. We feel that they are one of the greatest necessities of the modern theatre manager despite the fact that an exhibitor has contracted for certain pictures and that his competition has contracted for the pictures reviewed, it is only good business for him to know his competitor's line as well as his own.

"While we are in a position to screen nearly every important production that is released in this territory, we find it very helpful to compare our personal opinions with those of the reviewer. Very often, important points, either for or against a production, have been brought to our attention by the critic. A great many times, when we were undecided about the particular value of a certain picture, the reviewers' remarks have cleared up many of the points in question. Again, in this day of "near" open booking and independent releases, combined with presentations, what better method is there for an exhibitor to find just the type of attraction he desires to give diversity to his programs or to fill in a particular type of feature having a particular type of presentation.

"For illustration, in the past four weeks, we have been searching the release columns of the MOTION PICTURE NEWS and other trade papers for a picture of merit that would particularly suit a Fashion Show presentation. We have located an attraction that suits our requirements to the letter in the columns of the reviewers."

Milton H. Feld,
Manager.

[EDITOR'S NOTE.—*Motion Picture News put the issue of reviews up to its exhibitor readers in square and straight fashion. No pointed questions were asked, no praise solicited. Our cards were on the table and we stated frankly that we were willing to rest our decision in the hands of the exhibitors. With a unanimity and spontaniety that is remarkable the replies have poured in—and to say that in the face of such a tribute of confidence and faith we are more than ever inspired in our labors is to express the obvious and leave untold the deep feelings stirred. Space limitations make impossible the publication of all the letters, or of even a portion of them in their entirety, but beginning this week, we will present to the trade excerpts from as many of the letters as possible. The* NEWS' *fight in this case is the industry's fight and on the face of the advertising facts. The* NEWS *is fighting it alone among trade papers.*]

WILLIAM FOX WASHINGTON THEATRE DETROIT, MICH.

"Do I want reviews? YOU CAN USE THIS WITH RED INKS I SHOULD SAY I DO. If it were not for the intelligent reviews of pictures that are published in your paper, how would I, 1,000 miles away from where they are first shown, be able to plan an advertising campaign? How would I be in a position to judge what the good pictures are? How would I know anything worth knowing about that picture if it were not for the review in your paper?

"Your service has been splendid. The MOTION PICTURE NEWS is a monument to the growth of the Motion Picture Industry. The exceptional service, the completeness of your publication, the unfailing fairness with which you conduct its pages, have made a friend and admirer of your paper out of yours truly."

Louis K. Sidney.

CLAUDE E. CADY, OPERATIVE GLADMER AND COLONIAL THEATRES LANSING, MICH.

"While I do not wholly rely upon the reviews of MOTION PICTURE NEWS, because of screening most of all my shows myself and again because frequently by the time your review comes to me the picture has been run in one or the other of my houses, I assure you that I watch these reviews carefully and find that they are fair and the exhibitor in the smaller town who does not run pictures so close to release dates could very well afford to PLACE HIMSELF IN YOUR HANDS and rely entirely upon the judgment of your critics. In conclusion, I thoroughly endorse the stand you have taken in this matter and wish you the success that is due a trade paper that is honestly trying to serve the exhibitor."

Claude E. Cady.

LINWOOD THEATRE TARKIO, MO.

"DO WE WANT REVIEWS? YE GODS, YES! And in order to run a business as we run ours, we must absolutely have expert, reliable and impartial reports on each and every picture we put on our screen from the five hundred to the ten thousand feet lengths. We were asked the other day whether or not we would buy on our own judgment providing that they would screen a certain subject. On our answering that our system was based on the collective judgment of the critics in the trade journals we were charged with having no confidence in our own intelligence. And our reply was that we did not have time to view all the subjects that we offered to place our patronage and yet we never offered them anything but the cream of the market. That we did have time to read, copy and file reviews on all subjects that came on the market and consequently could intelligently buy only the good and turn down the weak sisters. We are conversant with each and every producer's product and are salesman-bull proof. We buy selective or on one picture cancellation. We sometimes offend by what we will not pay for a picture; at other times we are proclaimed as a gentleman, scholar and general good fellow for what we are willing to pay for some other picture. Stars names are not essential to our success. National advertising will not fill our house. But our personal reputation for high ideals, our record for one successful program right after another, is rapidly giving us a place in estimation of our people that is a real joy to occupy.

"And the solution—Independent buying with a knowledge created by truthful, impartial and fearless reviews of the pictures that are being offered on the market.

"WE HAVE BEEN USING THE REVIEWS OFFERED BY THE MOTION PICTURE NEWS FOR OVER TWO YEARS. In that time, we have never seen any signs of partiality in your reviews and have rather used you as the court of last resort in case critics differed. We don't care for the critic that yells "Rotten! Rotten!" all the time. But the soft-soap artist is just as

Readers' Verdict Is Unanimous

useless. And exhibitors are not fools even if they do have their weak moments.

"So, for Lord's sake, keep up the good work and hand it to us straight."

Earle S. Nesbitt.

SEARS & JONES ENTERPRISES
BROOKFIELD, MO.

"THE NEWS IS THE ONLY TRADE PAPER THAT COMES TO OUR THEATRES and we certainly want reviews and we are very much in love with your Plan Book.

"Your reviews are a great help when it comes to buying pictures but it is the best help to know that you have a picture that you can do a little extra for and at the same time have the public think that you are right."

Sears & Jones,
By Chas. T. Sears.

N. H. WARE CO., INCORPORATED
BEVERLY, MASS.

"Do we want your reviews? THAT IS WHY WE BUY YOUR MAGAZINE. The reviews and the "Exhibitor Comment" are the main reasons why over fifty copies of THE MOTION PICTURE NEWS are resting comfortably on top of our desk at this moment.

"You are the connecting link between exhibitor and producer. The safety valve of the industry. How can we fellers here in the bushes tell whether or not a picture is suited for our audience without your reviews? How do we know that it is the style of picture that will not only bring business but better still—Satisfaction? How? Certainly not from the press books that the producers hand out with their hokem about Lucy Asthama's pet poodle eating radishes."

Chet Bent, Manager,
Strand Theatre,
Peabody, Mass.

"I have found a number of film men that make claims that their particular product is not given a fair showing by some reviewers, but on comparing with the reviews and other film men's views find this is not borne out. Personally I see no fault to find in the reviews and believe the fault is with the manufacturers, or sellers of film."

J. C. McKee, Manager,
Electric Theatre,
Bolivar, Mo.

REX THEATRE BEAUTIFUL
BESSEMER, MICH.

"In answer to your letter of April 16th —Please be advised that we commend you for the stand that you have taken on reviews of pictures.

"We would not like to see the reviews discontinued, and it is our belief that in the very near future the reviews are going to be even more critical than they have in the past whenever criticism is due.

"The exhibitor must, and will, back any paper that will give him unbiased opinions on the releases of all producers. Without the support of the exhibitor, without the circulation among the exhibitors, THE ADVERTISING IN YOUR PAPER WOULD NOT BE OF VALUE. It is the confidence placed in your magazine by the exhibitor, that makes it the valued paper that it is.

"We wish you every success and hope that you will continue giving us reviews on which we can rely."

Rex Theatre,
D. J. Kulaszewicz, Manager.

SHEFFIELD THEATRICAL SPECIALTIES
BROOKLYN, N. Y.

"Keep up the fair and impartial expressions and the exhibitors will always be with you."

Sheffield Theatre Circuit,
By H. Rachmil.

AMERICAN AMUSEMENT COMPANY
MINNEAPOLIS

"But it is perfectly natural that your reviewer at all times in reviewing pictures will have in his mind that the producer is one of your advertisers or a prospective one, which after all is said and done is your bread and butter, and naturally said reviewer in writing his opinion has to be guided thereby so as not to offend the producer. Different reviewers claim that regardless of whether the producer is an advertiser or not they write their opinion as they see the picture only, but we are all human, reviewers as well, and are going to take cognizance of the situation and we as exhibitors when reading your reviews naturally have to make due allowance for same."

American Amusement Company,
D. W. Chamberlain.

STRAND THEATRE
PROVIDENCE, R. I.

"The entire procedure of producers and releasing companies seems to be 'let us get ours first' and for one, the writer thinks it is time to expose them, and you will find a good many more exhibitors like myself WHO WILL PAY TEN OR TWENTY SUBSCRIPTION PRICES to keep our publications unbiased and to stand back of them. Keep up the good work and good luck to you."

Strand Theatre,
Chas. H. Williams, Mgr.

THE ARCADE THEATRE
ANN ARBOR, MICH.

"In the main we consider your reviews very good indeed and place a great deal of confidence in them. Of course, however, we do not always agree with your critic's judgment, but that of course, is to be expected, even though your critics may be of the very best."

A. A. Moran.

THEATRE GRANDE
DETROIT, MICH.

"I for one always stand for fair play and am pleased to receive, like thousands of other exhibitors, truthful reports of all pictures reviewed. Your reviews which I find very good are not used to hammer down prices or break contracts but simply to protect my patrons, my business and to get pointers on how to place and advertise the different pictures."

Thos. Lancaster,
Manager.

SHEA AMUSEMENT COMPANY
BUFFALO, N. Y.

"You are to be congratulated on your independence, and know that every fair-minded man in the industry will indorse the stand you have taken."

Harold B. Franklin,
Managing Director,
Shea Hippodrome Division.

WEBSTER THEATRE
BRONX, N. Y.

"In reply to the inquiries contained in your letter of the 21st ult. would state that: We certainly do want reviews—a trade paper without reviews has no value for the exhibitor. A busy exhibitor has not the time to do his own reviewing. I have found your service to be fair, and feel I can rely on excellent, unbiased reviews in the NEWS."

Edward S. Falter,
Manager.

"I am heartily in favor of trade paper criticisms but of late you seem to be leaving it to local men in different sections. Your reviews are not as satisfactory as they used to be but I realize it is not all your fault as probably you have been refused permission to review pictures of certain companies."

R. G. Peltier,
Bijou Theatre,
Mt. Clemens, Mich.

THE NUFER-ADAMS PLAYHOUSE
WHITEHALL, MICH.

"Of course we want your reviews. DID YOU THINK WE READ YOUR MAGAZINE SIMPLY FOR THE PRESS STORIES IN THE

"We Want Your Reviews At Any Cost"

FRONT PART? There are two features of MOTION PICTURE NEWS which are of paramount interest to us. One is the display advertising, which is the most fascinating and effective advance notice in the world, and second, the reviews which give us a check on the well meant enthusiasm of the advertiser. Frankly, in a small town such as this is, WE USE YOUR REVIEWS ALMOST ENTIRELY IN BOOKING THE THEATRE. We do not see the advance showings and have found that your judgment is apt to be sound, not infallible, but more often right than wrong.

Frank R. Adams,
Nufer-Adams Playhouse.

FOURTH ST. THEATRE
MOBERLY, MO.

"I FOR ONE AM WILLING TO STAND MY SHARE OF ANY AMOUNT TO REIMBURSE YOU for any loss that you would entail by distributors or producers withdrawing advertising from you if your criticism is not satisfactory to them. This offer is made in good faith and I will stand by it. There are thousands of exhibitors like me that would do the same."

J. H. Blawitz,
Resident Manager.

NEW SOUTHERN
KAVANAGH BROS.
OWNERS ANR MANAGERS
MINNEAPOLIS, MINN.

"Your reviewing department, in my estimation, is the most important of any in your journal, like the editorial column in a newspaper, and should not be subject to any outside influences. Call a spade a spade regardless of whom it hits and any producer who seeks to induce you to speak highly of his picture when it has no merit should be barred from your columns on general principles.

"I congratulate you on the stand you have taken in this matter and you will find that all the exhibitors are with you heart and soul. THE REAL HONEST AND ABLE PRODUCER WILL BE WITH YOU, TOO. With kindest regards, I beg to remain,

"Your truly, for fearless criticism,"

M. J. Kavanagh.

PANTHEON THEATRE
TOLEDO, OHIO

"I believe your staff is thoroughly competent, and I am of the opinion that you all wish to be fair and useful to the exhibitors. I would consider it a calamity to discontinue reviewing pictures by the various trade papers. At the same time it is your duty, as well as every other publisher's, to pan a picture if it isn't there. I have requested all our daily papers in Toledo to do likewise. In other words to not boost a weak or mediocre picture. That is selling the wrong stuff to the public. However, when we do have a picture that is worthy of lots of publicity to give it to us without the asking."

The Pantheon Theatre Company,
Harvey C. Horater,
Managing Director.

THE STRAND THEATRE
LOWELL, MASS.

"The review service of the NEWS I can testify to as an exhibitor has been invaluable to me, as a worthy and constructive means of suggesting the true value of the films reviewed. I have used the word "suggesting"—that is just what the NEWS' review service epitomizes. It suggests what is good and bad in a film, and the rest remains with the exhibitor to determine for himself, that is to say, whether the particular film under review would appeal to his class of patrons, taking into consideration the type of audience, the locality of the theatre and the price of admission. Needless to say, there can be no doubt as to the honesty of purpose of your reviewers in setting forth their sincere opinions of a film."

Thos. D. Soriero,
General Manager.

"Reviews are WANTED. Service desirable and fair so far as I know from experience. Your NEWS fills the bill, and is worth while or I would keep my cash and cut it out."

E. C. Horn,
Mgr. Community House,
Redwood Falls, Minn.

THE LINTONIAN THEATRE
UTICA, N. Y.

"If every trade paper would be as fearless as you have been the exhibitor would feel confidence in these reviews."

W. H. Linton,
Proprietor and Manager.

THE NEW REX
ST. THOMAS, N. DAK.

"If I thought The NEWS was going to discontinue the reviews of pictures, I would have no further use for The NEWS.

"I have never booked a picture from or on the strength of these reviews but I always use them to base my advertising campaign and have found them very useful. Then again, they give me some idea of the drawing power of the production and what kind of a crowd to go after."

J. G. Curtis, Mgr.

THE STRAND
GERMANTOWN AVE. AT VENANGO
PHILADELPHIA, PA.

"Personally I feel under obligation to any publisher of a trade paper when I have reason to feel that the pictures reviewed are not written up with one eye on the picture and the other on the producer's advertising contract. My practise has always been to look at reviews first. Judging from the hours I have wasted looking at poor pictures which have not been reviewed which I might have spent to better advantage had I read an honest criticism first, the reviews must, in the course of time, have made my job a great deal easier.

"Your reviews to my mind have always been fair and your reviewers competent.

"Your fight for honest reviews deserves the support of every exhibitor."

Herbert Effinger, Mgr.
Strand and Leader Theatres.

EMPIRE THEATRE
CUMBERLAND, MD.

"YES we want reviews. I think if anything you have been a little too lenient toward the producer if any favoritism at all has been shown. Your service, it can not be disputed, is above reproach."

Thos. H. Burke,
Manager.

ABERDEEN AMUSEMENT COMPANY
ABERDEEN, MD.

"We hold that your reviews, though critical, are honest and dependable, and have only criticism to make of a producer who is not sport enough to abide by an honest review."

J. W. Cronin.

GEM THEATRE
GREENCASTLE, PA.

"If the producer is releasing first-class pictures he should be glad to have them reviewed, as GOOD PICTURES GET GOOD REPORTS and GOOD REPORTS GET GOOD BUSINESS."

Gem Theatre,
S. W. Yingling.

LEO BRECHER
623 MADISON AVENUE
NEW YORK, N. Y.

"Permit me to congratulate you on the stand you have taken in the matter of reviewing *all* pictures. True, you could take no other position and retain your self respect, but when others bow down as slaves it is encouraging to find a man."

Very truly yours,

Leo Brecher.

"Keep Up the Fight," Say Readers

BUTTERFLY THEATRE
MINNEAPOLIS

"You are on the right track when you look out for the news value of your magazine; letting the advertising take care of itself. If you have the right material to interest your subscribers you will have the circulation; if you have the circulation, you are bound to carry the advertising."

Leo O. Landau.

WALDORF THEATRE
WALTHAM, MASS.

"You have taken an honorable stand in this matter. As all exhibitors are aware, certain trade papers when ordered to review pictures favorable to the producer under threat of losing advertisement in nine cases out of ten do as directed, and I am of the opinion that your example will tend to encourage other papers to take a like stand, thereby giving the exhibitors a fifty-fifty break.

"ON EVERY PICTURE RUN IN MY HOUSE TO DATE, I HAVE COMPARED MY OPINION WITH THAT OF YOUR PAPER and in nine cases out of ten we agree on the merits or disadvantages of the picture and I will say that it is my candid opinion that the MOTION PICTURE NEWS is both free and unprejudiced in all its statements and until I am convinced otherwise the NEWS in its present form will be entirely satisfactory to me."

Louis P. Carroll,
Manager,
Waldorf Theatre.

ELMWOOD THEATRE CO., INC.
539 ELMWOOD AVENUE
BUFFALO, N. Y.

"To discontinue the reviews would mean to take away the foundation of your publication."

Bruce Fowler,
Elmwood Theatre Co., Inc.

WOLLASTON TEMPLE
22 BEALE STREET
WOLLASTON, MASS.

"They are agitating very strongly here in Massachusetts a censorship which I think most inadvisable—as public demand is slowly and surely driving poor and suggestive pictures out of the exchanges and your reviews, intended as they are for the exhibitors' guidance, are of great assistance. Wishing you success and a continuance of your work and feeling your will win out."

I. W. Pinkham.

SOUTH PENOBSCOT, MAINE

"The reviews and Complete Plan Book are the first sections of the NEWS that we read."

S. B. Condon,
Pastime Theatre.

THE ORPHEUM
RED CLOUD, NEB.

"I do not know what a conscientious exhibitor would do were it not for the reviews in the reliable trade papers and have always felt safe in following the NEWS' reviews."

Geo. J. Warren,
Manager.

"Your reviews are the first thing we read when we receive the NEWS. They are a great help in getting out our advertising, on pictures. Hope you will keep it up."

E. M. Fetterman,
Mgr. Opera House,
Hebron, Neb.

THE SUBURBAN THEATRE
OMAHA, NEB.

"We have NEVER EVEN THOUGHT OF ASKING FOR A PRICE REDUCTION BECAUSE OF AN ADVERSE REVIEW. But we have found them useful in telling us the substance of the story in a short, snappy manner which is usually absent from the press sheets filled with glowing descriptions of the 'beautiful and exquisite paper' issued on each picture. We have found your service to be very fair and only on rare occasions have we differed with your opinion of the picture."

The Suburban Theatre,
By Walter Creal.

THE LYDA THEATRE
GRAND ISLAND, NEB.

"DON'T LET THEM BLUFF YOU, JOHNSTON, just give us your honest opinion and we will all be with you. You know 'right' will always win."

S. A. Hayman.

"If all exhibitors made their decisions of booking pictures after reading from the MOTION PICTURE NEWS, I can assure you their programs would be such as their patrons desire."

E. A. Provencher,
Mgr. Laurier Theatre,
Woonsocket, R. I.

¶ The second instalment of exhibitor letters on the review question will appear next week.

¶ All trade papers received their "orders." —The NEWS *alone* has been "disciplined."— What is the answer?

Factions Menace Harmony of the Exhibitors' Get-Together

Reports Issued by the Rival Organizations Presage Discord at Cleveland

WITH the coming of the national conventions of the exhibitors of the United States on June 8, 9, 10 and 11, each faction is lining up its forces for the advance on Cleveland. It would seem as if harmony was not likely to prevail when the theatre-owners get together on the appointed dates. The Independent Exhibitors of America, under the leadership of Frank Rembusch, and the Motion Picture Theatre Owners of America, of which Sydney Cohen is temporary chairman, have both issued official calls to the exhibitors of the country to meet next month on the same days at Cleveland. The Independent Exhibitors contingent are to gather at the Hotel Cleveland, according to the announcements received, while the Motion Picture Theatre Owners of America have sent out notices that they will meet at the Hotel Winton. Prominent figures associated with both organizations have issued statements which are reproduced below in part.

Frank Rembusch, president of the Independent Exhibitors, has sent the following statement:

"At the recent Chicago Convention the Chair did not make an effort to keep the convention from going to Cleveland. We encouraged it because we favor one convention, one organization. After the convention we hunted up Mr. Bullock and give him every opportunity to advise us just how we were to be taken care of, but not a single detail was told us.

"We had a committee from our organization go to Cleveland, and we were assured that everything was all right, but no details were forthcoming.

"To-day I took stock of the following facts:

"We formed a permanent organization at Chicago, with officers and directors.

"The sub-committee called upon the producers at New York City last week, and so far eleven producers have agreed *to not go into the theatre business;* three more will make it unanimous.

"The larger committee meets at Hotel Astor, New York City, June 3-4 to receive the final decisions of all producers, and we are to report to the Cleveland Convention. Where?

"We have waited two weeks, and then sent another representative to Cleveland and insist that our organizers must have a written contract for a meeting place somewhere. To-day our representative sent a wire that no such a contract was available, but that we could secure the Hotel Cleveland for convention halls and rooms, if we accepted at once. We then wired the Hotel Cleveland and contracted for the convention June 8, 9, 10 and 11 for the Independent Motion Picture Exhibitors of America.

"We have a national organization, and I take it for granted that the members would consider it poor leadership if we had no meeting place when we arrived in Cleveland.

"The Chair also begs to confess that we doubt very much the sincerity of those who would have us go into a meeting in which we have no standing. We are taking no chances. We are organized and at work, the only really active national organization to-day. Certain developments and alignments that have formed since are such that we cannot afford to be anything but sure. We hope that every exhibitor will appreciate our stand. This action in no way impairs the good possible. It will, however, be a means to clarify the situation."

Addressing the exhibitors on the subject of what has already been accomplished, the Independent Exhibitors has the following to say:

"Your sub-committee called on the executives of eleven larger producers and distributors and advised them that the new national exhibitors' organization, formed at Chicago April 26-27, have agreed to make a stand as follows:

"First—Insist that all producers get out of or not go into the theatre business.

"Second—That we buy our film service exclusively from film companies who agree to this in writing."

In the list of those producers who are reported to have agreed to the Independent Exhibitors provisions, as stated above, are Universal Film Company, First National Exhibitors' Circuit, Robertson-Cole, Vitagraph, Pathé, Selznick Companies, the United Artists, the American Film and the "Big Six."

M. Van Praag, secretary of the Kansas State Exhibitors' Association and a member of the committee recently appointed at the Patterson conference in Chicago to prepare a report to the Cleveland Convention of the Motion Picture Theatre Owners of America on the attitude of producers in regard to theatre buying, states that after the convention a sub-committee was formed consisting of H. W. Kress, H. C. Farley and M. Van Praag, which was to go to Cleveland and find out what arrangements had been made for the convention of the Motion Picture Theatre Owners of America. Regarding the transactions of this committee Mr. Van Praag has issued the following statement:

"This sub committee met at the Hotel Statler in the city of Cleveland on the 5th day of May and had a conference with Henry Lustig and Samuel Bullock, the latter being the temporary secretary of the Motion Picture Theatre Owners of America. Both these gentlemen gave the members of the sub-committee a detailed account of the arrangements that had been made for the convention, and the members of the sub-committee unanimously agreed in their report to the chairman of the full committee that the arrangements made for the convention of the Motion Picture Theatre Owners of America were entirely satisfactory.

"The report of the sub-committee had been made verbally to Chairman Rembusch, and he had been informed that the sub-committee had unanimously endorsed the arrangements made for the convention called by the Motion Picture Theatre Owners of America at the Hotel Winton, City of Cleveland, June 8th to 11th.

"Under these circumstances I am unable to understand the attitude of the chairman, Mr. Rembusch, in not only disregarding the report of the sub-committee, but in usurping the power of the directing committee and telling the exhibitors of the country by means of circulars that he has called a convention of his own at a different hotel, claiming to act by the authority of the temporary conference at Chicago."

Sydney S. Cohen, temporary chairman of the Motion Picture Theatre Owners of America, has also issued a statement on

(*Continued on page 4408*)

Goldwyn Buys Interest in Capitol Theatre

PRESIDENT MESSMORE KENDALL of the Capitol theatre announces the consummation of negotiations by which Goldwyn Pictures Corporation acquires a substantial interest in the new Capitol theatre at 51st Street and Broadway, and the Capitol theatre interests become associated with Goldwyn Pictures Corporation, which will be prominently identified with the management thereof. Edward Bowes, manager of the theatre, is to enter a larger field as a director and executive of Goldwyn.

The board of directors of the Capitol theatre will, in addition to the present members, include the following: F. J. Godsol, Samuel Goldwyn, Eugene Du Pont, Lee Shubert, Edgar Selwyn and others of the Goldwyn board. Messmore Kendall will continue as president.

"By this affiliation Goldwyn has secured an interest in one of the most spacious and magnificent theatres in the world. The Capitol theatre has a seating capacity of 5,400, 2,700 of which are on the orchestra floor and an almost equal number in the balcony. Numerous Goldwyn Pictures have already been presented at the Capitol, notably Rex Beach's "The Girl from Outside," and another Rex Beach Goldwyn feature, "The Silver Horde," has been the attraction during the past week.

Canadian Distributors in First Annual Meeting

The first annual meeting of the Canadian Moving Picture Distributors' Association was held in the St. Charles Hotel in Toronto, recently. The meeting took the form of a banquet, and representatives of the following companies were present: Monarch Film Co., Ltd., Famous Players Film Service, Ltd.; Famous Lasky Film Service, Ltd.,; Fox Film Corporation, Ltd.; Vitagraph, Inc.; Select Pictures Corporation, Ltd.; Regal Films, Ltd.; Exhibitors' Distributing Corporation, Ltd.; Canadian Universal Film Co., Ltd.; Specialty Film Import, Ltd.; Davis Amusement Enterprises; Canadian Exhibitors' Exchange.

Clair Hague, general manager, Canadian Universal Film Company, was re-elected president and J. McCabe, general manager of the Fox Film Corporation for Canada, was elected vice-president. J. O'Laughlin, general manager of Pathe for Canada, was made secretary-treasurer, while Phil Kauffman and L. Rosenfeld were elected directors.

Employes Now Operate Minneapolis Theatre

Theatre patrons in Minneapolis are showing keen interest in a new motion picture house venture in this city—a house co-operatively managed by its employes. The house is the Minneapolis Auditorium, until recently under direction of the United Artists' corporation.

Having no further pictures ready for release within 30 days the United Artists withdrew from their control. Thirty-eight members of the Symphony orchestra under the direction of Richard Long then proposed that the theatre be operated as a co-operative enterprise. They asked that they be allowed to continue with the orchestra all summer and take their share of the receipts. They also offered to take out stock in the enterprise if the management desired.

At the same time managers of three large film distributing companies notified Mr. Branham that they would furnish films to the house to be rented solely on the percentage basis.

French Ban Against Raw Film Importation Only

The French decree against the importation of motion picture films from America will not be "a restriction against laughter and enjoyment" as some of the Parisians thought. The National Association of the Motion Picture Industry has been informed by its Washington representative, Jack S. Connolly, that the Department of Commerce has received a cablegram from its Paris office to the effect that the ban is only against the raw stock. The order will in no way affect the exportation of American made pictures.

Mayflower-Tucker Suit Settled Amicably

THE Mayflower-Tucker suit, regarded as one of the most important pieces of motion picture legislation now pending, is about to be settled out of court, and George Loane Tucker will complete his contract with the Mayflower Photoplay Corporation. This announcement was made today by Benjamin A. Prager, president of Mayflower, following a conference with Alfred Beekman, attorney for the Mayflower organization.

The terms of the settlement were not stated, but it is understood that Mr. Tucker is to resume work for Mayflower immediately and that a new arrangement as to the distribution of profits on his future productions has been effected.

Mr. Tucker, according to present plans, will continue to work on the Coast. He will finish the titling and cutting of "Ladies Must Live," his second production under the Mayflower contract, and will then arrange plans for four more Mayflower pictures, which will complete the contract. The settlement of the Tucker suit represents the first big official act of Benjamin A. Prager since becoming head of the Mayflower organization.

Capt. Kimberley Reaches America from England

Captain Paul Kimberley, C. B. E., vice-chairman of the Kinematograph Manufacturers' Association of Great Britain, is a recent arrival in this country, having sailed from England on May 8th. His third trip to America is in the interests of the Hepworth Picture Plays, Ltd., of which he is a director and general manager.

Captain Kimberley is one of the best known figures in the British film industry. For some years he exploited the brand of films known as "Imp," which he made exceedingly popular in England. He also made an excellent record in the sale of "Ivanhoe," which was produced in 1913. More recently he secured the European agency for Tannhauser Films and made a big success in England with "The Million Dollar Mystery."

During the war Captain Kimberly founded a scheme for the training of disabled soldiers and sailors as cinematograph operators and for other positions in the film industry.

S. L. Rothapfel Entertains Milwaukee Press

A dinner was tendered by S. L. Rothapfel to the representatives of Milwaukee newspaperdom Friday, May 7th, at the Hotel Wisconsin. Mr. Rothapfel, who takes charge of the opening of the Merrill theatre for the Goldwyn and Ascher Brothers' interests announced the dinner as an opportunity to get together with the newspaper writers of Milwaukee. A brief outline of the new Merrill policy in advertising and publicity work was given by Mr. Rothapfel.

Films Classified with Press by U. S. Senate

The United States Senate has supported the contentions of the Censorship Committee of the National Association of the Motion Picture Industry that so far as censorship or any other form of regulations is concerned motion picture films should be classified the same as newspapers, magazines, books or printed pictures. The Senate by unanimous vote has passed the bill introduced by Congressman Walsh of Massachusetts which prohibits the transmission by mail or otherwise in interstate commerce of indecent films. The bill has already passed the House of Representatives but will be sent back there for concurrence in an amendment to correct a technical error and will go to the President for his signature within a short time.

Fox Perfects Plans for International Convention

For the first time in the history of the Fox organization representatives of the firm from all parts of the world will meet at the sixth annual convention of the Fox Film Corporation, beginning on May 24th. Furthermore, this is said to be the first time in the history of the industry that such an international convention has been held.

Plans for the reception of the convening representatives have been perfected by William Fox and an elaborate program of business meetings and entertainments has been arranged. The entire party of branch and district managers will be on hand at the formal opening of the Fox studios on May 24th. One announcement made on the eve of the convention is that each of the Fox exchanges located in the principal cities of the world will be equipped shortly to maintain an efficient exploitation department for the benefit of exhibitors.

First British Serial Is Started in England

For the first time in its history, the Broadwest company, a British producing organization, is to make a serial. It will be called "In the Blood," and will be a typical English story. No attempt at impossible or unreal stunts will be attempted and each episode will be a complete story. Walter West will supervise the production.

Hagenbeck Menagerie Is Still Active

In a recent editorial in the Motion Picture News, headed "Watch the Germans," mention was made that the Hagenbeck menageries in Hamburg had been taken over by a producing company. This statement is now discovered to be incorrect. A motion picture company has taken over only part of the company's grounds, and the firm of Carl Hagenbeck Sons is still doing business.

Goldwyn Plans for an Extensive Foreign Production

Announces That Pictures Will Be Made Both in France and England

SAMUEL GOLDWYN returns from Europe with a most interesting statement on international film conditions and how they will affect the interests of American producers in the years to come. While abroad Mr. Goldwyn spent considerable time in both England and France, and he has studied intensively both the character of the European as well as the character of the motion picture industry on the other side.

Mr. Goldwyn's accomplishments and observations in Europe have resulted in two things: a crystallization of Goldwyn plans and activities; and a definite perspective on the future of American production throughout the world.

"We have consummated the formation of Goldwyn, Ltd., and have solidly launched our distributing enterprise in England," said Mr. Goldwyn. "We have laid the cornerstone for one of the most active distributing centers in the United Kingdom, and we look forward to big accomplishments in European sales. Our office abroad has an English character, an English atmosphere, and admirably fits into the English method of business transaction. We have made friends on the other side, and friendship is a lasting foundation for success in ventures where capital and product are up to the mark.

"More than that, we have launched our distributing center in France—the Société Anonyme Cinematagraphique Goldwyn-Osso. Within the next few months there will be an energetic branching out of Goldwyn activity on French continental soil with branch offices in Paris, Lille, Bordeaux, Nancy, Marseilles, Lyons, Geneva and Brussels and all the larger French cities.

"Nowhere does one remark on the growth of the picture so much as in France, where the lid that was clapped on during the war has been suddenly let go. The result is an energy and progress that is undreamed of, even in progressive America. There are to date some 1,200 cinema theatres in France. One cannot say how many there will be two years from now.

"While the Europeans are pleased with American pictures and recognize the technical merit of American production as well as the artistry of our photoplay creators, they are not wholly satisfied with anything that does not spring from their own soil. The cry of 'production at home' has been uttered and heard, and for Americans to continue to hold foreign markets means a revivifying ingenuity, and a recognition that our productions treating of foreign characters must ring true to life. The international note in the picture is about to be felt more forcibly than ever before, and we at Goldwyn are not only going to spread ourselves to make our pictures acceptable in any land, but we are going to stage them on the soil where they are supposed to be.

"In short, production abroad has ceased to be merely an idea. It is now a necessity and about to become a fact. England and France will soon hear the ring of hammerblows that mean new production studios. English pictures for the English, French pictures for the French is the keynote.

"While in England I had the pleasure of discussing cinema matters with some of Britain's best known authors, including Sir Hall Caine, E. Phillips Oppenheim and Cynthia Stockley, and I am tremendously pleased and hopeful over their interest in developing the photoplay.

"During the war American naturally incurred little competition on foreign soil. While there has been little change to date in actual business done, there is a determination on the part of our friends across the water to show their hand in a creative way along cinema lines. I do not disparage this; in fact I encourage it, as I would encourage any effort to make the photoplay a more international and a more artistic achievement."

"I believe absolutely in international pictures. Where foreign characters have crept into the action of the average American film they have too often been utilized for the purpose of provoking a laugh or presenting some ridiculous situation. The time has come when we ought to present the foreign character in a serious role, allow him to demonstrate the traits and mannerisms of his race in a genuine way, and, moreover, to furnish him with a setting that accords fully with the spirit and content of the story in which he is cast."

Mr. Goldwyn also spoke highly of the influence that the American pictures were wielding abroad, and expressed his belief in the screen as the greatest popular agency for the promotion of feelings of good fellowship between this country and England and France. The spirit of rivalry between the different countries for supremacy in the picture field was strong, Mr. Goldwyn declared, and both England and France were anxious to overcome the lead at present enjoyed by the American producers. In response to the people's demand for more and better pictures, the construction of theatres is being carried out as rapidly as conditions and available material will permit. Mr. Goldwyn described how in several instances he saw the interiors of houses demolished and removed so that the houses might be remodeled and converted into motion picture theatres, even though the ultimate seating capacity was very limited.

In concluding the interview, Mr. Goldwyn referred for a moment to the production program for the coming season. "By the middle of next month," said Mr. Goldwyn, "we will have twenty negatives completed and ready for the market for the coming season, beginning September."

Theatre Building Reports from West Coast

MESSRS. RICHARDS and Nace, of Phoenix, Arizona, have leased the property at the corner of Western and Sixth streets, Los Angeles, for a 1,900-seat suburban theatre. They also broke ground last week on the new Rialto theatre in Phoenix, which will seat 1,200.

Sol Lesser, A. and M. Gore, and three owners of present Hollywood theatres have formed a $500,000 corporation to take over the Hollywood theatre, the Windsor theatre and the Apollo theatre and to construct in addition a 2,500-seat house to cost $300,000 at the corner of Hollywood boulevard and Ivar street. This will give four runs to all First National releases in Hollywood. There will be a mid-week change for the big theatre and a daily change for the three smaller ones.

A lease for a big theatre site in Los Angeles has been purchased by an organization formed by Sol Lesser and composed of Messrs. Mark, of New York; Von Herberg, of Seattle; Liebler, of Indianapolis; Gordon, of Boston; Williams, of New York; Schwabe, of Philadelphia, and Finklestein, of Minneapolis, who will build a house with 3,000 seats. No announcement of location has been made as yet, but it is generally believed that they have secured the Mercantile Place site, consisting of 160 feet on Broadway, between Fifth and Sixth streets, and extending through to Spring street. This lease was recently secured by the Board of Education by Adolph Remish, who was formerly identified with Ackerman and Harris, owners of the Hippodrome circuit affiliated with Marcus Loew.

A. E. F. Pictures Will Be Run on Memorial Day

Governor Calvin Coolidge of Massachusetts, preparing for the observation of Memorial Day, May 30th, in the Bay State, has requested that all motion picture theatres arrange for a showing on Memorial Day of the pictures of the graves of the American Soldiers who were killed in France. The plan was proposed by Myron T. Herrick, former American ambassador to France, to Governor Coolidge.

Managers of the Boston playhouses are preparing to co-operate with the Governor, and will show some time during each performance, not only the pictures of the graves, but films depicting the work of the men in the trenches.

Screen Advertisers Will Meet at Indianapolis

The value of the screen as an advertising medium of the best kind will be emphasized at the meeting of the Screen Advertisers' Association of the World to be held in Indianapolis, June 7 and 8, coincident with the convention of the Associated Advertising Club of the World.

Persons interested in screen advertising from all parts of the world are expected to attend the sessions of the screen advertisers' association and the general sessions of the convention. One of the most forceful programs ever arranged has been prepared by Harry Levey, president Associated Advertising Clubs of the World.

Mr. Levey, who is largely responsible for the present development of the industrial and educational motion picture, will make the principal addresses before the screen men. The sessions will be called to order Monday afternoon, June 7. Mr. Levey, who also is the manager of the industrial and educational departments of the Universal Film Manufacturing Company, will speak on "A Dream Realized."

A general discussion will follow Mr. Levey's address. Tim Thrift, advertising manager of the American Multigraph Sales Company, and chairman of the motion picture committee of the National Advertisers' Association, will deliver an address on "What I Have Learned About the Motion Picture Medium."

Another important speaker at the opening session will be John Leitch, author of "Man to Man," who will speak on "The True Mission of the Motion Picture."

Irving T. McDonald to Manage Foley Houses

Irving T. McDonald, for several years connected with the Fox circuit, lately as manager of the local playhouse in Springfield, Mass., has resigned to assume management of the T. L. Foley motion picture houses of Cleveland, O. He expects to remain in this city until about June 1. According to announcement, he will be in direct charge of the three Foley houses located in the Cleveland's theatrical and business section. His place is assumed by George V. Halloway, who comes to Springfield from the New York Academy of Music.

Spokane Exhibitors Correct Recent Statement

According to a telegram received from Messrs. Clemmer and Lamach, the Spokane, Washington, exhibitors, the article concerning them in the May 15th issue of the News was incorrect. The item was headed "Spokane Exhibitors Rebel at Percentage System," and was received through the regular news source of the Motion Picture News. The telegram states that it was unauthorized as well as untrue.

Chicago Exchanges Still in Serious Condition

WHILE admitting that the situation caused by the new Chicago fire ordinance, which became effective May 1, still is very serious for exchanges, managers are hopeful that sufficient time will be allowed them to find suitable new quarters before the drastic provisions of the ordinance are enforced. No steps have been taken as yet to compel the exchanges to comply with the forty-eight hour notice served by the city under the new ordinance, ordering them to cease handling and removing films from buildings now occupied, and an amendment of the ordinance deferring it for one year has been introduced in the city council and referred to the building committee.

The aldermen are said to feel that the exchanges should have been given more time, as practically no building exists in Chicago today which complies with the requirements and in which the exchanges could get space. E. G. Welsh, who is promoting the proposed Chicago film exchange building, denies the rumor that ground will be broken on June 1, but stated that prospects were now brighter than ever before, and it is hoped that construction can be started within thirty days.

"Big Six" Has No Part in Any Booking-Pool

Los Angeles, May 18.—Fred Warren announces that the Associated Producers will have no part in any booking-pool. Reports are heard on every hand here to the effect that Famous Players-Lasky and First National have formed a booking-pool. Fred Warren also announces that the Associated Producers have leased buildings in all exchange cities west of Denver and that the exchange managers have already been engaged. This serves as a denial to the rumor circulated in the East that the "Big Six" will go through some other exchange system.

In New York no great credence is given the Los Angeles rumor concerning the reported Famous Players-Lasky and First National booking-pool. Both parties concerned refused to even discuss it.

New York Theatre Owners Appoint Delegates

The Theatre Owners Chamber of Commerce of New York, at a largely attended meeting on Tuesday, May 18th, designated a delegation of sixty to attend the Cleveland convention. They will leave New York on the Albany night boat on June 4th, stop off at Buffalo and Niagara, and then take the boat from Buffalo to Cleveland.

This issue of the News does not carry the Box Office Reports or Advance Release departments. These will be run in future in every other issue, until the white paper situation becomes less stringent.

Stanley Acquires Three Philadelphia Houses

Jules E. Mastbaum, president of the Stanley Company of America, announced yesterday that this corporation has taken over from Michael Stiefel three of the largest and best known motion picture theatres in Northeast Philadelphia. The theatres are the Iris, Kensington and Allegheny avenues; the Lafayette, Kensington avenue near Cambria street; and the Star, Kensington avenue near Lehigh.

"The fact that the Stanley Company of America has secured these theatres in Northeast Philadelphia means that photoplay lovers in that vast territory will be given opportunity to see the best pictures," said Mr. Mastbaum. "It is an event of which motion picture lovers can well feel proud that this company has entered this field and entered it so thoroughly as indicated by the taking over of these three houses. These new additions to the Stanley enterprises will be improved in every way necessary to make them fit the Stanley standard of comfort and convenience for its patrons."

Equity Showing at Astor

Equity Pictures Corporation announces that arrangements have been completed for a trade showing of "For the Soul of Rafael," the latest Clara Kimball Young special, at the Hotel Astor next Wednesday, May 26. The showing will be given in the Grand Ballroom, starting at three o'clock.

Applications have been received from other branches of the industry who desire to travel along with the Theatre Owners' Chamber of Commerce. Mr. Louis Blumenthal is in charge of all arrangements.

Manufacturers' Exhibit for Cleveland Meet

THE National Independent Motion-Picture Machine and Accessory Show promises to be an important event during the week of the Exhibitors' Convention at Cleveland, according to Dr. Sam Atkinson, business manager, who is also a well-known exhibitor. Dr. Atkinson states that Gray's Armory has been engaged for the exposition and that many important producers, accessory manufacturersand distributors have already reserved space for the show, taking advantage of the opportunity to bring their pictures and products before what is expected to be the largest gathering of exhibitors ever assembled at one time in America.

Arrangements have been completed for erection of seventy-two booths on the floor of the huge armory. There will also be elaborate floral decorations, and a splendid orchestra has been engaged for the occasion. According to Atkinson the presence of many independent producers and stars at the convention is assured. Pictures produced by the independents will be screened in the exposition building, and accessory makers are arranging very complete exhibits of their products.

Realart Managers in Big Get-Together

First Conference of Young Company Held in New York, Beginning May 15

THE managers of Realart Pictures Corporation held their first conference and get-together at the Hotel Astor, in New York City, last week. It was the first opportunity which the company's field force has had to become acquainted and the occasion was made a fitting one for the importance of the event.

The advance guard for the convention arrived Saturday, May 15th, when Oren F. Woody, Los Angeles manager, and Ben F. Simpson, San Francisco manager, arrived in New York from their transcontinental jaunt. Others arrived later in the day, but the majority came on Sunday and early Monday morning. A large number brought their wives and families and several made the trip by automobile.

The managers registered at the Hotel Astor on Monday morning and then went in a body to 469 Fifth Avenue, where they inspected the home offices in the Winfield Building and met the officials of the company. They journeyed back to the Hotel Astor for luncheon, following which the business sessions were started.

The first two sessions of the meeting were given over to a discussion of the results obtained from the company's Wanda Hawley selling campaign. The succeeding days were devoted to reports from the various managers on the conditions in the field. The men have recently returned from trips about their territories and reported on exhibitor opinion on the live subjects of the day as they encountered it at that time.

On Monday evening the field men attended a performance of "Irene" at the Vanderbilt theatre. Wednesday evening they attended "The Gold Diggers" at the Lyceum, and on Friday night, after a dinner at the Astor, they saw a performance of "The Midnight Frolic." The other nights of the week were left open for the men to entertain their wives and families.

An attractive booklet was prepared for the conference. It was devoted entirely to the officials and managers of the company in a personal way and was attractively prepared. In addition to the photographs of the various officials it contained some live and personal data on the individuals that compose the organization.

Each official of the company is written up in the booklet. There is a brief history of his career in the world of business and an attractive picture showing him at work in his office. The book was printed under the direction of Mr. Fritts.

The following attended the meetings: Melville E. Maxwell, special representative; Joseph L. Marontetts, Atlanta; Walter E. Scates, Boston; Henry E. Wilkinson, Buffalo; Harry W. Willard, Chicago; Mark Goldman, Cincinnati; James B. Reilly, Cleveland; Diaz Callahan, Dallas; Bert R. Latz, Denver; Ralph B. Quive, Detroit; John N. McMeekin, Kansas City; Oren F. Woody, Los Angeles; Henry L. Hollander, Minneapolis; Lester Adler, New York City; Truly B. Wildman, New Orleans; Cornelius G. Kingsley, Omaha; J. E. Hennessy, Philadelphia; Harry E. Lotz, Pittsburgh; Ben F. Simpson, San Francisco; Albert W. Eden, Seattle; Floyd H. Lewis, St. Louis, and Louis Reichert, Washington, D. C.

The British Motion-Picture in America

Gus Schlesinger of Inter-Ocean Film Writes of Picture with International Appeal

IN a statement just issued from the office of the Inter-Ocean Film Corporation, Gus Schlesinger, manager of the department of foreign film sales of that organization, discusses the subject of the British-made picture in the American theatre and concludes with the assertion that in the future the British and the American producer must concentrate on the making of pictures that have an international appeal. Mr. Schlesinger's statement is submitted in full:

"The crop of trade rumors this spring has brought the names of England's foremost producers to the fore, coupling their producing units with many prominent American distributing organizations. To date, however, though the rumors still persist in gaining a sufficient currency to give them cause for widespread discussion in American film circles, no definite arrangements have been made for the American distribution of British productions. Or, to be more discreet, no public announcement of any such consummation has been made in the trade press.

"While, however, this would lead one to believe that British productions are of an inferior nature, or that the terms for obtaining the American distributing rights to the British product is too high, the fact remains that the agitation is the outcome of a noticeable increase in quality of the production made in British studios.

"Thus far there have been only two big British productions shown with any degree of success in this country, namely, "The Manx-Man" and "The Better 'Ole." Both offerings were brought to America by the Inter-Ocean Film Corporation fully two years ago, and were released in this country by the Goldwyn organization and World Film Corporation respectively.

"That there is a big field for British productions in this country is an admitted fact, what with the recently announced policy of American producers to forego the production of a quantity of releases for the policy of "Fewer and better pictures." But British productions in order to attain to the height of popularity that is now being enjoyed by the American product must, in the final analysis, pass the critical scrutiny of the American theatre-going public.

"In this respect, I believe that American tastes are similar, generally speaking, to British tastes. The same elements that make for a good picture in America are the very fundamentals which make the British cinema offering a success in the United Kingdom. Of course, we all have our little perversions, and at times hold entirely different views on matters pertaining to the screen. Withal we agree on the following formula for a successful production; a good story, interpreted by a good cast, and visualized by a skillful director.

"In making pictures in the future, England and America must concentrate on the prodution of pictures containing an International appeal. The film markets of the world are reopening, new markets are being discovered, and the demand for films is greater now than at any other period. Motion pictures are becoming recognized everywhere as the standard form of amusement. There is room for every country's films everywhere—provided of course the pictures in question are patterned after the successful prototype in picture productions."

Error in Printing Booking Receipts

A TYPOGRAPHICAL error in the advertisement of the Canadian Photoplays, Ltd., in the issue of May 22nd of THE NEWS made the bookings on "Back to God's Country" equal four million dollars. It should have read $400,000.

Noted Educator Wants Films in Schools

Dr. Charles Eliot of Harvard Advocates Education Through the Medium of the Screen

DR. CHARLES W. ELIOT, president emeritus of Harvard University, who was the principal speaker at one of the sessions of the National Association of Cotton Manufacturers at the Copley Plaza Hotel, Boston, last week, strongly advocated the utilization of moving pictures in schools throughout the country as a means of education.

"We are trying from the kindergarten through the professional schools at this moment, to utilize all means of education through the eye," Dr. Eliot said. "We have been accustomed to depend upon the ear very largely to begin with.

"The whole lecture business, for instance, in schools, colleges and universities, professional schools included, has been through the ear. It is a very inferior method to education through the eye. I learned that rather early in life, because I wanted to be a chemist and I found when I began to study chemistry really that that was very largely a work of the eye.

"You have got to see the experiment you try and its results," said the eminent educator, "and its operations must be guided by the eye. And then when I became familiar with medical education I discovered that the lecture method was practically of no use except as affording a rapid sketch of some process that the teacher wished the pupil to conduct; that everything depended really on educating the senses of the medical student, and chiefly the eye. That is coming in, I rejoice to say, from the elementary school and kindergarten all the way up through medical education. And this use of moving pictures has even within one year only attained its first chance, its first use in American popular education."

The urging of Dr. Eliot for the use of moving pictures in schools throughout the New England district and the entire country is not the first inaugurated in Boston. Educational films have been shown in the schools throughout the city through the coöperation of the motion-picture distributors of this district.

Fire Commissioner John R. Murphy of the City of Boston has adopted a plan for the use of moving pictures in his school for officers of the fire department and the members of the Bureau of Fire Prevention. Members of the Wire Division of the Hub's fire-fighting force will photograph scenes of interest throughout Greater Boston for the illustrating of the lectures in the Officers' School.

Methods of fire-fighting along the waterfront, to be known as "Marine Fire-fighting and Large Streams of Water," building construction, for wall fire-fighting, reservoirs and residential sections, together with methods of fighting chemical fires, will be flashed upon a screen to the veteran officers of the department in their school at the fire headquarters on Bristol street, Boston.

Commissioner Murphy knows the value of the motion picture as a means of education and for attaining interest in the classes of the school. Members of the Class of Government at Harvard University will be the guests of the Fire Commissioner at the drill school yard of the department, when sixteen recruits of the fire-fighting force will go through drill evolutions before the "movie" men of the Wire Division. It is understood that the films will be used as educational films for the schools of the districts throughout the Boston fire district.

Cleveland Convention

(*Continued from page* 4463)

the coming Cleveland gathering. The statement follows:

"The motion picture theatre owners of the country are keenly alive to the dangers threatening them from the producer-exhibitor. They will under no circumstances and by no manouvres whatever be diverted from organizing themselves into a powerful national body. They are not afraid of a fight in the open with the interests arrayed against them.

"In fact, they are ready for a fight. The exploiting interests evidently do not want to fight us in the open. Neither their objects nor their methods can stand the light of publicity. A vigorous exhibitors' organization means an end of all the illegitimate drives for the exhibitors' money; it means an end to the invasion of the exhibiting field by the producer; it means an end of extortion by way of deposits; it means an end to the craftily matured percentage plans; it means an end to the million dollars of graft the producers are collecting from improper advertising on our screens.

"Unable or unwilling to fight us in the open; fearful of the just resentment of the organized independent exhibitors of the country, the interests have resorted to the employment of a staff of accomplished smoke-screen artists to either prevent the convention or make a desperate attempt to break it up. In this way they hope to deal the exhibitors who are anxious to unite and organize another blow from which they may not recover for years to come. They are directly or indirectly hiring notorious but irresponsible agitators and common scolds to whom the publicity agents of these interests supply the ammunition they are to "shoot" at Cleveland. Fifteen thousand postal cards have been furnished by one large producing company to circularize the exhibitors of the country for a so-called second "convention" at a different hotel in the same city and at the same time selected by the Motion Picture Theatre Owners of America.

"These men are trying to stage another affair like the gathering at St. Louis where a well known opponent of the deposit system and former president of a national exhibitors body, was excluded from the privileges of the floor because he attempted to speak on the evils of the deposit system. The man who drove him from the floor at that time is today at the head of a large producing company, and was then known for his affiliations with producing interests.

"The intention of the smokescreen artists is to create confusion in the minds of the independent exhibitors of the country. They are trying to stage a producer-distributor-exhibitor convention at another hotel in Cleveland at the same time for which the convention of the 32 states has been called.

(*Continued on last column*)

California Association Starts Fourth Year

The Theatre Owners' Association of Southern California will begin the fourth year of its organization on May 20, when newly elected officers will be installed at a luncheon.

The officers elected at the association's recent meeting, early this week, are H. J. Seiler, Gale theatre, Whittier, president; F. O. Adler, Victory, San Pedro, vice-president; J. S. Lustig, Starland, Los Angeles, second vice-president; J. M. Young, Hollywood theatre, Hollywood, treasurer; Glen Harper, Apollo theatre, Los Angeles, secretary; Pearl Merrill, City theatre, Culver City, sergeant-at-arms; with H. H. Bosley, Alhambra theatre, Los Angeles; B. F. Van Derlip, Huntington theatre, Huntington Park, and S. A. Grant, Windsor theatre, Los Angeles, directors.

Upper Broadway Theatre Has New Manager

The Standard theatre, at 90th street and Broadway, New York City, has changed hands. It passes into the managerial control of B. F. Kimberg, who has purchased John Cort's entire interest in the house. The Standard has been run as a combination house, and the present bookings will continue for several weeks, after which motion pictures with musical features will be run for the Summer months.

Cleveland Convention

(*Continued from first column*)

"It is a story of unscrupulous scheming and desperate daring. These producing interests and their tools have thrown down a challenge to the motion picture theatre owners of America. The next few weeks will show whether these men and these interests can get away with it. It all depends on us, on the men who own and operate motion picture theatres for a livelihood.

"In conclusion let me repeat that the call to the Cleveland Convention at the Hotel Winton, comes from independent exhibitors prominent in organization work in 32 states. They decided upon Cleveland as the place and upon the 8th to the 11th of June after careful deliberation for the time of their big meeting. They will gather at the Hotel Winton.

"The straightforward exhibitors of the country are in no mood for trifling. The smokescreen artists and the professional disturbers may not know it but they are labelled like a trunk that has made several trips around the world."

Exhibitors of Southwest Greet First National

Three hundred independent exhibitors of the Southwest have accepted the aid offered by First National to remedy existing conditions. The committee representing them, who interviewed First National executives at Dallas, Tex., consisted of J. A. Horton, of Little Rock; Tom Boland, of Oklahoma City; Walter Fairman, of Bryan, Tex.; E. T. Peters, of Dallas; Ben Lewis, of El Paso; H. S. Cole, of Ranger, Tex.; C. C. Mushelman, of Paris, Tex.; and H. S. Ford.

At the request of this exhibitor committee, J. D. Williams, manager of Associated First National, agreed to return to Dallas before the end of May to complete the organization of the new First National exchange staff.

Optimism Predominates Among Theatre Owners

First National Survey Shows Exhibitors Expect a Heavy Business Soon

CHIEF among the outstanding features of the conditions existing in the motion picture exhibiting field of the United States, as disclosed by the 1920 Survey by First National Exhibitors' Circuit, for which MOTION PICTURE NEWS has the exclusive publication rights, is the spirit of optimism which predominates generally among the owners and managers of theatres, the deep seated conviction that the coming season is going to be a greater one from every standpoint than any season past and the determination to take every advantage possible by providing the accessories necessary to adequately care for a greatly increased patronage. This is not an articulate expression of opinion from any one exhibitor or any group of exhibitors, but it is the inevitable conclusion which must be drawn from the amount of money which exhibitors are putting into their end of the motion picture industry to care for expected business during the coming season.

Despite the high prices, exhibitors have gone ahead with the idea that the public wants the best and will bear its share of the ever increasing costs. Improvements such as enlarged rest rooms, remodeled lobbies, interior decorations and other things which cannot be classed as necessities are scheduled in practically three-quarters of all the motion picture houses to be done during the summer months. In places where increased seating capacity has become a necessity, there has been included in the plans for the alterations enhanced facilities for the comfort of patrons.

Nowhere is this spirit of bigger and better houses exemplified more emphatically than in the middle west and western states. Michigan, Ohio and Wisconsin lead in activity, and Iowa, Utah and many other states have ambitious plans, but the fact that original construction was not restricted in most of the western states permitted the building against the future, and consequently increased facilities are not yet a necessity. In the cities, however, especially the larger ones, building of motion picture houses is experiencing a boom. In Detroit, Michigan, alone contracts have been let and actual construction started on twenty-four new houses in downtown, neighborhood and suburban sections, and before the first of next year it is believed that all of them will be in full operation.

The new Allen theatre, at Woodward Avenue and Watson Street, which is to have a seating capacity of 3,500, is now well under way, and, according to plans, will be ready for opening in the fall. Charles H. Mills, who operates the Regent, Majestic, Miles and Orpheum theatre, has announced that he will build a 4,000 seat house on Grand River Avenue, to play pictures and vaudeville. The Rialto Theatre Co., present operators of the Rialto theatre, is contemplating the erection of a new house on Forest Avenue, near Concord Street. It will have a seating capacity of 1,200 and will open late in the fall.

Gus Greening, who until a month ago was managing director of the Miles theatre, has announced that he will break ground immediately on Hamilton Boulevard for the New Tuxedo theatre. Mr. Greening says it will be ready for opening on October 1st, with 1,500 seats. The La Salle, at Ferry Avenue and 14th Street, managed by Bert Williams, well known in Detroit as a vaudeville house manager, which will seat 2,000 persons, had its formal opening on May 22nd. Wetzman & Zieman opened their new Linwood theatre, at Linwood and La Salle Streets, on May 1st. This is said to be one of the most beautiful of Detroit's neighborhood houses and will seat 1,500.

John Slepski is now completing a 700 seat house, to be opened in midsummer on Grand River Avenue. Provisions have been made to care for an enlargement if necessary. M. Robbins will open the new Savoy theatre, on Oakland Avenue, about May 15th, he announces. The Knickerbocker Theatre Co. have started operations toward enlarging the Knickerbocker theatre, East Jefferson Avenue, from 900 to approximately 1,500 seats.

Besides these announcements there are unofficial rumors of the building of several other large motion picture theatres in Detroit's downtown section. One of these is to the effect that a site has been obtained at the corner of Elizabeth Street and Woodward Avenue, one block north of Detroit's famous Grand Circus Park, for the erection of a large theatre. Phil Gleichman, manager of the Broadway Strand theatre, is also said to be interested in the erection of a large theatre on North Woodward Avenue. No definite action has been taken on either of these plans, however. John H. Kunsky, who operates Detroit's two leading first run picture theatres downtown, besides a chain of the strongest neighborhood theatres, is known to have an extensive building campaign outlined for this year.

The Croswell Theatre Co., of Adrian, Mich., has purchased the Crescent theatre there in a plan to improve the entertainment facilities of the city. Both theatres have been running pictures, but the plan is to make the Crescent an up-to-date theatre and use the Croswell for vaudeville and road attractions.

Akron, Ohio, is but a little behind Detroit in building plans. The Waldor Amusement Co. has started the erection of a 1,000 seat house, with all modern conveniences and a novelty of an arcade lobby. The lobby will run through an entire block from High to Main Street, with entrances on both streets. The name of the new theatre and the opening date has not been announced. The Rialto, a 1,400 seat house, on East Market Street and Goodyear Avenue, has just had its formal opening. No modern device was left out of the structure, even including the box aisle lights. A symphony orchestra has been installed, as well as a Hope Jones Unit organ.

The new Dietz theatre, in East Akron, is nearing completion. It will seat 1,000 people and the cost is in excess of $200,000. In the downtown section of Akron ground has already been broken for the erection of an office building which will house the new Orpheum theatre, to be operated by Botzub Brothers. It will have a seating capacity of 1,000. A. T. Simons, owner of the Dome theatre, announces that he has procured a lease on a new building constructed for the housing of a motion picture theatre with a seating capacity of 1,500. The new theatre will be known as the Allen. The Akron Enterprise Co. has received a building permit for the construction of a $500,000 theatre building on Main Street. No announcement has been made by the company relative to the plans for the new structure.

The Regent, a new 1800 seat house being erected by Gus Sun, is so near completion in the down town section of Springfield, Ohio, that Decoration Day has been set as the opening date. The completion of this house will change to some extent the bookings of the other Sun houses in Springfield, the Sun Vaudeville, the Fairbanks and the Alhambra. The Fairbanks will continue to book legitimate attractions and some vaudeville. The other theatres in Springfield—Colonial, Liberty, Majestic and Princess—will undergo only repairs and redecorations for next season. All of them will remain open all summer.

Hamilton, Ohio, will have a new 1,000 seat house to help accommodate the unusual patronage which developed during the season in this city. It is the Rialto, at Front and High Streets, and is being erected by the Jewel Photoplay Co. The opening will take place some time the latter part of June.

The Palace, which only opened last February, and the Lyric and Gem are the only ones of the Hamilton theatres which will not be closed for short periods during the summer for alterations or redecorations. The Jefferson, also owned by the Jewel

(Continued on page 4471)



Some of the representatives of Fox Film Corporation who will attend the coming conference.

Educational Will Distribute Popular Christie Comedies

Contract Just Announced Calls for Two Reel Release Every Second Week

NEW evidence of the declared intention of Educational Films Corporation to gather together on its release schedule the best two-reel comedies obtainable was supplied this week with the announcement that the company has taken over the distribution of Christie Comedies, with a release every two weeks.

The contract, which has just been signed by E. W. Hammons, vice-president and general manager of Educational, and Charles H. Christie, general manager of Christie Film Company, is said to involve the largest sum ever concerned in a two-reel comedy agreement. The amount to be spent in production alone within the next year is said to run into a sum that ranks among the largest investments of any of the producing companies.

According to the agreement, Al. Christie, who has been responsible for some of the greatest comedy successes, is to personally supervise all of the productions and actually direct as many as possible. The entire distribution for the United States and Canada is to be in the hands of Educational, the first of the pictures to be released shortly after the opening of its new exchange system which has just been announced.

Two-reel comedies only are concerned in the contract, and none but the new pictures are to be released by Educational. The product already shown will continue to be booked through the present avenues, so that each of the productions to be handled by Educational will merit the brand name, New Christie Comedies. Immediately after making the agreement with Educational here, Mr. Christie hurried back to the coast to complete enlarged plans with his brother.

Production of the first two comedies to be released by Educational are now under way and the ample facilities of the Christie studios assure that the schedule will be promptly met. With the recent additions, the Christie plant is said to be one of the most complete on the Pacific coast and the array of actors regularly on the payroll is a large one. With the large casts available and the physical facilities the greatest attention will be paid to each of these releases.

It is probable that Bobby Vernon and Fay Tincher will be featured players in the first two Educational-released offerings. The third will have an "all star" cast. As a matter of fact it has never been a practice to "star" players in the Christie comedies though probably more noted stars of today have come from the Christie "lot" than from any other organization. Some of the names appearing in recent releases evidence the character of the players who are available: Eddie Barry, Jimmie Harrison, Neal Burns, Teddy Sampson, Vera Steadman, Helen Darling, Charlotte Merriam, Earl Rodney and a number of others including a chorus of beauties that the Christie brothers promise will take all prizes when they are seen on the screen.

In a recent interview Al Christie pointed out that it has been the policy of the company to supply both stories and laughs, and it is that type of comedies that has appealed so strongly to the exhibitors generally. This will be carried out as a general plan, except that it will be the policy to have even larger casts and more elaborate sets in the future.

With this plan the addition of the Christie Comedies fits in well with the other two-reel releases of Educational the Chester Comedies, in which animals and children are largely featured, the first of which "Four Times Foiled" attracted so much attention recently at the Rialto, Rivoli and Loew theatres; the "Torchy" Comedies, taken from the famous stories by Sewell Ford and which center around the red-headed office boy; and the Mermaid Comedies, directed by Jack White of Sennett and Fox Sunshine fame, which run stronger to the slap-stick and girl ideas.

"Acquisition of the world renowned Christie Comedies," said Mr. Hammons, "should be excellent evidence of the position that Educational Films Corporation occupies in the comedy, as well as in the rest of the short subject field. We have been confident from the start that we could offer independent producers of short subjects the very best sales and distribution system, and I believe that the signature of the Christie contract will convince any doubters.

"I do not believe that I need say anything about Christie comedies except to say that I am fully advised of the plans of Messrs. Al and Charles Christie and I know that their product will be of an even higher order than before. I know of the great demand for these productions from exhibitors all over the country and we consider it a privilege to handle them. We expect to be able to give them a considerably wider distribution than before and to systematize the handling so that they can be more readily obtained by exhibitors everywhere. We will put behind them every bit of the energy and all of the resources of our company and with the additional bookings that we are already assured we are confident that new thousands will be enjoying these super-amusement products in a very short time."

Charles Christie was equally enthusiastic. "We have had a great degree of success with our two-reel comedies," he said, "and we feel proud of our record. But it remains a fact that we have not been able to obtain all the results that we desired through independent exchanges because we have not been able to follow up our product or to put organized sales effort behind it. We adopted this plan, however, because we have always refused to permit our product to be handled by companies whose chief concern was with features and have our productions treated as 'fillers.'

"So when Educational Films Corporation, met with the same difficulties, decided to establish its own exchanges, we found an ideal outlet for our product. We will now have perfect distribution and co operative effort so that the sales burden comes off our shoulders and we will be able to devote our entire attention to production.

"We have always refrained from boasting of the future, but I cannot help pointing out that the assuredly greater distribution and our opportunity to focus all our efforts on the Los Angeles studios is going to bring a series of two-reel productions, one every two weeks, that we believe will startle exhibitors."

First National's Figures

(*Continued from page* 4469)

Photoplay, will be closed as soon as the Rialto is opened, to undergo extensive changes and improvements. The Grand, pictures and vaudeville, will be extensively renovated, and the Jewel and Eagle will also undergo complete renovation.

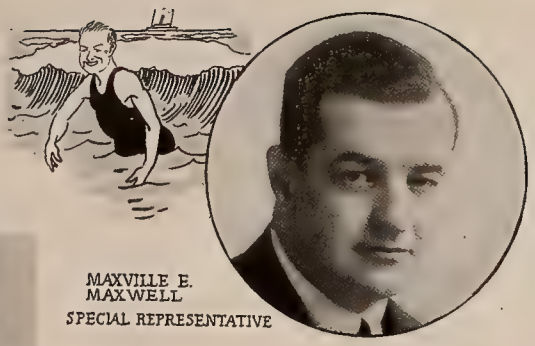
The Majestic theatre at Athens, Ohio, has just completed an alteration in a unique manner. Seating but 250, it had been crowded all winter, and architects decided that extension of the walls to the line on three sides would provide space for an additional 150 seats. The new walls were built around the old theatre without interrupting performances until they were completed. Then the house was darkened for one week while the old walls were torn down and the new seats installed and the interior redecorated.

Defiance, Ohio, will have practically a new theatre when Thomas & Henry, exhibitors of Auburn, complete remodeling the Citizens' Opera House. When remodeled the theatre will be opened under the name of the Valentine, with pictures and vaudeville. The Auditorium at Defiance will be remodeled during the summer



TRULY B. WILDMAN
NEW ORLEANS



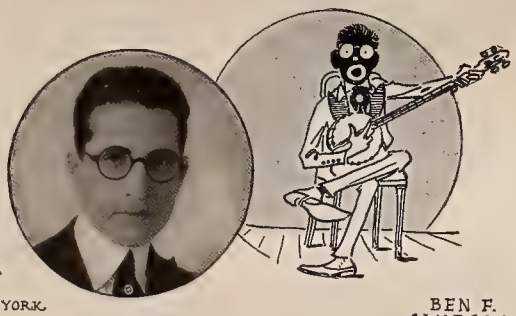


MAXVILLE E. MAXWELL
SPECIAL REPRESENTATIVE



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OMAHA





LESTER W. ADLER
NEW YORK



HARRY E. LOTZ
PITTSBURG





BEN F. SIMPSON
SAN FRANCISCO









RALPH B. QUIVE
DETROIT

HENRY F. WILKINSON
BUFFALO





WALTER R. SCATES
BOSTON





MARK GOLDMAN
CINCINNATI





OREN F. WOODY
LOS ANGELES



Realart Representatives Prominent in the Coming Conference



ALBERT W. EDEN
SEATTLE



JOS. F. MARENTETTE
ATLANTA



DIAZ CALLAHAN
DALLAS

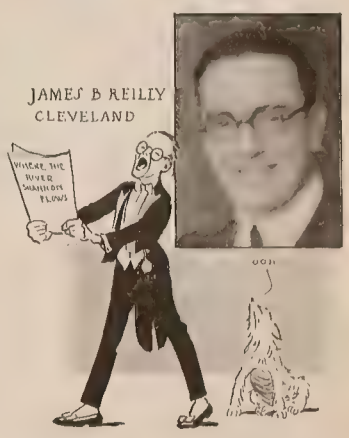


JOHN N. MacMEEKIN
KANSAS CITY





LOUIS REICHERT
WASHINGTON



JAMES B REILLY
CLEVELAND



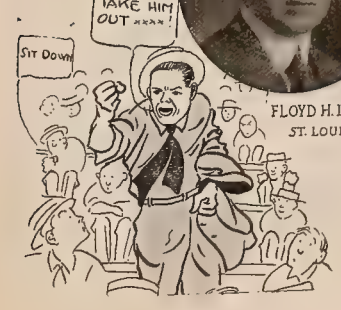
HARRY W. WILLARD
CHICAGO





BERT R. LATZ
DENVER





FLOYD H. LEWIS
ST. LOUIS



J. E. HENNESSY
PHILADELPHIA





HARRY L. HOLLANDER
MINNEAPOLIS

The First Gathering of the Organization's Members

Chicago and the Mid-West

Covered By L. H. MASON

C. M. Giffen, who has been in Chicago for sometime, has returned to the Pacific Coast to start work on the new series of Neal Hart five-reelers, which will be brought out by the Pinnacle Productions, of which Eddy Eckels is general manager. Pinnacle Productions have a lease on the Glendale Studios, formerly the Bachman Studios, and are contemplating extensive improvements there which will give them ample space for the ambitious program of pictures they have planned.

The Amusement Supply Company is now installed in its new offices in the Consumers Building, Chicago, and Manager Plummer is receiving congratulations of exhibitors on the splendid arrangement and commodious size of his new quarters. The increased space now available makes the showing of various articles handled by the Amusement Supply Company possible in an attractive way, and in addition to the store and office room proper, Mr. Plummer has taken over a large storage room immediately adjacent, so that sufficient supplies can be kept on hand to give customers quick service.

M. J. Mintz, special representative of the Celebrated Players Film Corporation in charge of selling "The Gumps" to territorial buyers, has returned from Detroit where he disposed of the rights for Michigan to Strand Features, Incorporated. While in Detroit he also contracted with the Detroit Free Press to publish the cartoons daily. In the transaction with the Detroit Free Press, Mr. Mintz represented the Chicago Tribune, which controls the newspaper rights to the famous Sidney Smith cartoons. Mr. Mintz is planning to leave for the west within the next few days in the interest of "The Gumps."

M. S. Slocum has joined the sales force of the Rothacker Industrial Department in New York.

Edward O. Blackburn heading a crew from the Rothacker Chicago laboratory, is hard at work in St. Louis, at present, producing the first of four industrial films which will be made in that city.

W. J. Hall, owner of the Plaza theatre at Lansing, Michigan, has purchased the Lyric, a burlesque and vaudeville house at Gary, Indiana, and will expend $50,000 on remodeling and making it into a high-class moving picture theatre. Mr. Hall has arranged to have a Photoplay Organ installed to furnish music to his patrons.

Manager Max Levy of Robertson-Cole is building up one of the strongest and most efficient sales forces in the Chicago territory and the latest addition to his staff is Steve Montgomery, who has been manager of Famous Players-Lasky Exchange at Toronto, Canada, for some time and will cover Chicago city territory for Robertson-Cole. Probably no man in the selling end of the business has a wider acquaintance than Steve and he is being given a warm welcome by his hundreds of Chicago friends. Frank Williams, popularly known as "Red," has left the Comedyart Company and will hereafter be found at the booker's desk in the Robertson-Cole Chicago office. With the star aggregation of salesmen, Manager Max Levy now has rounded up to sell Robertson-Cole productions, exhibitors better hide in their projection booth.

Ten years ago Saturday, Watterson R. Rothacker sat down at the small desk which he had rented in a small office and this marked the start of the Rothacker organization. Today the Rothacker Film Manufacturing Company is one of the big factors in the world's film industry.

Work is being turned away at the Chicago laboratory. Treasurer H. J. Aldous is in Los Angeles to let contracts for the construction of Coast laboratories. Mr. Rothacker has an option on a site for another in New York and early in the summer he is scheduled to depart for Europe to start a laboratory in London and a service station in Paris.

The industrial division of the Rothacker organization has branches in New York, Buffalo, St. Louis, Los Angeles and Philadelphia and others soon are to be established in Detroit, Boston and New Orleans.

Watterson R. Rothacker has gone a long way in the short ten years since he sat at the little desk in the little office and his friends from coast to coast are congratulating him and predicting that he has only started on his career of achievement.

W. F. Seymour, personal representative for W. W. Hodkinson, who has been in Chicago for several days, has announced the appointment of Phil Dunas as Chicago manager for Hodkinson. Mr. Dunas has been traveling representative in Illinois for sometime and, according to Mr. Seymour, his promotion is in line with the Hodkinson policy of advancing men from within the organization to positions of responsibility and trust wherever they show marked ability as in the case of Mr. Dunas, who's splendid record as a salesman is recognized in his appointment as Chicago manager.

George Bromley has taken over the Garden theatre on North Marshfield avenue and after giving it a thorough overhauling and redecorating it, will operate it as a combined vaudeville and picture house.

Manager Fred Aiken of Vitagraph gave an exhibitors' showing of "The Courage of Marge O'Doone" with a musical accompaniment, last Wednesday at the Playhouse and several of the "hard boiled" theatre men present were heard to remark that it was one of the big pictures of the year. Loop showings of this Vitagraph special feature will start within a few days.

The latest film exchange to move to new offices is the Special Pictures Corporation, Comedyart Productions, which are now located with the Greater Stars Productions, Incorporated, at 537 S. Dearborn street, sixth floor.

Carl Harthill, manager of the Chicago office of Reelcraft, is elated over the heavy bookings of the William Franey one-reel comedies at the Chicago, Milwaukee and Indiana offices of Reelcraft, whose books show that all records have been smashed by these popular comedies.

R. C. Cropper, president of Reelcraft, was in Chicago this week for a short visit and says the same conditions exist at other Reelcraft offices.

L. Reichart, who has been assistant manager of Realart's Chicago Exchange for some months, has been promoted to manager of the Washington office of Realart and has left Chicago to assume his new duties. Manager H. W. Willard is in New York this week attending the Realart Convention.

Sam Katz, of Belaban & Katz, has returned to Chicago after a short visit in New York.

Eddy Brislane, the slayer of William Mills, manager of the Crawford theatre, has been sentenced to hang and his accomplice, Robert Carter, must go to the penitentiary for life. The Allied Amusement Association, through its members, has raised a substantial fund for the benefit of Mrs. Mills and the children left orphans by the murder. Manager Mills was shot down in the ticket booth of the theatre without warning when Brislane and Carter attempted the theft of the day's receipts.

"Nurse Marjorie," the splendid feature running this week at the Woodlawn, Central Park and Riviera, is being booked heavily in the Chicago district, extra days being the rule rather than the exception. Realart Exchange also is doing an exceptional booking business with "Miss Hobbs," starring Wanda Hawley.

One of the interesting pre-views of the week was that of "The Fortune Teller," starring Marjorie Rambeau, which was given at the Playhouse on Thursday. A large crowd of exhibitors were present and Manager Max Levey was pleased with the favorable comments passed on the picture.

Fire in the booth of the Garden theatre, Michigan City, Indiana, destroyed seven reels of film belonging to the Fox Film Company and damaged the theatre to the extent of about $3,000, according to an estimate by Manager Ezra Rhodes.

American Film Company has added two new salesmen to its Chicago staff. They are E. P. Pickler, formerly of Des Moines, Iowa, who will cover the country territory, and B. Schraeder, who came from Indianapolis to cover the city territory.

An extensive billboard advertising campaign is being planned by the new Barbee Loop theatre and a contract has been closed to place one sheets on each of the 250 station platforms of the various Chicago Elevated Railroads. It is understood that each picture to be shown at the Barbee Loop will be given individual exploitation on these elevated billboards.

Frank T. Paul is about to open a new theatre at Carlinville, Illinois, which will be known as the Marble.

J. R. Kratz of Monticello, Illinois, has appointed W. C. Martin manager of his new Princess theatre which he expects to open about the 1st of June.

Among out-of-town exhibitors seen around the Chicago exchanges last week were: Abe Wallerstein of Wallerstein Brothers, Michigan City, Indiana; Walther G. Spoor, Academy theatre, Waukegan; B. A. Wormold, Marquette theatre, La Salle; Lewis Murphy, Majestic theatre, Spring Valley; Harry Gramp, West theatre, Galesburg, Illinois; and Maurice Less of Terre Haute, Indiana.

All the glass doors and the box office of the Home theatre at 1812 Chicago avenue, were destroyed last week by a tin lizzie which ended up in the middle of the house a ruined lady. The theatre was closed for three nights for repairs. The driver of the flivver when hauled out from the wreckage said that he had lost control of the car.

Al. Rosenthal, formerly of Rosenthal and Saperstein, was a Chicago visitor for a very few minutes last week. He came in on the Broadway Limited and left on the Century the same day. It is hinted that something of extra importance brought Al. to Chicago.



For explanation concerning this layout see page 4477 third column. Frank Lacey, manager of the Majestic theatre, Portland, which is the theatre responsible for the exploitation shown is one of the live wire managers of the West Coast.

Barclay's Spring Opening Big Event in Johnstown



L. W. Barclay, manager of the Nemo theatre, Johnstown, Pa., recently staged his annual spring opening. Above are shown his exterior and interior decorations for the event. Complete details appear on the opposite page.

Barclay's Spring Opening Big Success

EVERY spring L. W. Barclay, manager of the Nemo theatre, one of the Grand Amusement Company's string in Johnston, Pa., sets aside a week for special effort which he has labeled "Spring Opening."

The event for 1920 eclipsed all previous efforts and was likewise successful in the same degree.

Special lobby decorations, an artistic stage setting, big newspaper and other advertising called attention to the "Spring Opening."

The stage setting was a work of art. Especially artistic were the lighting effects. The curtains were drawn over the side stages, closing in the paintings, while the pictures were on. When the pictures closed, the curtain over the main opening —the screen—was closed, and the overture was started by the orchestra. Lights began to fade in dimly on the side stages, starting with blue, then green, red, amber and white. As the lights grew brighter, the curtains were drawn open disclosing the paintings, and the main footlights, borders and prosceniums were brought up slowly.

As a prologue number Mr. Barclay secured two clever local youngsters who had previously appeared at private functions only and their act went over as a great hit. These two little dancers are shown in the layout on the opposite page.

"The Silver Horde" was the feature attraction which Mr. Barclay selected for his "Spring Opening."

In selecting a picture with which to inaugurate the spring season at the Nemo, the management sought a production that would make good the pledge to the public printed on the cover of a neatly arranged program covering the bills for the opening week. "To Nemo patrons," the management pledged "renewed and never-ceasing endeavors to make more entertaining, more uplifting, more ennobling, the projection and presentation of the productions offered during the seasons to come."

From the overture to the final curtain, the performance at Johnstown's "theatre beautiful" was in accord with the most approved standard of motion picture presentation.

Graveyard Stunt Wins Again

HAVING some one sleep in a graveyard, one of the stunts suggested and used considerably in the exploitation of "The Greatest Question," has been given a further o. k. by the management of the Dixie theatre, Fairmont, W. Va.

The Dixie began getting public attention by its newspaper advertising.

The points which the Dixie management emphasized were referring to the cemetery as a "graveyard" in all advertisements and presswork and the repetition of the claim that the "experiment" or "test" is "made in the interest of science." Cemeteries are not often referred to as "graveyards" and the term awakens interest. The "made in the interest of science" is taken seriously by some and as jest by some and works the same purpose in both instances.

Fairmont was much interested in this test. Want advertisements were placed in the newspapers a week in advance of the opening, offering money to man or woman, sleeping in a graveyard "in the interests of science," barring professional spiritualist mediums, returned soldiers and people not speaking English well enough to be readily understood. The first ads barred only spiritualist mediums, and the fact that the want ads were revised and returned soldiers barred made a "story," while the fact that many foreigners were anxious to accept the proposition led to their being barred—the reason advanced being that they could not be readily understood. This suggested that "interviews" in the newspapers would follow the experiment.

It was at first thought that some of those willing to accept the proposition would hesitate to be made prominent in the newspapers in that connection, but the press work was so well handled by E. E. Meredith that everyone was anxious to share in the publicity. One man seventy-eight years old was insistent on making the "experiment." The theatre management hesitated to accept his offer lest he might catch cold, as the weather was not ideal for sleeping in a graveyard on the night of April 10. A one-legged man finally was selected and the interest was maintained in the matter by having the next day's morning paper merely record that the "test" had been made and having the afternoon and morning paper of the next day declare that he "refused to talk."

Effective Presentation Idea for Orchestral Number

IN connection with the rendition of "The Forge in the Forest" by the Rivoli orchestra this week, a very novel and effective presentation idea has been put into effect. The orchestration provides for the use of the anvil and hammer to quite an extent in playing the number. With the house and pit dark except for shaded lights over the musicians' stands, a baby spot has been placed in such a position that it illuminates the outstretched hands of the Rivoli drummer who is manipulating the anvil and hammer and also casts a glow on the drapes, bringing the form of the player and his instruments in silhouette. The spot used is scarlet. The anvil is connected with an electric current that "makes and breaks" as the hammer strikes it, sending off sparks that light up the pit like flashes of lightning.

The effect is novel and pretty and adds much to the tuneful number "The Forge in the Forest" makes as an orchestration.

Uses "Cockeyed" Quartet for Sennet Comedy

The sage who said that there was nothing new under the sun should have been in Dayton, Ohio, recently during the exploitation campaign that was put over by Paul Gray for "Down on the Farm," presented at Loew's Dayton theatre, in that town, and witnessed the hilarity that was created by the use of a "cock eyed" quartette. Not only did the stunt create much talk and attract attention, but it was the means of breaking the house record for the theatre.

Here's the reasons why for the stunt. Knowing that the famous Ben Turpin of "cross eyed" fame was in "Down on the Farm," Mr. Gray sought out the best optician in the town and secured from him the names of cross eyed people. He secured four of them and had them marching through the streets every day for a week prior to the opening of the show, and, besides creating much mirth, the newspapers gave him much space on the stunt. At the opening of the picture and at each performance he had the quartette very oddly arranged on the stage with spot lights streaming on them, while the "hick" orchestra played a "Hokum" overture and the cock eyed quartette tried—tried, we say—to sing. The stunt was a scream from start to finish.

This was but one of the many unique stunts that the management put across in their campaign, they jazzing everything they did from advertising and publicity to the manner in which the overture and the picture was presented.

Lacey's Presentation of "Silver Horde" Pretentious

Frank Lacey, manager of the Majestic theatre, Portland, Ore., is noted for the elaborate lobby displays he originates for the attractions booked for the Majestic and among the best of his creations in this line is one used for "The Silver Horde," a recent booking at this theatre.

On the opposite page this display is described in "pictures" more effectively than mere words could possibly accomplish it.

The man in Alaskan furs is "Alaska Jack" Genivin, the foreman of the cannery in the film production of "The Silver Horde" and one of the men who actually mined with Rex Beach in '98 on the Nome beach, and who later was one of the victims of the land grant about which "The Spoilers" centers. A cloud effect machine was used so that during the evening hours a vivid picture of the northern sun was portrayed at the back of the lobby. Four baby spots gave an effective indirect lighting to the entire lobby. A brace of Alaskan dogs cause much interest.

The top portion of the layout shown is a view of the Majestic ushers in their new spring uniforms, in which they appeared for the first time on a recent Sunday morning.

Artistic Settings Particular Forte of Tivoli Theatre



Top Cut—Stage setting and atmospheric prologue used in conjunction with the presentation of "The Idol Dancer," by Turner and Dahnken at the Tivoli opera house, San Francisco as designed by housemanager Frank Costello. The performers for the prologue included Hawaii's most famous prima donna, and a clever native hula-hula dancer. An effect of Kileau seething with burning lava was realistically achieved.

Steurle Presents Dance With "Sex"

Joseph L. Steurle, manager of the Walnut theatre, Louisville, is a live wire who knows to a certainty that it pays to exploit pictures in new and novel ways.

One of Mr. Steurle's prize stunts which set Louisville agog for a sight of the picture was his campaign for "Sex." A fifteen-minute dancing exhibition at every performance before the opening of the show was staged.

Mr. Steurle's prize stunt in a drive that set Louisville fans agog for a sight of "Sex" was a fifteen-minute dancing exhibition at every performance before the opening of the picture. Mlle. Doreen, a well-known terpsichorean artist of Cleveland, was the star of the prelude, the big feature of which was the spider dance, a skilful simulation of the dance staged by Miss Glaum in "Sex." In engaging Mlle. Doreen, Manager Steurle took a leaf out of George Schade's book of exploitation on "Sahara."

Mr. Schade, who is the enterprising manager of the Schade theatre, Sandusky, Ohio, who put over the former Louise Glaum feature with such tremendous success with a dancing prologue in which Mlle. Doreen was the performer.

The Walnut's lobby for the week also did its part in helping to crowd the theatre. In the center was a life-size painting of Miss Glaum and surrounding it were a dozen scene stills from the picture. Near the entrance Mr. Steurle had an enlarged reproduction of the spider dance and around it portraits of Mlle. Doreen in her various dancing poses.

"Idol Dancer" Stage Setting Artistic

The showmen who have been looking forward with great anticipation to the prologue which Frank Costello, manager of the Tivoli theatre, San Francisco, announced, several weeks ago, he would use in behalf of the "Idol Dancer," are now able to examine his stage settings, thanks to photographs which have just been received from the theatre.

Hawaiian dancers, a volcano that seethed and bubbled with fire and lava, toto poles, palm trees and a suggestion of thatched huts were the chief features of the prologue. Delighting effects were brought about by Tom Kenna and the setting was worked out by Jim Stevens, stage manager. The entire prologue was supervised by Mr. Costello, who also arranged for the singing of Mme. Marion Worthington, Hawaiian prima donna, and Miss Pau Lei Lain, a hula dancer, who defied civilization and censors. Critics declared that the setting used for "The Idol Dancer" brought out the true atmosphere of the picture in a way not brought out by previous inner-feature exploitation efforts of the Tivoli.

Remarkable Novelty Added To Criterion Program

AN addition to the Criterion program is presented this week under the title of "The Valley of a Thousand Smokes." The picture consists of a series of remarkable views of a volcanic area in Alaska, which were taken by the National Geographic Society and are being distributed by Educational Films. It presents an array of scenes quite out of the ordinary and justifies an exploitation angle of genuine novelty.

In a series of wonderful long shots "The Valley of a Thousand Smokes" is shown with its numberless fumeroles—miniature craters—belching forth clouds of live steam. Down along the valley as far as the camera takes our vision, craters, big and small, pour forth steady streams of super-heated vapor. No stretch of country that we have seen visualized on the screen has revealed scenes such as are to be found in this strange valley, every crevice of which seems to be a sort of safety valve for some great roaring furnace hidden somewhere down in the depths.

The close-ups disclose some interesting details—cooking breakfast a la fumerole, sizzling mud puddles and other unusual shots, all of which add to the unique character of the presentation. "The Valley of a Thousand Smokes" is not merely a clever title; it is an unusually interesting picture—a scenic that we feel can be truly exploited as something out of the ordinary.

Professional Rube Aids "Down on Farm"

Exhibitors in the Pittsburgh territory booking "Down On the Farm" have the opportunity to obtain excellent exploitation in their territory, through the work of Clyde Boak, a professional "Rube," who is lending his services to their promotional stunts, and making a big hit everywhere he has been booked.

Boak is one of the best known professional "Rube's" in the middle west, and immediately upon his learning of the excellent opportunities for exploiting Sennett's comedy, he made a tour of a few of the towns in the Pittsburgh territory and offered his services for $10 per day and railroad fare. He was booked right and left and he will appear in no less than twenty-five towns during the running of the picture, performing his many inimitable stunts.

In his make-up walking through the streets of any town Boak always provokes attention, and his performances of acrobatic stunts, whether it is on the main squares of the highway, riding a bicycle, or climbing the sides of buildings, he draws crowds much like molasses does flies. As a hick-barker he is without rival, and his services have proven big drawing cards and added to the box-office receipts of the theatres in whose behalf he has already appeared.

In many of the towns where the exhibitors use Rube orchestras and have noon-day parades, Boak heads the parade and as the leader is screamingly funny.

Fine Exploitation Idea for Ray Picture

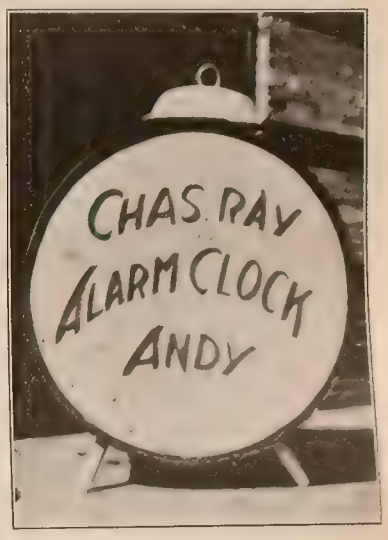
FRANK H. BURNS, who has lately accepted the position of manager of the Rialto theatre, Jacksonville, Florida, one of the S. A. Lynch Enterprises string, comes through with a fine idea for advertising "Alarm Clock Andy" that should appeal especially to exhibitors in the smaller towns since it is inexpensive.

As shown by the accompanying illustration Mr. Burns constructed an "alarm clock" that stood in front of the theatre and invited Jacksonville residents who passed by to come to the Rialto.

The "clock" part was an old bass drum with some paint used to advantage in camouflaging it. The "alarm" was a dishpan fastened to the drum with a screw. Under the pan Mr. Burns placed an electric bell and connected it up with wires and battery in the theatre office. The bell rang every two or three seconds with the result that everybody within hearing distance looked to see where the unusual sound was coming from.

Mr. Burns' method of ringing the bell at intervals was most ingenious. The wires leading from the bell to the office were arranged so that an oscillating electric fan would make a connection when the wings of the fan reached one side with the consequent ringing of the bell for an instant. As the wires were invisible and the fan out of sight it appeared as if the "clock" was doing all the work.

Mr. Burns also used a clock in his presentation. He gave a "Big Ben" to one of the Rialto musicians and in the scene where Ray rises to the tune of the picture alarm, the musician used the "Big Ben." Both schemes worked to perfection, according to Mr. Burns, and were responsible for much added business during the feature's run at the Rialto.



The Rialto's "alarm clock" as it looked when Mr. Burn's placed it in front of the theatre

Branham Living Up to Reputation as a No. 1 Showman



View of the Minneapolis Auditorium where Charles Branham as managing director is playing the United Artists productions. For full particulars of the exploitation campaigns carried out see the opposite page.

Why the Utopia Plays 'Em Off the Bat

Painesville, Ohio, is about forty miles out of Cleveland. Its people are regular visitors to the Forest City, read the Cleveland papers and follow the shows there as carefully as do Clevelanders themselves.

That is why the management of the Utopia theatre, Painesville, like to run a picture immediately after its first run engagement at Cleveland. They say that it is easier to ride in on the Cleveland publicity.

But they don't depend upon the publicity a picture has received in Cleveland. They don't sit back and wait for patrons to read the Cleveland papers and then come to see the shows when they are exhibited in Painesville. They do their share toward putting it over, and they do a big share, too.

"On With the Dance" was given a particularly artistic lobby display by H. T. Lederer, resident manager of the Utopia theatre. He took a regular six-sheet of the kind furnished by the exchanges and mounted it on beaver board. But what made the display attractive was the fact that he cut the beaver board for a stretch right across the poster, covered it with orange color crepe paper, and placed a revolving light back of it. When the light was on, it looked just like a golden sunset and was very striking. The caption, "ON WITH THE DANCE" was made transparent in like manner. This display was placed in a frame and put in the lobby of the Utopia. People came from all the surrounding towns to see it. It attracted attention because it was artistic, and because it was altogether novel.

The results were more than satisfactory.

Congratulations to "The Humdinger"

THE Saenger Humdinger, an attractive magazine published by and for the employees of the Saenger Amusement Company Inc., whose theatres cover "Dixie like the dew," for February and March, 1920, has just arrived at our desk.

The number is so interesting, both editorially and mechanically, that we are violating an unwritten rule made imperative by the fact that we receive so many house organs, programs and other booklets published in the interests of theatres that mention of all of them is impossible no matter how meritorious and extend congratulations to the Saenger Company and the editors of the Humdinger on the real class of the publication.

J. H. Saenger, president of the company; E. V. Richards, Jr., general manager, and the other executives are the first officials in the show business we know of to bring the more modern methods of developing a spirit of loyalty, good fellowship by making the Saenger employee personnel a big family so far as it is humanly possible. The Humdinger is a part of this plan but not the least of ideas developed and to be put into effect to make the "Saenger Company a better firm to work for." For instance at the New Orleans offices there is an employees lunch room where the Saengerites can get a good meal for two bits.

However, to return to the Humdinger. The publication is a newsy 16-page magazine filled with interesting little paragraphs which have a particular meaning to the Saenger employees, refers to various members personally with no attempt to "blow the horns" of the officials or "preach."

The Humdinger is edited by Gaston J. Dureau. Maurice F. Barr, manager of the Liberty, New Orleans, and Leon A. Harsh, the Saenger press representative, were associate editors for the February and March issue.

Prints Special Edition for Exploitation Purposes

THE engagement of "The Woman in Room 13" at the Columbia theater, Phoenix, Arizona, was backed by a live-wire exploitation campaign culminating in a stunt which created little short of a furore. The idea that created a sensation and added materially to the box office receipts was new to Phoenix, although it has been used with gratifying results elsewhere.

Citizens of the Arizona city were startled on the morning of April 14th, the first day of the showing of the picture, to find an announcement stamped on the first printed in red ink and read: "Who was the Woman in Room 13? See at the Co- page of the Arizona Republican. It was lumbia Theatre, Today, Tomorrow, Friday and Saturday."

Arrangements had been made with the publishers of the newspaper for the carrying out of this stunt. Five hundred copies of the issue of April 14th were purchased at newsdealers' rates. The type matter was set up a day ahead and run on the first five hundred copies off the press. These were distributed free at hotels, barber shops, restaurants, pool rooms and other places where prospective motion picture patrons were likely to be found. The papers aroused so much comment that a number of the leading merchants in Phoenix tried to arrange for similar advertising.

Prior to this final splurge, a consistent campaign had been conducted in the columns of the *Arizona Republican* and through street exploitation of various kinds. The picture opened against strong opposition and during three days of its run was forced to compete with Gus Hills' Minstrels

Branham Shatters Minneapolis Tradition

"Auditorium No Good for Pictures" Idea Proven Erroneous

FOR those who have feared to tackle one of "those no-good-for-pictures" theatres there is an object lesson in the experience of Charles G. Branham, who has been managing the Minneapolis Auditorium for several weeks for United Artists with this company's attractions used as the feature on the weekly change of bill. The Auditorium is situated about five blocks from the "loop" theatre district. The great majority of showmen were of the opinion that people would not walk that extra distance to see a picture. The Auditorium was originally constructed to be anything but a picture theatre and opportunity for street and lobby advertising is reduced to a minimum.

With everything against him, except perhaps public opinion, Mr. Branham began early to tell the public of Minneapolis and St. Paul that the Auditorium would shortly be opened as a motion picture theatre with Mary Pickford in "Pollyanna." The first shot was in the form of a 60-inch formal announcement advertisement in all the newspapers. This was run three weeks before the opening day. It was immediately followed by a series of "teaser" ads. Mr. Branham also lost no time in taking advantage of the fact that some competition in town was news and both the Minneapolis and St. Paul newspapers carried a great amount of publicity. Twice a week until the opening day, ads ranging in size from 30 to 60 inches were carried, in addition to daily "amusement" column smaller ads. On opening day a full page size was carried in all papers.

One of the best of the exploitation was a "jingle" contest which proved the most popular of anything of the sort ever used in Minneapolis, according to the Daily News.

A daily prize of $5.00 was awarded for the best jingle and a new one was published every day. The only requirement was the mention of Miss Pickford's name. This was continued for ten days and aroused great interest in the star. Thousands of "jingles" were received.

Another contest was that for girls who most closely resembled Mary Pickford. A $10.00 prize was the award but the real attraction was a chance for the contestants to see themselves in the movies. Those who bore a resemblance to the star were filmed in various parts of the city, making, when completed, a scenic of the city. This film was screened during the opening week.

Throughout the entire advance campaign, very effective displays were secured through the use of white letters on decorative, black background and cuts from photographs. Combination zinc etching and halftone cuts were used extensively and with great results.

Sid Grauman's Exploitation Ideas Told in Pictures



Top half of page—Window displays arranged for "Why Change Your Wife?" for the Grauman's Rialto theatre, Los Angeles engagement. Bottom portion—Sid Grauman's "Sassy Jane Fashion Review" as described on the opposite page.



The way in which Sir Ernest Shackleton's South Polar Expedition picture, "The Bottom of the World" was played up along Broadway is to be seen in this photograph of the Rivoli theatre. The Rivoli theatre used a special electric sign completely across its front to advertise the Shackleton picture. Reports from every part of the country indicate that this picture is being similarly featured and is proving one of the educational, scenic and dramatic successes of the year

Grauman Improves on Overall Idea

A battle was started against Mr. H. C. Living at Grauman's Cinema Temple last week when a review of cotton frocks was given by the aid of thirty living models. The special number was named by Sid Grauman "The Sassy Jane Fashion Review," Sassy Jane being the brand name of cotton dresses made by a Los Angeles company which was started three years ago by a nineteen year old girl, Jun Rand. Later it was financed by Sid Chaplin, who is vice-president, and the gowns designed by Miss Rand are now made by 450 girls.

The idea of such a cotton dress review was brought to Grauman by the suggestion of prominent men that overhalls be worn. He secured the models, and the Sassy Jane Company loaned the cotton dresses which are suitable for every occasion. The presentation opened with a 400 foot film showing close-ups of a number of the designs made at this factory. A short spoken prologue followed which was recited by a girl in gingham, after which the drapes parted and the stage contained a pretty garden, with the moon rising in the background. An Irish gardner in overhalls sang "Mother McCree." The garden wall encircled the stage, and back of this was concealed an elevator which raised one of the models to the center of the top of the garden wall from which she decended on a handsome grand stairway to the front of the stage for a few seconds to show the beauty of the gown she wore and then passed off until all of the thirty models had gone over the stage in review. There was then a general ensemble, and the gardner and the girls sang, "They're Like A Great Big Boquet," which ended the act.

Newman Features Popular Songs

During the recent "Sam Fox" week in Kansas City the Newman theatre featured "Alabama Moon," the popular song in its exploitation for the various attractions on the bill for that week.

In front of the theatre were two large signs painted in colors, announcing "Alabama Moon" as a special attraction. Window display cards featuring the song were placed in windows all around the town. And the song was advertised all over the city on twenty-four billboards.

The staging was wonderful. The setting was a southern plantation, with an old log cabin on the left, a cotton field at the right, a big tree in the foreground with the moon shining through its branches. As the orchestra, consisting of forty-one pieces, played the first strain pianissimo, the curtains were drawn, and Lloyd Garrett, one of the foremost singers of Kansas City, seated on a log under the tree in a characteristic darky make-up, sang the song through.

The audience went wild—applauded, whistled, etc.—and the applause went on long after the feature picture was flashed. Enthusiastic applause has been heard before, but nothing that could compare to what the audiences accorded this feature during the entire week.

Mr. Forbstein, musical director at the Newman, played the song throughout the feature picture as the music theme.

Capacity crowds thronged the theatre during the entire week, which merely shows how a house can increase its prestige and business through broad minded and progresssive ideas.

Teaser Folder Works Well

A "teaser" was issued by Manager Herb Jennings, of the Allen Danforth theatre, Toronto, for the presentation at the Danforth of "Should a Husband Forgive?"

"He said—No!" appeared on the outside of the folder. The second page read as follows: "She said—Yes!" The third page: "Let the film sermon decide." Then follows a brief announcement about the picture.

Old fashioned handbills of a gaudy type were used by Manager Jennings to advertise "In Old Kentucky" as the feature for recent dates. Two-color printing of red and black was used on yellow stock of cheap quality and the announcement, on both sides of the sheet, was written up in circus style. "Come Early! Whoopee! Come Early! The Mammoth Show Is Here! The Sensation of the Year! See Hundreds of Actors—Hundreds of Horses—Thrills and More Thrills. Sensation After Sensation—A Tremendous Spectacle. Beautiful Women and Fighting Men, etc., etc., etc." Such were the statements appearing on this "herald." It was meant to be a sensational piece of literature and it formed a distinct change from the modest folders, cards and souvenirs that Manager Jennings had been using.

First Run Theatres
pages 4487-4490

How California Theatre Put Over "Excuse My Dust"

The motor car played a prominent part in the exploitation of "Excuse My Dust" when this feature played the California theatre, San Francisco. "Nick" Ayer, publicity director for the theatre, had a number of cars out with "Excuse My Dust" signs as shown in this cut attached. The feature had an especial appeal to San Francisco, as the locale of the picture was laid in and about that city. This fact was also played up in all the newspaper advertising in the effort to give the showing the "local color" touch. The lines waiting to get in shown in the top cut will demonstrate that the California was successful with its advertising campaign



Big Town Advertising by the Small Town Exhibitor



Longmont is a long way from being the largest city in California but when it comes to exploitation for pictures it is decidedly on the map. Gynan and Rightwet, managers of the Strand, set a fast pace in live wire showmanship. On this page is shown some of the Strand's recent exploitation.

(*Above*)

Effective "bally-hoo" stunt used to let Longmont residents know that the Strand was playing "Slam Bang Jim." Nothing especially artistic or new about this but still effective publicity.

(*Right*)

When the Strand played "Better Times" one of the exploitation stunts used for the engagement was an old car as shown in the cut to which a faithful dobbin was hitched. The novel outfit caused a lot of excitement in the little city.





(*Left*)

For the Strand's engagement of "The Sagebrusher" a float, as shown in this cut, was driven about the city, the banners along the side of the wagon explaining to Longmont people what the parade was all about.

Goldman Presents "Shore Acres" with Prologue

THE unusually attractive prologue arranged by William Goldman, director of the Kings theatre, St. Louis, Mo. in conjunction with the presentation of "Shore Acres," was the cynosure of considerable public attention and much favorable newspaper comment.

The scene depicted the wreck of the "Liddy Ann," which was the name of the vessel in James A. Herne's classic story. The storm effect was graphically produced with lights and lightning, the drums and an actually moving ocean wave. The lighthouse blinked lambently until it was apparently extinguished by Martin Berry of the story. Then the ship which had been slowly creeping across the dimly illuminated horizon was suddenly carried off in a whirl of momentary cyclone and dashed on the light-house rocks. The wreck was depicted in the most natural manner, even to the most minute detail.

Off stage Glen Eastman, a leading base singer of the city, rendered the solo, "The Bell in the Lighthouse." The effect which resulted from both the vocal and scenic display was an important factor in bringing the picture into the popular favor.

As an exploitation feature in connection with "Shore Acres," a man whose height was over the six-foot mark, was attired in a canvas suit painted to resemble a lighthouse. He paraded the streets in the vicinity of the theatre with a sign on his back reading: "See the lights go out in the light house at the Kings theatre beginning Sunday, May 2." This means of exploitation has found considerable favor in the eyes of St. Louisans and their response was in the way of increased receipts at the box-office.

Reisenfeld Stages Prologue for "Sea Wolf"

AS a prologue number Managing Director Reisenfeld is presenting a musical act that provides both some fine singing and a pleasing atmosphere for the feature being shown at the Rivoli this week, "The Sea Wolf."

A stage setting consisting of a canvas showing a sea scene with a night sky above the horizon line and wings representing walls of rocks as if the spectator was looking out on the ocean from a narrow high walled ravine is provided.

Grouped about the stage, some reclining, with others seated and standing, about a dozen of the male members of the Rialto-Rivoli chorus sing sailor songs under the title of "A Sailor's Chorus."

All the performers are dressed in the costumes of sailors or fishermen. A full moon is showing half way down toward the horizon. The back drop is shaded in green and blue, to blend with artistic lights as if from the moon, and discloses a schooner of the type in which the producers of "The Sea Wolf" used for the filming of the Jack London story. There is no attempt to use mechanical effects except in the lightings.

Grauman Gets San Diego Manager

W. E. Jones, who for several years has been house manager of the Pickwick and Superba theatres, San Diego, has been engaged by Sid Grauman, and is serving as assistant to house manager Bob Blair at Grauman's Rialto theatre, Los Angeles. Jones, during his ten years of office at San Diego, was responsible for a number of exceedingly live wire stunts which resulted in exceptional business for the theatre in his charge, many of which have been chronicled in this department of Motion Picture News.

Isis, Kansas City, Gives "On with Dance" Much Publicity

T. Bidwell McCormick, a brother of the famous S. Barrett, celebrated his inauguration as managing director of the Isis theatre, Kansas City by putting over an exploitation campaign for "On With the Dance," which would have done credit to his illustrious brother.

The newspaper advertising was begun early and was not discontinued during the showing. Drug and confectionery stores were lined up for the display of specially designed window cards. Before the opening two telephones were kept busy calling up hotels, apartments and furnished rooms, the speakers saying that many persons from out of town were expected to see the picture and the presentation it was to have and also dilating somewhat on the feature's merits. Then the persons talking would add that a list of the available rooms for transients was being made to accommodate this expected crowd.

The Isis presentation of "On With the Dance" included an elaborate prologue enacted by five dancers in Russian costumes. This act contained the rendition of many of the principal Russian dances by professional and talented artists. During the screening at the subtitle, "On With the Dance," the picture was stopped and curtains drawn while a toe dancer costumed in flowing white interpreted the "passing of Sonia" to the strains of "The Passing of the Swan." This dance was given in lights beginning in soft blue floods and gradually changed to purple and from purple to amber. The picture was continued immediately after the completion of the dancing number



View of the stage setting provided for the engagement of "Shore Acres" at Kings theatre, St. Louis

Two Atmospheric Stage Settings Which Impress

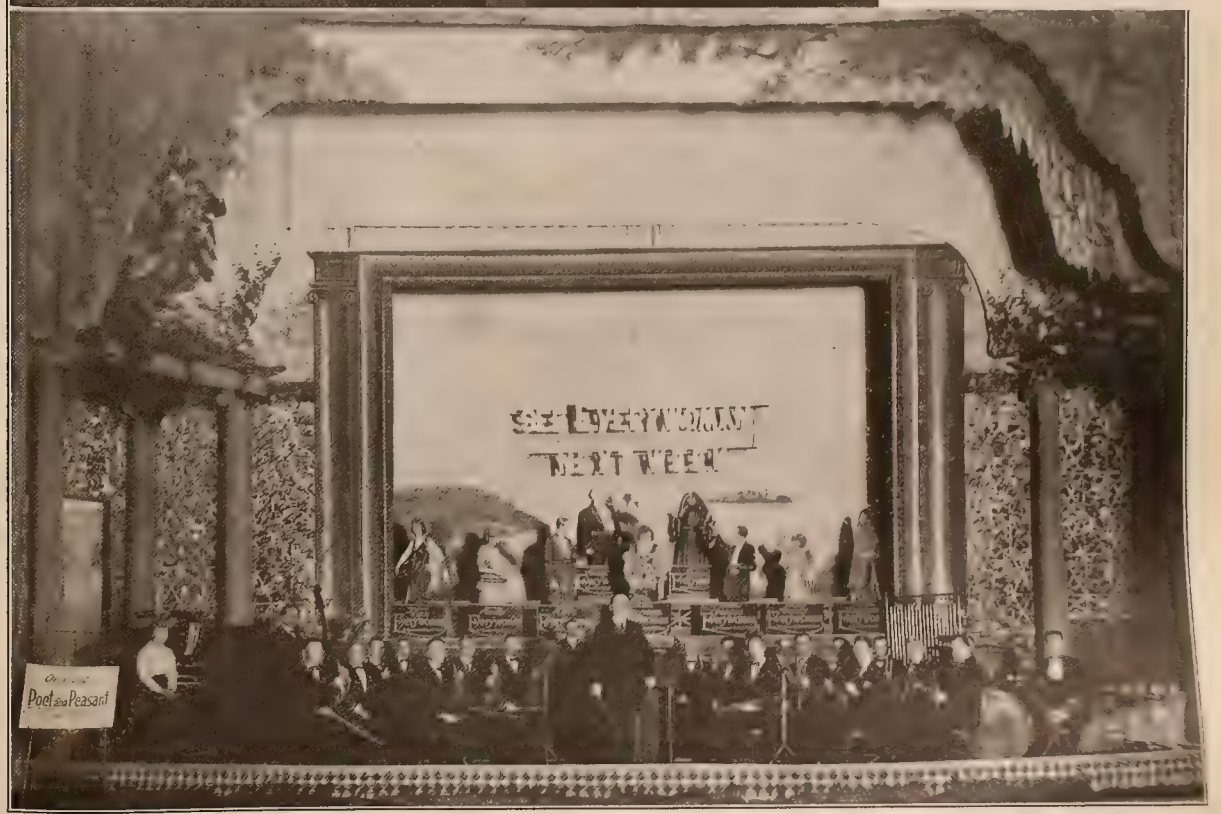


(Left)

One of Harold B. Franklin's atmospheric stage settings a feature of Shea's Hippodrome, Buffalo performances. This setting was used for a vocal number which Mr. Franklin was headlining

(Below)

Clever theatre advertising idea for "Everywoman." For full particulars see next page.



Programs of the First Runs

REPORTS BY WIRE

NEW YORK

Rivoli Theatre—

Overture—Fifth Symphony in F Minor.
Current Events—Rivoli Pictorial.
Vocal—A Sailor's Chorus. Vocal number by the Rivoli-Rialto male chorus with stage setting as atmosphere for the feature picture.
Feature—"The Sea Wolf" Paramount-Artcraft special.
Comedy—"All Dressed Up"—Pathe.
Instrumental—The Forge in the Forest—Rivoli orchestra.
Next Week—"Nurse Marjorie."

Rialto Theatre—

Overture Capriccio Italian.
Scenic—Impressions of Italy—Mentor.
Vocal—The Big Bass Viol—Basso solo by Emanuel Liszt.
Current Events—Rialto Magazine.
Vocal—"Charmant Oiseau" from "The Pearl of Brazil"—Sung by Grace Hoffman, soprano.
Feature—"A Lady in Love"—Ethel Clayton.
Comedy—"Should Dummies Wed?"—Fox Sunshine.
Organ—Sixth Sonata.



Display used in the Sunday papers by the New Royal theatre, Kansas City, for "The Sea Wolf"

Capitol Theatre—

Opening—Topics of the Day.
Current Events—Capitol News.
Comedy—"Mongrels"—Fox Sunshine.
Concert—Marche Slav.
Comedy—"The Emotional Miss Vaughn"—Pathe.
Opera—Third Act of "Lohengrin."
Feature—"Shore Acres"—Alice Lake.
Next Week—"Old Lady 31" (Feature). Carmen (Opera).

BROOKLYN

Strand Theatre—

Overture — Phedro. Atmospheric stage setting provided for the number.
Current Events—Strand Topical Review.
Vocal—I Hear You Calling Me. Sung by Walter Pontius, tenor.
Feature—Romance Doris Keane.
Vocal—(a) Kiss Me Again. (b) Because. Sung by Lottie McLighlin and rendered in a conservatory setting.
Comedy—Edgar's Hamlet—Goldwyn.
Organ—The Lost Chord.

LOS ANGELES

Kinema Theatre—

Overture—Martha.
Cartoon—The High Cost of Courting—Bray Goldwyn.
Organ—Mother's Hands.
Novelty—Letterlaughs—Universal.
Vocal—La Boheme.
Soprano solo by Evelyn Estrom.
Cartoon—Frenchy Discovers America—Goldwyn Bray.
Instrumental—Kinema orchestra in "jazz" numbers.
Current Events—From Pathe News, Kinograms and International.
Feature—The Heart of a Child—Nazimova.
Presented with a prologue in which a stage setting in exact duplication of the one shown in the film in the gown designer's shop is used, is presented. A dancer performs for four minutes.
Next Week—"The Double Standard" and Sennett's "Star Boarder."

Clune's Broadway Theatre—

Educational — Martyred Cities—Holmes Paramount.
Current Events — Selected from Pathe News, Gaumont Graphic, and Selznick News.
Vocal—Songs by Katherine Purtell.
Feature—Mrs. Temple's Telegram—Bryant Washburn.

Superba Theatre—

Current Events — International Weekly.
Comedy—A Restaurant Riot—Rainbow.
Feature — Bullet Proof — Harry Carey.
Next Week—The Girl in No. 29—Frank Mayo.

Symphony Theatre—

Current Events—Fox News.
Instrumental—Saxaphone solo by Rose Frazier.
Cartoon—Nothing But Girls—Mutt and Jeff.
Feature — The Orphan—William Farnum.

Grauman's Theatre—

Overture—Ilka.
Current Events—From Pathe News, International and Selznick releases.
Organ—Jesse Crawford in special selections.
Novelty—Topics of the Day—Pathe.
Special—in a city street setting with a Salvation Army drive doughnut stand in foreground, three song numbers are presented, while pedestrians pass to and fro.
Comedy—Let 'Er Go—Sennett.
Special—Dagmar Dalgren in symphony dances.
Feature—The Cost—Violet Heming.

Grauman's Rialto Theatre—

Second week of "Below the Surface."

Victory Theatre—

Third week of "That Something."

Miller's Theatre—

Current Events—From International, Pathe, Universal and Kinograms.
Comedy—Her Perfect Husband—Christie.
Feature—The Honey Bee—American.

Tally's Broadway Theatre—

Organ—When He Gave Me You Mother of Mine.
Educational — Made Game—Ford Weekly.
Current Events—International and Pathe News.
Feature—A Modern Salome—Hope Hampton.
Next Week—The Woman Gives.



Ten inches by five columns is this display for "Below the Surface," now playing at Grauman's Rialto theatre, Los Angeles



The Metropolitan theatre's Sunday display for "Don't Ever Marry," carried in the Cleveland papers. In size four columns by eight inches

California Theatre—

Overture—Parade of Dimosauras. Presented with slides interpreting the music.
Novelty—Will Rogers' Illiterate Digest—Kohn Rogers.
Special—Ariel Ghazalla, danseuse.
Current Events—From Pathe, International releases with local views.
Organ—Impersonation of the village orchestra.
Cartoon—"Shimmy Shivers"—Bray Goldwyn.
Special—Bobby Lehmac singing "When the Preacher Makes You Mine" with solo dance impersonating a girl.
Feature—"Dollars and Sense"—Madge Kennedy.
Comedy—"An Eastern Westerner"—Lloyd Pathe.
Next Week—"Jes' Call Me Jim."

SEATTLE

Coliseum Theatre—

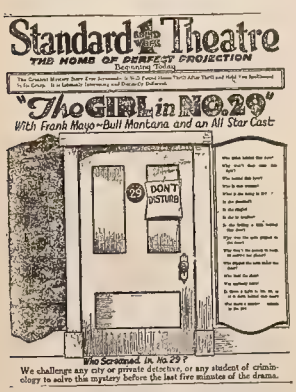
Overture Concert from "Henry the Eight" with dances as follows: Morrises, Shepherds, Torch: Given as a prologue for the feature.
Feature—"The Idol Dancer"—Griffith—First National.
Current Events—Universal Weekly No. 22 Gaumont News No. 112—Gaumont Graphic No. 111.
Educational Special number 3885.
Special—Piano solo 'Third Movement in G Minor."
Cartoon—Cartoon Girls—Mutt and Jeff.
Next Week—"The Turning Point."

Clemmer Theatre—

Overture—"Spring" and "Love Waltz."
Feature—"The Fortune Hunter" Earle Williams.
Current Events—Selznick News.
Comedy—"Merely a Maid."
Educational—Home of the Seminole.

Colonial Theatre—

Instrumental—Lady musicians appear in popular selections.
Feature "Brothers Divided"—Frank Keenan.
Comedy—"A Restaurant Riot"—Universal.
Special—Banjo selection by Joe Roberts.
Novelty—Topics of the Day—Pathe.
Current Events—Pathe News.
Next Week—"The Confession."



The Cleveland Plain Dealer carried this eleven-inch four-column display for "The Girl in Apartment No. 29," the current week's attraction at the Strand theatre, Cleveland

SAN FRANCISCO

California Theatre—

Overture—Irish Rhapsody.
Current Events—From Pathe, Fox, Gaumont and Selznick releases.
Scenic—Educational and Industrial Review.
Special—"Songland." Musical fantasy featuring Evelyn Francoeur, Mort Harris and Fredick Le Bruin, presented with elaborated scenery.
Feature—"The False Road"—Enid Bennett.



A third of a page by the Madison theatre, Detroit, for "The Yellow Typhoon"

Imperial Theatre—

Second week of "The Sea Wolf."
Next Week "Treasure Island."

Tivoli Theatre—

Overture William Tell.
Vocal—"Road That Brought You to me" and "Red Red Rose." Sung by the Tivoli quartette.
Feature—"The Woman Gives"—Norma Talmadge.
Next Week "The Turning Point."

DETROIT

Broadway Strand—

Overture—"Poet and Peasant."
Current Events — International News.
Vocal—Banks and Gay.
Feature—"The Toll Gate"—William S. Hart.
Comedy—"Fresh From the City"—Mack Sennett.
Next Week—Charles Ray in "Paris Green."

Washington—

Overture—"Pomp and Circumstance."
Current Events—Fox News.
Educational—Martin John Cannibal pictures.
Comedy—Mutt and Jeff in "Private Detectives."
Vocal—Eve Tremayne, soloist.
Feature "The Forbidden Woman," —Clara Kimball Young.
Next Week—William Farnum in "The Orphan."

Adams—

Overture—"Morning, Noon and Night."
Current Events—Detroit Free Press Film Edition.
Vocal Ruth Chase, dramatic soprano.
Feature "The Dancin' Fool"—Wallace Reid.
Comedy "Bringing Up Father" Johnny Ray.
Next Week Tom Moore in "The Great Accident."

Madison—

Overture
Current Events Pathe News.
Vocal—Emmons and Colvin.
Feature "The Yellow Typhoon" —Anita Stewart.
Next Week Katherine McDonald in "Passion's Playground."

WASHINGTON

Garden—

Feature—Treasure Island—(Paramount Super Special.)

Metropolitan—

Overture Masaniello.
Current Events — International News—Topics of the Day.
Comedy—All Dressed Up—(Sunshine.)
Feature—Sex—(Louise Glaum.)
Next Week—The Heart of a Child —(Nazimova.)

Palace—

Overture—My Golden Girl.
Comedy—The Great Nickel Robbery—(Sunshine.)
Current Events — Pathe News — Topics of the Day.
Scenic—Burton Holmes Travelogue.
Feature—A Lady in Love—(Clayton.)
Next Week—Dark Mirror—(Dalton.)



A decided novelty is this half page display for "That Something," now in its third week at the Victory theatre, Los Angeles

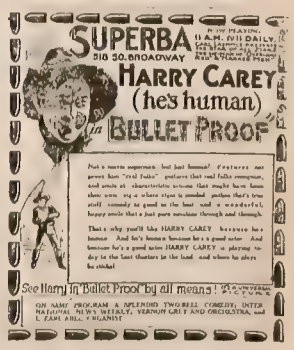
Rialto—

Overture She's a Good Fellow; Bucoro Your Eyes Have Told Me So.
Current Events—Pathe News; Topics of the Day
Scenic Bray
Comedy—Should a Wife Come Back (Christie.)
Feature The Love Expert (Constance Talmadge.)
Next Week Passion's Playground —(Katherine McDonald.)

PHILADELPHIA

Stanley Theatre—

Overture Merry Wives of Windsor.
Feature "Why Change Your Wife."
Current Events Pathe News, Fox News, Gaumont News, Select News, Current Events.
Topics of the Day Literary Digest.
Cartoon—"The Private Detective"—Mutt and Jeff.
Next Week—Same.



A novel display for Harry Carey's new picture, "Bullet Proof," the attraction last week at the Superba theatre, Los Angeles

Arcadia Theatre—

Feature—"Paris Green" Charles Ray.
Current Events Pathe News.
Scenic Burton Holmes travelogue.
Educational Paramount Magazine.
Comedy "Edgar's Jonah Day" Goldwyn.
Next Week — "Nurse Marjorie" — Realart.

Victoria Theatre—

Overture Romeo and Juliet.
Feature—"The Silver Horde."
Comedy—"Fresh From the City."
Current Events—Pathe News.
Cartoon—Bray Cartoon.
Next Week—"The Strongest"—Fox.

Palace Theatre—

Feature—"The River's End."
Comedy—"Let 'Er Go.'
Current Events Pathe News
Next Week—"The Virgin of Stamboul" Universal

Regent Theatre—

Overture—Carmen.
Feature—"Even as Eve."
Educational—Ford Weekly.
Comedy—"Breach of Promise."
Next Week—"A Modern Salome"

Capitol Theatre—

Feature—"Duds."
Comedy—"An Eastern Westerner."
Current Events—Kinograms.
Topics of the day—Literary Digest.
Next Week—"The Sage Brusher."

BUFFALO

Shea's Hippodrome—

Overture—"Samson and Delilah" —Saint Saens.
Stage Setting—Scenic stage picture, oriental in atmosphere, showing a rippling fountain against a deep blue sky. Poster effect and in splendid perspective.
Vocal—"Lolita." Sung by Charles Ferrati of the Strand theatre, New York.
Feature—"Huckleberry Finn."
Comedy—Charlie Chaplin in revival of "The Pawnshop."
Current Events—Hippodrome Review, consisting of Universal and Gaumont News, Pictograph, Pathe Review and Topics of the Day.
Next Week—"My Lady's Garter," and Mack Sennett's "Let Her Go!"

Strand—

Overture—Selections from "The Little Whopper."
Current Events—Latest Pathe News.



Here is the way the Majestic theatre, Columbus, Ohio, advertised "Nurse Marjorie," which is playing a week's engagement at this house

Feature—"Desert Love"—Tom Mix.
Comedy—"A Tailor Made Wife" —Teddy Sampson.
Special—"The Lost City"—Third episode.
Next Week—Tom Moore in "Sooner or Later."

Empire—

"Soldiers of Fortune"—First half.
"The Luck of the Irish"—Last half.

Family—

"Why Change Your Wife?"—Beginning first three week run ever presented in Buffalo.

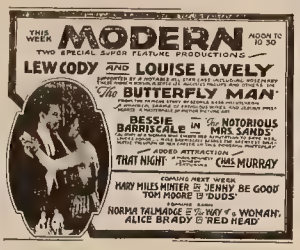
Palace—

"The Girl of the Sea."

ST. LOUIS

West End Lyric—

Opening—Popular Selections by David Silverman's Orchestra.
West End Lyric Review—Medley of scenic and news events—Universal Comedy — Harold Lloyd in "The Eastern Westerner."



This is the way the Modern theatre, Providence, R. I., billed Lew Cody in "The Butterfly Man," which is playing at that theatre this week

Overture—Cavatini—C. Bohm.
Feature—Dorothy Dalton in "The Dark Mirror."

New Grand Central—

Opening—Popular selections.
Current Events—Selznick News.
Comedy—Al St. John in "Trouble."
Organ Solo.
Feature—Constance Talmadge in "The Love Expert."

Kings—

Overture—The Girl Behind the Gun.
Current Events—Kings Pictorial—specially edited from all weeklies.
Topics of the Day—Literary Digest.
Feature—Louise Glaum in "Sex."
Comedy—Johnny Ray in "Father's Close Shave."
Next Week—Nazimova in "The Heart of a Child."

Pershing—

Overture—"The Bat."
Review—The latest news events and scenics.
Organ Solo—"Oh."
Feature — Mary Miles Minter—"Nurse Marjorie."
Topics of the Day—Literary Digest.
Comedy—Johnny Ray in "Father's Close Shave."

Royal—

Opening—Musical selections from popular airs.
Current Events—Kinograms.
Overture.
Feature—Louise Glaum in "Sex."
Comedy—Snub Pollard.

William Fox Liberty—

Overture—Mignon—Thomas.
Fox News—Magazine of current events.
Comedy—Mutt and Jeff Cartoon—"The Private Detective."
Prizma—Colored pictorial.
Popular Request—Charley Chaplin in "The Count."
Feature — Zane Grey's "Desert Gold."



A fifteen-inch by four-column display used by the Strand theatre, Providence, R. I., for "Mrs. Temple's Telegram"

MINNEAPOLIS

New Lyric Theatre—

Current Events — Lyric Screen Journal, compiled from Fox and Selznick weeklies.
Cartoon—A Fitting Gift—Judge Rumhauser—Bray.
Educational—Lyric Coloratorial Review (Ice Cream De Luxe. Pathe; A Few Cues From Billiard Sharks, Pathe Slow Motion; Land of Milk and Honey, Pathe.)
Vocal—.
(a) Finale from Act 1—"Madame Butterfly."
(b) Give Me All of You—From "Florabella."
Sung by Coster and Clements, soprano and tenor.
Feature—The Silver Horde—Beach Goldwyn.
Next Week—Soldiers of Fortune.

ST. PAUL

New Garrick Theatre—

Overture—Selections from "The Valkyrie," Don Cesar de Dazan, etc.
Current Events—New Garrick Digest, compiled from latest releases and "Where Mountain and Sky Meet"; Pathecolor "Bringing the Arctic Circle Within 150 Miles of New York," Bray—Pictographs.



Novelty—The Illiterate Digest—Kohn—Rogers.
Instrumental — Yvonne Leroux, prize pupil at the National Conservatory of Music, Paris, in violin selections.
Feature—The Flame of the Desert —Geraldine Farrar.
Organ—Kismet.
Next Week — The Forbidden Woman.

PITTSBURGH

1—Overture, selections from Kalman's musical comedy, "Sari," played by Symphony Orchestra under Director David Broudy.
2—"Topics of the Day."
3—Selznick News Weekly.
4—Pathe News Weekly.
5—Fox Sunshine comedy, "Training for Husbands."
6—Feature Picture—Douglas McLean and Doris May in "Mary's Ankle."



Rather a novelty in "Why Change Your Wife?" advertising is this display by the New Lyric theatre of Minneapolis. It was a half page in size.

New Sennett Comedy Released June 15

Mack Sennett announces the near-completion of his fifth five-reel super-production, "Married Life," and the Associated First National Pictures, Inc., announces its release June 15th. The First National, following the triumphant success of Mr. Sennett's fourth five-reeler, "Down on the Farm," came to negotiations with the Comedy King and secured his next two productions in similar size. "Married Life" is the first; the second is in the course of creation at the Sennett Studios and will be released by First National ninety days after the release of "Married Life."

Adding to the effectiveness of the comedy from a pictorial point of view, is the presence of the Sennett girls en masse. They are seen as beautiful nurses and render tolerable the adventures that Ben Turpin encounters at the hospital.

New Exchange System is Almost Ready

Educational's new exchange system in United States was practically completed this week with the announcement of arrangements for offices in Atlanta, Ga., and Dallas, Texas, in which the South and South Eastern territory will be handled. Henry Ginsberg of the New York office visited Atlanta and selected Arthur C. Bronberg, who is one of the best known distributors of motion pictures in the South.

Arrangements for the Dallas exchange were made at the time of the recent meeting of independent exhibitor interests in that section with the representatives of the First National Exhibitors Circuit. The manager of the Dallas exchange will be announced later.

Hal Hodes to Leave Universal Co.

Hal Hodes, editor of *Universal's News Screen Magazine*, has resigned and will sever his connection with the big film company on May 29th next. He plans to enter a new phase of the film industry. He is not ready to make his plans public.



A scene from Larry Semon's next Vitagraph comedy, "Solid Concrete"

Live News From The Producers

Hodkinson's Summer Plans

Names Releases That Are Expected to Overcome Slump of Hot Spells

THE W. W. HODKINSON organization announces that it "will stick with the exhibitor through the summer season, supplying him the quality of pictures which will enable him to defy the effects of the hot spells. 'Sex' will be one of the big assets in every exhibitor's summer campaign," declares the Hodkinson organization. "The drawing powers of 'Sex' have successfully defied the wet and the cold and may be trusted to overcome the handicap of heat. Then there is Benjamin B. Hampton's 'Riders of the Dawn' which has created quite a bit of gossip on Broadway by the manner in which it sustained a high average of attendance during its recent engagement at the Strand, in spite of very adverse weather conditions.

"Another Louise Glaum picture is in the making, called 'Love Madness.' This production measures up to the high standard set by star and producer in 'Sex,' the miracle picture of the year. Expert opinion on the quality of this coming Read Gluam release is highly favorable. The theme of the play is as fascinating and as full of thrills and sensational surprises as 'Sex.'

"The Bosworth picture, which is called 'Bucko McAllister,' also produced by J. Parker Read, Jr., shows Bosworth in one of those character parts in the portrayal of which he stands unrivaled in the screen world."

Walsh to Start Another

Director Makes Preparations for Second Mayflower Picture

COINCIDENT with the launching of "The Deep Purple," his initial independent subject, R. A. Walsh announces the completion of preliminary preparations for his second production, to be presented by the Mayflower Photoplay Corporation through the First National Exhibitor's circuit. It is expected that actual filming will commence within the ensuing week.

Details concerning the new Walsh feature are being withheld for the present. It is estimated, however, that the theme and treatment will be marked by a radical departure from that of "The Deep Purple." The continuity prepared by Director Walsh in collaboration with Earle Browne was completed last week. The director is now engaged in assembling the cast, which, it is said, will contain a number of prominent players.

A location expert attached to the Walsh staff is now in Baltimore making arrangements for exterior settings. Immediately upon his return, the director, accompanied by a large company of players and technical experts will entrain for the city where many of the film's most important scenes will be photographed.

In order to facilitate production, William C. Menzies, art director, will prepare the interior settings at the Paragon Studio during the company's stay in Baltimore, making it possible for the director to begin "shooting" immediately upon his return.

Encouraged by the success of "The Deep Purple" which has been accorded an enthusiastic reception by press and public at its first run showings in New York, Boston and Chicago, Mr. Walsh will produce his second feature on a scale of exceptional lavishness. The story, it is said, is well suited to elaborate scenic treatment.

In filming his new offering, Director Walsh will have the assistance of the same technical staff which contributed so substantially to the success of "The Deep Purple." It includes Hal Horne, assistant director; Earle Browne, scenarist; William C. Menzies, art director, and Jacques Bizeul, cameraman.

Paramount to Reissue Pickford Picture

The Famous Players-Lasky Corporation, which recently announced the early re-issuing of "Old Wives for New," the first and one of the most successful of Cecil B. DeMille's series of dramas of the marriage relation, and Mary Pickford's Artcraft picture, "Rebecca of Sunnybrook Farm," will release them both in June, the former on the 6th and the Pickford picture on the 20th.

"Rebecca of Sunnybrook Farm" was originally released by Artcraft nearly three years ago. The cast chosen was a competent one, Eugene O'Brien being Mr. Pickford's leading man and the support including such well known players as Charles Ogle, Marjorie Daw, Helen Jerome Eddy, Hay Kelso, Jane Wolf, Josephine Crowell, Jack MacDonald, Violet Wilkey, Frank Turner, Kate Toncry and Emma Gerdes.

Charles Ray Adhering Closely to Original

Charles Ray's screen version of "Forty Five Minutes from Broadway," the George M. Cohan classic which he is adapting to the screen, is being kept close to the original form which had such great success during the years of its stage vogue. The wide popularity of the original Cohan play and the star's recognition of its value in the form known to a vast public has convinced its producers that the biggest success would attend a screen version following closely the lines of the popular stage piece. "Forty five Minutes from Broadway" is the first of the star's new production which Arthur S. Kane will present for First National release.

American to Release Minter Special Soon

"Peggy Rebels," adapted from "The Mate of the Sally Ann," a "Flying A" Special starring Mary Miles Minter, will be put on the market the latter part of this month, according to a recent announcement.

The scenes were filmed on the picturesque coast of the Pacific where many beautiful views of the rocky shore and the sea beyond were snapped. The filming was directed by Henry King.



Mary Miles Minter in "Peggy Rebels," produced by the American Film Company and released through Pathe

Neilan Likes Work of Colleen Moore

Marshall Neilan feels that he has another "find" in Colleen Moore, the little actress, now appearing opposite Wesley Barry, in the first Neilan production, featuring the boy actor. Miss Moore has already had considerable screen experience.

In Colleen Moore, Mr. Neilan found the exact type he had been seeking for the Wesley Barry picture. After the very first scene the director became highly enthusiastic over the talents of the little actress. "I consider Colleen Moore one of the big possibilities of the future," said he, in discussing her work. "Above all things she is just as natural a born artist as little Wesley Barry is. She presents a type that in itself cannot help but prove popular with motion picture patrons."

Allan Dwan Starts His Sixth Mayflower

Actual work on the sixth and last Allan Dwan production for Mayflower was started last week when Dwan, his cast, and staff left the Brunton studios for a week on location in the mountain country of the California Sierras.

Mary Thurman and Niles Welch will play the leading roles in the all-star cast. Miss Thurman has played leads with William Russell and William Hart. Niles Welch played the lead in Vitagraph's latest production, "The Courage of Marge O'Doone." Joseph Dowling, who created the role of the Miracle Man in the George Loane Tucker picture is also in the cast. Frank Campeau, George Hackathorn, Eugenie Besserer and Stanton Williams are other important players. First National will release the production.

"Suds" to Be Released June 27 is Report

"Suds," Mary Pickford's latest United Artists' production is now complete and in the hands of the printer. Hiram Abram, of United Artists, announces that this production will be released June 27.

With the exception of a brief retrospect, Miss Pickford is seen as a poor, woebegone slavey in a hand laundry in the slums of London. This production is credited by the United Artists officials who have seen it as being the best picture that Miss Pickford has ever done and absolutely unique in the line of stories and characterizations.

Vitagraph Party Goes to Work by Plane

According to Vitagraph, Tom Terriss, who is directing "The Girl From the Sky," Marguerite De La Motte, Wallace MacDonald and several of their supporting players, as well as the heads of the different technical staff, recently made a trip to "location" on a number of hydro-airplanes that are being used in "The Girl From the Sky." The company started from an aviation camp near Los Angeles and landed without mishap at Catalina Island within a short distance of the sets that had already been constructed for the picture.



Colleen Moore, appearing opposite Wesley Barry in a new Marshall Neilan production for First National release

Exhibitors See Mayer Film

Mildred Harris Chaplin Picture Pleases First National Showmen

THE next two dollar motion-picture production and the big picture of 1920, according to a number of exhibitors who attended the First National Convention in Chicago, will be the film now in the making by Louis B. Mayer starring Mildred Harris Chaplin.

The production, as yet unnamed and untitled, is said to have created a sensation when shown privately to several prominent exhibitors, particularly as Mrs. Chaplin is the newest of the big stars and Mr. Mayer is one of the youngest and newest of the big producers.

Five months have already been consumed in preparing and "shooting" the picture and at least another month or two will be required to complete the cutting, titling and assembling. It was personally directed by John Stahl and every detail was accomplished in a lavish style. It was at Mr. Mayer's request that Mr. Stahl took the unfinished film to Chicago to get a line on what the exhibitor thought of it.

Because titles play such a prominent part in the making of a picture, Stahl decided to leave the production untitled in submitting it to a jury of unbiased persons. Accordingly the picture was shown with not one single title or subtitle, no art embellishments and no music.

The picture, the name of which is withheld until its release through First National, will be shown to the public next fall. Mr. Mayer refused to go into details regarding the picture, as he intends to launch it as a surprise. It will be a special in the full sense of the word and admission prices will run to two dollars.

This is only another illustration of Mr. Meyer's determination to make pictures of the finest quality, which should bring in big money at the box office.

E. J. Peil to Appear in Hampton Production

Edward J. Peil has been engaged by B. B. Hampton to impersonate a Chinese role in the forthcoming production of "The Money Changers" Peil has played a number of similar parts in recent releases including "Broken Blossoms" for D. W. Griffith.

"The Branded Mystery" Making Progrress

Rapid progress is being made on "The Branded Mystery," the new Ben Wilson serial, which is being made on the West Coast, under the supervision of the star-director who first rose to serial fame with "Voice on the Wire."

First of Paramount Scenics Received

The first of the series of pictures of the lower Pacific, secured by the Paramount-South Sea Expedition, have been received by the Famous Players-Lasky Corporation and will be released in the Paramount Magazine in one of the June issues. The title for the initial instalment, which depict the unusual scenery and customs in the lower Pacific, is "Beneath the Southern Cross."

Under the auspices of Famous Players-Lasky Corporation and various scientific and educational institutions, a small group of Boston scientists and motion picture men sailed from Marblehead, Mass., last December in the 125-foot power yacht Ajax, bound for the Southern Pacific. "Under the Southern Cross" is the first of the pictures revealing the breadth and intensity of the party's exploration.
PRODUCERS

Urges That Exhibitors Select Stories

Richard Stanton, director of many Fox pictures, has outlined a new departure in collaboration between the exhibitor and picture producer. He believes that a committee of exhibitors selecting screen material, would mark a step forward in the industry.

"I, for one," said Mr. Stanton, "would be glad to direct any story upon which has been set the stamp of exhibitor approval. As I am interested in one thing only, the production of box office successes, I would appreciate suggestions from the exhibitors in regard to this or any other plan which will raise the standard of our mutual livelihood."

Pathe to Start Drive on Blackton Pictures

A concentrated and extended drive on Blackton feature productions will be inaugurated this month by Pathe Exchange, Inc. Preparatory to launching this drive, Pathe is now conducting a publicity campaign which will be of material assistance to exhibitors in presenting the Blackton pictures to the public.

Particular stress is to be laid upon "My Husband's Other Wife," "Respectable by Proxy" and "The Blood Barrier," all of which have been released. "Passers-by," a June release, also will be thoroughly promoted by the Pathe sales force.

More Chicago Houses to Play Vitagraph

Vitagraph's increased activities in Chicago and its environs has just been further evidenced by the addition of twenty-six first class theatres which will now present Vitagraph stars. Through contracts just signed with Lubliner and Trinz, fourteen theatres controlled by them were added to those already showing Vitagraph productions, and twelve more were added through a similar contract with the Asher Brothers, who have now included the Larry Semon comedies in their bookings.



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MARGUERITE de la MOTTE

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Scenario by A.S.Le VINO
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The Forum for Directors, Players and Writers

In the Studios

Pages 4517-4522



Frances Edmonde. "The Classic Girl," now starring in "Peggy Wise," the initial release of her own company, the Frances Edmonde Productions, under the direction of Elsier La Mate

News Notes from the West Coast

By J. C. JESSEN

BRUNTON

ROBERT BRUNTON is to engage in the production of a series of all star features, the first of which will be "The Devil to Pay," which is to be made under the direction of Ernest C. Warde from the story by Frances Nemo Greene. Director Warde has just returned from a vacation following a year of constant filming of J. Warren Kerrigan and Bessie Barriscale subjects.

The Robert Brunton studios have acquired an additional ten-acre plot adjoining the studios, and this is now being enclosed for the use of exterior settings. Improvements inaugurated at the Brunton plant include the making of three miles of oil and gravel roadways costing approximately $20,000; the erection of a forty-foot tower to be used for drying the hose of the studio fire department, and the purchase of a fire engine and a steam roadway roller for use at the plant.

Frank Gereghty, who has served as assistant to Director Ernest Warde in the making of Kerrigan productions for Robert Brunton, leaves for New York this week to direct the making of twenty-four features for the recently organized American Picture Associates, a new syndicate said to be headed by William Howard Taft.

Director Roy Clements of the Dial Film Company is working at the Brunton studio making the necessary preparations for the filming of "Hearts of Ireland." Myles McCarthy, who has been starred in Klaw and Erlanger stage successes, has been engaged to play the leading role in this.

"Who Am I?" a story by Max Brandt, has been purchased by Harry Rapf, and will be filmed by Henry Kolker upon the completion of that director's present subject, "The Palace of Darkened Windows."

Cast for the sixth and last Alan Dwan production for Mayflower has been announced and includes Mary Thurman and Niles Welch as leads, with the other principal parts taken by Joseph J. Dowling, Eugenie Besserer, Frank Campeau and George Hackathorn.

SELIG-MAYER

COL. W. N. SELIG is making a five-reel farce comedy from the old time stage play, "In for the Night." Fred Sullivan has been borrowed from the Christie Film Company to direct the making of this, and the leads are taken by Irene Wallace and Harry Depp. The company has been working on this film for about three weeks, and are now taking up the making of a great number of animal scenes which will constitute an important part of the farce when completed.

Louis B. Mayer returned from the Chicago convention of the First National Exhibitors' Association all smiles as the result of the reception tendered the two subjects shown there prior to release. One of these, "The Yellow Typhoon," stars Anita Stewart, and the other is the unnamed subject starring Mildred Harris Chaplin.

Producer Mayer now has in the making "Harriet and the Piper," starring Anita Stewart under the direction of Bertram Bracken, and "Old Dad" being made by Director Lloyd Ingraham with Mildred Harris Chaplin as the star. The casts of both of these pictures have previously been given in this department.

F. P. LASKY

THREE permanent titles were selected this week for forthcoming Lasky productions. "Behold My Wife" will be the permanent title for "The Translation of a Savage," now being completed by George Melford. The Ethel Clayton film made under the working title of "All in a Night," which is an adaptation from the Samuel Merwin story, "Dinner at Eight," will be released under the title of "Crooked Streets." This picture was directed by Paul Powell. The William D. Taylor production of boy life in a great city, from an original story and scenario by Julia Crawford Ivers, will be known on the screen as "The Soul of Youth." Mr. Taylor will make the last scenes for this film this week, and will then give his attention to the preparatory work for the filming of "The Furnace," by Pam.

Edward Dillon, who came to the coast to direct "Parlor, Bedroom and Bath" for Metro, was engaged by Famous Players-Lasky this week and is shortly to go East to direct Billie Burke.

Announcement is made that Ethel Clayton is to go to London to work in the new producing plant of Famous Players-Lasky. However, plans now made provide she will not leave the Hollywood studios for about two months. She is now working in "A City Sparrow," and following this will appear in "Rosanne O'Zanne," screen version of which is being written by Mary O'Connor, editor of the Famous Players-Lasky scenario department.

Bryant Washburn is to remain with Famous Players-Lasky for one more story following "Burglar Proof," which is now being produced. The story selected is "Wanted a Blemish," and the continuity is now being written by Douglas Bronston.

Wallace Reid has returned from a four weeks' speaking stage engagement in San Francisco, and will begin work immediately in the filming of "The Charm School," a *Saturday Evening Post* story prepared for the screen by Tom Geraghty.

Charles Maigne, who has been on the coast for the past several months, is to return to the Famous Players-Lasky studio in the East. He will be accompanied by Tom Meighn, and they will serve as director and star respectively in the making of "The Frontier of the Stars."

Other films now in the making are, "The Life of the Party," starring Roscoe Arbuckle, and the William C. DeMille production, "Conrad in Quest of His Youth."

WEBSTER CULLISON
Producer of
THE LOST CITY (Selig)
Now Producing
"VEILED WOMAN"
with Antonio Moreno
Vitagraph

WILLIAM H. THORNLEY
Photographing "The Hope Diamond," under the direction of Stuart Paton for the Kosmik Film Co., Incorporated, of New York, at Universal City, Cal.

WE regret the conditions of the paper market make it necessary to leave out Box Office Reports and Advance Release Information from this issue. One or both departments will be in the next issue.

GOLDWYN

THE stage play made famous by Leo Dietrichstein, "The Great Lover," is shortly to be put in production at the Goldwyn studios under the direction of Frank Lloyd. Continuity for this well known play is now being prepared, and the cast will be selected within the next week.

The Aborigines' village for the vision sequence of "Empire Builders," the Mary Roberts Rinehart story being filmed under the direction of E. Mason Hopper, has been completed in the wild sea coast country north of Santa Monica, and scenes are being taken, and this week hundreds of negroes are being used and this portion promises to be the most spectacular and colorful section of the photodrama. One of the big scenes for this is that of the cannibals putting a visitor to death by the much talked of method of boiling him alive.

The company producing "The Black Pawl" has gone to Catalina Island where they will work under the direction of Reginald Barker. The sea scenes will take approximately two weeks, and the principals taking part in these are Russell Simpson, who takes the name role; James Mason, who plays Red Pawl, and Robert Kortman, who appears as Spiess. The continuity for this play was written by J. G. Hawks, head of the Goldwyn scenario department.

The Jack Pickford Company filming "The Man Who Had Everything," is in San Francisco, and Director Victor Schertzinger has completed the filming of "Rose Alvira," and Mabel Normand, the star, has gone East on a short vacation.

FOX

ANNOUNCEMENT was made by the publicity department of the William Fox studios this week that the last sequence is now being filmed for the big five or six-reel Hampton Del Ruth comedy production. In speaking of this setting, it was said it is perhaps the most expensive ever erected for a comedy, covering at it does, more space than any previous setting of the kind. No title is given out for this comedy, and plans provide that no definite name will be given the subject until the name has been approved by the eastern offices of the William Fox Company. It will probably be several weeks before the finished print is sent from the studio.

The William Farnum Company has gone to San Francisco to spend three weeks in the filming of sea scenes for "The Scuttlers," adapted from the novel by Clyde Westover. J. Gordon Edwards is continuing as Farnum's director, and this picture will mark the return of Jackie Saunders to the screen. Miss Saunders has been selected to play opposite Farnum in this production, following an absence of about two years from Los Angeles studios. She was starred in a number of productions re-

leased by World Film several years ago.

T. N. Heffron, now directing Buck Jones in "Fire Brand Trevison," is making good progress, and the William Russell Company will shortly finish "The Twins of Suffering Creek." The latter is being directed by Scott Dunlap, and Louise Lovely is playing opposite William Russell. Helen Stone and Malcolmn Tripe play the parts of the four-year old twins.

Two productions have been finished in the past week. Shirley Mason has worked in all scenes for "The Little Wanderer" and Eileen Percy has completed her work in the Paul Cazaneuve directed subject "Her Honor the Mayor."

UNIVERSAL

UNIVERSAL CITY is particularly quiet, for it so happens that more than half the companies now at work are on distant locations, and will be away from the big studio for a week or more.

The company filming "Marama" is working at an island off the California coast where a South Sea Island village has been built. This picture is being directed by Norman Dawn and stars Edith Roberts.

Lynn Reynolds is directing a company at Big Bear Lake, 150 miles out of Los Angeles, where they are making scenes for "The Red Lane," a tale of the Northwest, starring Frank Mayo.

Harry Carey is working at Victorville on the desert sequence of "Fightin' Job," by H. H. Van Loan. The direction is in charge of Reeves Eason.

"The Moon Riders" company, directed by Albert Russell and featuring Art Acord, is at Yosemite Valley, and Jacques Jaccard is filming scenes for "The Death Trap," a Northwest mounted police feature in Poccima Canyon, Leonard Clapham and Virginia Fair are the principals.

A number of companies making short reel subjects are at work at the Universal plant. "Hoot" Gibson is working in a two-reel Western titled "Hesitatin'," with Lucille Ruby as his leading woman. Phil Rosen is making a two-reel melodrama titled "A Happy Fool," and Joseph McDonough and Horace Devies are co-directing a comedy titled "Twin Lizzies." "The Way of the Law" is a dramatic story with Western atmosphere being directed by William J. Craft for the Oscar Jacobs Production Company. The subject features Eileen Sedgwick and Joe Moore, and is to be released by Universal.

Four comedy companies are at work. J. A. Howe is making a satire on the Federal prohibition measure titled "The American Desert," and James Davis is directing Charles Dorety and Lillian Byron in a subject that will feature the Century girls. "An Awful Skate" and "Should Waiters Marry?" are nearing completion. The latter features George Ovey.



Martha Mansfield, one of the beauties of the stage and screen, who is appearing in the American Cinema Corporation production, "His Brother's Keeper"

Messrs. Lyons and Moran have selected Ann Cornwall as their leading woman for their next comedy feature, "La La Lucille," from the musical comedy of the same name, and will have their entire cast selected to begin work the latter part of this week.

Priscilla Dean is next to play in an original photoplay, story of which was written by Tod Browning, who directed "The Virgin of Stamboul" with this star. Lucien Hubbard, editor of the scenario department at Universal, is writing the continuity for this feature.

NATIONAL

INNOVATIONS which the producers believe will materially increase interest in serials, is to be introduced in "The Son of Tarzan," now being made by the National Film Corporation of America, under the direction of Harry J. Revier. The first episode of this serial will have a prologue of approximately 500 feet to give the theatre patrons an idea of the first three of the famous Tarzan books by Edgar Rice Burroughs to make a setting for the fourth or, "The Son of Tarzan," which is being filmed as a serial. Each of the succeeding episodes will have a pictorial synopsis of preceding release which will briefly tell the portion of the story shown before. The company is now working on scenes of the first three episodes using a tropical jungle setting and several yachts.

The Goldwyn Distributing Corporation will handle the Flannigan and Edwards comedies now being made by Director Harry Edwards at the National studio. Eddie Flannigan recently played in National Hall Room Boys comedies, and Georgie Edwards recently returned from over seas where he was cited for bravery in the Argonne Forest battles.

The National studios is undergoing a material change both with respect to personnel and equipment and C. A. Willat, new general manager, announces that everything will be in readiness shortly for the filming of a number of adaptations from well known books.

J. D. HAMPTON

TWO productions are in the making at the Jesse D. Hampton studios, and plans are being made for the filming of a number of other subjects. Paul Scardon, recently engaged as director, following an engagement at the Goldwyn, has begun work on the Blanche Sweet production, "Port O' Caprice," which gives the star the role of a Broadway actress and her experiences between seasons while in the pursuit of a husband. Albert Roscoe is leading man, and Edwin Stevens, George Kauwa head a notable cast.

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Laughs for Mine

The Robert Thornby directed unit making an all star special, "Half a Chance," is in San Francisco filming ferryboat scenes. Mahlon Hamilton as Sailor Burke is to escape by diving into San Francisco harbor while wearing manacles. Lillian Hall is the leading woman, and the cast includes Sidney Ainsworth, Little Mary McAllister, Tom Guise, Josephine Crowell and a number of others.

"The Brass Bottle," from the F. Anesty stage success, is to be filmed with H. B. Warner under the direction of Henry King. Both the star and director are now on a vacation. Edwin Stevens will play the role of genii which he created on the stage in this film.

"Leona Goes a Hunting," the sixth of the Blanche Sweet features, is now being edited, and in the opinion of K. E. Anderson, film editor of the Hampton studios, this will surpass any of the Sweet subjects released to date.

VITAGRAPH

THE William Duncan, "The Silent Avenger" serial company is using the mammoth tank at the Vitagraph plant for harbor scenes. The stern of a large ocean liner has been built in the tank, and fire engines of local departments were used to secure necessary water effects. A setting requiring ten acres of ground is now being built for use by this company.



Mary Miles Minter in her latest Realart picture, "Jenny Be Good"

The electrical department of the Vitagraph has found it necessary to add additional facilities to increase the electrical supply to 22,000 volts. This is made necessary because of the trick electrical effects being used in "Hidden Dangers," the Joe Ryan-Jean Paige serial to be released following Duncan's "The Silent Avenger." Because many of the effects in this depend upon trick photography, an additional camera has been added to the staff.

The Tom Terris Company staged a big hotel fire scene in Long Beach this week when more than 200 people were used for scenes in the picture tentatively titled, "The Girl Out of the Sky," which has Wallace MacDonald and Marguerite De La Motte as leads of an all star cast.

METRO

THE Metro studio is to be the rendezvous of many prominent authors of popular present day fiction, according to announcement made by Bayard Veiller, who returned from a business trip to New York this week. The authors are expected to arrive in Los Angeles early in June to work with the Metro scenario department in the adaptation of some of their present stories, and also to write special stories for the screen.

The list of plot makers includes Irvin Cobb, whose first story for Metro will be "The Five Dollar Baby," with an all star cast. Others engaged according to the statement by Bayard Veiller are Henry Roland, Arthur Somers Roache, George Gibbs Turner, Arthur Stringer, Don Byrne and Lucia Chamberlain.

June Mathis is to go East for Metro to work with Maxwell Karger at the New York studio, and plans to leave Los Angeles within two weeks. Miss Mathis has been at the west coast since the Metro producing forces were transferred to Hollywood, and in that time has supervised the continuities of many of the plays. It is intimated that her stay in the East is to be permanent.

The "Hearts Are Trumps" Drury Lane Melodrama company, being directed by Rex Ingram, has gone to San Rafael, California, for exteriors for this Metro production.

The George Turner story, "Held in Trust," which is to be a starring vehicle for May Allison, has been put in production under the direction of John Ince. The cast selected for this includes Darrell Foss as leading man, Walter Long, John H. Elliott, Lawrence Grant and G. Burnell Manley.

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The few remaining scenes for "The Price of Redemption," the Bert Lytell subject, are being made with the star this week, and he leaves May 15th for New York. He will be accompanied by his cameraman, Sol Polito, who will work in the East.

"The Waffle Iron," a story by Arthur Stringer, has been purchased by Metro and will be used as a Screen Classic for May Allison. A. P. Younger is now writing the continuity.

Thomas Jefferson has been cast for an important character role in "Hearts Are Trumps," now being filmed, and Norval MacGreggor has been engaged to play the role of Captain Somers of the sailing vessel Elsinore in "The Mutiny," which features Mitchell Lewis.

Roy Klafki, formerly of Universal and Fox photographic department, has been appointed head of the Metro studio photographic and laboratory departments.

Powell Takes Far East Pictures for Goldwyn

A letter has just been received from E. Alexander Powell, traveler and war correspondent and the author of a number of important books, who started last January on an extended tour of the Far East to secure pictures for the Goldwyn-Bray Pictograph. Mr. Powell's itinerary calls for visits to localities never before entered by a photographic expedition in India, China, Japan and Borneo.

The first pictures taken by Mr. Powell, who is traveling with his camera man, E. L. Hawkinson, were in the neighborhood of Yokohama, Japan. From Japan he went to China, penetrating to the interior.

Jack Pickford Picture Started by Goldwyn

With Al Green retained as a Goldwyn director and a strong cast of motion picture favorites assembled, work on the Jack Pickford starring vehicle, "The Man Who Had Everything," by Ben Ames Williams, was started last week at the Goldwyn studios, in Culver City. Billy Reiter will act as assistant to Director Green and the camera work will be in the hands of Clyde Cook.

This story, which was first published in the Saturday Evening Post, will be Pickford's third production since he became a Goldwyn star.

Van Dyke Will Direct Pathe's New Serial

W. S. Van. Dyke, who directed Jack Dempsey in Pathe's "Daredevil Jack," is directing the serial in which Charles Hutchison will star for Pathe, under the supervision of Robert Brunton at the latter's studio in Los Angeles. The company selected to support the star will have many players who appeared in "Daredevil Jack."



Adele Blood, noted stage star, who has been engaged for important roles in support of Geraldine Farrar in her first Associated Exhibitors' production to be distributed through Pathe

Adele Blood With Farrar

Well-Known Star Will Support Star in Associated Production

GREATEST care has been exercised in the selection of players who will appear in the cast with Geraldine Farrar in her first Associated Exhibitors' production, "The Riddle: Woman." Adele Blood, one of the nationally prominent leading women on the stage, who has headed her own stock company in nearly a dozen of the biggest cities of the country, and for four years was star of "Everywoman," has been engaged as the leading feminine support in the Farrar cast. Miss Blood is to interpret the character of Kristine, a role which will require consummate skill and dramatic ability.

Within a week, Mr. Jose expects to be in a position to definitely name the complete cast of "The Riddle: Woman." He anticipates beginning production of the great play in which Bertha Kalich starred for two seasons, as soon as Miss Farrar returns to New York. Preparations are now being completed for the filming of the picture in the Thanhouser Studio in New Rochelle. The preliminary details virtually have been completed, and all that remains is for the players to step right on the set and begin the production.

Adele Blood's reputation on the stage extends across the country. Starting with the extended run of the production in New York, Miss Blood played the title-part in Henry W. Savage's "Everywoman" for four years. Soon after she was starred in "Mile-a-Minute Kendall."

"O'Doone" Bookings Come in Fast

Although the finished prints of "The Courage of Marge O'Doone," Vitagraph's big spectacular special production of the popular novel by James Oliver Curwood have been reaching the various Vitagraph exchanges only during the past few days, heavy sales are being made in all parts of the country and Canada.

Within the past week additional bookings have been recorded as far South as Texas and as far West as California, with the middle West and Eastern territory crowding the various branches for prints. One of the most recent bookings was for fifty-seven days in the Proctor theatres in New York City and state and nearby territory.

Simplex Notes

THAT the Simplex Distributing Organization, as a whole, looks with considerable favor upon the advantages to be derived through the generous use of printer's ink, is evidenced by the increasing number of "House-Organs" that are now published by many of the Simplex Distributors throughout the country.

Among the older papers can be counted the "Cosiki" of the Lucas Theatre Supply Company of Atalnta, Ga., of which Mr. Harry K. Lucas is the editor; "Swaab's Monthly Messenger," published by Lewis M. Swaab, the well-known Philadelphia Supply Man, and the "Boston Bean Pot," published by the Boston Motion Picture Supply Company, southern New England Distributors for Simplex.

The "Teco Tattler," published by the Teco Products Manufacturing Company of Minneapolis, Minn., with Mr. George Feinberg as its editor, is another monthly house-organ that is enjoying great popularity; while the "Yale Service Bulletin," edited by Mr. C. D. Struble of the Yale Theatre Supply Company, Kansas City, Mo., is crammed full of interesting new items, humor and accessory information each month. The "B. P. S. Service Bulletin," published by the Breck Photoplay Supply Company of San Francisco, Cal., keeps the readers informed of everything that is new in the way of theatre equipment and thoroughly posted on prevailing prices as well.

According to a report from the Exhibitors Supply Company a survey of the projection rooms in Chicago showed that there are slightly over seven-hundred-fifty Simplex Projectors in use daily in the city of Chicago itself, while almost the same percentage is maintained in the suburbs and outlying sections of the city.

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OF ART TITLE MAKING
A new inventive principle hitherto entirely overlooked in the picture field

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Serial and Western Department
UNIVERSAL CITY
Originals and Continuity

SAM POLO
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IN THE CURRENT
Vitagraph Serial
"HIDDEN DANGERS."

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 4523-4540



This photograph of the new Rialto in Aurora, Illinois, was supplied by H. F. Riege of Chicago, who installed the electric sign

Auditorium and Two Details in the Rialto, Fall River



The Rialto Theatre, Fall River, Massachusetts

Fall River Consolidated Enterprises, Owners —Louis M. Boas, Manager

THE new Rialto theatre marks an important chapter in the amusement life of Fall River, representing as it does the last word in theatre construction, and more especially the most modern ideas in appointment and equipment for exclusive motion picture houses.

To Louis M. Boas, general manager of Fall River's four leading theatres, belongs the credit largely for providing such a theatre.

The New Rialto — modern and up-to-date in every way, with a foyer of splendor and beauty, a lower auditorium of extreme magnificence, a stage setting of novel and exquisite design, a balcony second to none in that section in the matter of convenience for patrons, a booth with a battery of moving picture machines without a parallel in New England, with every detail looked after for the comfort and convenience of patrons — meets the instant approval at the hands of Fall River theatregoers.

The New Rialto is dedicated exclusively to a motion picture theatre. Twice weekly the program is changed and performances are given continuously from 10:30 A. M. to 10:30 P. M. The construction is fireproof. The balcony is supported by a steel truss weighing 20 tons. The installation of such a girder does away with posts.

Attention is called to the arrangements of exits. From the auditorium there are several exits opening out to the north and south sides. There are also ample exit facilities from the balcony with two stairways leading from the promenade into the balcony seats.

Beautiful in decorative design and effect and enhanced by the most artistic scheme, the entrance to the New Rialto is thoroughly in keeping with the richness of structural appointments throughout.

The outer lobby is entirely devoted to advertising display. Within this section are set specially arranged and manufactured display frames. The arrangement is artistic and effective and grouped on a scale as elaborate as is usually found in theatres only in metropolitan centres. On either sides are frames for photographs, lithographs, etc., used in connection with exploitation work. Directly above the door, too, and running the full width is another novel frame also used for exploitation purposes.

The real glimpse into the beauty of the theatre comes with an inspection of the second or "mirrored" lobby. On either side are paneled mirrors, between each being a gilded "torch" fixture with a single subdued light. The decorative scheme is gold and ivory with just the faintest touch of blue to complete the beautiful picture. The "inner" foyer is a panel scheme in ivory and gold with the tiniest touch of blue and is carried out most effectively. Mahogany doors, with small mirror panels and beautifully windowed panels within which are set photographs of screen stars who will be seen from time to time at the theatre afford delight.



Manager Boas and wife on opening night

The lighting effect within the foyer completes the scene of beauty. Two bracket fixtures of gold with Japanese shades are set between the panels on either side, harmonizing perfectly with the general decorative scheme. Shower bursts radiate brilliancy from above in the two inner sections.

In the first section, or advertising lobby, is a ticket window. A second window for the sale of tickets is located in the second section. Opening from the "inner" foyer, are rooms for men and women. First comes the ladies' room on the left on entering the theatre. The ladies' recreation room is splendidly furnished. A popular feature in the ladies' room is a public telephone.

Concentration at the stage, and on either side, is the design executed in an Italian renaissance architectural effect, as seen in the Venetian palaces. A most effective composition is formed by combining the simple and dignified columns, and ablatine with its simple profiles, and the arch of the decorative detail. The capital of the Roman orders with rich ornament and gold glazed with a soft green, an effect that is beautiful in the extreme. Within this ornamental arch is the organ.

A silk velour valance, with a four-inch gold fringe, rich in color and design and blending in harmony with the general design is drawn to hide the screen. Above conspicuous in a rich rose colored frame is a large gold letter "R."

Gold and ivory predominate in the decorative scheme, in which is set the screen, unfolded when the valance is withdrawn. The white screen is framed in a border of black. The seating capacity of the theatre is about 1,700 seats.

Special electrical fixtures are installed within the lower auditorium, shades of newest design being used to subdue the lights. A handsome shower light radiates brilliant effect from the centre of the theatre. There are numerous gas pilot lights about the theatre, installed for emergency purposes.

There is a spacious promenade leading from the balcony stairway along in the rear of the seating area. Opening from the promenade are stairways at either end leading up into the seating area. An emergency sick room, ladies' rest rooms and a man's room also open off the promenade, as well as rooms for porters, ushers, etc.

No theatre in New England can boast of a picture booth of the modern type which has been constructed at the New Rialto. In the first place the booth is reached from an entrance entirely apart from any entrance used by patrons in the theatre. It is of absolute fire-proof brick construction with a concrete floor. It is 9x20 with a height of 12 feet.

Another important feature is an electrical device on the door. By means of this device the door cannot be opened from the outside without the knowledge and approval of the operator within. This is made possible by an arrangement of signal bells. The person without makes known his presence by ringing the bell and before the door can be opened the operator within must operate an electrical device. Another feature is a separate storage room at the north end. By means of this films, etc., may be stored in this separate room thus eliminating what has always been regarded as a fire hazard.

Equally important is the equipment in regard to the motion pictures. The New Rialto, it may be said, is equipped on a bigger scale than any motion picture theatre in New England. There is a battery of five picture machines.

The fan system is used in heating and ventilating, hot air being circulated throughout the theatre by this means.

A house telephone system is an added and important feature. By this arrange-

(Continued on page 4528)

Society of Motion Picture Engineers Holds Convention

Tenth Semi-Annual Meeting at Montreal Great Success

THE tenth semi-annual Convention of the Society of Motion Picture Engineers was held at the Hotel Windsor, Montreal, on May 10, 11 and 12. About fifty members gathered from all parts of the United States and Canada and listened to the finest collection of papers that have ever been prepared for presentation before the Society. After listening to several invitations from various civic bodies in other cities, it was decided unanimously to hold the October meeting in Dayton, Ohio.

Monday forenoon on the first day of the Convention was taken up with the opening ceremonies and the discussion of new business. The actual reading of papers did not commence until after luncheon, B. E. Norrish of the Department of Trade and Commerce, with offices at Ottawa, reading the first paper entitled "Educational Possibilities of the Movies." Mr. Norrish related some of the means now being used by his department to further education by means of the motion picture and finished by suggesting possible ways of developing this feature of education.

George A. Blair, Manager of the Motion Picture Department of the Eastman Kodak Co., followed with an intensely interesting paper on "Film Tinting." On account of the thoroughness with which he had absorbed the subject, Mr. Blair felt that those present might not care to go deeply into the subject-matter, the assemblage found the paper to be so interesting that Mr. Blair was requested to read it.

Immediately after the paper on "Tinting" the Optics Committee made its report, laying before the society the results of a psychological test carried out by its members. This report was but the beginning of an exhaustive study into tinted films and its effect on the optience. This work, under the leadership of Dr. Story of the Research Laboratory of the General Electric Company, promises to be of the greatest value to the producer and laboratory expert.

The Educational Committee then made its semi-annual report, bringing out a suggestion for a Course in Motion Picture Engineering for those interested in the subject. As developed by the Committee it is their intention to prepare a number of books on related subjects having to do with the production of motion pictures and to sell the Course in much the same way that correspondence schools have marketed their wares. The huge amount of work incident to the preparation of such a series of lessons was recognized by the Society and the Committee was given the support of the Association to go into the matter further and render a more detailed scheme.

Monday evening the entire membership was the guest of the Perkins Electric Company at the Princess theatre.

Tuesday morning, W. T. Braun, a prominent theatre architect of Chicago, had the honor of presenting the first paper, "Standards in Theatre Design to Safeguard from Fire and Panic." The preparation of this paper is of the utmost importance to the industry and represents a great deal of work on the part of the author.

Mr. L. A. Jones of the Research Laboratory of the Eastman Kodak Co. presented an exceedingly interesting paper on "A New Method of Lighting Motion Picture Theatres," as worked out in the case of one theatre near Rochester. It is probable that the publication of this paper in the Transactions will cause many architects to make radical changes in their methods of illuminating theatres. It was one of the most valuable papers delivered during the three-day convention.

Closing the morning session on Tuesday was "The Ventilation of Motion Picture Theatres and Studios," by O. K. Dyer of the Buffalo Forge Co. Mr. Dyer went into the various systems, gave their advantages and their shortcomings and concluded by stating what in his opinion constitutes the proper and ideal system for the present-day theatre. The afternoon session was commenced with F. H. Richardson's paper on "Projection Speed and Its Effects." Then came W. B. Cook with a treatise on "The Eccentric Star Intermittent Movement," in which he outlined a variation of the Genera Star movement, making use of a non-radial slot. Mr. C. Francis Jenkins followed with "A Continuous Motion Picture Machine." Mr. Jenkins' paper developed that he had been working for some time on a continuous projector that seems to have great practical possibilities. He produced a reversible prism which was the heart of the machine. Further details are not forthcoming at this time but it is expected that at the Fall meeting of the Society Mr. Jenkins will have gone far enough into the experimental end of the project to add considerable to his statements made at Montreal.

C. E. Egeler of the National Lamp Works delivered a paper on the subject of "The Application of Mazda Lamps to Small Motion Picture Projectors." This paper related a history of the development of the incandescent lamp for projectors and hinted at some of the tests now being carried out to make their application more successful. This concluded the papers for the second day. The banquet was held in the Rose Room of the Windsor in the evening. Mr. George Perkins, to whom the Society owes much for his handling o Convention and for many of the courtesies shown it during its stay in Montreal, was Toastmaster. Other speakers were A. F. Victor, W. C. Smith, H. H. Cudmore, A. D. Cameron and G. A. Blair.

Wednesday was taken up with the delivering of five papers. The first was by R. L. Lee on the subject of "Design of Gasoline Electric Sets for Motion Picture Theatres." The second was by H. C. MacNary of the Westinghouse Company on "Remote Control Systems for Studios." Mr. MacNary's paper compared the older methods of controlling studio lights with the remote control systems now in use in many of the leading studios. The paper was illustrated with lantern slides and was well received.

Dr. H. P. Gage followed MacNary with a demonstration of an "Optical Testing Equipment." After luncheon Dr. Story continued his paper of last year on the "Photoelectric Comparison of Lens Systems," and W. F. Little of the Electric Testing Laboratories concluded the session with his "Tests of Screen Illumination." These tests made by Mr. Little are among the first that have been accurately made and as such shed considerable light on a subject little understood up to the present.

The stay of the members in Montreal was interspersed by journeys to many of the famous spots of the French-Canadian City. The hospitality of the citizens and particularly those who had the affair in charge was everywhere in evidence. The spirits could not have been improved upon and on account of this there was an agitation on the part of many members to make Montreal the permanent gathering place of the Society. But whatever may be the future aims of the association this meeting in Montreal will always stand out as one of its best and most successful.

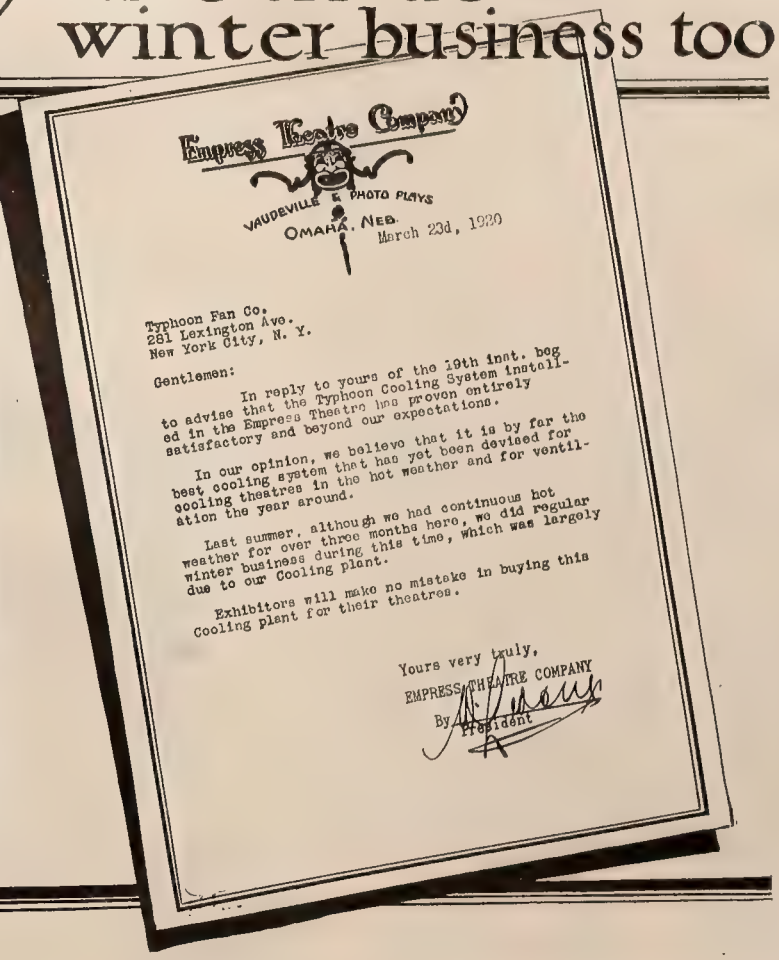
Theatres Combined

Some very ambitious plans have been worked out by the Goldwyn interests and Ascher Brothers, the new owners of the Merrill theatre, Milwaukee. Negotiations are now said to be under way for the purchase of the old Gayety theatre, directly adjoining the Merrill. When these are consummated the Merrill will be entirely rebuilt, it is reported, making it one of the largest theatres in the middle west. The entire seating arrangement will be changed, as the addition of the Gayety will give the Merrill a floor space of 125 x 150 feet.

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Empress Theatre Company
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OMAHA, NEB.
March 23d, 1920

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281 Lexington Ave.
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Gentlemen:

In reply to yours of the 19th inst. beg to advise that the Typhoon Cooling System installed in the Empress Theatre has proven entirely satisfactory and beyond our expectations.

In our opinion, we believe that it is by far the best cooling system that has yet been devised for cooling theatres in the hot weather and for ventilation the year around.

Last summer, although we had continuous hot weather for over three months here, we did regular winter business during this time, which was largely due to our Cooling plant.

Exhibitors will make no mistake in buying this Cooling plant for their theatres.

Yours very truly,
EMPRESS THEATRE COMPANY
By [signature]
President

Write for Catalog "N"

Typhoon Fan Company

ERNST GLANTZBERG, President

345 W. 39th Street, New York, N. Y.

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NEW ORLEANS, LA.

255 No. 13th STREET
PHILADELPHIA, PA.

64 W. RANDOLPH STREET
CHICAGO, ILL.

Rialto Opens at Fall River

(*Continued from page* 4525)

ment attaches in any part of the theatre may talk through a central office, but this is not the case here. For example, a mix-up in seats may be easily adjusted by an usher communicating directly with the box office instead of the old-fashioned way of losing time in making a personal trip there. Likewise, an emergency call for a physician may be handled by direct communication.

The New Rialto theatre is the newest playhouse of the four theatres owned by the Fall River Consolidated Enterprise. It is a holding company with the following officers: J. C. Bills, Jr., president; L. M. Boas, vice president; B. A. Brager, treasurer; James M. Swift, clerk.

Louis M. Boas, general manager of this entire chain of theatres, has been such a prominent figure for so many years in the theatrical and amusement line in Fall River that he has really become regarded as a "native son." As a matter of fact his birthplace was Providence. He was born there 38 years ago. It was about 1905 that Mr. Boas first entered the show business in Fall River. When he opened up the little picture show at the Scenic theatre, his program at the Scenic called for eight shows daily, with admissions at five cents.

As the general manager of Fall River's four leading theatres and the chain now held by this same company, he is known in the theatrical world from coast to coast.

Theatre Notes

TENNESSEE

Tiptonville—Ground has been broken for the new concrete opera house which is to be erected by C. B. Tipton. The building will be 35x90 feet and will have a seating capacity of 500 persons.

TEXAS

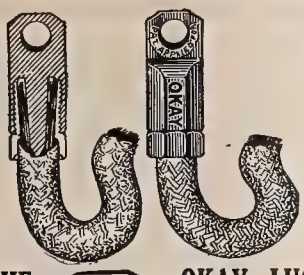
Dallas—A building permit has been issued for the erection of the Majestic theatre. The permit calls for a $500,000 structure to be erected on Elm street near Harwood.

VIRGINIA

Richmond—Jake Wells of the Vany Realty Corporation announces the acquisition of two new theatre sites. A 2,500 seat house will be erected on North Fifth street and the present Bijou theatre will be remodeled to seat 2,000 by adding the site now occupied by the Isis theatre. More than $1,000,000 will be expended in the work connected with these two theatres.

Roanoke—George W. Payne has prepared plans for a two story office and theatre building on South Dearborn street. Work will commence at once in order to have the theatre open in the Fall.

Roanoke—Announcement has been made that a motion picture house under the direction of Elmore D. Heins and Henry Scholz will be opened in the Williamson Building on South Jefferson street.



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ADD CLASS TO YOUR THEATRE

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Attractive Proposition to Dealers

"NEWMAN" BRASS FRAMES AND RAILS



Corner Unit Hinged Frames

Accompanying cut shows our new style unit frame for corners of theatre lobbies. Especially designed to fit irregular shaped columns and sloping entrances. Neat, attractive and complete, it enables the passer-by to see at a glance the entire program.

Send sketch for prices and ask for new 1920 catalog.

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Canadian Distributor—Perkins Electric Co. Toronto, Montreal and Winnipeg
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Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars
We manufacture the frames in various finishes which do not require polishing

The Ghost on the Screen

is caused by the core of the positive carbon burning back in the shell. Users of *Speer Directo Carbons* are not troubled with ghosts because with these carbons

THE CORE BURNS FLUSH

Speer "Hold-Ark" Carbons
For D.C. Projection

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Let us tell you how to get the better business — the bigger profits — that come to a perfectly cooled theatre in hot weather.

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ARREST The attention of the passersby with an attractive lobby, as well as with a beautiful interior. Both can be obtained by the use of our plastic relief ornaments and composition lighting fixtures. Above illustration shows interior of a new house for which we recently furnished plastic ornaments.

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328 MAIN ST., CINCINNATI, OHIO

Equipment Operating / Projection / Questions Answered

Development of the Mazda Lamp for Projection Purposes

A Series of Interest to All Projectionists

(Continued)

This is the fifth installment of an exhaustive article on the Mazda Lamp and its application to Projection. The author is H. Freeman Barnes, which is proof enough that the data is authoritative.

Accurate focusing is a *necessity* with the Mazda lamp.

If your lamp, for instance, is only slightly off,

⅛" off center.....20% decrease in light

If the lamp is not focused,

⅛" ahead of focus...23% decrease in light.

It is practically impossible to tell by the eye, when the most light is on the screen. Differences, however, are readily noticeable when a dark film is run through the projector.

The following test shows how near the eye judges:

A light was thrown on a screen and several observers asked to note its brightness. The light was thrown off for a few moments and another thrown on. Each observer claimed he saw no difference in the brightness of the screen, although in the first case, there was an intensity of four foot-candles, and in the second case, only two foot-candles.

Two lights of different quality were thrown side by side on the screen. The observers immediately placed one as being at least twice as bright as the other and yet both were of the same intensity.

With the arc, where a three-winged shutter was formerly used, with Mazda projection, a two-winged shutter may be profitably employed, a two-winged shutter, of course, passes considerably more light.

With the alternating current arc, the speed of the revolving shutter blade may often times be exactly timed with the alternations of the current. When such is the case, the light on the screen will vary periodically in intensity.

Operation

THE operation of the Mazda Lamp when the optical system is lined up and the lamp focused, is extremely simple—the strongest appeal to the projectionist. No one cares to keep continually fussing with adjustments such as are necessary in feeding a non-automatic arc.

Focusing with the Mazda Lamp, however, is slightly more complicated than with the arc, since two images, one of the filament—the other of the mirror—have to be contended with. The images may be allowed to fall upon the blade of the revolving shutter. Shutter, of course, must be properly positioned.

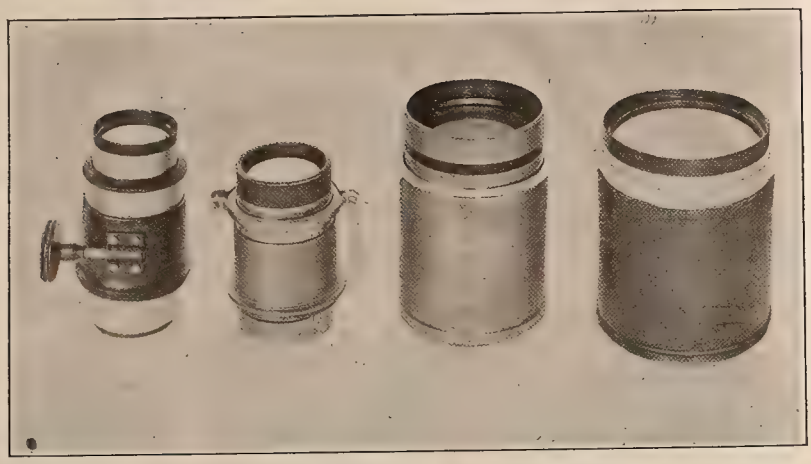


Fig. 13—Different projection lenses of various diameters

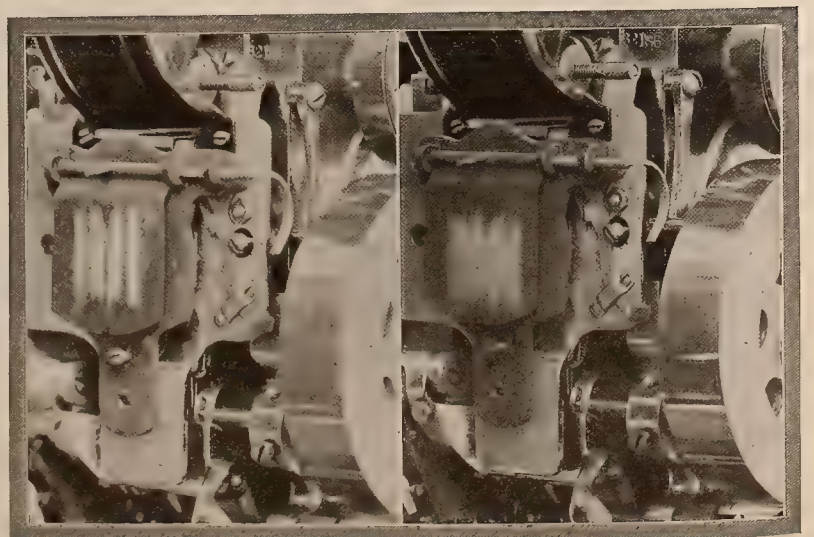


Fig. 15—Method of setting image thrown by mirror, with reference to filament. The view at the left shows the image produced from the filament alone. The one at the right shows the spaces between the sections of filament filled by the reflected image, giving a practically uniform light source. A pin-hole in the dowser causes the production of these images

POWER'S PROJECTORS IN THE CHRISTIE STUDIOS

Christie Film Company
(INCORPORATED)
OFFICE AND STUDIO, SUNSET AT GOWER ST.
LOS ANGELES, CALIFORNIA

AL E. CHRISTIE, PRES.
C. H. CHRISTIE, TREAS. & GEN. MGR.
FRED L. PORTER, VICE PRES. & SEC'Y.

February 23, 1920.

Nicholas Power Company,
90 Gold Street,
New York, N.Y.

Gentlemen:

The Power's #6B Cameragraph installed for us by your company about one year ago, has given us excellent satisfaction. We had the machine equipped for Mazda Lamps.

Our machine has been in constant use, and considering the fact that at least ten different persons handle the machine, our expense for lamps has been very small indeed. We have used six and ninehundred Watt lamps, and find both of them very satisfactory.

We use your machine exclusively.

A PRACTICAL TEST OF THE EXCELITE EQUIPMENT

Yours very truly,
Fred. L. Porter
For CHRISTIE FILM COMPANY, INC.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

The lamp is then moved forward and back until the filament stands clearly defined upon the revolving shutter blade. The mirror is then focused in the same way, and its images fitted in between those of the filament coils.

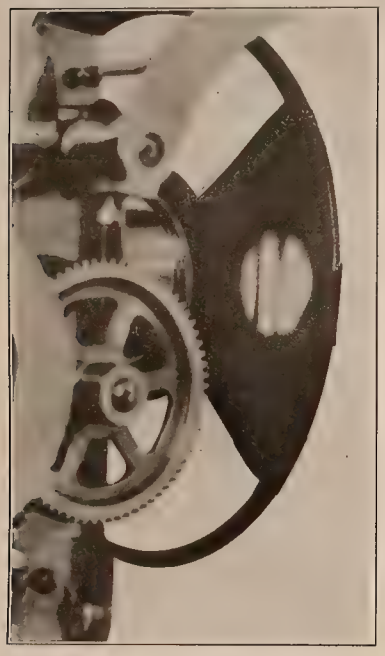


Fig. 14—The filament image properly focused and symetrically placed on revolving shutter

A pin-hole in the dowser on some housings allows a sharp image of the filament and the mirror reflection to fall upon the fire shutter or cooling-plate, so that a ready check upon the correct focus and placing of mirror may be had.

When used for stereopticon projection, a set of plano lenses are easily pulled into place. The prismatic lens (as before described) cannot be used for stereopticon work.

As regards operation of the lamp itself when it has burned approximately 100 hours there may be noticed on the surface of the filament very minute holes much the same as those in a sponge, only, of course, very much smaller. This is called "Spot evaporation" and is an indication that the filament has burned its rated life and that a new lamp should be inserted.

Again, the four filament coils should at all times be equally spaced. If, for any reason, the coils should bend towards each other so that they are about to touch, the lamp should be removed, since if one coil touches an adjoining one a short circuit will result and the lamp will burn out. The lamp should be inspected before each run. Mirror and condenser should be thoroughly cleaned every day.

(To be continued)

Equips with Speedco

Carl Fulton, sales manager of E. E. Fulton Company, has contracted to equip all theatres in the Loew Circuit with Fulco Speedco Arc Controls. In speaking of this important contract Mr. Fulton said that several of Loew's New York houses have been equipped with the Speedco device where they have been in constant use for five years without the cost of a nickel for repairs, so that Purchasing Agent Meinhold was thoroughly familiar with the value and durability of the arc control.



Machine layout, California theatre, San Francisco

A Correction

We regret that in publishing advertisement of the Graphoscope Development Company of New York in the April 24th issue, cut illustrating their PORTMANTO model was inserted upside down.

Inasmuch as one of the big points of the Graphoscope Motion Picture Machine is that magazine containing reels is placed in the lower part of the machine, we wish to correct any erroneous impression created, and to call attention to the proper set up of this machine as will be found in this company's advertisement, appearing in this issue.

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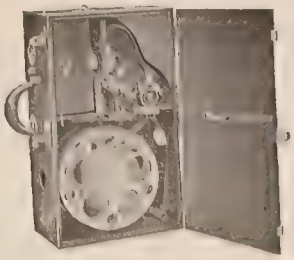
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This machine is held in high esteem by those requiring a lightweight portable projector. Uses standard film. Motor driven, incandescent lamp.

Write for descriptive Literature H-6

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Velvet Gold-Fibre Screen

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Camera Laboratory | Picture Making | Studio Technique

White Light for Motion Picture Photography

By Wm. Roy Mott, Research Laboratory, National Carbon Company

(*Continued*)

IN lighting it is well to get a suitable blending of the direct light and of the diffuse light. Nature's rule is half and half. The diffuse light is so advantageous in cutting out the harsh sharp black shadows and giving what is known technically as luminous shadow effects. Diffuse light can be secured by indirect light as well as by diffusing screens. The intensity of the light should photographically be very high in order to get the camera to operate satisfactorily with *f* 5.6. The flame arc can be used with a camera lens at *f* 5.6 to give good lighting on a small stage with 20 kw. The jump from *f* 5.6 to *f* 4.5 or even *f* 3.5 makes a big difference in the definition and clearness of the picture. The depth of focus can be maintained better, of course, with *f* 5.6, and because of the important artistic value of the background and the large distances with rapid movements that should be covered, it is highly desirable to work with a good depth of focus. With the flame arc the high concentration of light can be easily controlled as well as the direction of light. This convenience of control of the amount and direction of light are necessarily of the highest importance for free artistic expression on the part of the directing geniuses. In general, the motion picture stages will use with flame arcs the following amount of powers having the lens at *f* 5.6.

Small Stage 20 kw. 4 to 6 flame lamps.
Medium Stage 50 kw. 10 to 16 flame lamps.
(See Fig. 1.)
Large Stage 100 kw. 20 to 32 flame lamps.

Using the larger openings of lens *f* 3.5 as low as 20 kw. with flame arcs can be used to secure the illumination of large stages. As the amount of light varies with the reflecting surfaces and is inversely as the square of the distance from the light sources it is not easy to give exact information without going into too elaborate detail. Also multiple reflection can in partly closed spaces greatly increase the illumination. (See Fig. 25 and 26.)

The artistry of the motion picture field is advancing so rapidly with so many new and complex changes that it is rather hard for an amateur like myself to keep track of even their main drift. Among the recent innovations has been the production of plays with the background subdued so that instead of the usual "close-up" the faces of the players in tense scenes are accented throughout the entire production of the play. As, for example, in the play "The Golden Chance." In this case, the background is subdued to such an extent that the characters in the foreground appear to stand out in stereoscopic relief.

In another arrangement an intensely lighted background is used to cause the players to stand out in sharp shadow-like relief. In still other cases the immense control of intensity of light gives a power of securing the sudden appearance or disappearance of an actor in trick and dramatic pictures and to aid greatly in securing such peculiar effects as double exposure and other photographic tricks. The lighting can be utilized in such a way that the artistic forming of the picture is accented in harmony with the idea involved. Another way in which flame arcs are used is for casting shadows in trick pictures and to represent prison scenes in the more artistic manner of showing the shadows of the prison bars rather than the actual grim stolid fact.

It would not be expedient to describe in elaborate detail the many devicesfor rapidly moving the lights around in studios or the particular mechanical arrangement for carrying the lamps around on wheel cabinets or on trolleys or on ropes, etc. The actual installations of lighting are arranged in a great variety of ways, in some cases the overhead lighting is set up with the idea of permanently supplying the particular set. In other cases the overhead lighting is arranged so as to be easily moved by a trolley system from set to set. In the latter case the small weight of the flame lamps in proportion to their candlepower greatly reduces the cost of the moving system and also affords a better utilization for admitting overhead daylight if this is desired. For side lighting the flame lamps are mounted on wheel stands either separately or in powerful unit groups of 6 and 12. The typical Edison stage is shown in Fig. 19 and 20, which were most kindly supplied by the Edison Co. Here about 28 lamps of Aristo type are seen mounted in 4 rows of 7 each. These are arranged to be easily moved. One large stand lamp is shown in this picture, Fig. 18. *It is interesting to note that the resistance of the flame lamp can be mounted in a separate room so as to further reduce the heating which is remarkably small with the flame lamp.* In some studios a dozen Aristo lamps are mounted in a portable cabinet formed in sets of three rows of four each with the top row forward and the bottom row back away from the stage. The whole can be easily moved around the studio because mounted on wheels.

In Fig. 22 there is shown the overhead arrangement of flame arms and mercury arcs used for lighting a boxing match at Madison Square Garden. (See *Lighting Journal* 4, p. 78, Apr. 1916.) It is interesting to note that eight motion picture cameras were used simultaneously and that the entire room was so well lighted that brilliant illumination was obtained in every part of the large hall.

The use of flame arcs is carried out on an extensive scale in the Vitagraph motion picture studio located in Brooklyn, New York. Mr. Ross, master mechanic of the Vitagraph Co., was kind enough to furnish me data showing that the average number of flame lamps (20 amperes each lamp) used per set is twenty. In the Brooklyn studio alone, there are 225 flame arc lamps, hanging overhead, or in sets in stands or mounted so as to be easily moved about in small carriages so as to eliminate shadows. In Fig. 20 there is shown a portion of one of the main studio rooms. In Fig. 21 is shown a setting of lighting arrangements received through the kindness of Miss Anita Stewart. In Fig. 24 and 25 are some interior studios that illustrate the use of multiple reflection to increase greatly efficiency and to give diffuse light.

Mr. Cecil B. DeMille, director of the Jesse L. Lasky Feature Play Co., wrote about three years ago, an article ("Motography 15, p. 240, Jan. 29, 1916") under the title "Lighting to a Photoplay Is Like Music to Drama." He concludes that lighting effects as applied to motion pictures assume precisely the same value in

(*Continued to page* 4536)

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Illustrations to Accompany Dr. Mott's Paper, Page 4534



Fig. 19—Edison studio lighting with blue bulb gas filled incandescent lamps



Fig. 21—Miss Anita Stewart redeeming light setting at Vitagraph

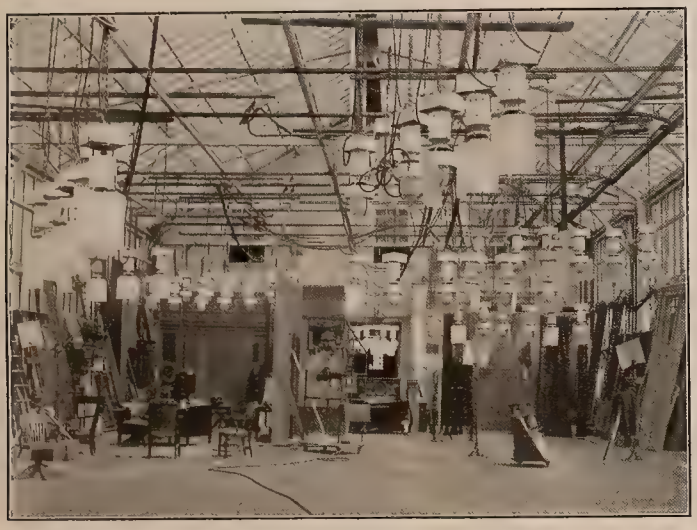


Fig. 20—Typical studio setting for two scenes at the Vitagraph Co. using flame lamps designed by Mr. A. Ross. Twenty flame lamps at 20 amperes are used for average set

White Light for Motion Picture Studios

(Continued from page 4534)

the photo drama that music assumes in the spoken drama. He says "the theme of a picture should be carried in its photography." "The Cheat," representing unprincipled sinister Japanese characters, used abrupt bold lights to definitely suggest the "clang" and smash of Japanese music.

In "Carmen," however, the Rembrandt idea was followed. The lighting and grouping of the characters in the soft shadows were all worked out in keeping with the school of that famous master. "Light effects are out of place in comedy; there you will notice our lighting is clear and brilliant corresponding to the faster light comedy and music, except in the melodramatic scenes where we carry our audience into thrills not only by the action of the artist, but by a change in the mode of our photography."

(To be concluded)

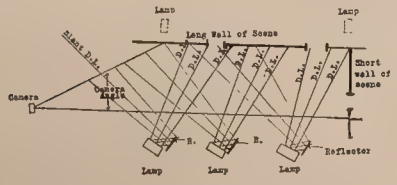


Fig. 23—Typical side lighting for usual L. scene

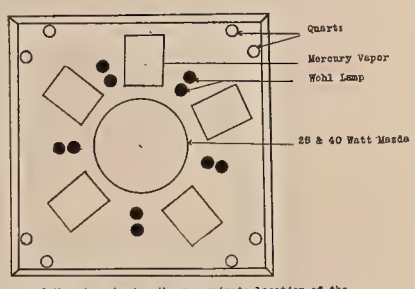


Diagram of the ring showing the approximate location of the Lighting units.
The large circle in the center represents a metal cone carrying 300 25 & 40 watt Mazda Lamps.

Fig. 22—Overhead lighting at Madison Square Garden for eight cameras simultaneously

The advantages of

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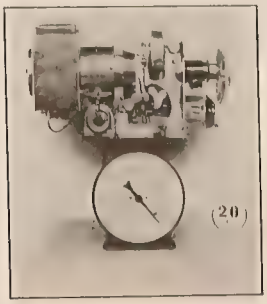
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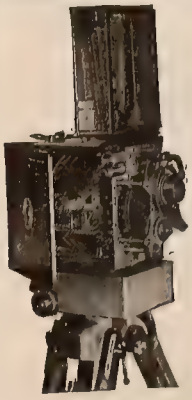
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Years of Experience Is No Proof of Knowledge

OUR dictionaries define "knowledge" as "skill from practice," and "experience" as "knowledge gained by practice." The definition of "practice" is given as "frequent or customary action; dexterity acquired by habit; habitual exercise."

For a moment let us forget the above definitions and resort to realism. We must admit that the heading of this article can justly be applied to our own profession—"Music and the Film." We don't wish to specifically pick men whom this glove fits but isn't it an established fact that every profession can bring forth sufficient evidence that "Years of Experience is no Proof of Knowledge"?

How many musical directors are today boasting of infallibility, attempting to prove the correctness of their assertions with a long review of their past experiences. As defined above, experience is gained through practice. Dictionaries define "practice" as "habitual exercise," and we must admit that all habits are not admirable.

In our estimation knowledge in our profession can only be acquired through careful study of human nature. Give the public what they want! Habitual practice is not sufficient to create such valuable asset as knowledge backed by common horse-sense, the only knowledge the world needs. Alertness and the ability to instantly parallel with the ideas of the public is the only fundamental doctrine of real knowledge.

I know of musical directors who although very young in the profession have performed admirable work. Mr. Don Roberts of the Alcazar theatre of Tampa, Florida, is one of them. Mr. Roberts not only masters his instrument, but is also able to perfectly fit his pictures in a most satisfactory manner. His music scores are rich in elaboration and vivid in tonal color. All this he is able to do in spite of the fact that he is serving in the profession but a very short time.

The above example shows that the proof of real knowledge is the unanimous acceptance of a man's idea by the majority. Innumerable instances can be cited to ascertain the correctness of the above theories, but we hardly believe that is necessary.

We are sure you know of someone practicing a certain trade for a great many years and although professing to know a great deal about that trade, knows but very little.

Let's forget ostentation: Let us value our performances and knowledge by the acceptance and approval accorded them by the masses they are intended for!—THE EDITORS.

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4—"Adieu" (Moderato), by Karganoff (1 minute and 20 seconds), until—T: "When I think of the man."
5—Continue to action (3 minutes and 45 seconds), until—T: "The comfortable Mr. Belcher."
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7—Theme (1 minute), until—T: "Now don't worry too."
8—"Mysterioso" (For general use), by Andino (1 minute and 50 seconds), until—T: "Something does happen to."
9—"Dramatic Suspense," by Winkler (2 minutes and 35 seconds), until—T: "Missing Paul Benedict."
10—"Turbulence," by Borch (2 minutes and 10 seconds), until—T: "Sleepy Seven Oaks."
11—"Perpetual Motion," by Borch (2 minutes and 40 seconds), until—T: "He's a dying man, Jim."
NOTE: To action pp or ff.
12—"Reve D'Amour" (Allegretto), by Zamecnik (3 minutes and 20 seconds), until—T: "Little feller, we're in."
13—"Chanson Melancolique" (3/4 Andante), by Collinge (3 minutes and 50 seconds), until—T: "The Valley of the Shadow."
14—"Ava Maria" (Dramatic melody), by J. Ascher (4 minutes), until—T: "Don't you suppose you."
15—Theme (1 minute and 5 seconds), until—S: "Jim feeding Paul."
16—Continue to action (2 minutes and 15 seconds), until—T: "The next morning."
17—"Spring Blossoms" (characteristic intermezzo), by Castillo (2 minutes and 30 seconds), until—T: "As the passing days."
18—"Cavotte & Musette" (Allegro), by Raff (1 minute and 10 seconds), until—T: "Jim gets his idea."
19—"Grotesque Misterioso," by Lake (1 minute and 30 seconds), until—T: "A spooky errand."
20—"Furioso" (depicting conflict and riot), by Shepherd (1 minute and 40 seconds), until—T: "Wait, I want you to."
NOTE: pp during interior scenes.
21—"Heavy Mysterioso" (for general use), by Levy (2 minutes and 30 seconds), until—T: "Midnight."
22—"Reverie," by Drumm (3 minutes and 45 seconds), until—S: Close up of newspaper clipping.
23—"Misterioso Dramatico" (depicting mystery and agitation), by Borch (1 minute), until—T: "Tell the court what."
24—"Dramatic Reproach," by Berge (4 minutes and 50 seconds), until—T: "Your honor, I move to strike."
25—Theme (3 minutes and 15 seconds), until—T: "I'll issue a bench."

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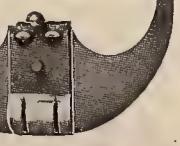


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"The Emotional Miss Vaughn"

(Mrs. Sidney Drew Production Starring John Cumberland—Released by Pathe —Two Reels)

Seemingly Mrs. Sidney Drew is getting overly ambitious. Having been very successful as producer and director of two comedies from the Julian Street "After Thirty" stories with John Cumberland starred, she not only officiates in these capacities for a third production under the title of "The Emotional Miss Vaughn," but plays the leading role herself. In so doing it seems to us that a very clever comedy idea is very nearly muffed for Mrs. Drew isn't the type of the emoting actress, which is the role she plays and in taking a part in the picture she seems to have neglected her job as director, all of which is a long way of saying that the third of the series from the Street stories doesn't rank as well as its predecessors.

The basic idea of "The Emotional Mrs. Vaughn," that of having the impressional "Jimmy" get interested in an actress who was a former sweetheart, with the emoting lady finally deciding to cure him by pretending to reciprocate and in so doing recites to him a long speech of romantic flavor, intermixed with free love doctrines from her next play with "Jimmy" getting alarmed when he finds himself apparently accepted, and beating a hasty retreat back home to wife and babies, is probably the best of the trio used, but it has not been so skilfully handled especially in building a finish for the offering. However, the skill with which John Cumberland plays "Jimmy," and the idea when it is disclosed along toward the end of the picture make a combination which gets the comedy by. Mrs. Drew as the actress doesn't contribute to any great extent. She registers as a nice wholesome little woman and that lets her out.—*J. S. DICKERSON.*

"The Flapper"

(Selznick)

THE first four reels of "The Flapper," with Olive Thomas as star, makes an unusually entertaining and amusing drama. And except that the picture is slightly too long drawn out, running to six reels, and the interest lags a bit on account of this, it is well up to the mark in every possible way.

"The Flapper" was written by Frances Marion, who has built up her story about a young girls' boarding school, and has chosen her characters largely from that romantic and golden-dreamed period of life that surrounds the age of sixteen. It might be called a female version of "Seventeen," but only inasmuch as the modern young lady who wants to add several years to her age and who seeks sophistication, is a prototype of the male hero in Booth Tarkington's story. There is plenty of good incident, and the sub titles ought to get many a laugh. The logic of the story is especially to be commended, for the author has not made a thirty-five year old clubman fall in love with the youthful "flapper." Instead, the romance develops between the two youngsters, both of whom are tyrannically confined in boarding schools close to one another.

The star lives up to all that you expect of her and possibly more. She is as nice to gaze upon as ever and youthful enough in appearance. Also she has hit off the modern small town high school girl to perfection. And when she decides to surprise her folks at home during vacation time, by creating a dark and mysterious past for herself, she gives a very pleasing burlesque of a haughty and world-weary vampire.

Theodore Westman has been very well cast. He is a student at a military academy—full of bravado, bluff and romance, and his characterization of enthusiastic boyhood contributes much to the comedy. The story opens in Florida, shifts to New York and ends back in Florida. In transplanting all the characters from North to South the scenario writer has had a little difficulty. There is a bit of the crook element injected which arouses the interest well enough in the beginning but which is partly responsible for the six reel length, and the pictures consequent tendency to drag.

The director, author and star are the trinity that have made this interesting little photoplay, which provides good entertainment even if it does not attempt to be a world-beater. Length 6 reels.—*MATTHEW A. TAYLOR.*

"The Third Eye"

(First Three Episodes of Fifteen Episode Serial, Starring Warner Oland and Eileen Percy —Astra-Pathe)

THE press sheet on "The Third Eye" announces it as a serial of baffling mystery, intrigue and romance and it proves to be correct as far as the first three episodes are concerned, for all these elements are there and worked out in a way that will give the "serial fans" all the thrills, surprises and excitements their hearts desire.

H. H. Van Loan, whose latest feature, "The Virgin of Stamboul," is meeting with such pronounced success, is the author of "The Third Eye" and we're going to give him credit for the masterful way he has drawn his characters and the deep imagination he must have had in putting them forth in a "serial manner." For although the story thrills and mystifies it carries a certain amount of love interest which acts as a relief to its stronger moments.

The cast which is a splendid one for this kind of work, is headed by Warner Oland and Eileen Percy. Oland again shows that he is a master in timing his scenes, using his suave manners and then again varying them when necessary to the "deep, dyed, villain." And he is ably assisted by Miss Percy, who has many difficult and dangerous tasks to perform.

Director Horne has kept the action moving at the right pace throughout and showed excellent judgment in keeping his scenes free from the entanglements that so often occur in serial stories.

The plot revolves around the killing of Curtis Steel, a society man in a moving picture studio. He pursues Rita Moreland, a picture actress, to her studio and endeavors to make love to her. She repulses him and in a struggle that follows, he is shot by the young actress. Steel staggers forward and collapses. Our heroine is terrified, for she believed the revolver was loaded only with blank cartridges. As she is bending over him, he leaps to his feet and with a sneering remark prepared to leave.

That night, however, she is informed that Steel has been found in the studio shot through the heart. And to make matters worse; a film is brought forth, showing Rita pursued across the stage by Steel and her shooting at him.

Some one here turned the crank of a moving picture camera upon the scene and recorded the actual happenings. But who?

And it is for possession of this piece of film that Rita, her sweetheart, the villain and all concerned are involved in a wild effort to score its possession.

Jack Mower, Mark Strong and Olga Grey are members of the cast.—*FRANK LEONARD*

"Should Dummies Wed"

(Sunshine Comedy—Fox Two Reels)

IT has taken Hampton Del-Ruth to think of the ancient armor suit as an idea for one of his Sunshine comedies. It is the burglar hokum with one of the footpads lugging his "tin-man" to a pawn shop where he is disposed of as a rare piece of antique. There is a plot to the thing because the pawnbroker is on the track of a sack of gold. The comic points are revealed in his discomfiture over the strange conduct of the armored crook. It is slapstick, pure and unadulterated, with considerable footwork applied to the lower end of the torso.

The tomfoolery is extended right down to the bomb explosion when the armored crook endeavors to run away from the pawnbroker and finds himself and the enemy trespassing on dangerous ground. The street car trick is worked—with the trolley running on the switch just when it approaches the victim. This stunt is becoming passe. Other time-worn tricks are used which still manage to raise a laugh, and a few are shown which are brand-new. The girls come into the action with some exercises, but most of the incident revolves around the crooks and the pawnbroker. "Should Dummies Wed" is not a master-piece of burlesque, but it, nevertheless, has its comic values. Chester Conklin is the principal funmaker. *LAURENCE REID.*

"THE TERROR"
(Fox)

Tom Mix Thriller More Than Satisfies

HERE you have Tom Mix in a picture that abounds in sure-fire thrills and real dramatic interest. The scenario writer, Jacques Jaccard, sets it humming with action in the very beginning, when Mix does a daredevil stunt of leaping from his horse to a speeding train, and keeps up the interest throughout, to the final reel. The star is credited with writing the story, and while the plot material is more or less familiar, it is embellished with entertaining and novel incidents, and this, coupled with the cowboy-actor's daring, make this a western that should get an enthusiastic reception. A dance hall set, of gigantic proportions, several hundred extras and "Tony," the broncho, afford Mix an opportunity to put over a thrill that is the high spot of the picture. A remarkable high dive is another stunt, and a speeding motor truck pursued by bandits is a novel bit of business. Mix drives the heavy car through a wooden shanty to escape his pursuers.

The story runs along smoothly with no improbabilities in evidence except that all the bandits are rather poor shots, and works up to a climax that is a wonder. The star is a Deputy United States Marshal, and the plot deals with robberies of gold shipments, which are made by motor truck, and the clearing up of the mystery by the marshal. The star witness is kidnapped, and is rescued just in time to testify in behalf of the innocent prisoner.

While the setting is a small mining town, they have made it a twentieth century mining town instead of a crude log cabin affair of the gold rush days. Mix receives good support from Francelia Billington, Lucille Young, and Lester Cuneo, and the rest of the cast is equally pleasing, while there is some good riding by the cowboy extras.

"The Terror" will add to Mix's popularity. The thrills, the lavish sets and the well sustained interest will, in fact, make it a western hard to excell.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Bat Carson.....Tom Mix
Phyllis Harland.....Francelia Billington
"Con" Norton.....Lester Cuneo
Sheriff Jim Canby.....Charles K. French
Fay LaCross.....Lucille Younge
Phil Harland.....Joseph Bennett
John D. Sutherland.....William Higby

Scenario and Direction by Jacques Jaccard.
Story by Tom Mix.
Photography by Frank Good.

PRESS NOTICE—STORY

"The Terror," starring Tom Mix, is scheduled as the attraction at the ———— theatre on ————. This is another story of the West, with the cowboy-actor furnishing thrills that will prove difficult for any other screen actor of to-day to equal.

Tom Mix believes in realism, and he has injected a goodly amount of it into this picture. But such thrills as diving off a high cliff hold no terrors for Mix, for he was formerly a cowboy, rough rider, and huntsman. One of his most daring feats in "The Terror," which he performs, is leaping from the back of his horse, "Tony," to the rear end of a speeding train. "Tony," by the way, Mix's black pony, helps a great deal to make the production a success. He even runs, at his master's call, into a crowded dance hall to aid in making an arrest. This he does by bucking and kicking until he has cleared the entire floor. Meanwhile his master is "covering" the others with two guns.

These are only a few of the stunts in this interesting picture that will make you hold tight to the seat in your excitement. There is also a pleasing love-story running through it all, and a gripping tale of a series of robberies in a western mining town. Mix plays the deputy United States Marshal, who eventually solves the mystery and punishes the guilty parties. In the cast are such well known players as Francelia Billington, Lester Cuneo and Lucille Younge.

PROGRAM READER

If you like to see pictures of masculine deviltry and courage mixed with a strain of beautiful romance, there is a treat in store for you on ———— when Tom Mix, one of the most popular of screen stars, will be seen in "The Terror," his latest photoplay of the West. It is a picture that specializes in sending the thrills running up and down your back. Mix's past productions have been noted for the daredevil stunts of their star, but in this feature, the cowboy-actor has outdone himself. It's just five reels of excitement, romance, and more excitement.

The star plays the part of a Deputy United States Marshall who is sent to a Western mining town to solve the mystery of a series of gold robberies. He does it—and how he does it makes one of the most interesting Western pictures of the year.

SUGGESTIONS

Boost the daredevil stunts of the star in this picture. Tell your patrons that they are going to see one of the most thrilling pictures of recent years. You can safely do this and they will not be disappointed. His last picture was "Desert Love," and if you showed it, mention this fact. Western pictures such as this allow for good street stunts; especially cowboy parades. If you can get a black pony, such as Mix's in the picture, it would be good to lead him through the streets, with an appropriate sign such as "This is 'Tony,' Tom Mix's horse. See Tom Mix in 'The Terror' at the ———— theatre."

CATCH LINES

Daredevil stunts to make you hold your breath! Lovely romance to make you sigh!—all in "The Terror," Tom Mix's latest feature.

Tom Mix is here again! This time it is "The Terror," a thrilling drama of the gold country in the West.

"BURNING DAYLIGHT"
(C. E. Shurtleff-Metro)

London's Vital Story Makes Good Audience Picture

THERE is enough vitality to this screen version of Jack London's "Burning Daylight"—enough dramatic conflict, rugged characterization and picturesque backgrounds to make it a good audience picture. Those who are unfamiliar with the story may feel somewhat disappointed in discovering that the outdoor action is relieved by indoor incident, and those who have read it or not will certainly remember that the idea has been used time and again on the screen. To some it may appear *passe*, since its development presents the primitive Westerner leaving the open spaces to take up residence in New York and be fleeced by its Wall Street "wolves." The tenderfoot who goes West and the virile son of the soil who goes East are certainly two overworked formulas.

It must be admitted here that the director has treated the latter so that it presents a full quota of action. His treatment saves it from looking time-worn. The earlier scenes show some picturesque backgrounds against which the miner Harmish, or "Burning Daylight," as he is commonly called, starts a boom town through his discovery of the precious metal. He sells out for a snug fortune and decides to move to the metropolis and beat Wall Street at its own game. As Mitchell Lewis is the star, his following is apt to be disappointed not to find him in his customary battle royal. No fights take place on the edge of a cliff. The only time he becomes the "he-man" is when he holds up the "wolves" with his Forty-five and recovers the five million of which he is temporarily fleeced.

The audience will also be surprised to notice that Lewis has taken up the comedian's mantle, for he becomes, in his Eastern environment, the proverbial "bull in a china shop." He is not always at his best in the comedy scenes. The romantic interest is well emphasized, there being an adequate note of conflict. And the suspense is well maintained. The conclusion shows the Westerner back in the open spaces. All things considered, the star gives a capable performance, ably assisted by Helen Ferguson, who furnishes the romantic interest. Some of the minor actors overplayed and destroyed the effectiveness of their roles.—Length, 5 reels. —*Laurence Reid.*

THE CAST

Burning Daylight.....Mitchell Lewis
Dora.....Helen Ferguson
Necessity.....William V. Mong
Jack.....Newton Hall
Nathaniel Letton.....Alfred Allen
Dowsett.....Edward Jobson
Guggenhammer.....Robert Boulder
Lucille.....Gertrude Astor
Arthur Howison.....Arthur Carew
Dan McDonald.....Lew Morrison

By Jack London.
Scenario by A. S. LeVino.
Directed by Edward Sloman.
Photographed by Jackson Rose.

PRESS NOTICE—STORY

"Burning Daylight," a screen version of Jack London's novel of the same name, will be presented at the ———— the week of ————, with a cast that includes Mitchell Lewis supported by Helen Ferguson, William V. Mong and Edward Carew. Readers of the story will recall that Elam Harnish, or "Burning Daylight" as the whole of Yukon knows him, is a crude, big-hearted prospector, with a lust for adventure and a devil-may-care spirit that drives him gaily through the hardships of the mining towns. It is an ideal role for the star since his rugged personality is synonymous with Alaskan stories.

The opening scenes showing the gold stampede, with the action centering around the Tivoli saloon, with its turbulent atmosphere of elemental passions, forms a striking contrast to the developments in the latter part of the photoplay wherein "Burning Daylight" fights the giants of Wall Street and beats them at their own game. The picture is well punctuated with stirring action and there is a pleasant vein of romance running throughout the entire plot. "Burning Daylight" may be called a typical Jack London story and adapted on the screen it presents a bang-up smashing play.

PROGRAM READER

A Jack London story is always interesting reading. When one is transferred to the screen the spectator will notice that it carries a wealth of physical action, a group of colorful characters, and effective dramatic conflicts, the same attributes that are found in the printed page. Our patrons will be pleased to know that one of Jack London's most vital stories, "Burning Daylight," will be the feature attraction at the ———— next ———— Since most of these tales are laid in the Northwest it is fitting and proper that a star of rugged personality should interpret them. So Michell Lewis is featured here supported by a cast that includes the charming Helen Ferguson, Arthur Carew, and William V. Mong. The picture is tense with action and measures out a deal of suspense. Edward Sloman directed from a scenario by A. S. LeVino.

SUGGESTIONS

A Jack London adaptation always lends itself well to exploitation. You have your bookdealers to co-operate with and they can feature the story and others from the graphic pen of the author. The title is attractive and should be advertised for its full value. You can dress your lobby in atmosphere suggestive of the Yukon region. Bring out the star's name and tell that he is an ideal selection for the leading role. Use stills of the scenes—which, incidentally, are mighty attractive. Feature the picture as a vital drama of the North

CATCH LINES

See "Burning Daylight"—a picture with a strong heart punch—a virile romance and a red blooded theme. Mitchell Lewis is the star.

THE SEA WOLF
(Famous Players-Lasky)

Good Action, Melodrama Typical of Jack London

FOR those whose photoplay memory extends back to the time of the first production of "The Sea Wolf," the 1920 picture will prove interesting if only as a matter of comparison. We have heard much concerning the advance in the art of picture making. In this connection, to our mind, the first "Sea Wolf" has all the best of it. But Mr. Melford's production is good and at times intensely exciting. The sinking of the ferry is a most realistic scene. The fights in which Noah Berry as "Wolf Larsen," figures prominently, are the real thing. In fact it is in this that the producer may have erred when the average audience with its feminine predominence is considered. More attention has been given to showing "Wolf Larsen" as a "he man" than to depicting the development of its leading character from a mollycoodle into the specimen of manhood, you are given to understand he is at the end of the enforced voyage on the "Ghost." However, in this last connection Jack London's story, from which the picture was adapted, was one of a hard life among hard people, and as such the picture version is true to the original. The feature attempts to point a moral; that the so called "super man" can be beaten, but in this it goes lame after some very good titles have opened the picture. The "super man," "Wolf Larsen is beaten, but it is fate and not the pampered son of luxury which defeats him.

Acting honors go to Mr. Berry, of course, since he has a role which gives him all the chances. Tom Forman, who comes back to the screen after a considerable absence has little to do of real importance. Mabel Julienne Scott is also given little opportunity in the one feminine role of the production. Considerable of the dialogue of the novel has been used to advantage, especially in giving the picture a touch of needed comedy. Action predominates through the entire production. Will Ritchey has done well with his continuity and Mr. Melford's direction is above reproach. Length, 6 reels. *J. S. Dickerson.*

THE CAST

The Sea Wolf.....Noah Beery
Maud Brewster.....Mabel Julienne Scott
Humphrey Van Weyden.....Tom Forman
Thomas Mugridge, the cook.....Raymond Hatton
George Leach, the cabin boy.....Eddie Sutherland
Black Harris, the mate.....Walter Long
"Death" Larsen.....James Gordon
Johnson, sailor.....Fred Huntley

Adapted from the novel by Jack London.
Continuity by Will Ritchey.
Directed by George Melford.

PROGRAM READER

Jack London's great story of life on the sea, "The Sea Wolf," with Noah Beery as "Wolf Larsen," will be the attraction at this theatre for a ———— days' engagement beginning ————.

The production is one of the notable melodramas of the year, being dominated by action and telling a story of rugged adventures as only Jack London, who wrote of what he had experienced, could tell it. Beginning with the sinking of the San Francisco ferry, a scene which has never been echpsd for realism, "The Sea Wolf" is a story of adventure and romance. Two scions of wealth and luxury through an accident are forced to go for a voyage on board a sealhunting schooner. There the young man, one of the passengers, learns to be a man in his own right and in so doing wins the wife he desired, who had refused him because he was not a "caveman."

However, it is the incidents and events of the sea voyage with its fights, both human and with the sea that makes the picture so absorbing. The big character of the picture is that of the captain, a brute and exponent of the theory of "might is right." Mabel Julienne Scott is the heroine, and Tom Forman, who will be welcomed back as a screen star, plays the role of the lover.

PRESS NOTICE—STORY

"The Sea Wolf," a picturization of the famous Jack London story, directed by George Melford and a Paramount-Artcraft special, has been booked for the ———— theatre for a ———— days' engagement, beginning ————.

Adapted from one of Mr. London's famous books, all of which are characterized by action and the dramatic incident of a sea faring life which the author wrote from personal experiences, "The Sea Wolf" is one of the most enlivening and exciting pictures of the year. The story is one about how two young people of San Francisco through the wreck of a ferry were forced to go on a voyage to the Behring Sea in search of seals on board a schooner commanded by "Wolf Larsen," the sea wolf, and a man so brutal and calloused that even his crew, selected from the scums of the docks, were afraid of him. How he ruled them by the might of his fist, what happened to the young man who had never done a day's work in his life, on board this "hell ship" makes interesting screen fiction. Jack London knew his sea and his stories are faithful descriptions of the life thereon. In the role of "Wolf Larsen" Noah Beery, one of the best character men of pictures, gives a great performance. Mabel Julienne Scott is the heroine and Tom Forman is the young man who becomes cabin boy for the "Ghost," after having lived a life of luxury.

CATCH LINES

Replete with action and showing life on the boundless sea as only Jack London knew and told it is this red blooded story of a voyage to the Behring Sea in search of seals. "Wolf Larsen" was a man who ruled by might and believed that this made him right. How his methods failed him at last and how he died a broken, blind failure makes this the greatest of the stories ever written by the master.

The girl was romantic. She refused the young man because he was not brave and a "caveman." Then fate sent them on a voyage aboard a seal hunting schooner, with a brute for a captain and the scum of the earth as a crew and she came to know him as a real man and to realize that her ideal was not that which she had imagined it.

"THE BUTTERFLY MAN"
(Gasnier-Robertson-Cole)

Sumptuous Production with Weak Plot in Society Picture

"THE BUTTERFLY MAN," with Lew Cody as its star, follows somewhat along the lines of the "Beloved Cheater," enjoying perhaps, more elaborate production, but suffering from the lack of a real dramatic story. It is wholly a society picture with dinner parties, lawn parties, and dancing parties following closely upon one another. The star is cast in the role of a male heart breaker and we follow his society life through the five reels. And his "affairs" with married women, his strenuous endeavors to win an heiress and thus pay his debts, create the interest in the picture, which interest will, with a certain type of audience, compensate for the lack of real drama and strong plot.

The story makes the star almost entirely unsympathetic. His entire family, even the lovable mother, are likewise far from admirable, for they all want to see the butterfly "marry well." The "butterfly man" himself behaves rather illogically, for needing the heiress' money as he does, he still flirts with other women until she finally learns his true character and breaks the engagement. In the end his mother dies and he walks, broken hearted and disconsolate, off the scene. We suppose that his social life is ended, and take the moral that it does not pay to be a "butterfly man." Whether such a character, as this heartbreaking, women-chased vampire is true to life or not, it will probably appeal strongly to a number of fans, but others, who want to see a character they can admire, and who possesses manly and honorable traits, will be far from pleased. Cody's love-making scenes are not emphasized as much as in "The Beloved Cheater."

The cast is above the average and Louise Lovely, coy and love-sick, and Alec Francis, as sophisticated as ever, and several others help make it so. Lavish ball room interiors are provided and there is some fine garden photography. If your audience like pictures depicting high society life and enjoy this somewhat emasculated type of picture, you will do extra big business with "The Butterfly Man."—Length, 6 reels. *Matthew A. Taylor.*

THE CAST

Sedgewick Blynn.....Lew Cody
Bessie Morgan.....Louise Lovely
Mrs. Trend.....Lilie Leslie
Mrs. Fielding.....Rosemary Theby
Anna Blynn.....Martha Mattix
Martha Blynn.....Mary Land
Mrs. Lynn.....Alberta Lee
Mr. Trend.....Augustus Philips
James Backelor.....Alec B. Francis
John D. Morgan.....Andrew Robson

From the story by George Barr McCutcheon.
Directed by Ida May Parke.

PRESS NOTICE—STORY

A treat is in store for all of Lew Cody's many admirers, for they will have an opportunity to witness his latest production, "The Butterfly Man," at the ———— on ————. Cody, whose last picture, "The Beloved Cheater," won him thousands of new followers, again plays the "male vampire" in this picture. It was taken from the story by George Barr McCutcheon, whose many novels have been read and re-read by millions of Americans.

"The Butterfly Man" is a society picture—with Lew Cody playing in the role of society's favorite. For Sedgewick Blynn, played by the star, is a butterfly, flitting from one love to another, and yet satisfied with none. He was loved by all women and envied and feared by the men—envied because he finds such favor with the fair sex, and feared lest he should turn his attentions to their own wives and sweethearts. In the end, however, Blynn learns that it does not pay to play butterfly man.

The picture contains numerous pleasing sets, and some of the ballroom scenes are more elaborate than any that have been seen on the screen in many a day. Ida May Parke, the only woman director in filmdom, supervised the production, and the cast contains such favorites as Louise Lovely, Lilie Leslie, Alec Francis, Alberta Lee, Andrew Robson and Rosemary Theby. "The Butterfly Man" is a worthy successor to "The Beloved Cheater," and one that will please and captivate any audience.

PROGRAM READER

Lew Cody is coming! If you saw "The Beloved Cheater" you will remember this adorable, love-making star very well. This time he is appearing in "The Butterfly Man," a photoplay adapted from the novel of the same name by George Barr McCutcheon, one of America's best known novelists. It is a story that might have been written especially for Cody. For it gives him every opportunity to show his skill in that delicate art—love-making. And Lew Cody is an artist of the highest type in this respect. "For every man that hated him, ten more women fell in love with him," said a wise old man, as he watched this young favorite of society at his work of breaking hearts. And everyone who saw "The Beloved Cheater," ten more will come to see "The Butterfly Man."

SUGGESTIONS

Try a teaser campaign with this caption, "Watch your wives and sweethearts! The world's greatest heart breaker will be in town soon." Follow this up with "He's here! Who? Lew Cody, the screen's greatest love-maker in 'The Butterfly Man' at the ———— theatre." Flood your programs and advertising copy with catch lines, for there are countless which can be devised to get over the "male vampire" and "lessons in love making" ideas, which is the biggest and best angle of this production to boost. Do not, of course, neglect George Barr McCutcheon, and judge his popularity from library statistics, if possible. Play up the high society settings by showing the most gorgeous stills possible. Show

CATCH LINES

Would you want your fiance to have married women phoning him all day long? Such was "the butterfly man"—but then who could help calling up such a heart breaker?

"NOTHING BUT LIES"
(Taylor Holmes-Metro)

Farce Picture Drags and Carries Very Little Humor

AN expenditure of effort which might be placed to better advantage is brought out in Taylor Holmes' newest picture, "Nothing But Lies." Not being fortified with any sustaining highlights in the shape of comic situations and with the action running around in a circle, it carries but few entertaining moments. On the stage it was presented as a sequel to "Nothing But the Truth," but didn't score anywhere near the success of the latter because of the similarity of idea. Whereas the play about "Truth" contained a note of originality and was spontaneous in its development, the farce of "Lies" was conceived to share some of the glory of its forerunner by presenting contradictory theme and treatment.

It was a spineless plot at best and on the screen, deprived of snappy dialogue, it drags its way to a pointless conclusion. Five and one-half reels are too many to present a farce built upon a fabric of fibs, because the action becomes repetitious long before the ultimate climax is reached. The scenes are not funny in themselves, the situations being too thinly conceived. What one sees is a series of exits and entrances and the players rushing about making explanations. Even a farce must have back-bone to score its points—a wee bit of logic woven in the thread somewhere. Here the chief character is caught spreading one falsehood on another in order to save his concern—with divers persons being complicated. It is quite confusing at times.

The titling tells more of the story than the action itself and contains most of the humor. Mr. Holmes works hard, as do all of his players, in an effort to make it snappy and bright. It must be admitted that they have little or nothing to work with. The star knows farcical values—knows when to emphasize his points and keep them subdued. His skill at expression is lost because of the foamy substance of his idea—an idea, incidentally, which doesn't intrigue the imagination. Most of the interest is centered in the bits of business introduced by the players, among those who stand out being Rapley Holmes and Dodson Mitchell. The production itself is praiseworthy.—Length, 5500 feet.—*Laurence Reid.*

THE CAST

George Cross ..... Taylor Holmes
Ann Nigh ..... Justine Johnstone
Allan Nigh ..... Jack McGowan
Mr. J. Nigh ..... Rapley Holmes
Fred Thomas ..... John Junior
Molly ..... Ann Wallack
Rosie ..... Gipsy O'Brien

By Aaron Hoffman.
Scenario by S. E. V. Taylor.
Directed by Lawrence Windom.
Photographed by Jacob Badaracco.

PRESS NOTICE—STORY

Taylor Holmes will appear at the ———— theatre on ———— of ———— week in his latest production, "Nothing But Lies," which is an adaptation of William Collier's stage success of the same name. This is a sort of sequel to an earlier offering, "Nothing But the Truth," and concerns the efforts of a young man to cover up a friend's mistake. The hero is the junior member of the firm of Nigh and Cross, advertising experts, and everything is going smoothly in his concern until Nigh's son becomes involved with the propaganda of truth. George Cross wants to tell the truth about the expose of his clients. They wouldn't believe him; they are too busy swamping him with congratulations. And nobody would listen to the man who had caused the initial outrage which turns out to be a big business asset.

Cross nearly loses the love of Ann Nigh in attempting to square himself and he gets himself entangled in a series of startling complications. These same complications made thousands laugh when they were incorporated in the original play and presented in the picture they are as mirth-provoking as ever. Mr. Holmes is a comedian who knows the value of situation and climax and he scores effectively in a quiet way. His support includes the beautiful Justine Johnstone, Rapley Holmes and Jack McGowan. Lawrence Windom directed the feature, and his action is as snappy and full of comedy high lights.

PROGRAM READER

Did you ever start out to tell the truth and find yourself involved in a fabric of lies? And every attempt you made to square yourself you found that you were sinking deeper than ever? That's what happens to Taylor Holmes in the adaptation of William Collier's stage success, "Nothing But Lies," which comes to this theatre next ————, This is a sparkling comedy—a companion piece to a previous offering, "Nothing But the Truth," and it features the same comic high lights which are excellently brought out by the star and his well balanced company that includes the beautiful Justine Johnstone in the opposite role. The picture makes a lie look like a great white halo.

SUGGESTIONS

Emphasize the fact that this is a screen version of a well-known stage success—a farce originally acted by William Collier. And tell that it was a companion piece to "Nothing But the Truth." Exploit the star as one of the screen's leading light comedians. Treat your copy in a humorous fashion and use teaser campaigns for your programs and newspapers. Use a portrait of George Washington which will satirize the idea. Use catch lines. Exploit the beauty of Justine Johnstone and advise your patrons that she is one of the most beautiful women in America. Feature the farce as containing one long, continuous laugh from start to finish. Use such a teaser as "We're telling the truth when we declare 'Nothing But Lies' is one of the funniest farce pictures ever made."

CATCH LINES

See "Nothing But Lies"—a rollicking screen version of William Collier's stage success. See this sparkling picture with Taylor Holmes.

"NO. 99"
(Brunton-Hodkinson)

Obvious But Interesting Photoplay Is Kerrigan's Latest

IT is a made-to-order picture which J. Warren Kerrigan has in "No. 99," but despite its obviousness the offering is quite interesting. An escaped convict story, by its very character, is usually full of action and adventure and this one is no exception. What if it is far-fetched and quite improbable? What if it does develop according to Hoyle? Its faults are unimportant compared to the generous spray of highlights which focus one's attention. The star dearly loves to bask in adventurous roles because they permit him to be heroic in full radius of the camera. And he is the center of activity from the time he escapes from prison until he vindicates himself in the concluding scene.

Certain touches do much to destroy the logic. For insatnce: Why are the guards permitted to search a house without a warrant? They are admitted when a week-end party is in full swing and conduct themselves in a thoroughly Prussian manner. Of course their actions may be discounted in a way because of the serio-comic values of the story itself. The convict has sneaked into this house and is protected by the heroine. She gives him her brother's clothes to wear and presents him as a guest. Naturally this is hokum with a vengeance. And all of it follows the familiar groove. Still the interest of the spectator is maintained.

The complications develop when the guards are introduced and a bit of suspense is measured out when one wonders if the convict will be able "to get away with it." When he elopes with the girl and marries her, the complications are swept aside and he is revealed as a "more sinned against than sinning young man." It may perplex the critical how he is able to keep his liberty without a pardon or reprieve. And escaping from prison is a crime in itself. The keen observer will also notice that Kerrigan elopes in a fur coat and comes back in a leather one. There are several slips which show a carelessness of detail. However, the picture keeps going, sending out a full measure of action and a balancing note of romance. The star and his players contribute good performances.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Arthur Penryn ..... J. Warren Kerrigan
Cynthia Vivian ..... Fritzi Brunette
Compton Vivian ..... Emmett King
John Brandt ..... Charles Arling
Mrs. Vivian ..... Kathleen Kerrigan
Stephen Schuyler ..... John Steppling
Renee Etherington ..... Lila Leslie
Judge Ellicott ..... R. D. MacLean
Jake Trebs ..... W. V. Mong
James Valentine ..... Thos. H. Guise

By Wyndham Martyn.
Directed by Ernest C. Warde.
Scenario by Jack Cunningham.
Photographed by Arthur L. Todd.

PRESS NOTICE—STORY

"No. 99" is J. Warren Kerrigan's latest picture and it comes to the ———— theatre on ———— of ———— week. It is an entertaining comedy-drama which contains action, suspense, and original serio-comic twists. The star is seen as an escaped convict. He hides himself in Cynthia Vivian's boudoir, where she discovers him. Her sympathies are enlisted, and she suggests that he remain in hiding at her home, posing as Philip Valentine, a friend of her brother who is absent. He becomes a guest in the house, which is closely guarded by prison guards.

At the house party are John Brandt, the man who sent Arthur to jail, and Renee Etherington, an old sweetheart. Complications develop and Arthur's identity is established, but when things loom up black for him, the judge comes to his rescue. He had married Cynthia in the meantime. The spirited action travels along with unique situations and Kerrigan makes the most of them in his dashing way. As in his previous offerings Fritzi Brunette heads the aggregation of players among whom are Lila Leslie, John Steppling, Charles Arling and William V. Mong. The story was written by Wyndham Martyn and directed by Ernest C. Warde. The star has a good characterization here and one that permits him plenty of acting opportunities.

PROGRAM READER

He escaped from the prison, jumped in someone's limousine and made a good getaway. He got rid of the car and entered a bedroom window of a house. But the girl who saw him extended her sympathies and made him a guest of the week-end party. And being a gentleman he knew how to conduct himself. When the prison guard searched the house they never mistrusted that their convict was present. The picture is a spirited comedy-drama which unfolds a series of unique situations, and J. Warren Kerrigan in his inimitable manner makes the most of his opportunities. Fritzi Brunette appears again as his leading lady. The picture is called "No. 99" and was written by Wyndham Martin, scenarioized by Jack Cunningham, and directed by Ernest C. Warde. It will be at the ———— theatre next ————. Don't miss it.

SUGGESTIONS

Convict stories by their very character lend themselves well to exploitation. You can go in for atmosphere, dressing your lobby to fit the situations and staging a prologue. Announce that J. Warren Kerrigan has another picture which is ideally suited to his buoyant personality. Feature the title. It is attractive and should be played up prominently. You can go in for suspense by featuring the title and nothing else. This will arouse curiosity as to just what it means. Bring out that it is a comedy-drama of an escaped convict who turns the tables on his pursuers. Tell that it unfolds a series of spirited situations. Feature the other members of the cast. Tell that the author wrote "ALL the World to Nothing," and "The Man Outside." Send out circular letters because the star has a big following.

"ROMANCE"
(United Artists)

Artistic Production Given Play of Love and Sentiment

THE long-heralded screen version of Edward Sheldon's famous play, "Romance," with Doris Keane playing her identical role, has reached the exhibitors and the public and the verdict is sure to be "an artistic production." The name of the star may not be familiar to the majority of picturegoers and there may not be much box-office value attached to it. Still the average patron is ever in search of a new type. From that standpoint the star is certain to please any one tired of the personalities who are presented every other week. She brings to the screen a fragrant personality, even though her histrionic capabilities are smothered through its limitations. Yet she screens well and conveys a spiritual quality in her work.

The picture itself is lacking in physical action, there being scarcely a scene of situation or climax. So it is dependent upon its theme of broken romance for sustaining value. And it must be said in all fairness that action which presents nothing else but impassioned and often sentimental love-making has a tendency to become wearisome at times. The picture follows the play very closely, the subtitles being genuine excerpts, and carrying on its thought exceedingly well. And the treatment is identical with the original, even to the prologue and its subsequent development. A young man contemplating matrimony approaches his grandfather on matters of love and the old gentleman's imagination travels back to the heyday of his youth—to the big romance of his heart.

His account of it makes up the moving moments of the play. He is a clergyman in love with an Italian opera singer and the conflict is generated in his effort to rise above worldly things and take her with him. But she is of the flesh and the romance ends with a deep note of pathos. It is hard to reconcile the conduct of the young dominie with his religious doctrine. And his action, to some, will be a big pill to swallow. Chet Withey, the director, has brought out all the atmosphere. The scenes are well arranged and he has guided the players to get the most from them. Basil Sydney as the romancer plays with a good deal of fire and persuasion, while Norman Trevor brings a balancing note with his admirable restraint. The picture will certainly appeal to those in search of romance or who have lost it in the days when love was young. Length, 5 reels. *Laurence Reid.*

THE CAST

Tom Armstrong ..... Basil Sydney
Rita Cavalini ..... Doris Keane
Cornelius Van Tuyl ..... Norman Trevor
Susan Van Tuyl ..... Betty Ross Clarke
Miss Armstrong (Tom's aunt) ..... Amelia Summerville
Mr. Livingstone ..... A. J. Herbert
Vanucci (Cavalini's servant) ..... Gilda Varesi
Seppo ..... John Davidson

Characters in the prologue

Bishop Armstrong ..... Basil Sydney
Suzette Armstrong ..... June Ellen Terry
Harry Armstrong ..... Arthur Rankin
Marion Ward ..... Vangie Valentine

By Edward Sheldon.
Directed by Chet Withey.

PRESS NOTICE—STORY

No screen production that has yet been produced possesses such delightful qualities as does "Romance," the alluring and fascinating love story from the pen of Edward Sheldon, one of America's foremost dramatists, in which Doris Keane, who played the leading role on the stage for six continuous years in New York, Boston, Chicago and London, will play the chief part, when it is shown at the ———— theatre next ————. This fascinating drama reveals Mr. Sheldon as a playwright of rare sentiment and poetic gift, and his play has endured because of these very qualities.

The picture is well named for it expresses an exquisite romance. As Mme. Cavalini, the fascinating prima donna heroine, Miss Keane has won for herself many triumphs on the international stage and is ranked as one of America's greatest emotional actresses. The most minute care has been taken to represent faithfully the environment of the period in which the story is laid. It is a breath of romance which comes like a summer breeze. Miss Keane is supported by a cast of excellent players most of whom have had long training upon the stage. Chet Withey, the director, has been faithful to the original and has turned out a picture which is a rich achievement.

PROGRAM READER

Manager ———— has the pleasure of announcing that "Romance," a screen version of Edward Sheldon's wonderful play of love which has captivated audiences for six years in New York and London, will appear at the ———— theatre next ———— with Doris Keane, who has won a position as one of America's greatest actresses, in the leading role. The picture is said to be full of poetic imagination and charming sentiment, while the love romance of the prima donna and the clergyman is as novel and unusual as it is charming and beautiful. Miss Keane was brought from London where she created a genuine sensation in "Romance," to appear in her leading role on the screen. And she gives excellent testimony why she is called a superb actress. Our patrons are assured of seeing one of the most appealing pictures ever screened.

SUGGESTIONS

Here is a picture which demands full exploitation. It is one of the greatest plays ever written and you can mention that it held audiences spellbound in New York and London for six years. Tell that its success was so great in these cities that the play never appeared to the populace who live along the road. Bring out that their chance has arrived to see Edward Sheldon's beautiful romance. Exploit the title and use circular letters and every kind of exploitation possible.

"A LADY IN LOVE"
(Paramount-Artcraft)

Ethel Clayton's Charming Performance the Only Redeeming Feature Here

THERE is very little to recommend in this picture aside from the star's sincere and charming performance in another of her domestic roles. Whatever merit it once possessed as a play has apparently gone astray since there appears to be neither rhyme nor reason in the plot. Although, based upon a melodramatic formula (the woman with a past), there is an attempt to ring in a satirical thrust or two which is contrary to its logic. It's an old formula that is presented here one that depicts the young convent-bred girl in love with love, eloping with a ne'er-do-well, finding herself a grass widow immediately after the ceremony, and waiting for a divorce to take place before she can marry the next man who fascinates her.

Of course the fatal note is unearthed eventually which makes her marriage void and the second fellow is revealed as a Prince Charming. In the meantime there is considerable "give and take" between them, because he must never know of her past. And a counterplot is offered which presents the jealous wife of her guardian, also playing at love. The villainous scamp who leaves our heroine in the lurch comes back into the picture for the final climax—without any explanation over his strange conduct. No motive is established for leaving such a charming wife, for if her physical appeal failed to attract him surely her bankroll would. And she must have money because she goes to New York and sets up an apartment.

The hero resides on the floor below and she meets him through the ancient burglar hokum. The various scenes are arbitrarily arranged and coincidence comes in when she returns to her guardian to find Prince Charming likewise a visitor. He is the lawyer who will arrange the divorce. The inevitable lawn fete and dancing party takes place with villainy rampant in evening dress. The lady in love saves the jealous wife from being compromised, discovers the happy evidence and the happy ending at the same time. It seems to us as if it is patterned, too closely, on the froth of society to present any truth or drama. Miss Clayton gives it tone, but she deserves a picture with a purpose. Harrison Ford is pleasing as the gentleman in love. The production itself is meritorious. Length, 5 reels. *Laurence Reid.*

THE CAST

Barbara ..... Ethel Clayton
Brent ..... Harrison Ford
Burton Sedgewick ..... Boyd Irwin
George Sedgewick ..... Ernest Joy
Clara Sedgewick ..... Elsa Lorimer
Gilbert Rhodes ..... C. H. Geldart
Anna ..... Ernee Goodleigh
Mrs. Sedgewick ..... Frances Raymond

By Harriet Ford and Caroline Duer.
Scenario by Alice Eyton.
Directed by Walter Edwards.
Photographed by William Marshall.

PRESS NOTICE STORY

The latest photoplay to present the charming and talented Ethel Clayton is "A Lady in Love," adapted by Alice Eyton from the original play of that name by Harriet Ford and Caroline Duer, and directed by Walter Edwards. The picture will appear at the ———— theatre next ————. It may be described as a domestic drama with much of the same ingredients that were found in "The Thirteenth Commandment." The star plays the role of a convent girl who elopes with a certain ne'er-do-well. After the marriage she discovers that he is already married, although he contradicts it. Later he is forced to flee and Barbara consults her guardian about a divorce. This arouses the jealousy of his wife.

A young lawyer is summoned to handle the divorce and Barbara falls in love with him. Events occur, subsequently, which prove that the ne'er-do-well's first marriage is valid and after a highly effective climax the heroine is given her liberty. This picture contains a full quota of appealing situations that are ably enacted by Miss Clayton and her company. The star is thoroughly at home in this type of story since it permits her to show that rare sympathy and restraint which are hers on the screen. Harrison Ford appears opposite.

SUGGESTIONS

The steady picturegoer knows what to expect from an Ethel Clayton picture. He knows that the star will give her best effort in a production which is flawless. So exploit this latest Clayton feature as up to her standard. Tell that it is an adaptation of a successful play and that it affords the star with another opportunity to present a domestic drama. Use stills which bring out the beauty of the star and her wardrobe. There are no situations in the play with which you can link up in exploitation matter. But you can go to the trouble in advertising it in newspaper copy and advising your patrons that the picture is of the same high quality as "Young Mrs. Winthrop," and "The Thirteenth Commandment." Tell that Harrison Ford is the leading man and advertise the director. He has turned out some fine products for Constance Talmadge and others.

CATCH LINES

She was in love with love and married before she reached the age of discretion. Then when the real man came along, what happened? See Ethel Clayton in "A Lady in Love."

She was married to a man who led a double life. How to keep her self-respect. That was the question. Her heart told her. See "A Lady in Love."

"A TRIP TO MARS"
(Tower Film Corporation)

Should Furnish Average Entertainment

THIS picture dwells upon a topic which, although not a new one, has troubled the minds of scientists for many generations. Every now and then some member of this learned body gets busy on this old but always new theory and works our imaginations to fever point, wondering whether he will succeed in his almost hopeless task—that of communicating with the well-known planet, Mars.

The author of this tale has put this thought into story form with the objects of giving us interesting and exciting entertainment. In this he has succeeded in many ways and the picture should afford pleasant amusement.

However, there are a few drawbacks which may tend to lessen the feature's success. It was made in Italy and the foreign style of acting and direction is noticeable throughout. The actors either overact or they pose, which seems to draw the attention from the story and to themselves, the leading man being especially given to this style.

The settings and lightings are up to standard and the exteriors, especially in the Martian atmosphere, are beautiful, many "extras" appearing in them.

The story is different from the usual type in that it is not of the dream sequence variety, for we see two anxious explorers leaving mother earth in their airship "Excelsior" and, after the usual experiences and discouragements, arriving at Mars.

In the new found planet the discoverers find a different world from the one they have left. Peace, quietness and good will towards mankind is the motto there and it is an offence even to kill a bird, as our hereos soon discovered.

We are shown the temples, the hills and plains, which are filled with beautiful maidens, who dance "in abundance" to our adventurers' delight and the "grotto of justice." And then our hero becomes enamored of a beautiful maiden and takes her back to this earth that she may spread her doctrines among us.—Length, 5 reels.—*Frank Leonard.*

PRESS NOTICE—STORY

"A Trip to Mars," a Tower Film Corporation feature, will appear at this theatre on ——— of next ——— week.

This picture is a little different from the usual run of features in that the story takes as its theme a subject that for generations has troubled the minds of scientists. And it is only within the past few weeks that one of our own scientists endeavored to accomplish this well known object—communication with Mars.

He did not succeed, however, and so it was up to the author of this story to take us on a trip to the planet and show us the wonders that are contained therein.

He has placed his heroes upon the good airship "Excelsior" and after many trials and tribulations, landed them safely on the plains of Mars. And there they find a different world from the one they have left, for peace, quietness and good will towards men reign there and our heroes are told by these good people that they have known of our planet and of the terrible disasters that have occurred, through the fighting instinct that exists here.

After being shown the wonders that exist on the new found planet, the discoverers prepare to leave but not before one of the heroes has become enamored of a beautiful maiden whom he takes with him back to this earth that she may spread her beautiful doctrines among the people here.

PROGRAM READER

Manager ——— announces that "A Trip to Mars," a Tower Film Corporation feature, will appear at this theatre on ——— of next ———.

Although the theme of this story is not a new one, it is one that has worried the minds of scientists for many years and it is only within the past few weeks that one of our own scientists endeavored to accomplish this well known object, communication with Mars. He did not succeed.

The author of this feature, however, has taken upon himself the difficult task of accomplishing this object, in his own way and so he has placed his heroes upon an airship named the "Excelsior" and sent them upon their mission through the clouds and through space until after many trials and tribulations they finally reach their destination.

But the inhabitants know of their coming and are prepared to meet them. Here everything is different from the material ways of the world they have left and our heroes find that peace and good will towards men is the principal motto.

The adventurers are shown the temples, the hills and plains, which are filled with beautiful maidens, who dance "in abundance" to the delight of the discoverers, the "grotto of justice" and many more wonderful things to behold.

And then one of our heroes falls in love with one of the beautiful maidens and takes her back to mother earth that she may spread her beautiful doctrines among the people in this universe.

SUGGESTIONS

This picture should give pleasant amusement to your audience should you care to book it. It will not do any more than this, however.

In exploiting it you have a title which is attractive and one which should excite interest. And then again the story is timely and one which has always interested the human beings upon this earth.

As you know, it was only a few weeks ago that one of our learned scientists hit upon a new idea of communicating with Mars and sent a balloon up many thousand feet with apparatus attached in an endeavor to find out whether a connection could be established.

The newspapers all over the country printed the story which to say the least, must have excited great interest, as it always has and always will.

You could run stories in your town papers telling of the supposed wonders of this planet and invite the views of your patrons.

If you run the right kind of stories you certainly will arouse your people.

Do not place much stress upon the picture, for you might have some disappointed patrons.

"THE PATH SHE CHOSE"
(Universal)

Interesting Despite Slight Story

THIS picture has as much interest as any picture could possibly have that struggles along with such a slight story. There is a serious lack of dramatic incidents and it is merely the picturization of a poor girl's rise from poverty and sordid surroundings to business success and domestic happiness. There is, of course, a climax, when her wayward brother seeks to force her old conditions of life upon her once more, but this comes suddenly and unexpectedly and is not worked up to in a manner to arouse great suspense.

But despite all this there is entertainment in the picture, not because of its drama, but because it is a wholesome little chunk of life in a big city, having no improbabilities, and tracing as it does the history of a most sympathetic character. There is romance, of course, pleasing, but not overemphasized.

This is Anne Cornwall's first starring vehicle and it hardly gives her a chance to install herself in the hearts of the fans. She has a pleasing personality in addition to good looks, but probably many actresses of her type could have been equally satisfactory. The cast is good, with Claire Anderson, Edward Coxen and William Moran showing up especially well. The director manages to bring you right into the correct atmosphere of cheap boarding houses, the sordid slums, and the workaday big city factory life. And it is this faithful depiction of the life of the "five million" that the audience will like. For the heavy is not overdrawn and the heroine is far from being absurdly "pollyannaish."

Nothing unusual in sets could have been used and are therefore not missed. Detail is up to the mark. It has a very good little moral, which is not overemphasized and which is gotten over without any attempt at moralizing.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Virginia	Anne Cornwall
Father	J. Farrell McDonald
Sister	Claire Anderson
Forewoman	Genevieve Blynn
Marie	Dagmar Godowsky
Tess	Kathleen O'Connor
Parker	Edward Coxen
Frank	William Moran
Client	Harry Schumm

Directed by Philip Rosen.
Story by Ida M. Tarbell.
Scenario by Doris Schroder.

PRESS NOTICE—STORY

"The Path She Chose," a Universal picture, starring tiny Anne Cornwall, will be the attraction at the ——— theatre beginning ———. This is a story of a little girl of the slums, who, by diligent work and serious study, finds success in the business world, and, eventually the man she loves and who loves her.

The story is laid in a large American city. Virginia has been brought up among sordid surroundings. Her father is a drunkard, her brother a cheat, and her sister a painted, unrefined girl. But Virginia decided to take the different path. She leaves her unhappy home, and finally obtains work in a millinery factory. There she works hard for several years until her employer not only appreciates her business ability, but also finds in her the girl of whom he has always dreamed. The sister, who has chosen the different path, is rescued from the menial life of a scrubwoman by Virginia.

The picture is just a large, healthy slice of life flashed before your eyes on the screen. The types of characters you will recognize immediately. It depicts the struggles of a young and helpless girl to keep on the true path to happiness, and it contrasts very vividly the ends of her path and the path of her wayward sister. In the cast are many distinguished players, notably Claire Anderson, Edward Coxen, and William Moran. The picture was directed by Philip Rosen.

PROGRAM READER

She had her choice, and she made it. But her sister selected another road, and it led—but you will find out the answer in "The Path She Chose," which will be the attraction at this theatre on ———. Anne Cornwall, a newcomer to stardom, but not to the screen, will be in the leading role. This is not a picture of heiresses, and multi-millionaire young clubmen. It does not attempt to depict the life of the exclusive upper set. Instead it is just a pleasing, everyday story of everyday people—the kind of people who form the great bulwark of America. The story opens in the slums of a large city, and shifts to a cheap lodging house and from there to a millinery factory. It tells the tale of a little girl who chose the path that means work and study, rather than "a short life and a merry one." But it is not a sermon—only a pleasing little romance of a remarkably pretty little girl.

SUGGESTIONS

The title seems to be about the best angle in this picture. You can get a number of catch lines out of it which will arouse the interest. Your patrons will probably also be interested in the fact that the picture shows a new star. Feature a close up of her in your newspaper ads, as this will be more attractive than stills from the picture. The fact that it was written by Ida M. Tarbell and was adapted from a magazine story may not mean a great deal to your patrons, but is probably worth mentioning.

CATCH LINES

Virginia was up against a serious problem. It was up to her to choose her path. She did, and where the road led and what it brought her makes "The Path She Chose," an unusually interesting story.

A new star in a new kind of picture. A human heart-interest story such as you have always been looking for.

Virginia came to a fork in the Road of Life, and she made her choice. Her sister took the other path, and the careers of these two girls will keep you interested if you see "The Path She Chose."

Breezy Items from Many Cities

GET THE HOME NEWS

CANADA

All members of the Motion Picture Exhibitors' Protective Association of Ontario are apparently unanimously opposed to percentage booking. Following the regular April meeting of the association at Toronto, a questionnaire was sent out to the two hundred or more members of the organization to secure their opinions regarding the percentage plan of booking. At that meeting a standing vote was also taken on the question and every exhibitor supported the proposal to abolish the percentage system. The motion for this decision was moved by Mr. Redway, of the Crown theatre, Toronto, and seconded by Mr. A. Bailie, owner of the Cum-Bac theatre, Toronto, and a past president of the association.

The latest Allen theatre to be opened in Canada is the brand new house in St. Catharines, Ontario, which has a seating capacity of 1,600. Mr. Rosenthal is the resident manager. The theatre is equipped, furnished and decorated in the usual Allen style. The house was opened under auspicious circumstances on Monday, April 26.

According to statistics issued at Ottawa, Ontario, the Musicians' Unions in Canada have increased their membership by over five thousand during the past year.

Winnipeg, Manitoba, has lost two of its prominent exhibitors during the past week or two. Will M. Elliott resigned from the management of the new Allen theatre on May 1 to return to Eastern Canada, while Oral D. Cloakey, manager of the Walker theatre, Winnipeg, also resigned to move to Vancouver, B. C., where he will have charge of the great new Allen theatre in that city.

Two Canadian film officials have been visiting exchanges and theatres of the Canadian West. One of these has been L. E. Ouimet, of Montreal, president and general manager of the Specialty Film Import, Limited, distributors of Pathe and various British releases. The other man is George W. Weeks, of Toronto, general manager of the Famous Lasky Film Service. Weeks will be on the road for upwards of two months, during which time he will call on exchanges and exhibitors throughout the territory west of Winnipeg.

Something of building conditions in Canada is revealed in the announcement at Calgary, Alberta, that work on the new Allen theatre at Calgary will be started shortly. The construction of the house should have been started several months ago and the steel should have been delivered in January last. Operations have been held up because of the non-delivery of the steel.

SALT LAKE CITY

While "Black Deering," William S. Hart's bandit picture was on the screen at the Paramount Empress theatre last week bandits staged a real holdup in the theatre and it was not a press agent stunt either. Two masked bandits entered the theatre early on the morning of April 25th, held up, bound and gagged Evant Baalegorae, night watchman and attempted to blow the office safe.

The Broadway theatre was transformed temporarily into a court of justice recently, when Judge Tobin held court in the building to run off an industrial film which is an exhibit in a legal contest.

BUFFALO

The Star theatre has reopened with musical comedy. This house for the past several months has been presenting motion pictures and vaudeville under the direction of A. A. Fennyvessy of Rochester.

"Dr. Jekyll and Mr. Hyde" was shown for week runs in two Buffalo houses commencing Sunday, May 2. The John Barrymore production was at the Empire, while Sheldon Lewis starred in the picture at the Lyric.

The New Aeriel theatre, High street, near Michigan avenue, has been sold to the New Aeriel Amusement company with George Welte and son George, as the principal stockholders.

Richard E. Riddick, First National exploitation man, was in Buffalo this week replacing temporarily Lieut. Jim Anderson, who attended the convention in Chicago.

Jack Kirsch, Dooley exchange manager, in company with Thomas W. Dooley, general manager, journeyed to New York the week of May 3 to purchase new features, serials and short subjects.

G. A. Woodward, formerly connected with the Goldwyn office, is now representing the Dooley exchange in Albany. David G. Rowney, former Vitagraphiat, is now a member of the local Dooley sales staff.

Henry E. Wilkinson, local Realart manager, announces the signing of a contract with the Oneida Community, Ltd., for Realart star series to be shown at the company's big clubhouse in Sherrill, N. Y.

OKLAHOMA CITY

Charles Thomas, formerly of Avant, Okla., is erecting a new moving picture house at McAlester, Okla., which will be opened for business in the near future.

A new moving picture theatre is being built by local capital at Ada, Okla. The new house will open in the near future.

The Pettit theatre corporation has been incorporated at Hominey, Okla., with $75,000 capital stock.

CLEVELAND

The LaGrange Motion Picture company has been formed in Toledo, Ohio, to erect a new $150,000 neighborhood house. It is to be ninety feet wide by one hundred and thirty feet deep with 1,500 seats. M. M. and M. B. Stophlet, 608 Nasby building, are back of the proposition.

Walter Grudzinski has plans put for a beautiful new motion picture theatre to be put up in Toledo this spring. It is to be a first-run neighborhood house.

A complete re-organization of the Essenel Productions De Luxe of Cleveland took place this week. Miss Loraine B. Liebug, president of the company has resigned, having sold out all of her interest to Victor Kremer of New York.

Members of the Federated Film Exchanges held an informal meeting in Cleveland on Sunday, April 25th, to discuss future purchases and policies of organization.

Members of the Cleveland Motion Picture Exhibitors' Association turned out one hundred per cent strong last Monday night, for the annual association frolic which was in the nature of a midnight dinner dance. The Winton Hotel was the scene of festivities. Dancing was in the ballroom, and dinner was served in the famous Rainbow Room. Special vaudeville attractions were featured during the dinner.

INDIANAPOLIS

Incorporations last week included: The Herman Film Corporation, Anderson; directors, Herman C. Bieck, Harry Greyer and Michael W. Staub and capital, $3,000. Educational Film Exchange, Inc., Indianapolis; directors, Leo M. Rappaport, Carl Lieber and Robert Lieber, all of Indianapolis and capital, $20,000.

The capital stock of the Lunn Amusement Co., of Lafayette, Ind., has been increased from $150,000 to $400,000.

DETROIT

A. J. Kleist, Jr., of Pontiac, has just returned from a several months' tour of the West and announces a new 1,400 seat house for this suburban city of Detroit. Mr. Kleist is the owner of every theatre in Pontiac.

It is reported that the new Palace theatre, now in course of construction at Fourteenth avenue and the Boulevard, will cost $100,000 more than originally estimated, owing to the rise in building materials and wages.

It is rumored that William Fox has secured a second run house in Detroit to take his features after they have played the Washington.

Remodeled and redecorated, the new Bijou at Jackson was opened last Saturday night with "The Butterfly Man."

The new Victory theatre on Grand River avenue is scheduled to open in June. It will seat 1,500.

Detroit's newest theatre, the Linwood-Lasalle, opened Thursday night with "Male and Female" and a Larry Semon comedy. The house seats 1,500 and is managed by Dow Thompson.

Some Stories Now Available Through Film Fiction Mart

THE IVORY BALL, by C. C. Hotchkiss. Mystery story with love interest. Male or female lead.

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THE MASKED WOMAN, by Johnston McCulley. Mystery story with woman lead.

THE PEMBROKE MASON AFFAIR, by George Barton. A mystery story by the author of "The Mystery of the Blue Flame."

HUNKINS, by Samuel G. Blythe. Political story with slight love interest but some action.

IN THE SHADOW OF LANTERN STREET, by Herbert C. Woodworth. The story of a white man raised as a Chinaman and his career in America; love interest; some drama.

THE MIDDLE PASTURE, by Mathilde Bilbro. Story on the order of "Rebecca of Sunnybrook Farm."

THIS SIDE OF PARADISE, by F. Scott Fitzgerald. Story of the career of a young Princeton man.

SIMONETTA, by Edwin Lefevre. Romance of a painting which apparently comes to life. Love story.

DUST OF NEW YORK, by Conrad Bercovici. Short stories of various New York types.

Cale is Made Representative by Rothacker

Not so many months ago George Cale, of Missouri, knew motion pictures only from a seat in the audience, but he learned swiftly after Watterson R. Rothacker made him an industrial film salesman.

It was in the week when he landed four industrial picture contracts in St. Louis that Mr. Rothacker made him Industrial Division representative for the entire State of Missouri. Mr. Cale's headquarters are in St. Louis, from where he commutes frequently to Kansas City, Joplin, St. Joseph and Springfield.



George Cale, 3d

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JUNE 5, 1920

Motion Picture News

Reg. U. S. Patent Office



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¶ Beginning this week, a new music department is inaugurated under the direction of CHARLES D. ISAACSON, foremost exponent of the popularization of great music.

¶ The publication of music cue sheets, always necessary, will be supplemented by the more important discussions, which will enable owners, managers and financial interests to understand the theory, philosophy and practice of musico-theatricals.

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The News Covers The Field

VOL. XXI No. 24

Entered as Second Class Matter, October 15, 1917, at the Post Office at New York, N. Y. under the Act of March 3, 1879

PRICE 20 CENTS

Published Weekly—$5 a Year

Chicago — 729 Seventh Avenue, New York — Los Angeles

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Mistakes are usually expensive, but this one is a money maker. Before we started producing and releasing "COMEDYART" we made a budget covering the expenses for distribution, productions, etc. Of course, we based these figures on the gross amount of business that we expected to do with "COMEDYART."

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And the "special" Beauty Chorus! Well, we allowed for some expense in this line but these "specials" cost five times our original figure and they're surely worth ten times as much to you.

We started walking; now we're running. We started in low speed; now we're in high and hitting on twelve. There is no program of short reel subjects that can compare in quality with the "COMEDYART" releases now available, and to come.

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"IN every way 'Below the Surface' is superior to 'Behind the Door.' The story is strong and not gruesome. It is a daring theme treated in a daring manner.

"The undersea scenes are simply astounding. They are by far the most startling ever shown.

"I am sure that no matter how great your expectations are, you will not be disappointed in 'Below the Surface.'"

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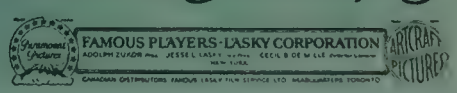
HOBART BOSWORTH

in

"Below the Surface"

Directed by Irvin Willat . . . Story by Luther Reed.

A Paramount Artcraft Picture



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in

"Below the Surface"

DIRECTED BY IRVIN WILLAT
STORY BY LUTHER REED.

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A NEW note has been struck in screen drama. The scenes, the situations, the thrills of "Below the Surface" are amazing in their novelty, compelling in their intensity.

The story of a love that carried all before it, it is a picture that is destined to arouse the entire public to unqualified enthusiasm.

THE SATURDAY EVENING POST May 29, 1920



ILLUSTRATION BY F. R. GRUGER

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It's simply a case of *know how.*

Take a trip to Paramount's Land of Make-Believe, land of love and life and laughter, land where everything you want to come true, comes true.

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Your invitation card is your theatre's advertisement, and if that says "It's a Paramount Picture,"

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Listed alongside, alphabetically, are some of the latest Paramount Artcraft features. Don't miss them.

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"EVERYWOMAN" Directed by George H. Melford With All Star Cast

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WM. S. HART in "THE TOLL GATE" A Wm. S. Hart Production

GEORGE H. MELFORD'S Production "THE SEA WOLF"

WILLIAM D. TAYLOR'S Production "HUCKLEBERRY FINN"

MAURICE TOURNEUR'S Production "TREASURE ISLAND"

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ARTCRAFT PICTURES

This Advertisement Appears in

THE SATURDAY EVENING POST
May 29. Circulation 2,052,538

COLLIER'S WEEKLY
May 29. Circulation 1,520,284

THE CHRISTIAN HERALD
June. Circulation 350,000.

Total Circulation 3,922,822

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THE HAND OF A SKILLED ENTERTAINER

lifts the veils of mystery in Cynthia inch by inch with a well-calculated speed, until there stand revealed in clear and startling outline all the charm and power of a perfect tale of the sea in pictures.

Leah Baird sweet and winning, brave and resourceful is the pivot around which the Great Intrigue revolves.

If you want to be sure of a good
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No. 99

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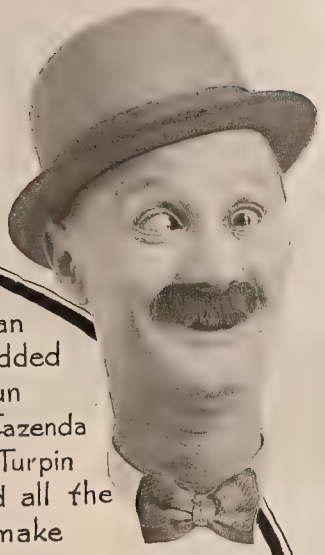
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"'Romance' is one of the finest examples of screen entertainment seen in New York in many months. Doris Keane gave a performance which might well serve as an object lesson for most of our 'movie' stars. The reality of her 'Rita Cavallini' has seldom been seen on the screen."

—New York World.

"Miss Doris Keane charmed a large audience yesterday by her impersonation of Mme. Cavallini . . . . She is at her best in this picture and her work is as effective on the screen as it was on the stage. The unfolding of the story kept the audience at a high pitch throughout."

—New York Evening Telegram.

"Miss Keane's acting on the screen has lost none of its charm."

—New York Evening Post.

"'Romance' is uncommonly interesting."—*New York Times.*

"Miss Keane makes a lovely Marguerita Cavallini, just as she did on the stage and as the love story unwound itself, one could easily understand why the stage production had been so great a success."—*New York Tribune.*

"The screen version shows that Miss Keane has indeed gained in power to stir the emotions . . . . Her work is beautifully shaded."

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"Doris Keane in the role that she played over a thousand times in England and many times in this country, in Edward Sheldon's 'Romance', repeated on the screen at the Strand yesterday, the triumph that she achieved in this charming play on the legitimate stage."—*New York Evening Sun.*

DORIS KEANE in "ROMANCE"

Edward Sheldon's Celebrated Play

Directed by CHET WITHEY

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN DOUGLAS FAIRBANKS D. W. GRIFFITH

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CHET WITHEY

Under whose direction

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was made.

And

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Stardom!



Another new star! Realart announces

BEBE DANIELS

who has established her claim to stellar honors by unusual work in great photoplay successes and whose featured appearance in *her own plays* is eagerly awaited by the millions who have seen her in the others.



Your audiences have enjoyed the artistry of Bebe Daniels in these screen sensations:

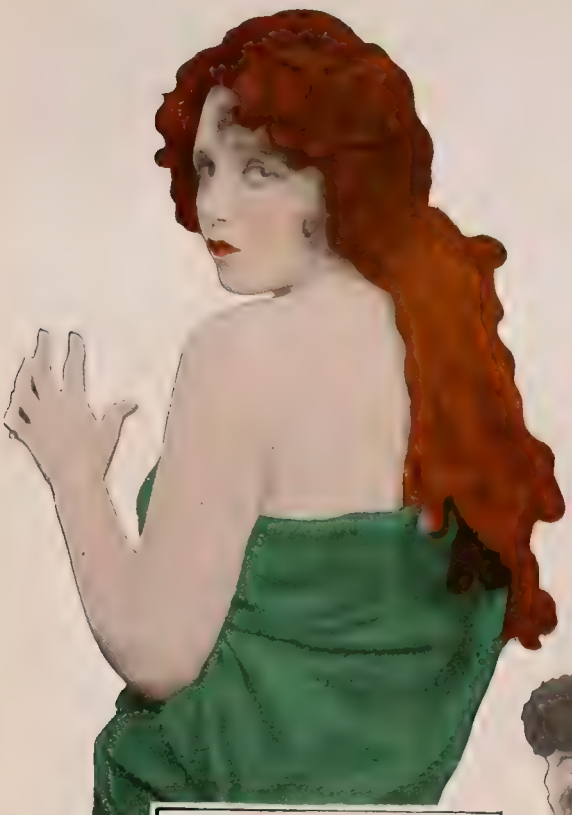
"MALE and FEMALE"
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"WHY CHANGE YOUR WIFE?"

Now they are going to have her "for herself alone," in especially selected vehicles, that show Miss Daniels supreme in the unique role of the

"GOOD LITTLE BAD GIRL"

"A bit of the mystic Orient slumbering within a lovely New World personality"

BEBE DANIELS



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Since we are bringing out not only a new star but a *new kind* of star, we have named her — the better to clinch her manner of star role—

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Will make her star-bow to your patrons in powerful adaptations which fit her wondrous artistry like a glove. These will be selected from the works of the most successful magazine, play and book writers. The first Miss Daniels' production is entitled

"YOU NEVER CAN TELL"

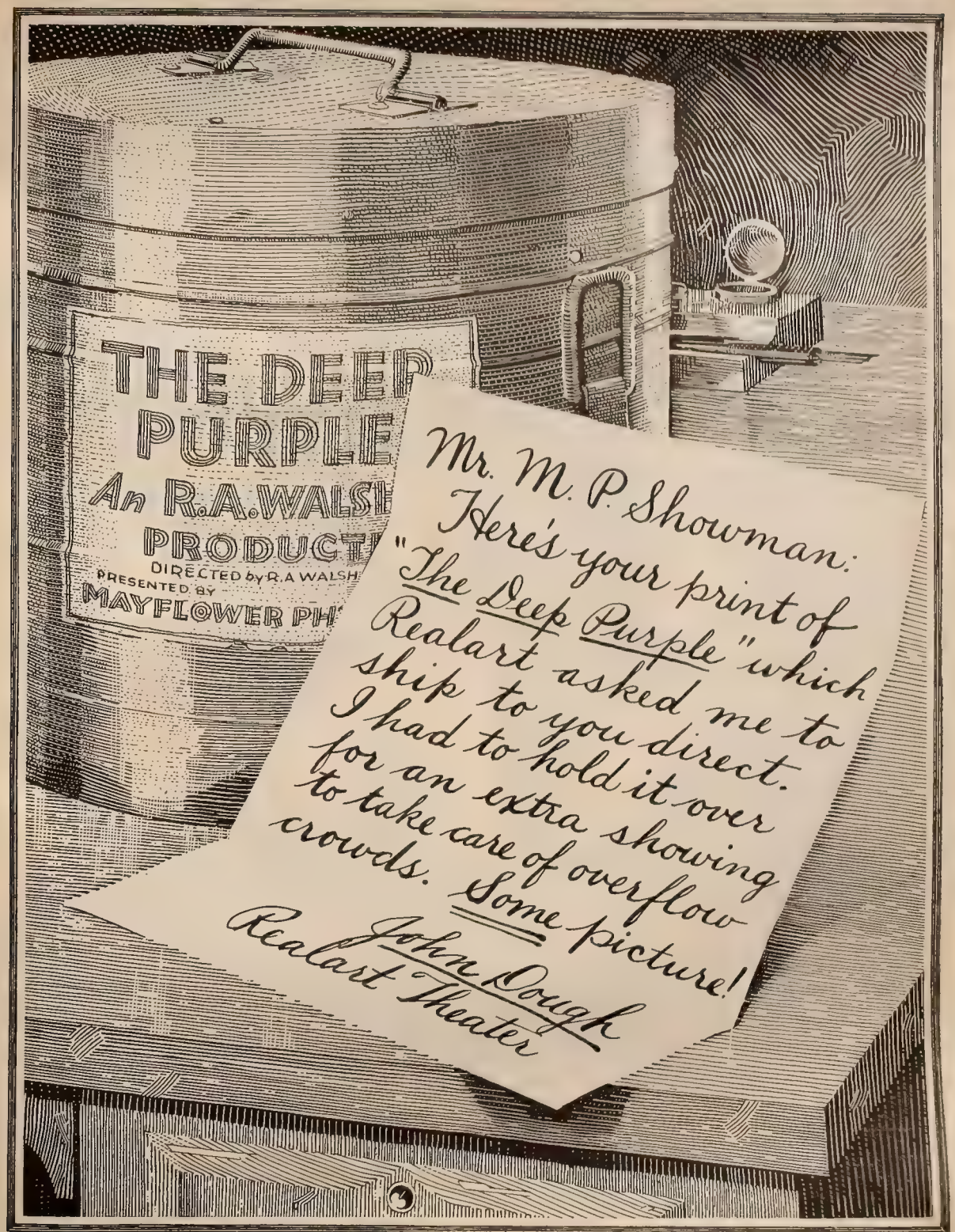
This is adapted from two complete Saturday Evening Post stories — "You Never Can Tell" and "Class", by Grace Lovell Bryan—two complete Post features done into *one* BEBE DANIELS scenario. This indicates forcibly the attention Realart is paying to the all-important story side.

See the nearest Realart exchange for full particulars, TO-DAY.

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An R.A.WALSH
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DIRECTED by R.A WALSH
PRESENTED BY
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Mr. M. P. Showman:
Here's your print of
"The Deep Purple" which
Realart asked me to
ship to you direct.
I had to hold it over
for an extra showing
to take care of overflow
crowds. Some picture!
John Dough
Realart Theater


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PRES. & GEN'L. MGR.



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Five years ago, the foreign film market, its scope and possibilities, were unknown to the American Producer. Today, it represents a vital adjunct to his business.

Inter-Ocean Film Corporation, acting as the medium through which foreign buyers were enabled to obtain exclusive territorial rights to American productions, has played no small part in the development of foreign trade.

In the future it hopes to play an even greater rôle in the healthy continuation of trade in foreign film markets.

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING — 218 W. 42nd ST. NEW YORK CITY

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

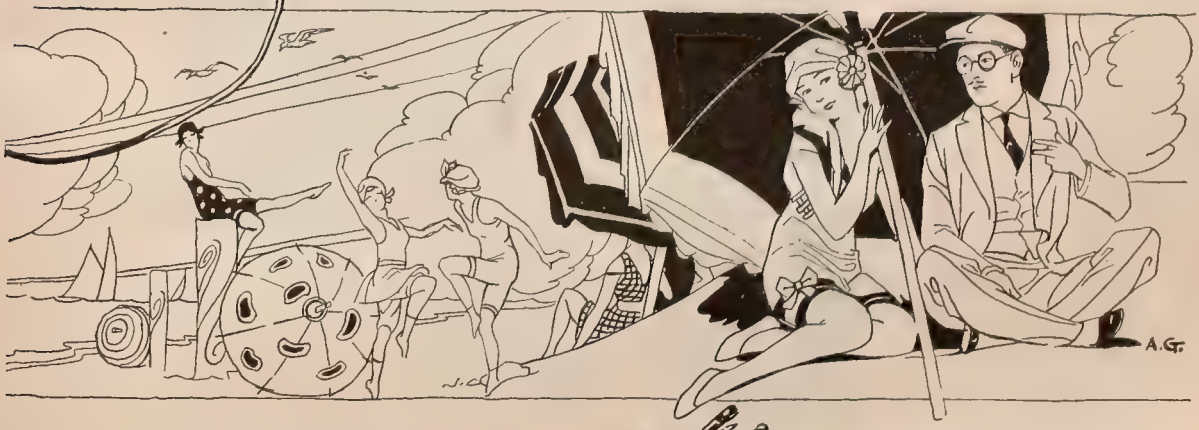

A SIX PART
COMEDY
SENSATION
"UP IN

HAVE YOU HEARD THE NEW BIG SONG SUCCESS "UP IN MARY'S ATTIC"



MARY'S ATTIC"

FEATURING ~
EVA NOVAK
HARRY GRIBBON
AND AN ALL STAR CAST



FINE ART PICTURES, Inc.

MURRAY W. GARSSON, PRES. CHAS F. SCHWERIN, GENL. SALES MGR.
130 WEST FORTY-SIXTH STREET, NEW YORK
TELEPHONE BRYANT 7498



There are many 'one-picture' directors, but there is only one

RICHARD STANTON

whose latest success is

CHECKERS

The Greatest Money Maker of the Past Year for Exhibitors

CHECKERS

Is a Sample of the Many Famous

STANTON BOX OFFICE SUCCESSES

Watch for Stanton's New Plans

ROBERTSON-COLE

SUPER—SPECIAL



TO supply the incessant demand for "something new" in motion pictures requires continuous effort and a thorough canvass of public opinion.

GEORGES CARPENTIER

IN

"The WONDER MAN"

is the result of an unprecedented demand from both the leading exhibitors of America and the public.

DIRECTED BY
John G. Adolfi

A MILLION DOLLAR ATTRACTION

ROBERTSON-COLE
SUPER—SPECIAL



ALBERT CAPELLANI *Presents*

"THE FORTUNE TELLER"

Starring

Marjorie Rambeau

To build up a reputation as an exhibitor who plays nothing but the best requires continuous effort and first hand knowledge of the kind of pictures the public demands. Theattegoers everywhere remember the success of this famous drama on the stage —and the Picture surpasses the legitimate play in every way.

ROBERTSON-COLE

SUPER—SPECIAL



Newspaper critics, trade magazine critics, leading exhibitors, and, most important of all, the public are unanimous in commending this unique, fascinating drama of frivolous wives and jealous sweethearts.

GASNIER *Presents* LEW CODY *in*

The "BUTTERFLY MAN"

ROBERTSON-COLE

SPECIAL



More than 4000 of America's leading exhibitors are playing every picture starring this master actor of the screen. And he is proving a consistent winner at the box office, otherwise they would not book each and every production. In the future Hayakawa will portray only such pictures as can be classed as specials—which means still greater success for the live wire exhibitor.

THE DEVIL'S CLAIM

his latest masterpiece, has proved even a greater success than we hoped for. From coast to coast and from border to border it has scored repeatedly.

HAYAKAWA PICTURES

"Ask the Exhibitor Who Plays Them"

HERE'S THE DIFFERENCE

Versus of

BESSIE LOVE

The Princess Charming



Quality reigns. Entertainment value and Well Known Titles make them Box-office assets. Two famous directors assure artistic perfection.

Presented by

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

"THE MIDLANDERS"

From the novel by Charles Tenney Jackson

EXHIBITORS WILL FIND these Bigger and Better productions demonstrate the difference between JUST GOOD *and*—SMASHING SUCCESS!

Directed by IDA MAY PARK *and* JOSEPH DE GRASSE

Here's the reason: THEY'RE BUILT TO PLEASE THE PUBLIC!

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
25 WEST 43d STREET NEW YORK CITY



TARZAN of the APES

has earned more than a

MILLION DOLLARS

in Rentals in the U.S.

Which means

It has earned more than 10 MILLION DOLLARS

For Exhibitors

and now comes

the greatest of all

TARZAN

Subjects

BIGGER
BETTER
MORE DRAMATIC
MORE EXCITING
GREATER APPEAL

Produced by
NUMA PICTURES CORP'N
Distributed through
GOLDWYN PICTURES

The Most Exciting Feature Ever Conceived

THE RETURN of TARZAN



From the book by
EDGAR RICE BURROUGHS

And produced from the
book without missing one
of the hundred thrills.

OPENS ON BROADWAY NEXT
SUNDAY FOR INDEFINITE RUN

EXHIBITOR'S COUPON
Mail This for Admission
to BROADWAY THEATRE
GOLDWYN EXCHANGE 500 5th AVE. N.Y.C.

Name ..... Theatre .....
City ..... State .....


Samuel Goldwyn and Rex Beach present
RUPERT HUGHES
famous story
Scratch my Back
Directed by
Sidney Olcott
The Comedy Hit of the Year!
GOLDWYN PICTVRES CORPORATION



GOOD PAPER!
GOOD PICTURE!
GOOD PROFITS!

The real live wires are buying fast. Rifkin, Rosenfield, Lust, Golden and others have seen it, approved and bought it. They know a big proposition when they see it! It's *yours* for your territory if you work fast—Use the wires or come in personally. We offer you the

Biggest Sensation in Years

Just at the moment when the market is flooded with poor pictures, when the theatre-going public is tiring of the same old story, when every live wire in the film business is looking for a new idea, a big sensation—at that moment—NOW—

WE'VE GOT IT AND YOU CAN GET IT
BUT GET IT NOW! PRICE GOES UP JUNE 5th

TRANSATLANTIC FILM CO. OF AMERICA
(INCORPORATED)

HERBERT C. HOAGLAND, Vice-President and General Manager

729 SEVENTH AVENUE NEW YORK CITY


A Trip to

Mars

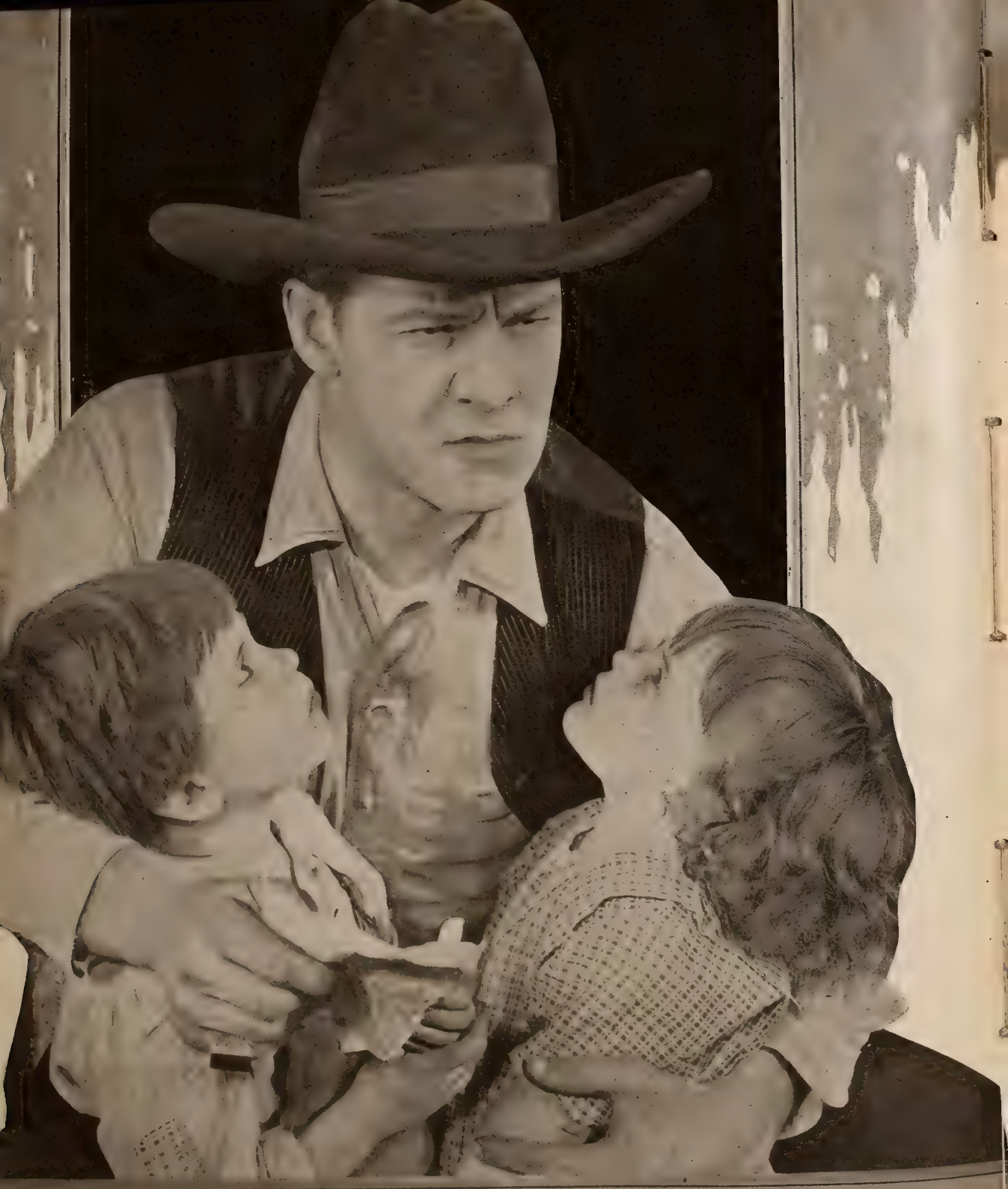
A Revelation



See
The wonder play
of the age
with
ALL STAR CAST
5000 Actors
50 Gorgeous Settings
$100,000 worth of mechanical devices

You can now make reservations for Territorial Rights

Tower Film Corp.
71 West 23rd Street
New York City



FOX ENTERTAINMENTS

WILLIAM FOX

Presents

WILLIAM RUSSELL

IN

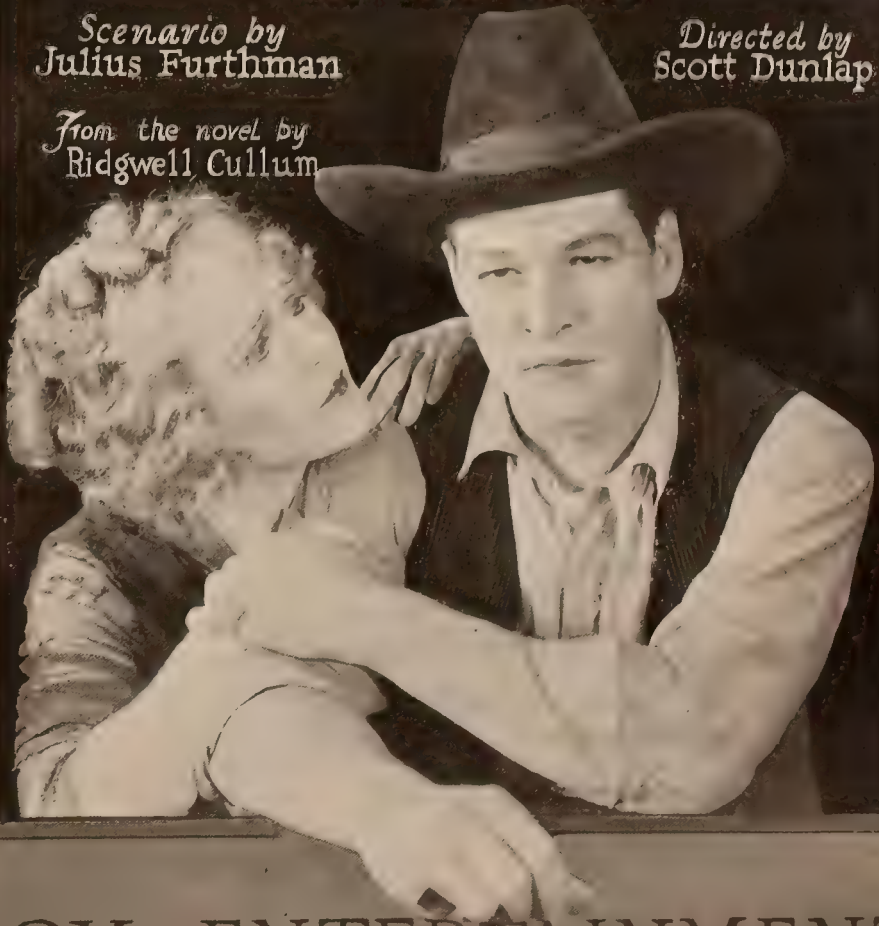
Twins of Suffering Creek

A tale of love and bandits in the west

Scenario by Julius Furthman

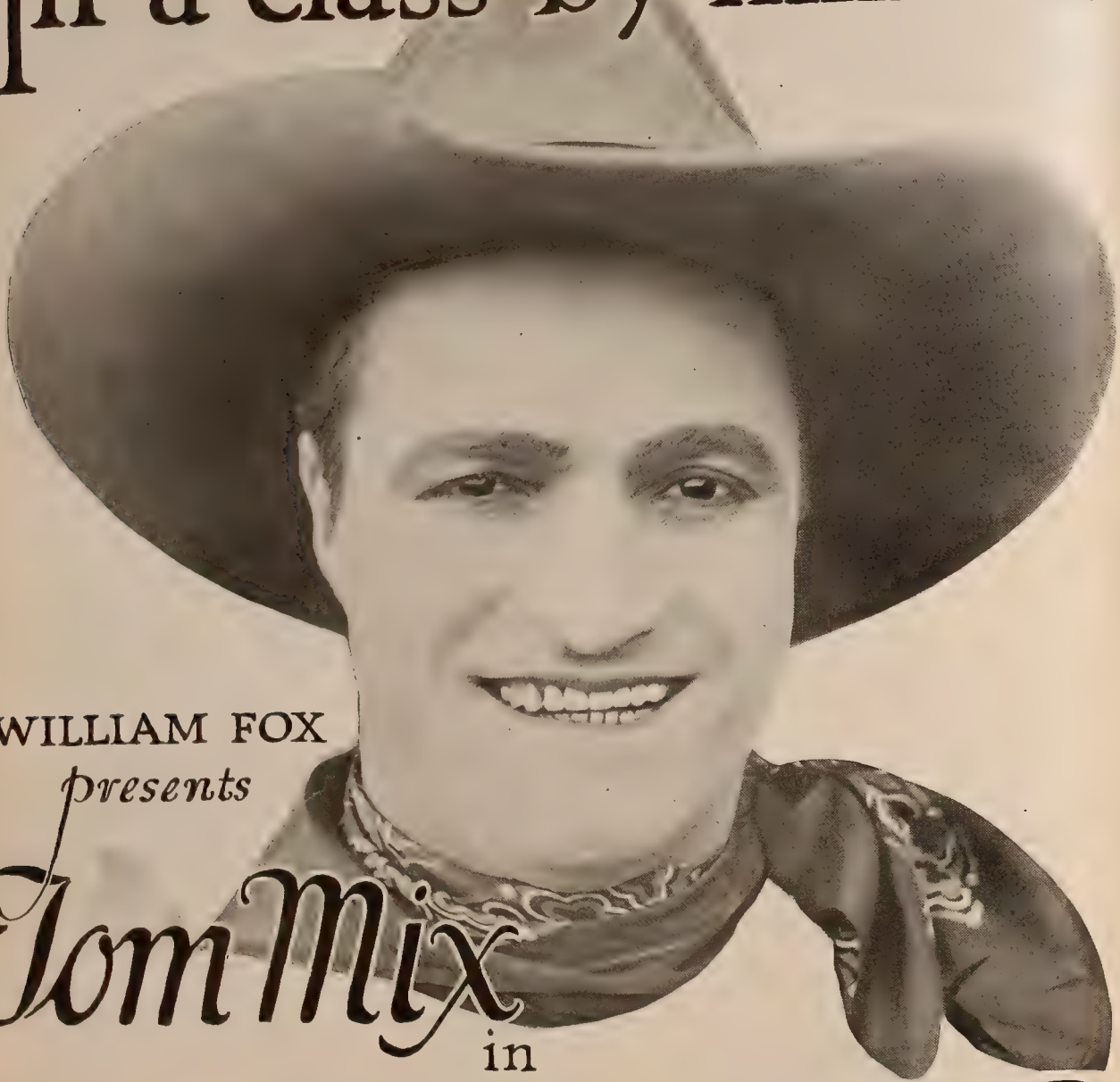
Directed by Scott Dunlap

From the novel by Ridgwell Cullum



FOX ENTERTAINMENTS

In a class by himself



WILLIAM FOX
presents

Tom Mix
in

3 GOLD COINS

A tale of love, stunts and romance
by H·H·Van Loan

FOX ENTERTAINMENTS


Thrills, romance and supreme adventure make this picture the best ever
Tom Mix
grows bigger as a box office attraction with each new offering!
FOX ENTERTAINMENTS



TWO STANDARDS

THE "PROFESSIONAL STANDARD" inflammable film is that used by the EXHIBITOR. In every theatre there is a fire-proof booth and a licensed operator as prescribed by law for the protection of the audience. Every theatre man recognizes the great work being done to increase his patronage and promote his interests and those of the Producer, in building up his audience by the use of the

"SAFETY-STANDARD" non-inflammable film in the Church, the Home, the School and elsewhere. Here we find men, women and children, *usually those who have previously looked down on Motion Pictures,* now becoming interested. These are the ones who make up that potential audience who ultimately will become enthusiastic Motion Picture theatre patrons.

Associated Manufacturers of Safety Standard Films and Projectors

"WHAT HAS HE DONE"

Napoleon

EXHIBITORS WILL REMEMBER

MR. BORZAGE DESERVES ALL THE CREDIT HE IS GOING TO RECEIVE

❋

M. P. News



THE PICTORIAL TRIUMPH OF THE YEAR

❋

Wid's

FRANK BORZAGE

Directed

"HUMORESQUE"

—By Fannie Hurst



NEW ENGLAND STATES,
First Nat. Exhibitors' Circuit,
Boston, Mass.

NEW YORK STATE AND NORTHERN NEW JERSEY,
Merit Film Corporation,
New York City.

COLORADO, NEW MEXICO, UTAH, WYOMING, IDAHO, MONTANA, WASHINGTON AND OREGON,
Supreme Photoplays Corp.,
Denver, Colorado.

NORTH AND SOUTH CAROLINA, GEORGIA, ALABAMA, TENNESSEE AND FLORIDA,
Savini Films, Inc.,
Atlanta, Ga.

WESTERN PENN. AND WEST VIRGINIA,
Apex Pictures, Inc.,
Pittsburgh, Pa.

ILLINOIS AND INDIANA,
Celebrated Players Film Corporation,
Chicago, Ill.

LOUISIANA AND MISSISSIPPI,
Pearce Films,
New Orleans, La.

OHIO AND KENTUCKY,
Warner Film Attractions,
Cleveland, Ohio.

EASTERN PENN. AND SOUTHERN NEW JERSEY
Royal Picture, Inc.,
Philadelphia, Pa.

NORTHERN WISCONSIN, NORTH AND SOUTH DAKOTA,
Merit Film Co.,
Minneapolis, Minn.

TEXAS, ARKANSAS AND OKLAHOMA,
R. D. Lewis Film Co.,
Oklahoma City, Okla.

SOUTHERN WISCONSIN,
Ludwig Film Exchange,
Milwaukee, Wis.

STATE OF MICHIGAN,
Strand Features, Inc.,
Detroit, Mich.

IOWA, KANSAS AND NEBRASKA,
Greater Productions Co.,
Des Moines, Iowa.

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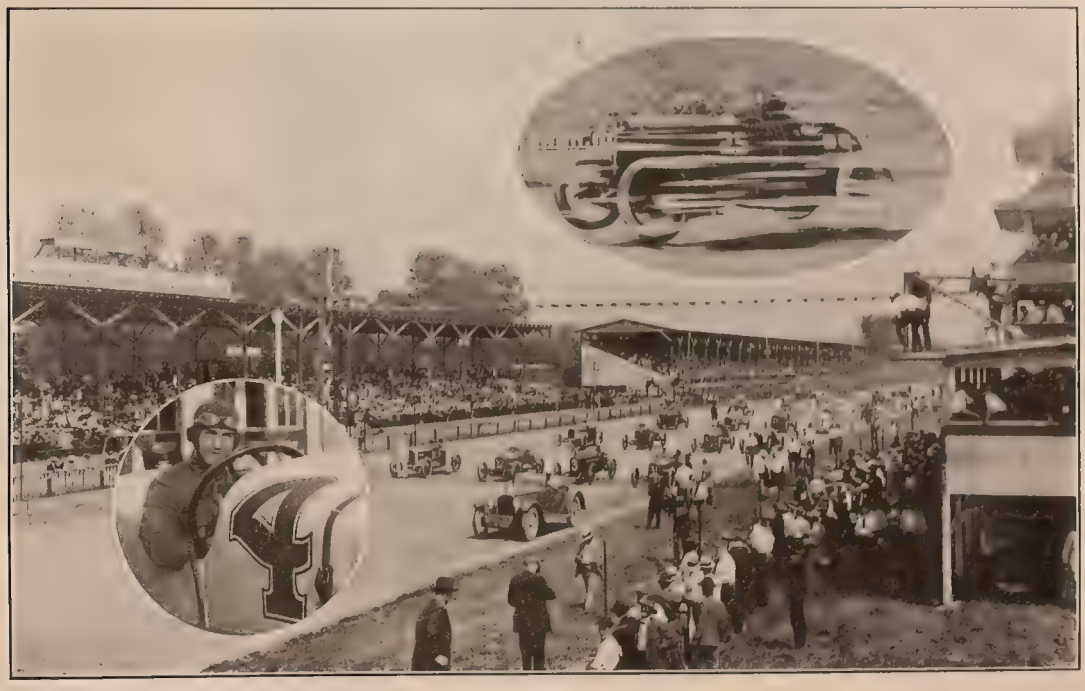
of the

World's Greatest Motor Race

500 MILES

INDIANAPOLIS MOTOR SPEEDWAY

MAY 31, 1920



Thirty Famous Drivers Defy Death for $100,000 Prize Money

150,000 PEOPLE WILL ATTEND THE BIG RACE

EXHIBITORS—Thousands of people from New York to San Francisco are anxious to see the feature film of the 500 Mile Race.

Many of you have proven this by showing films of last three big races.

Book this year's film NOW—let your patrons know when they can see this picture.

STATE RIGHT BUYERS—This is the Biggest One Reel Feature of the Sporting World. It is a Big, Quick, Money-maker. Profits are made in 30 days.

We have proven the worth of this film by booking the films of last three big races.

Distribution in your territory by YOU means big returns for YOU.

Write or Wire at Once

OFFICIAL PHOTOGRAPHERS **Coburn Photo & Film Co., Inc.**

539 North Meridian Street - - INDIANAPOLIS, IND.

There'll be a Franchise everywhere



World's Most Beautiful Woman a Great Actress

This is the unanimous verdict of critics reviewing the latest success of

Katherine MacDonald

The American Beauty

presented by

Katherine MacDonald Pictures Corp'n

Sam E. Rork, President and General Manager

in

"Passions Playground"

Taken from "The Guests of Hercules"

By C. N. and A. M. Williamson

Directed by J. A. Barry

By arrangement with Attractions Distributing Corp'n

B. P. Schulberg, President

A First National FIRST NATIONAL EXHIBITORS CIRCUIT Attraction

There'll be a Franchise everywhere

MACK SENNETT



FIVE REELS

↓

MARRIED LIFE

Over →


ASK
FIRST
NATIONAL
ASSOCIATED
FIRST
NATIONAL
PICTURES
INC.
There'll be a Franchise everywhere

There'll be a Franchise everywhere



Money Making Pictures!

Arthur S. Kane presents

CHARLES RAY

in a new series of pictures on which more time and money is being spent in production than ever before—independently made for

First National

The first will be George M. Cohan's sparkling comedy drama

45 Minutes From Broadway

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

Allan Dwan Picks

for

"A Splendid Hazard"

An Allan Dwan Production

presented by

Mayflower Photoplay Corporation

Directed by Allan Dwan, who has a long list of successes including "Luck of the Irish," "Soldiers of Fortunes," "Sahara," "Heading South," "He Comes Up Smiling," "Cheating Cheaters," "Mr. Fixit" and "David Harum."

Based on the novel by Harold MacGrath, 28 of whose great adventure stories have been tremendous screen successes



A First National Attraction

a Perfect Cast



Rosemary Theby, who gave her all hopelessly but lovingly to the man who crushed her heart

Thomas Jefferson, the French secret service operative

Ann Forrest, who knew a ghost when she heard one, and who laid a trap to ensnare it

Henry B. Walthall, as the man who took the longest sporting chance, in a tale of quixotic bravery, of love, of buried treasure, ghosts, intrigue and most thrilling adventure

Norman Kerry, the handsome lover of the Ghost Girl

Hardee Kirkland, an admiral who doted on pirates and pieces of eight

Joseph Dowling, French Emigre, who buried the key to the treasure

Jiquel Lanoe, a French conspirator

Philo McCullough, hopelessly in love with a prima donna

There'll be a Franchise everywhere

Demand and Supply

THE louder the demand, the greater the supply! That is one version of the economic law. The RITCHEY LITHO. CORP. is perfectly equipped to supply all the RITCHEY posters demanded.

The exhibitor needs all the RITCHEY posters he can get. He will get them in sufficient number when he voices his demand with enough sound, volume and insistance.

Regarding the demand and the supply of great posters,—our interests and the exhibitor's interests are identical. We make and he wants the greatest motion picture posters that it is possible to make. We are concerned with their production. Getting them is his concern. He should always remember that tickets are only *purchased* at the box-office—they are *sold* by the poster! To always sell the maximum number of tickets RITCHEY posters are absolutely necessary.

The exhibitor should therefore always have them, and he will only have them always, when he always demands them. In this matter he must take care of himself. God only takes care of drunken men and fools. The exhibitor is neither, and the surest way of demonstrating his sober wisdom is by DEMANDING RITCHEY POSTERS!

Ritchey

RITCHEY LITHO. CORP.

406 W. 31st Street, New York Telephone Chelsea 8388

JUN -1 1920

Motion Picture News

VOL. XXI JUNE 5, 1920 No. XXIII

The How and Why of Reviews

MOTION PICTURE NEWS this week continues to present extracts from exhibitor letters on the subject of trade paper reviews. In entire frankness we wish to state at the outset that our only present purpose in the publication of these letters is to place before producers and the trade in general these forcible evidences of the exhibitor mind on the review question.

The fact that these letters are the outgrowth of the declaration of the Selznick organization that any trade paper reviewing its pictures would lose all advertising, and the subsequent action in the case of the NEWS alone—this phase may now be allowed to pass into the background.

As far as we are concerned it will.

MOTION PICTURE NEWS is far too solicitous for its standing and dignity as a representative trade publication to go any further along such paths than is necessary to justify its position and clearly express its policy.

We have pledged our faith to our readers, and emphasized the pledge to the thousand exhibitors who have written us. MOTION PICTURE NEWS will maintain its review policy firm and unswerved; seeking no compromises, making no bargains.

* * *

SO let us turn to the lessons taught by those exhibitor letters. Several outstanding impressions remain on our minds after reading the letters. At random, they are:

First, that at least eighty per cent. of exhibitors consider competent reviews even more than a mere desirability, yes, a *vital* factor in the conduct of their business.

Second, that the exhibitor faces the review question in an intelligent logical manner, caring as little for "the reviewer who calls everything rotten" (one letter phrased it that way) as he does for the milk and water review which covers space, but says nothing.

Third, that the increase in producer-controlled theatres and the spread of the franchise plan, have made reviews of even greater importance than heretofore, for the value of the big first run as a booking guide has been proportionately decreased.

These are the prominent impressions driven home by the letters. Were it not stating the obvious conclusion that these facts point, we might add that the letters are a complete and effective answer to the type of producer and distributor that minimizes the exhibitor intelligence.

* * *

ONE additional reason for the necessity of providing *real* reviews is more directly applicable to the coming season.

Here we may be hazarding a prophecy, but it is our plain conviction that "open booking" in all the words imply will be an actuality next year.

True it is, that "open booking" was announced with a grand fanfare of trumpets last season; and true also, that the outcome was far removed from the promise.

But there are natural forces at work that will lead inevitably to a booking system based on the individual worth of the production. This season is the appointed time. And when the day dawns, what factor more vital to the success of both exhibitors and worth while productions than sincere, competent reviews?

* * *

WE cannot too strongly urge all whose success is based on a close contact and knowledge of the exhibitor mind to appropriate the time necessary for a real study of the exhibitor letters appearing in last week's issue and those on the following two pages.

In their treatment of the review question the letters also serve to shed light on many other phases of exhibitor thought and action. Scarcely a word in them can fail to be of value to the producer and the man employed by the producer.

The stiff competition that the coming year is certain to see will make equally stern demands on the man sitting at a New York desk and bring its rewards to the man best fitted to diagnose and analyze exhibitor psychology.

And to the end that it is giving service as an inter-trade medium of communication, and that end alone, MOTION PICTURE NEWS will continue to present as many extracts from these letters as space conditions will permit.

WM. A. JOHNSTON.

Exhibitors Speak Plainly on Reviews

Extracts from others of the thousand letters received from exhibitors the country over, expressing their desire for honest, candid reviews by the trade press, will be printed in next week's MOTION PICTURE NEWS.

Opinions as to the stand this magazine has taken will be gladly received from producer and exhibitor.

"THE REVIEWS AND THE ADS"

"We subscribe to your journal for two reasons, the most important of the two of course is the reviews of the various pictures, they help me greatly in many ways, it is impossible for me to see every picture I play before I play it, therefore I find your reviews very valuable, they help me to secure good clean pictures for our audience, and they give me many good pointers as to the best manner of advertising each subject.

"Our other reason for subscribing for the NEWS is for the purpose of reading the advertising it carries. The producer may not know it but his advertisements carry many valuable hints and suggestions for the live exhibitor."

Chas. K. Campbell,
Auditorium Manager,
The Young Men's Christian Assn.,
Coatesville, Pennsylvania.

STRAIGHT FROM THE SHOULDER

"I have always read your reviews and think they are as fair if not BETTER—than any other paper—(and I take them all) and I want the REVIEWS to continue—in spite of the fact that some producer has an idea that he would start something."

H. E. Swan,
Empress,
Kearney, Nebr.

ADMIRES THE "NEWS" STAND

"I admire your stand in this matter and only hope that you will not move an inch regardless of a temporary loss of advertising."

E. O'Keefe,
Regent Theatre Company,
Billings, Nebr.

"WE MUST HAVE REVIEWS"

"If we cannot read what the critics think of the pictures we will certainly be getting a lot of bad pictures as we all know it is impossible to judge a picture by what the film salesman says."

C. W. Eckhardt,
Manager Marlow,
Helena, Mont.

"NOTHING BUT SERVICE"

"As both operator and manager I wish to state that the NEWS has always been a great help indeed and have never found anything in it but SERVICE from beginning to end, and mighty fair at that."

Glen Carver,
Manager, Empress Theatre,
Hastings, Nebr.

GIVES A SPECIFIC EXAMPLE

"We are very glad to state that we do read all of your reviews and all other reviews we have time to read from the four publications we are now receiving together with Harrison's Reports and we find same very helpful in booking and advertising our pictures.

"For instance just last night we ran 'The Mother of His Children' and the only reviews we had on this late picture was the review in your issue of April 17th and we will say that the review was correct."

L. C. Farquhar,
Opera House Theatre,
Guide Rock, Nebr.

"I AM PERFECTLY SATISFIED"

"Your service has been fair and impartial to all. In fact, at times it appears that you are partial more so to the producer than to the exhibitor. However, I am perfectly satisfied in the service rendered by MOTION PICTURE NEWS.

"To date I have not seen any adverse criticism by any exhibitor to the effect that MOTION PICTURE NEWS is not a competent judge of pictures.

F. W. Harrigan,
Manager, Macdonald Theatre,
Philipsburg, Mont.

USE REVIEWS AND AD AIDS

"Yes, we use your reviews for press notices and like them better than the producer press dope."

Fred Cosman,
Electric Theatre,
St. Joseph, Mo.

THANK YOU—BROTHER KEYES

"I have always found out that if you give every one concerned a square deal that you will come out at the top of the pile, and this, I believe MOTION PICTURE NEWS is doing."

Chas. R. Keyes,
Wagon Mound, N. Mex.

SPEAKING FROM THE HEART

"Thank God there is one instrumentality in the whole world that is willing to give the exhibitor just the ghost of a show. It seems to us they are tied hand and foot on every occasion and in every way."

A. P. Sitton & Son,
Amuza Theatre,
Tularose, N. Mex.

"STAND BY YOUR GUNS"

"More power to your arm. Stay with that policy and you will find that all fair-minded exhibitors will stay with you. We look to your reviews for facts."

Shear,
Hurley House,
Hurley, N. Mex.

"MOTION PICTURE NEWS ALONE"

"The MOTION PICTURE NEWS is the only trade paper I use in the conduct of my four theatres and if I thought its main columns were controlled by the advertisers I would soon drop it."

Henry J. Rockafeller,
Rockafeller Hughson Enterprises,
Asbury Park, N. J.

THE COMPLETE CIRCLE

"I would not think that a producer who had supposedly put his best efforts in making a picture and then feared to have the light of day turned on it would have a permanent place in the business. To my mind the industry needs producers that make good pictures and exhibitors that show them and both proud of the achievement."

Arthur J. Smith,
Fenwick Theatre,
Salem, N. J.

"KEEP UP THE GOOD WORK"

"We believe the MOTION PICTURE NEWS to be the best trade paper on the market and are always looking forward for the next issue. We believe you to be fair in your service and competent in your reviews, as they certainly give the exhibitor some line on how to advertise the picture. And it also gives him a general idea of pictures before he buys them. Keep up the good work."

W. L. Darrington,
Star Theatre,
Littleton, N. H.

An Opportunity to Feel Theater Pulse

THE STORY IN A NUTSHELL

"If we could not get fair reviews from the trade papers how would us small fellows that have no time to get in to the city to see the pictures intelligently book and advertise a picture?"

G. W. Yeaton,
Ioka Theatre,
Exeter, N. H.

BATTING 1000 PER CENT WITH HIM

"The reviews of pictures in your MOTION PICTURE NEWS have always been a great help to me in selecting features and never have I exhibited a picture which was favorably spoken of by your critics that did not please my audience, and, furthermore, whenever I have a picture booked that is well spoken of in your reviews I do not hesitate to advertise it as a first class and pleasing production, and I have never gone wrong in so doing.

Arthur M. Twombly,
Opera House,
Alton, N. H.

"POOR ONES EXPENSIVE AT ANY PRICE"

"Replying to yours of April 21 with reference to the NEWS giving honest reviews on pictures want to say that I think that the NEWS has a moral obligation to fulfill in giving the reviews on pictures as they find them, and exhibitors should support the stand your publication has taken, that reviews should be based on the actual merit of a production rather than on the manufacturer's advertising value. You will find that before long the trade papers who base their reviews on the amount of advertising they receive from the makers of films will lose much of their circulation, and the value of their reviews will be in proportion in the eyes of the exhibitor to what they are actually worth.

"Every exhibitor wants honest reviews on pictures made by the different distributing organizations, and not because of buying cheaper for a poor production is expensive at any price. Any legitimate manufacturer will welcome an honest review of his production, and if unfortunately he has made an inferior production he should be glad of comment on some in order that he may receive an honest criticism on his better pictures when they are released.

"We consider your action in the matter most commendable, and the writer will make it his business to bring same before the New York State League, so that all the members of this organization will know the attitude you have taken."

A. C. Hayman,
Manager, Cataract Theatre,
Niagara Falls, N. Y.

THE TRUTH ABOUT PRICE-HAMMERING

"Replying to your letter of the 26th, beg to state that I value reviews for the purpose of protection in advance bookings with no idea in mind regarding price as a poor picture I would not show free of cost."

J. A. Colin,
The Grand,
Johnston, N. Y.

NEVER BOOK WITHOUT THE "NEWS"

"As a 'small town exhibitor' I want to say, 'Shake' for the stand you and your paper have taken on the reviewing of pictures, whether it is agreeable to the producer, and if we had more of your type of men in the business we would have much easier sailing, for it is a bad proposition booking pictures now on press accounts, and the producers, at least some of them, are holding the 'big stick' over the exhibitor as well as the others of the business.

"Not all the exchanges, though, are of this type, for we do business with several who are on the square, and always willing and glad to help us along.

"So far as your reviews go, we find the comments from others who have run the pictures and also your reviews helpful, and might say we have never booked a feature that we did not try to see what the NEWS had to say, and we think the stand you have taken will be appreciated by all of us, the 'big fellows' and 'little fellows' alike."

S. T. Daniel,
Manager, G. M. G. Theatre Co.,
Duke, N. C.

DON'T WORRY—WE'LL KEEP THE FAITH

"An honest review of current pictures is of advantage equally to the producer and the exhibitor. Assuredly, despite the vaporings of fool salesmen, no producing house thinks that all its output is 'super-special,' and in the long run an exhibitor will have a friendlier feeling with an exchange which does not sting him than for one which does. A review which is biased by the advertising pages is a betrayal of the trust which your subscribers have a right to place in you, and a continuance of such policy would soon reduce the NEWS to the level of an amplified house organ."

A. C. Wyer,
Delhi Theatre Company,
Delhi, N. Y.

MAHAIKE THEATRE GREAT BARRINGTON, MASS.

"To me reviews are very important for several reasons. If I find favorable reports in the different trade papers on a picture that I have booked I push it for all it is worth and if reviews are not so good I don't force it quite so strong. Reviews are the only fair way that an exhibitor gets a line on the picture he has booked. The press books boost the picture to the sky anyway. And many reviews amount to nothing."

Earl B. Raifstanger.

First National Survey Continued Next Week

THE third installment of the First National survey of motion picture conditions throughout the country, which is being published exclusively in the MOTION PICTURE NEWS, will appear in the issue of June 12th. Owing to the continuance of the paper shortage it was necessary to omit this interesting resume this week.

Reichenbach Scores Again

YOU gotta hand it to him, boys! Harry Reichenbach has scored again—and right splash on the first pages of those hard-boiled eggs, the New York dailies.

Harry had barely returned to New York flushed with the triumphs of "The Virgin of Stamboul" from coast to coast when he turned his hand to the Numa picture, "The Return of Tarzan."

Nothing happened for a few days while Harry laid his plans. Then, on last Monday morning the storm broke. Practically all the New York papers told on the first pages with lengthy stories about the eccentric African explorer, "Mr. T. R. Zann," who had registered at the Hotel Belleclaire with a mysterious trunk, and then, the next morning, startled the hotel clerk with a request for 'steen pounds of raw meat.

Horrors! Investigation by the clerk, the manager, all the bell-hops, the house detective and nineteen others disclosed the fact that "Mr. T. R. Zann" had a live baby lion in his room. What could be done? The lion wasn't registered for one thing. Another, while there were rules against dogs, cats, and even monkeys, nothing in the books said anything about lions.

Of course nothing remained but to notify the papers. Reluctantly this was done. So reluctantly! And now Harry's scrap book is filling up again, the New York papers have done their share to boost next week's showing of "The Return of Tarzan" at the Broadway Theater, and out of town clippings are appearing to show that the word is spreading.



Scenes at the impressive formal opening of the new Fox Studio and building on West 55th street, New York City

The crowd listening to dedication speakers; a scene taken in the studio for the benefit of those attending; and a general view of the big building

Fox's New York Studio Formally Opened

Prominent Speakers Address Crowds During Ceremonies at New Building

GALA scenes and impressive ceremonies marked the formal opening on Monday, May 24, of the new William Fox motion picture studio and administration building on West 55th street, New York. Men prominent in the official life of two States joined in making the affair one of the most successful of its kind ever undertaken. Among the speakers, in addition to Mr. Fox, were Governor Edward I. Edwards of New Jersey; Supreme Court Justice Charles L. Guy, and the Rev. Joseph Silverman, of the Temple Emanu-El on Fifth avenue.

Long before the dedicatory exercises started, long lines of invited guests were shown through the mammoth picture producing building. The doors of the new structure were thrown open shortly after 12:30 to those invited, and the guests, who numbered several thousands, began to arrive. After visiting the many executive offices on the main floor the guests were directed to the immense studio on the top floor, where they were able to get an intimate glimpse of the methods used in making screen productions. Several companies were working. To add to the brilliancy of the affair, a full uniformed band played selections on the studio floor, keeping the crowd in good spirits until the opening exercises started.

Governor Edwards touched briefly upon the career of Mr. Fox and extended his sincere wishes for continued success and prosperity. He pointed to the motion picture industry as "the big educational feature of the present day," and also to the work done by Mr. Fox during the war as something worthy of the highest praise.

Justice Charles L. Guy, introduced as an "ardent movie fan," touched upon the rise of the motion picture industry, which he said had come to be an educational institution, the same as the daily newspaper—in fact, a "larger press."

Rabbi Silverman paid a high tribute to the career of William Fox and dwelt upon the relationship between the church and the theatre.

Mr. Fox, the last speaker of the day, was formally presented with a set of engrossed resolutions of congratulation from his employes. Chairman Rogers made the presentation speech.

In responding, Mr. Fox told of the conditions surrounding the motion picture eighteen years ago, when he first entered the business as a showman.

At preliminary exercises in the morning a large American flag was unfurled atop the new building, the employes of the various departments of Fox Film Corporation who were in the service during the war taking part. The colors were raised to bugle call sounded by Bugler Billy Allen of the First New York Field Artillery.

Rear Admiral J. H. Gleason, in command of the Third Naval District, sent his regrets; he was in Washington for the meeting of the Selection Board. He was represented by his aide, Lieutenant Commander Elmer de Loss Langworthy. Other officers of the Navy present were: Captain O. P. Jackson, Captain P. Symington, Captain Norris, Captain Charles A. Adams, Commander W. S. Anderson, Lieutenant Commander Van de Leer, Lieutenant Norris, Lieutenant Westod and Lieutenant McClure.

General Robert Lee Bullard, of Governor's Island, Commanding the Department of the East, was represented by his Chief of Staff, Colonel William Weigel, U. S. A. Colonel Bootes and Lieutenant H. W. Miller of the Marine Corps also were present.

Exhibitor Factions Are Still at Odds; Still Plead for Union

Opposing Bodies Issue Statements; State Leagues Announce Their Plans

THE developments of the past week, centering around the forthcoming exhibitor conventions at Cleveland on June 8, 9, 10 and 11, consist, in the main, of the issuing of statements by exhibitors associated with the two principal rival factions. An analysis of the mass of statements that still pour in from individuals and organizations located in various sections of the country leads to the following brief resume of the situation: The Independent Motion-Picture Exhibitors of America, of which Frank Rembusch is chairman, have not modified their plans to meet at the Hotel Cleveland on the dates indicated above. The Motion-Picture Owners of America, of which Sydney S. Cohen is temporary chairman, have made no change in their program to meet on the same dates at the Hotel Winton. Both these factions, it would seem from their pronouncements during the past week, are still at odds.

Alfred S. Black, president of the Motion Picture Exhibitors of America, announces that his organization will convene with the other exhibitors at the Hotel Cleveland June 8 to 11, instead of meeting later in the month in Chicago as originally planned. A delegation of the Illinois Exhibitors' Alliance, it is announced, will attend the Hotel Winton convention on the appointed dates. Various state exhibitors' associations have issued calls for the convening in the near future of the state bodies.

Out of the array of conflicting statements, sweeping in from all sides, two distinct pleas for the obliteration of all quarrels between the principal factions and the holding of a single united convention on June 8 to 11 are heard. One comes from William Brandt, president of the Theatre Owners' Chamber of Commerce of New York; the other call for the union of all rival forces is embodied in a telegram to Frank Rembusch from President Maurice Choynski and Sam Atkinson of the Allied Amusement Association.

The pertinent paragraphs of the communications received from the rival organizations and from individual exhibitors and local associations interested in the Cleveland "get-together" are submitted as follows:

What Cohen Forces Say

"The most interesting development in the preparation for the great national exhibitors' convention at the Hotel Winton, Cleveland, June 8th to 11th, is the action taken by the Cleveland Convention Committee in asking the temporary chairman of the Motion Picture Theatre Owners of America, Sydney S. Cohen, to appoint a committee of exhibitors representing every film shipping zone to take charge of the arrangements for the convention and the matter of registration.

"The request to Chairman Cohen came about in this way: The Cleveland committee, consisting of Henry H. Lustig, chairman; W. J. Slimm, treasurer, and Samuel Bullock, secretary, was grieved to read that exception had been taken by the promoter of the second 'convention' to the committee's treatment of the subcommittee of the Chicago conference consisting of Mr. Kress of Ohio, Mr. Farley of Alabama and Mr. M. Van Praag of Kansas. It is a matter of history that these three gentlemen visited Cleveland and, in the language of the Cleveland arrangement committee, expressed absolute satisfaction with the arrangements in hand and plans outlined. Not only Mr. Van Praag but his associates on the subcommittee have duly and emphatically registered their appreciation of the courteous treatment they received at the hands of the Cleveland arrangement committee.

"In connection with this matter the Cleveland convention committee has issued a statement which completely covers the ground and which, no doubt, will be read with interest by the exhibitors who are interested in the coming convention at the Hotel Winton."

Here is the statement of the committee as submitted by Mr. Cohen:

"Cleveland regrets the necessity for issuing this statement inasmuch as we were proceeding with convention arrangements with only one thought in mind—harmony, as expressed in the trade papers, issue of May 22nd.

"Since then we regret to announce that we have been informed that Mr. F. J. Rembusch has engaged the Cleveland Hotel Assembly Hall and reserved a block of rooms 'for a convention of motion picture exhibitors.'

"This information is direct from the hotel management. Whatever Mr. Rembusch's object may be in thus ignoring our committee will be hard for Mr. Rembusch to explain, in view of his insistent demand for harmony and 'no politics' at the Patterson meeting in Chicago, as reported by Mr. Bullock.

"We sent a representative to that meeting, Mr. Sam Bullock, our executive secretary, with a message to deliver.

"We have evidence that he delivered that message on the floor on Tuesday, May 27th, by consent of Mr. Pattefson, to whom it was addressed. Part of that message follows:

"'May we be pardoned for inquiring if it is your intention to initiate a new national exhibitor organization or merely to get an expression of sentiment from the assembled exhibitors and prepare to crystallize that sentiment into action at a convention later? If that is your intention we are with you heart and soul. If, however, some over zealous exhibitors, smarting under present and prospective abuses, should prematurely undertake to start a national organization with such little preparation, there could be only one result—failure, . . . with producer influence in control. It has always been so in the past and our tentative national organization will have nothing to do with such a proposition.'

"Mr. Bullock gave further details and invited all present to come to Cleveland and help form a national theatre owner organization. A motion followed that an investigating committee be appointed on producers' attitude; said committee to report their findings to the Cleveland Convention June 8-9-10. The meeting adjourned without any further authority being conferred upon anyone.

"In commenting on the action of the Cleveland arrangements committee, Temporary Chairman Cohen said that he would gladly comply with their request for the appointment of a committee on arrangements and registration. The names and addresses, organizations and offices of the appointees are as follows:

Albany, George Roberts, president, Tri-City Exhibitors' League; Buffalo, Ira Mosher, president Buffalo Managers' Assn.; Philadelphia, A. C. Fisher, president, Philadelphia Exhibitors' League; Pittsburg, J. E. Smith, president, American Exhibitors' Assn. of Pennsylvania; Cleveland, Henry Lustig, president, Cleveland Motion Picture Exhibitors' Assn.; Cincinnati, Dr. Alexander, secretary, Miami Valley Exhibitors' League; St. Louis, Joseph Mogler, president, Motion Picture Exhibitors' League of St. Louis; Chicago, Joseph Hopp, president, Illinois Exhibitors' Alliance; Kansas City, M. Van Praag, secretary, Kansas State Exhibitors' Assn.; Oklahoma City, Ralph Talbot, president, Oklahoma Exhibitors' Assn.; Omaha, J. E. Kirk, secretary, Nebraska Motion Picture Theatre Owners' Assn.; Denver, M. C. Gerhardt, secretary, Colorado Motion Picture Theatre Owners' Assn.; South Dakota, C. W. Gates, vice-president, United Theatrical Protective League; Milwaukee, Paul Langheinrich, secretary, Motion Picture Exhibitors' Association of Wisconsin; Minneapolis, W. A. Steffes, president, United Theatrical Protective League; Detroit, J. C. Ritter, president, Michigan Exhibitors' Assn.; Seattle, Dr. H. S. Clemmer, Spokane, Wash.; Los Angeles, Glenn Harper, secretary, Theatre Owners' Assn. of Los Angeles; Dallas, E. T. Peter, president, Texas Exhibitor Circuit; Atlanta, W. C. Patterson, president, Southeastern Exhibitors' Assn.; Charlotte, N. C., H. B. Varner, secretary, North Carolina Exhibitors' Assn.; New Jersey, J. T. Collins, Rutherford, N. J.; New York, S. I. Berman, secretary, Motion Picture Exhibitors' League, State of New York.

"The committee will convene at the Hotel Winton on June 7th for its first important business meeting.

"The temporary officers of the Motion Picture Theatre Owners of America desire to make it very plain to the entire industry, and particularly the producers and supply men, that they have no connection with or interest in an exposition which for some reason best known to the promoters of the enterprise has been advertised for the same days as the convention at the

Hotel Winton. They say that the convention at the Hotel Winton will be a business convention pure and simple, and that if the exhibitors wish to do justice to only the most urgent problems now confronting them, they will have no time left and certainly no inclination to attend any so-called exposition.

"The following is the text of the report made to Chairman Rembusch of the Chicago Conference called by W. C. Patterson on April 26th, 1920, made by the subcommittee of three appointed on that occasion to go to Cleveland and investigate arrangements for the national convention of the Motion Picture Theatre Owners of America, at the Hotel Winton, June 8th, 9th and 10th:

"'That we heartily endorse and approve the arrangements that have been made for the convention called by the Motion Picture Theatre Owners of America at the Hotel Winton, June 8th, 9th and 10th. H. W. KRESS, *Chairman*, Piqua, Ohio; H. C. FARLEY, Montgomery, Ala.; M. VAN PRAAG, Kansas City, Kan."

Patterson States Views

Rumors which have reached W. C. Patterson, manager of Sig Samuels' Criterion theatre at Atlanta, to the effect that the plan which he sought to consummate at his Chicago mass meeting for a concerted national opposition by independent exhibitors against producer operation of theatres had fallen of its own weight, and that the postponement of definite action until the assembly in Cleveland on June 8 was a bit of diplomatic strategy to cover failure, are ridiculed by him in an outline of the platform he will recommend as the basis on which independent theatre owners can be merged into a national organization.

"An official evidence of sincerity and regard for the opinions of exhibitor absentees," he declares, "manifest in the willingness of the theatre owners present in Chicago to accept the assurances of various league executives and promoters of the Cleveland meeting that the exhibitor representation there would be more adequate to the purpose, apparently have been perverted to serve ulterior motives from some quarter or other. We were asked, in Chicago, to form the convention into a permanent organization, with a Committee of Seventeen which would gather facts in New York, and reconvene the new national unit, with its committee report, in Cleveland, so that out of the various exhibitor alliances which will attend there can be formed a substantial country-wide organization to meet national issues which concern the welfare of independent exhibitors. It was further proposed in Chicago, both by the theatre owners who responded to my call for the meeting, and by representatives of the state leagues which will meet in Cleveland, that the Independent Motion Picture Exhibitors of America, with the membershp pledged at the Hotel Congress, would constitute an excellent beginning for a new national league.

"I do not know who sponsored the rumors, but, in comparison to facts, they are ridiculous. We are going into Cleveland as an organization, with our accomplishments in Chicago as proof of our determination to get somewhere as a national exhibitor council. We have no politics to play. There is no individual supporting the Independent Motion Picture Exhibitors of America who has any personal ambitions to gratify. There is no one seeking fame, glory or power through executive preference. What I want to see come out of the Cleveland meeting and I am voicing the wish of the great majority of independent exhibitors who were in Chicago on April 26 and April 27,—is a working body of theatre owners solidly pledged to combat, through co-operation and collective action, the producer-exhibitor menace as the greatest danger confronting us as exhibitors, and prepared, in every way, to function quickly and efficiently on all other national conditions affecting its members.

"I shall bend my every energy in Cleveland to keeping any semblance of politics or personal ambition from any source out of the sessions, and I will work as an individual exhibitor, without office or desire for office, but as one of the rank and file of independents who want a national source through which to operate in defense of our respective theatre interests."

A. S. Black to Join Forces

Alfred S. Black, president of the Motion Picture Exhibitors of America, sends the following telegram:

"*To the exhibitors of the United States:* After careful consideration we believe that the best interests of the exhibitors of the United States in view of the recent Chicago meeting and the subsequent happenings, demand that exhibitors from all over the country meet in Cleveland. Disregarding the personal interests of any one set of men it is better to have a threshing out of many problems at one city and at one time than with divided attendance at different places. The Motion Picture Exhibitors of America stands for a fair deal to each and every exhibitor of the United States. We are therefore calling our convention to meet at the Cleveland Hotel, Cleveland, Ohio, on June 8, 9 and 10.

"ALFRED BLACK."

Forty From Illinois

President Joseph Hopp, of the Illinois Exhibitors' Alliance, will head a delegation of forty theatre owners, who will attend the Cleveland convention called by Sidney S. Cohn of New York. Their headquarters in Cleveland will be at the Hotel Winton.

A marked revival of interest in the Illinois Exhibitors' Alliance was shown at the annual meeting of the association held on May 13. Mr. Hopp was selected president, John Frundt, vice-president; William E. Burford, financial secretary; Fred W. Hartmann, recording and corresponding secretary, and Henry Van Meeteran, treasurer. The members of the executive committee represent thirty-seven theatres.

Brandt Suggests Plan

The following letter has been sent to Sig Samuels, of the Criterion Theatre, Atlanta, Ga., secretary of the Independent Motion Picture Exhibitors, and Sam Bullock, Cleveland, Ohio, secretary of the Motion Picture Theatre Owners of America, by William Brandt, president of the Theatre Owners' Chamber of Commerce of New York:

"Dear Sir:—

"In view of the fact that the Independent Motion Picture Exhibitors' Association and the Motion Picture Theatre Owners' of America are about to hold two separate and distinct conventions in Cleveland at the same time; both conventions being called for the same purpose; and in view of the fact that the Independent Motion Picture Exhibitors League of America represented by a committee of seventeen, appointed at Chicago, are to hold a preliminary meeting in New York on June 3 and 4, may I suggest that in the best interests of harmony and so that the Cleveland convention can get down to real business by eliminating politics and petty quarrels; that a committee of an equal number representing the Motion Picture Theatre Owners of America meet the former committee on June 3 and 4 to arrange to hold a joint convention in Cleveland instead of two separate and independent conventions."

Another Plea for Unity

President Maurice Choynski and Sam Atkinson, of the Allied Amusement Association, who are to head a delegation of one hundred Chicago exhibitors to Cleveland, are prepared to fight for unity and one convention. They have sent the following wire to Frank Rembausch:

"Am strongly opposed to two conventions—in Cleveland. Let us fall in line and thresh out our differences, if any, on the floor. This was our understanding in Chicago, and that we attend the Cleveland convention. We never arranged to hold separate one and will not be a party to any division."

Jersey "Exhibs" to Meet

The motion picture exhibitors of New Jersey are summoned by their temporary chairman, John T. Collins, to attend an exhibitor convention to be held in Newark, N. J., on June 2. The object will be "the perfection of an organization which will be representative of the great interest of the motion picture theatre owners of New Jersey." The exhibitors are also urged to attend to combat the producer-exhibitor evil.

Exhibitor Interest Thoroughly Aroused

By J. D. Williams

ON to Cleveland!

It is in every issue of the trade journals. Exhibitors met on a recent Southern trip were saying it. Producers and distributors are echoing it. Visiting theatre owners, in New York from many territories, talk enthusiastically about the next big chance to mould a national league of exhibitors, representative of every section, free from petty politics, nation-broad in scope and determined in its course of defence for individual interests.

Similar attempts in the past make it a big order to fill, and a great undertaking for the exhibitors whose unusual initiative and business acumen give it an impelling force. It is a purpose beset with dangers and difficulties, surrounded by countless pitfalls, but with possibilities of such magnitude if it succeeds that it is worthy of every ounce of support, encouragement and counsel that can come to it from any quarter.

It is doubtful if any group of independent exhibitors, or any individual theatre owners, passively or intensively interested in the outcome of Cleveland, realize so keenly what tests of mutual confidence, of personal integrity, of individual loyalty and steadfast resistance to insidious, destructive influences, are certain to follow and attack the ambitions of the national league to be solidified at Cleveland as the exhibitors who, three years ago, joined hands in a national cooperative and defensive structure which was, and is, fundamentally identical to the composite unit soon to be created. Their theatre interests were threatened then with dangers equally as great as the independent exhibitor menaces upon which the Cleveland assembly will unite and act. So they got together and organized First National Exhibitors' Circuit, the formation of which was for a purpose similar in many respects to that which exists to-day.

First, the exhibitors who formed First National merged their respective desires for relief from oppressive conditions, began with a definite, well established plan. They confined themselves to the big, important phases of the menacing conditions they confronted, and they applied themselves strictly to determining the best and quickest means for eliminating them.

When it became known that a number of exhibitors had formed a cooperative organization the majority opinion throughout the industry was one of scoffing and ridicule. Professional tale bearers lost no opportunity to relate, every time they encountered a member alone, stories of alleged questionable methods and ulterior motives harbored by one or more of the other members.

Similar experiences will befall the exhibitors selected to administer the affairs of a national league. The solution, for the future, as in the past, is the same. Pay no attention whatever to gossip, rumor or vague insinuations affecting the loyalty, integrity and sincerity of any league official. Stick together and resent such tactics as vehemently as you would attack them if they affected an intimate personal friend.

Care, discretion and mature consideration should precede the selection of executives for a national league. To them is entrusted the problem of leadership, direction and progress. Once a majority vote has delegated authority of this kind, the only practical and safe policy is for every member to cast his allegiance one hundred per cent to the elected officials, without regard to previous inclinations.

Even with this unanimous aid which First National possesses, the path of that national exhibitor body, as will prove to be the case with a national league, has been neither smooth nor rosy. It is both natural and wise to assume, in the instance of a national exhibitor league, as in other cases, that some one of these myriad links in the national chain may prove vulnerable, and that destructive forces harboring ulterior motives may break through and strive to create dissension. Then comes the real test of cooperative strength. If the majority membership remains steadfast, these occasional attacks will become helpful, welding the organization into a more compact and determined unit.

A national exhibitor organization, no matter what its objectives may be, so long as it is a cooperative body, formed for mutual aid, protection and defense, must have the undivided loyalty and unswerving allegiance of its entire membership, and differences in personal opinion and viewpoint on questions before it never should affect this support.

On to Cleveland but with individual exhibitor determination to hurdle all petty differences, to allow nothing to halt action on the big, basic dangers which can be overcome only through organization, to grant office to the most capable, and then to be loyal to them as the choice of the majority thus, every independent exhibitor will create, for himself and for his fellows, an asset beyond value.

Associated Will Meet in Cleveland

ASSOCIATED EXHIBITORS, INC., will be represented in Cleveland during convention week by an almost 100 per cent representation of its exhibitor-members—a group of independent theatre men in which is mirrored the spirit of the Independent Exhibitors of America.

That Associated intends to fight tooth and nail with and for independent exhibitors who are battling against the forces who they claim seek to devour the theatre man is indicated in the fact that Associated will hold not only a meeting of the Board of Directors, but also will have convened other members and officers from almost every point in the United States.

Virtually every franchise holder in Associated already has given assurance of attendance and all, also, individually and collectively, have pledged themselves to the platform of a fight to a finish against the producer-exhibitor. Some of those who intend to be on hand are Harry Crandall, Dennis Harris, Samuel Harding, Harold B. Franklin, H. H. Wellenbrink, Hugo Lambach, Harry M. Lubliner, James Q. Clemmer, I. Libson and many others.

Advices received in New York from F. C. Quimby, general manager of Associated, who recently arrived in Los Angeles from New York, and who expects also to attend the convention, are to the effect that never before in the history of the industry have exhibitors been so aroused over the situation as they are at present. Mr. Quimby had the opportunity of feeling out the sentiment of showmen in many cities and, according to his analysis, showmen big and small have come to a full realization of what they are up against.

Independent exhibitors seem to realize fully that definite constructive action must be taken at once, Mr. Quimby advises, adding that from what he had been able to learn it seemed as if every exhibitor who possibly could make the trip to Cleveland would be on hand during the convention.

The attitude of independent exhibitors varies slightly in territories where there are purely local conditions to be considered, Mr. Quimby said, but on the vital and important issues they are standing solidly together.

The majority of the independents are said to believe that the convention may result in the formation of two national bodies one organization composed of exhibitors who are not purely independent, and which will take up questions concerning all exhibitors, regardless of any producer-affiliations; the other association composed entirely of independents, its single purpose being to combat the efforts of producers to gobble theatres.

The latter will be the stronger organization, it is believed. This is indicated by the earnestness of spirit and the zeal of those actively engaged in missionary work. The depth of spirit reflected at the Chicago meeting in April is only a slight sign of the intensity of feeling which since has been aroused, it appears, and the cry throughout the ranks of the independents today is "On to Cleveland!"

Denver Club Planning Big Movie Exposition

Denver's Annual Moving Picture Exposition, Convention and Grand Ball, which had been set for June 18 and 19, has been postponed two weeks more for preparation and will be held on Thursday and Friday, July 1 and 2, under the auspices of the Rocky Mountain Screen Club.

Never before in the history of Denver was such a big, joyous time planned for the moving picture industry and its "fans." Big movie stars are said to be coming to Denver for this occasion and the distributing companies in New York are lending their assistance to the branch managers in every way possible.

All the exchanges, supply houses and producing companies will have special exhibits and one of the most interesting exhibits will be a regular studio-set complete, where scenes will be taken. There will be a model theatre, equipped up to the minute and showing pictures with the best equipment. Every article used in and around a motion picture theatre will be on exhibition.

The Governor of Colorado, the Mayor of Denver and the big City and State officials are co-operating with the Rocky Mountain Screen Club to make this event a gala occasion for Denver.

Famous Players' Experts Start for Bombay

Carrying plans for the erection of a studio and the establishment of an exchange system throughout the Far East, Frank Meyer, assistant secretary of the Famous Players-Lasky Corporation, and Tarkington Baker, sailed Tuesday on the City of Lahore for Bombay as the first step in the plans which Adolph Zukor has made for the production of Paramount Pictures in India.

The departure of Mr. Meyer and Mr. Baker follows the announcement recently made by Mr. Zukor of the formation of the Indian Empire Famous Players-Lasky Film Company, Ltd., a $3,000,000 corporation organized by the American company acting in conjunction with prominent London and Indian bankers.

As soon as they arrive in Bombay, Mr. Meyer and Mr. Baker will begin at once the erection of a large studio equipped with all the most up-to-date appliances. American methods will be employed throughout.



Hampton Del Ruth

Del Ruth Edits Picture en Route to New York

Having just finished the production of his long-heralded farce Hampton Del Ruth, supervisor of Fox Sunshine Comedies, reached New York from Los Angeles in time for the Fox Convention. The feature was shown to Fox managers and executives at a special performance in the Academy of Music.

Mr. Del Ruth arranged for two drawing rooms on the train, fully equipping them with re-winding and splicing machines to enable him with his assistants and cutters to put the finishing touches on the big special so that it could be shown in completed perfection.

Lederman of Universal Resigns His Post

After having been connected with the Universal Film Manufacturing Co. for ten years, D. B. Lederman, assistant to Mr. Laemmle, has resigned. Mr. Lederman has become connected with a prominent film organization and will take up his new duties in the very near future. In point of service, Mr. Lederman was the oldest Universal employee at the time of his resignation.

Box Office Reports and Advance Releases will be found in this issue

Rothapfel in Charge of Capitol Presentations

Edward Bowes, managing director of the Capitol theatre, announces the appointment of S. L. Rothapfel, who will assume charge of the future presentations at the Capitol.

With the advent of Mr. Rothapfel Managing Director Bowes announces the inauguration of a summer policy. The theatre will be closed after next Tuesday's performance and will not reopen until Friday night following, when the type of program that Mr. Rothapfel devised for motion picture presentation will be ushered in. During the two days of intermission there will be extensive physical embellishment of the interior of the theatre, with particular reference to the stage, and rehearsals for the inaugural program will be actively carried on.

There will also be a radical reduction in prices with the opening of the Capitol theatre, Friday, June 4th, under the summer policy. The top price will be $1 for the choicest seats, with the scale down to 40 cents. Matinee prices will be on an even more popular scale—30 and 40 cents.

The Capitol theatre was opened on October 24th, 1919, an opening which created a stir in amusement circles. Every newspaper in the United States commented on the size and splendor of this institution, which has been continuously successful since its inception. The recent innovation of operatic performance in conjunction with motion pictures has also been the theme for much comment.

Legal Suit May Follow Alleged Deceptive Ads

What is alleged to be a case of deceptive advertising in the Los Angeles press may result in a legal suit, according to a report of the Famous Players-Lasky Corporation. Display advertisements of the Alhambra theatre, is the report, announced "Gloria Swanson, Cecil B. DeMille's famous star, in 'You Can't Believe Everything.'"

Mr. DeMille claims that the theatre obtained an old release featuring Gloria Swanson and advertised her as a DeMille star. The producer ran signed advertisements stating these facts in the Los Angeles press and has threatened legal action against the theatre.

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William A. Johnston, Pres. & Editor
Robert E. Welsh, Managing Editor

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Fred. J. Beecroft, Adv. Mgr.

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Winfield Sheehan Returns from Abroad

WINFIELD R. SHEEHAN, general manager of Fox Film Corporation, has returned from his European trip and is back at his desk in the new William Fox Building on West 55th street. He arrived last week on the White Star liner "Adriatic," which brought many persons prominent in the theatrical world.

As a result of his trip, which covered branch offices of Fox Film Corporation in England, France, Germany, Austria, Czecho-Slovakia, Italy and Belgium and also brought him in close touch with Spain and Algiers, Mr. Sheehan brought back with him most enthusiastic reports of Fox status abroad. During his visits to the countries named, he made a systematic study of conditions surrounding the motion picture trade generally, and the outlook in particular of Fox films for the forthcoming season.

During Mr. Sheehan's stay in London the new offices of Fox Film Corporation, at 13 Berners street, were officially opened with ceremonies at which Justin Huntly McCarthy, author of the world famous story, "If I Were King," presided. Many notables were present at a luncheon in the directors' room of the Fox Building—which, by the way, served during the war as headquarters of the Canadian Expeditionary Forces in London.

General Manager Sheehan opened in England and France new plants for the production of Fox film in those countries. These two branch plants will enable the European offices of this firm to supply prints on a far bigger scale than hitherto. Also they will supply for America Fox films made in France with French companies.

Fox Film Corporation now maintains a branch office in almost every leading city in the world, with distributing facilities ample to meet any pressure for years to come.

No announcement is yet forthcoming from the Fox office of next season's plans, or the names of new stars or plays which may have arrived with General Manager Sheehan. It is expected, however, that such an announcement will soon be issued.

Federated Exchanges Meet to Form Permanent Plans

Room 432 at the Hotel Astor was a busy place this week with the meeting of members of the Federated Film Exchanges of America to form a permanent organization and decide on definite production plans. The sessions were still on as THE NEWS went to press and no statement will be issued until later in the week.

Among those present at the gathering are:

J. L. Friedman, Celebrated Players, Chicago; D. Chatkin, Marion Kohn, San Francisco; J. J. Allen, Toronto; Mr. Kyler, Supreme Photoplays, Denver; Sam Werner, United Film Service, St. Louis; Al Kahn, Crescent Film Co., Kansas City; Ralph Wettstein, Midwest Distributing Co., Milwaukee; F. W. Thayer, Merit Film Corporation, Minneapolis; J. E. Pearce, Pearce Films, New Orleans; H. Charnas, Standard Film Service Co., Cleveland; Harry Lande, Quality Film Service, Pittsburgh; Sam Grand, Federal Feature Film Corp., Boston; Ben Amsterdam, Masterpiece Film Attractions, Philadelphia; A. G. Whyte, Empire State Film Corp., New York, and Fitzpatrick and McElroy of Chicago.

Edward J. Shalvey Dies Suddenly in New York

Edward D. Shalvey, president of the V. B. K. Film Corporation, producers of Paramount-Drew Comedies, died suddenly on May 19th in New York City. In addition to his executive position with the V. B. K. Corporation, Mr. Shalvey was treasurer of the AyVeeBee Corporation, producers of the Ernest Truex two-reel comedies; secretary of The Notlek Amusement Company, and secretary of the Van-Kelton Amusement Corporation.

New York Governor Signs Deposit Bill

A WIRE recently received at the offices of the Motion Picture Exhibitors' League of the State of New York states that Governor Smith has signed the Cotillo bill and the Kelly bill, both of which passed the legislature during the last session.

The Cotillo bill provides that all producing companies exacting deposits or so-called advance payments from exhibitors must hereafter segregate the deposit money or else keep it in separate accounts bearing interest, which must be paid to the exhibitor. The second bill allows children to attend the theatre provided a matron is in attendance.

Lou Baum Will Manage Northwest Division

Lou Baum, manager of the Universal branch exchange in Cincinnati, has been appointed division manager of Chicago and the entire northwest division for Universal, it is announced by H. M. Berman, general manager of exchanges for the film company. This is the most important change in the sales force for Universal in many months.

Baum's new territory is the most important film sales section in the United States, and includes the combined territories of the following Universal branch exchanges: Chicago, Milwaukee, Minneapolis, Des Moines, Kansas City, Oklahoma City, St. Louis and Omaha. His headquarters will be Chicago.

Baum's promotion, says Berman, is a result of his efficient management of the Cincinnati exchange, where he has been in charge for the last eighteen months. In that brief time he built up the exchange from a money-losing proposition to a highly profitable subsidiary.

Baum made an enviable record as a film salesman before Universal placed him in a managerial position. Prior to working as a salesman for Universal, he sold films for Fox, Selznick and other film concerns.

Theatre License Fees Are Raised in Canada

The moving picture interests of Ontario were advised officially on May 20 of the passing of an Order-in Council providing for the raising of the annual theatre license fees and the doubling of the annual fees of moving picture exchanges. The order also provides for a fee for the censorship of moving pictures that is exactly double the rate in effect last year. According to the announcement of Hon. Peter Smith, the new Provincial Treasurer, the new scale is scheduled to come into effect with the opening of the fiscal year in June.

The theatre license fee changes are, briefly, as follows: for theatres in cities of 10,000 or more, the new tax is to be 35 cents per seat per year in place of 25 cents. In towns having a population of from 5,000 to 10,000, the theatre license now costs 25 cents in place of 20 cents. Municipalities of between 3,000 and 5,000, the fee is 20 cents in place of the flat rate of $75 per annum for the theatre. Theatres in municipalities of between 1,500 and 3,000 will be charged 15 cents per seat instead of the old rate of $50 for the whole theatre. Theatres located in municipalities having less than 1,500 people will pay 10 cents per seat per year.

Tax on exchanges has also been largely increased while operators must pay a fee of $15 to take their examinations.

Drew Post Ceremonies in New York City

Over three hundred members of the S. Rankin Drew Post, No. 340, American Legion, composed of men in the theatre and motion picture field, met in Central Park, New York, recently, for the official reception of the Post Colors. Immediately following the presentation, the Post members planted a tree in the Mall in memory of S. Rankin Drew, the young actor son of the late Sydney Drew.

Chicago and the Mid-West

Covered By L. H. MASON

K. Hoddy Milligan is visiting Pittsburgh and a number of eastern cities in the interest of the Capital Film Company. Mr. Milligan has extensive motion picture interests and he is part owner of Milligan Studios, formerly Kalem, New York, and is president of the Creation Film Company.

The New President theatre, formerly the President, on East 55th street, has been opened by Brunhild and Young Theatrical Enterprises, its new owners. "Even As Eve" was the feature booked for the first performance. The house has been remodeled and redecorated throughout and will put on high class programs with adequate musical setting. Julius Lamm is manager of the new house.

Jack Graumont, manager of Metro's Chicago office, left for New York last Monday to attend the Metro Convention in New York City and expects to be gone a week.

Harry Spanuth, president of Commonwealth Pictures Corporation, is making a prolonged stay in New York, where he has been completing negotiations for the sale of his series of Billy Whiskers Comedies on a state right basis.

Ellman & Salkin have leased the Julian theatre on Belmont avenue from J. G. Conderman for a period of ten years. According to Mr. Ellman it is their intention to reconstruct the front of the house and make extensive improvements to the interior including handsome decorations. Upon completion of the work they will install a first class orchestra and conduct the house as a high-class moving picture theatre.

Greater Stars have arranged with A. Teitel to have the film of "The Soul of Rafael" conserved so that it will be in first-class condition when run at the Auditorium in conjunction with Grand Opera, as Greater Stars realize that every part of the program must be perfect in every detail if Maestro Dippel's experiment in combining the best in music and pictures is to prove a success.

The conservation of "Confession," the feature handled in this territory by Harry Weiss, also has been completed by Teitel and aided in making its projection at the Playhouse the big success which it has proved.

"The Love Expert," Constance Talmadge's new picture, has proven such success at the Randolph that Jones, Linick & Schaefer have continued the engagement for another week. Chicago newspaper critics have been a unit in praising the comedy and declaring it the best picture in which Miss Talmadge has been starred.

Watterson R. Rothacker is spending a fortnight in New York and will return to Chicago in time to pass a week or so at his headquarters here before leaving for Europe early in July.

Douglas D. Rothacker, manager of the industrial division, is at the St. Louis branch of the Rothacker Film Manufacturing Company for a week and George Gibson, superintendent of the Chicago factory, has returned to Chicago from a visit at the Eastern Kodak Plant in Rochester and the Norma and Constance Talmadge Studios in New York.

Louis Laemmle of Universal's Chicago office, has completed arrangements for accompanying his brother, Carl Laemmle, to Europe. They will sail from New York on the steamship Olympic July 8th and expect to remain abroad till September. Louis Laemmle will be accompanied by his wife and his two children, Richard, eight years old, and Eleanor, five years, and his family may remain in Europe until Spring. Business and pleasure are the combined objects of the trip and it is understood that Carl Laemmle will visit the exchanges of Universal in Europe while overseas. Louis Laemmle already has asked Motion Picture News representative to be sure and see that Motion Picture News is sent to him in Europe during July, August and September, as he doesn't want to be without the paper which gives him all the news of the motion picture field while away.

Harry Weiss of Superior Screen Service reports that "Confession" is being booked heavily throughout Illinois and Indiana, among the important bookings being that of Dubliner & Trinz, who will show the "Confession" at all theatres in their circuit, and Schoenstadt's circuit which will also show the picture at every one of their houses.

It is rumored that Gumbiner Brothers have taken over the Rex theatre, which has been under the management of Adolph Powell for some time past.

Manager Harry Weiss of Superior Screen Service has closed for Illinois rights on "Mother I Need You," featuring Enid Markey, Edward Coxen and an all star cast, and also has purchased the Illinois and Indiana rights on the Wistaria production, "Neglected Wives." Other pictures handled by the Superior Screen Service include "The Confession," with Henry B. Walthall, "The Greater Sinner," with James K. Hackett, Ormi Hawley and Irving Cummings, "The Sport of Kings," and "Witches Gold" featuring Davide. It is Mr. Weiss' intention to supply exhibitors with twenty-six big productions per year.

Mrs. A. Lowey, who for some time has been booking for the Lowey and Schindler theatre on Milwaukee Avenue, has also taken over the booking for Bill's Model theatre at 69th and Halstead Streets.

Manager Aschmann of Pathe's Chicago Exchange reports keen competition among exhibitors to book the second series of Harold Lloyd two-reel comedies, although the release date does not come until July 11th. An exclusive Chicago loop first-run contract has been closed with the Rose theatre on Madison Street, and bookings made in practically all the key cities of the territory.

M. A. Dodge stopped over in Chicago for a conference with the officials of the Capital Film Company last week and then proceeded to New York on business connected with his productions. Mr. Dodge has been in California for some time selecting locations and preparing to start work on the next of his feature pictures which will star Davide, the heroine of "Witches Gold," the oil picture which is causing much favorable comment.

John Cumberland, who is playing in Chicago on the legitimate stage, had his first view of "The Emotional Miss Vaughn," the third of the Drew comedies in which he starred, at the Pathe projection rooms in the Consumers building this week. Mr. Cumberland expressed himself as highly pleased with the photography and direction of the picture as shown in the completed reels.

Harry Gramp, well known Rockford exhibitor, is expanding his activities and it is reported is about to close the deal for a picture theatre in Muscatine.

Richard Kippling will make his headquarters in Chicago for the next three or four weeks before returning to California to resume his production work. He has considerable business to transact in Chicago, but hopes to find time to get a trip to northern Wisconsin and enjoy some fishing before heading for Los Angeles.

R. C. MacMullan, manager of the Kenwood theatre, Ascher Brothers' de luxe house in the fashionable South Shore district, roped off a block of two hundred seats Saturday afternoon for a theatre party of girls from two or three fashionable boarding schools in that neighborhood and their chaperons. The young ladies attended the matinee especially to see "The Flapper," featuring Olive Thomas. The principals of the schools which the young ladies attend are most particular as to the pictures the girls witness and the balance of the program was also chosen with care. It included a Carter de Haven comedy, first-run Heart's News reel and a Ford Educational.

Sid Goldman, well known exchangeman, has been appointed manager of the Associated Producers Chicago office and will take up his new duties upon his return from the Dells of Wisconsin, where he is enjoying a short vacation.

Lewis J. Guhl, formerly with Goldwyn, has joined the sales staff of Metro's Chicago office and will have headquarters in Milwaukee.

Max Goldberg, owner of the Harper Theatre Building, at 53rd and Harper Avenue, has purchased the adjoining sixty feet north of the Harper theatre site, from Robert W. Hall, and plans already are under way for rebuilding and enlarging the Harper theatre. When reconstruction is completed, the Harper theatre will have a capacity of 4,000 seats. According to George M. Goldberg, general manager of the theatre, the policy which will be inaugurated with the reopening of the house, will be to give the highest class of motion pictures, music by a fifty-piece orchestra and stage specialties. Architect George Rapp is supervising the plans for and reconstruction of the theatre.

"The Waterplug," featuring William Franey, the Reelcraft Picture Corporation comedy star, in its pre release showing at Barbee's New Loop theatre in Chicago, has proven one of the strongest and most satisfying drawing cards shown since the opening of this popular De Luxe house. The big success of this picture is regarded as convincing proof that clean, snappy, one-reel comedies please the most fashionable and fastidious audiences and are a source of strength on any program.

Impresario Andreas Dippel's pet enterprise of offering grand opera in miniature, combined with the best in moving pictures, got away with a bang at Chicago's huge Auditorium this week and there was no question that the audience liked the combination. The program started with "Gypsy Love," the melodious Lehar Operetta, in which Arthur Albro was featured, and Finita de Soria took the leading woman's role, and closed with Clara Kimball Young's feature pictlre, "For the Soul of Rafael."

Mr. Dippel is putting on shows every night, with Wednesday and Saturday matinees, at prices from fifty cents to a dollar, and judging from the crowds which practically filled the monster house, the four weeks' experimental run should prove a success.

Should the idea take hold of the public, Mr. Dippel will erect a five-million dollar theatre to house this style of entertainment in Chicago.

Book Entire Serial to Be Shown During One Week

Warner Brothers announce the receipt of a letter from the Celebrated Film Corporation, Chicago, which states that the Victory theatre at Kokomo, Ind., and the Starland theatre at Anderson, Ind., have booked the entire fifteen episodes of "The Lost City" serial, to be run in the course of a single week. The Victory has engaged the serial for the week of June 5 to the 12th; the Starland from June 26th to July 2d. They will use five episodes the first three days, five parts the following two days and the remaining episodes the first three days, five parts the following two days and the remaining episodes the last two days, it is stated.

Von Stroheim Engaged to Valerie Germonprez

The engagement of Erich Von Stroheim and Miss Valerie Germonprez was announced at a luncheon given at the Elks Club, Chicago, in honor of Universal's widely known director and portrayer of villain's parts, last week. William L. Senik, exalted ruler of the Chicago Elks, announced the engagement and presented a large bouquet of American beauty roses to the bride-to-be, who sat at Mr. Stroheim's right at the luncheon.

Miss Germonprez has appeared in several pictures, among them being "Heart of Humanity" and "Blind Husbands."

Educational Executive Sails for England

E. W. Hammons, vice president and general manager of Educational Films Corporation, sailed recently for England where he will spend a month arranging some plans which promise to accelerate the already rapid growth of the company. Mr. Hammons will confer with officials of the Hudson's Bay Company who are financially associated with Educational and inspect the offices of the Ideal Film Renting Company, Ltd., in which Educational is interested. This company operates twelve fully equipped exchanges in England, Ireland, Scotland and Wales, it ranking among the very largest British distributing organizations.

Hugh Hoffman Off for Coast with Eddie Polo

The Twentieth Century leaving New York on Wednesday afternoon carried a party consisting of Mr. and Mrs. Eddie Polo and Hugh Hoffman on their way to begin production work on the next Universal serial, starring the dare-devil Polo.

Hugh Hoffman, formerly well known in the trade paper end of the business and recently active in advertising work in the East, is returning West to take up scenario work on the new serial with Eddie Polo. The subject will concern circus life, as was the case with the preceding Polo serial on which Hoffman also aided.

Chicago Exchange Building to be Started Soon

A $50,000 bond guaranteeing that the construction of the proposed film exchange building at Clark and Kenzie streets, Chicago, shall be started by June 13 has been filed with the National Association of the Motion Picture Industry. Hallmark, Metro, Universal, Select, Superior Screen Service, Masterpiece and Celebrated Players have signed leases, and nineteen more exchanges, including George Kleine, Fox, Goldwyn, Robertson-Cole and Vitagraph, have signified their intention of taking space, according to E. G. Welsh, who is negotiating the deal. The building will cost $1,500,000 and will be complete by May, 1921.

Sam Atkinson and T. H. Butler, to whom credit is due for finally getting matters straightened out, are now hopeful that the City Council will allow the exchanges to remain in their present quarters until the new building is finished by extending the time of enforcement of the drastic fire ordinance.

Standardized Containers at Cleveland Exhibits

Specifications are being prepared for a standard container in which to ship motion picture films. This announcement was made by W. S. Topping, of the Bureau of Explosives, Interstate Commerce Commission, at a meeting of the executive board of the transportation committee of the National Association of the Motion Picture Industry. Several cases made under the new specifications will be ready for exhibition at the annual meeting of the National Association in Cleveland, June 8.

For the emergency transportation of films it was decided to have prepared a box which will meet the approval of the Interstate Commerce Commission and the railroad authorities and which can be checked as baggage.

Screen Aids Wage Fight of Postal Employees

The screen has come to the aid of the postal employees in their fight for higher wages. In connection with the campaign for this purpose, the International Film Service Co. announces that some remarkable motion-pictures have just been made showing the progress of the letter or parcel post package from the time it leaves the hands of the sender until it is delivered to the addressee. The pictures appear in the International News No. 28, which is released through Universal.

Franklyn Farnum's Western Reel in Big Sale

Mr. F. W. Thayer of the Merit Film Corporation of Minneapolis, Minn., has secured from the Canyon Pictures Corporation the rights for Minnesota, North and South Dakota for the two-reel western pictures, featuring Franklyn Farnum.

Griffith Buys Back Film from First National

D. W. Griffith has purchased from the First National Exhibitors' Circuit his production of "The Gamest Girl," scheduled to have been the third Griffith First National release, and formerly called "Black Beach." The price involved is said to be $400,000.

Under the contract by which Mr. Griffith was to make three productions for First National, "The Gamest Girl," as well as the two preceding pictures, "The Greatest Question" and "The Idol Dancer," were bought from Mr. Griffith before any of the pictures had been started.

When overtures were first made to purchase the film, First National is said to have rejected all offers, until Mr. Griffith told of his plans to take more scenes and enlarge the film to a super feature, an elaboration that will require several months.

According to announcement from the Griffith offices in the Longacre Building, "The Gamest Girl" will be shown at a prominent New York theatre in September, and will be presented with the usual Griffith care and atmospheric surroundings, with special music and other features.

The Griffith production of "'Way Down East" also will be presented about the same time, and there is talk of another Griffith repertory season in New York, with a number of surprises in store.

Pantages Circuit to Run Features with Shows

The Pantages Circuit of theatres, numbering more than thirty in the principal cities west of Chicago, is to adopt a new policy shortly of showing a feature film production in connection with the usual vaudeville program. The first theatres to try the new plan are those at Spokane and Tacoma. In two weeks this policy will be inaugurated at the Salt Lake theatre, and a little later at San Francisco. The new Pantages theatre at Los Angeles, which will be opened to the public on June 14, will adopt this policy, and the opening bill will consist of the Vitagraph special production made under the direction of David Smith, "The Courage of Marge O'Doone."

Post Office Urges Care in Addressing Films

The results of an investigation instituted by the Post Office to ascertain the cause of delays of insured and C. O. D. parcels containing films indicate that confusion is frequently caused by the use of containers from which address labels covering previous shipments have not been removed or upon which these old addresses have not been completely covered.

The postal officials urge that the greatest care be taken that the name and address of both sender and addressee are clearly written and all former labels be completely covered or obliterated.

National Independent Motion Picture Machine and Accessory Show

GRAYS ARMORY, CLEVELAND, OHIO

(only two blocks from Convention Hotels)

To Be Held in Connection With

THE GREAT NATIONAL INDEPENDENT EXHIBITORS CONVENTION

JUNE 8th, 9th, 10th and 11th

Independent producers will be allowed to show pre-release pictures for benefit of the Theatre Owners attending the Convention from all over the United States, Canada, British Columbia, Mexico and Cuba.

Here is the big opportunity for the Accessory Man to show his product to thousands of Theatre Owners from all over the United States and nearby countries.

This is a real market for you, Accessory Men, for you not only can *show,* but *sell* your products.

Booths limited to seventy-two exhibits on floor of vast Armory.

Furniture, decorations, cut flowers and palms furnished free, complete in each space.

Music by one of country's finest orchestras.

Many booths already reserved. Space is going fast. Time is limited.

Don't wait to write, wire
SAM ATKINSON, Business Manager
1318 Consumers Bldg., Chicago, Ill.

Theatre Owners are invited to register at Grays Armory, and receive a pass good for the week.

This is Going to Be the Biggest Convention and Exposition Ever Held in the History of the Industry

An Acquisition

To the Staff of Motion Picture News and the Service of Exhibitors

¶ MOTION PICTURE NEWS announces the engagement of Charles D. Isaacson as its Music Editor. He will conduct a weekly department, which will be supplemented by the continuance of Mr. Winkler's music cue sheets.

Mr. Isaacson has been termed "the democrat of aristocratic music." A musician, and a member of a famous musical family, for many years he has been pioneering his way in the development of a larger interest in good music. While his main aim has been the creation of a larger music public, which would raise American art and art-appreciation, the importance of his work to the readers of the MOTION PICTURE NEWS must be considered primarily from a business point of view.

Mr. Isaacson, during the course of his propaganda, has, more successfully than any other man, sounded the appeal which has aroused the crowds to come to concerts and opera and all other musical enterprises. It is not an exaggeration to say that a large part of the present frenzy for symphonic concerts and operatic performances, must be credited to this man.

* * *

¶ In New York City he has been conducting the famous Globe Concerts. Although run under the auspices of the New York Globe, they are famous around the world. These Globe Concerts, now numbering 1050, have brought over 2,000,000 people, who never before heard or paid any attention to good music, to attend and grow intensely enthusiastic over the highest classical musical offerings.

These are the people who have responded to the musical programs of the Capitol, Rivoli, Rialto and Strand Theatres—who made not only possible, but highly successful the season of opera comique of the Society of American Singers; who have forced the extension of the New York musical season three months longer this present year; who made it necessary to have another opera house, etc.

The Globe Concerts are the biggest factor in American musical development. When the 1000th concert was given recently at the Metropolitan Opera House, 100,000 persons demanded admission. On that night, the veteran music propagandist, John C. Freund, Editor of Musical America, said, in presenting a cup to Mr. Isaacson, that his work was unprecedented in the history of the world. Otto H. Kahn, America's leading musical patron, said that Isaacson's work was more significant than the opera house.

¶ Now the NEWS feels that it wants the best man in the country to tell its readers how to utilize the vastly growing musical interest; and Isaacson is the man to do it. He is an interesting writer, his contributions are highly paid for by such publications as Collier's, Hearst's, Pictorial Review, Theatre, Physical Culture, etc., etc. Thus his name is known in practically every community.

Under the scheme which will be evolved during the course of his contributing, it will be made possible for the individual exhibitor to capitalize Mr. Isaacson's local reputation.

We have read several of the opening articles in the series and can promise not only interesting reading, but mighty profitable advice. Before the series is far advanced, the reader will understand the philosophy and practice of musico-theatricals, and will realize why it is that music is becoming such an important factor in motion-picturedom.

Charles D. Isaacson is not unknown as a motion picture man. He was engaged by Goldwyn to develop its promotion, but resigned a lucrative job to devote himself entirely to his literary and musical propaganda. He is author of several motion pictures, the first "A Good Woman," directed by Frank Reicher; the second, "Democracy," in collaboration with Dr. Frank Crane, and the third on "Spiritualism." He is the author of "Face to Face with Great Musicians," a book now in its fifth edition, and on the list recommended by Boards of Education; the author of a novel, "The Music of David Minden," and countless short stories on musical subjects. He is the creator of the scientific use of music in hospitals, and is a visiting authority at Central Islip State Asylum; Sing Sing Prison; and is Honorary Member of the faculty of De Witt Clinton High School and several public schools. He is the inventor of the Story Music Roll, which in full page advertisements in the Saturday Evening Post, was recently indicated as being the most important development of the player piano music roll; as great in its improvement over the old style player piano roll as the new phonograph record is over the old.

The News Covers the Field

Exhibitors' Service Bureau—Pages 4614-4626



This attractive lobby display was only a part of the exploitation which the Liberty theatre, Council Bluffs, originated for the engagement for "Rio Grande." A real Western horseman mounted on a broncho rode about the streets as a ballyhoo; other exploitation of a novel order was used effectively

Advisory Board
Exhibitors' Service Bureau

Thomas D. Sorlero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. O. Horster, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Huys, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Geo. Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Lowell W. Calvert, Managing Director, New Garrick theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Director of Publicity and Advertising, S. A. Lynch Enterprises, Jacksonville, Fla.

Stauffer's Fashion Review Scores Great Success



In connection with the showing of "Male and Female" at the California theatre, Santa Barbara, Cal. Manager Aubrey Stauffer recently inaugurated a beauty review which was a great success. At the top (left) is Miss Muriel Starr the winner. The other two photographs of ladies are those of Miss Graham (center) and Miss Jones, popular contestants. Mr Stauffer's picture is at the upper right hand corner. The remaining cut of the layout is the stage setting designed for the showing of "Male and Female" by Manager Stauffer. The gown the performer is wearing is the original one used by Gloria Swanson in the picture.

Silver Horde Exploitation in New York Brings Great Results

Recent Campaign Proves Even Metropolis Not Too Large to Be Stirred

"THE SILVER HORDE" exploitation campaign, conducted in connection with the showing of the Rex Beach drama at the Capitol theatre, the week of May 9th, and followed up for two additional weeks when the picture was transferred to the Broadway theatre, is another indication of what may be done in the way of publicizing a picture in New York. Such campaigns are proof positive that thorough exploitation is feasible in the largest cities, as well as small towns, and that it is not necessary to spend a small fortune in order to make an impression.

One of the best of the stunts pulled was a tie-up with the United Cigar Stores, whereby 2,000 window stickers (11x22) were placed both inside and outside of every United Cigar store in the city. The stickers carried a large portrait of Rex Beach, author of "The Silver Horde," who expressed satisfaction with the Ricoro cigar. The advertising of these stickers, displayed the latter part of the week preceding the showing, might be estimated in thousands of dollars.

Another worth-while feature of the campaign put through at a nominal cost, was the placing of "Silver Horde" stickers on taxicabs, starting May 1st. A week later a count was taken over a space of two miles on Broadway and Fifth avenue and the estimate showed that one out of every six carried the announcement of the showing of "The Silver Horde" at the Capitol.

In the matter of window displays it is doubtful if any production presented in New York has done as well. An illuminated mechanical device, showing animated reproductions of fish caught in a net, was placed in stores, not only in Greater New York, but in outlying towns, such as Mount Vernon and New Rochelle.

A special window display that attracted thousands of people was placed in A. C. Weaver's store on 66th street, just off Broadway. From 3 to 5 o'clock every afternoon and from 7 to 8 in the evening an artist painted pictures in the window in full view of the throngs passing on the busy thoroughfare. His portraits were of Rex Beach, and Myrtle Stedman and Betty Blythe, the two actresses featured in "The Silver Horde." On Saturday night the crowd collected in front of the store was so great that the window was almost pushed in.

For advance publicity, starting about ten days before the opening, some 50,000 circulars announcing the engagement at the Capitol were distributed. These circulars, prepared in the manner of booklets giving a brief, vivid and dramatic account of Rex Beach's career, were also inserted in the Capitol theatre programs and passed out to all those entering the Rivoli, Rialto and Strand theatres.

The appropriation for special newspaper advertising was distributed in a manner likely to secure the maximum results in consideration of the circulation of the great New York dailies and the readers it was most essential to reach.

The billboard end of the exploitation was well taken care of with choice locations for eight-sheets all the way from the Battery to Mamaroneck. A trip through Washington Heights and the Bronx gave the impression that they were all "Silver Horde." The placing of cards in store windows also was thoroughly looked after in all sections of Greater New York.

On the Saturday preceding the transfer of the picture from the Capitol to the Broadway, the Goldwyn exploitation department put over a stunt that attracted a lot of attention in the theatre district during the afternoon hours when Broadway and Fifth avenue were thronged with people. Early copies of every evening paper published in New York were secured, and across the front page of each was stamped in flaming red type the announcement of the showing of "The Silver Horde" at the Broadway. More than 5,000 of these newspapers were distributed during the afternoon and early evening.

"Old Lady 31" Presents Opportunities for Education

"OLD LADY 31" in screen form is holding the principal place on the film bill at the Capitol this week and proving a most entertaining picture if we are any judge of audiences.

It is not so many years since a feature starring character leads was viewed askance by audience and exhibitor the latter because he knew that his patrons demanded some sort of a juvenile romance in their photoplay. Many a great picture of this type failed to meet with popular favor. But we have progressed and the patrons of picture theatres are becoming educated.

"Old Lady 31" hasn't but a ghost of a love story as movie fans were wont to view it, but it is getting more applause, and pleasing more people than most pictures we have sat through along Broadway this year which boasted of much love making and which didn't have anything greater as a theme on which it was based.

Exhibitors who complain that pictures are "old stuff" must educate their patrons into seeing that the romance isn't really essential in the picture drama any more than it is on the stage.

For a picture which will do much to bring about this much desired result "Old Lady 31" can not be excelled.

Great Idea for Advertising "Down on the Farm"

THOMAS PROFFITT, manager of the William Penn theatre, Chester, Pa., is a showman full of ideas. One of his recent exploitation stunts has been a publicity campaign in connection with the engagement of "Down on the Farm" at the William Penn that is extremely novel and unique in that he has established the fact that a production may be thoroughly advertised with neither the title of the feature or the name of the theatre at which it will play mentioned in a line of advertising.

Mr. Proffitt's method was to tie up his campaign with the local business houses by the use of specially printed signs. For instance, the grocer cards reading "Turnips Fresh from 'Down on the Farm'" were provided, and, of course, gladly used. There was a whole list of these cards, each apparently advertising only the merchants' wares.

The "Down on the Farm" signs were printed on oblong cardboard of good size and quality. A red border made the cards attractive and an appropriate link-up with the various commodities sold in Chester made it possible to insert a number in most of the stores of the city.

Besides this, Mr. Proffitt supplied all of the grocery stores with six pound bags on which was a scene printed of "Down on the Farm," and grocer's used them continually for the week prior to the opening of the production. Twenty-four sheets, six sheets and three and one sheets were used in profusion all over the city and not any of them contained the name of the theatre. Everybody wanted to know what it was all about, and a few days before the opening the newsboys selling papers all yelled some trite phrase about "Down on the Farm," never mentioning the William Penn theatre, however. Jitneys in the town were also placarded with "Down on the Farm" signs.

Two days before the show opened and every person in Chester had heard and seen "Down on the Farm" propaganda there bulged forth in the newspapers the announcement of Mack Sennett's production. People looked for themselves when they reached the main street for the theatre that was running the production, paying little or no attention to the opposition, with the results that the house box office record was smashed to smithereens.

New York Wakens to Effectiveness of Exploitation



(Left and Two Cuts Below) Views of the exploitation which "The Silver Horde" is receiving during its New York engagement. Three pictures of the window display tie-ups arranged with prominent merchants are shown at the left and directly below.

(Above)

Gummed signs which taxicab drivers used on the wind shields of the cabs driving about the city for the showing at the Capitol theatre.

(Right)

One of the features of the engagement of "The Orphan" at the William Fox Audubon theatre, New York, was an "orphans party" which was a great success both from a publicity and presentation angle.

Mercantile Tie-ups Get Results

TIE-UPS with local merchants are generally categoried as "old stuff" but Ace Berry, field exploitation representative for the Mayflower Photoplay Corporation, in putting over "The Luck of the Irish" for the Ohio theatre, Indianapolis, Ind., gave it a new wrinkle that brought big returns.

A string of pearls figures prominently in the action of the Dwan production, giving Berry his opportunity to hook up with Leo Krauss, one of the leading jewelers of Indianapolis. The usual procedure whereby the merchant runs an ad linking his wares with the picture attraction was reversed. In this instance, the Ohio theatre paid for the jeweler's ad, which occupied three columns in all of the local dailies.

From the standpoint of typographical novelty, the ad prepared by Berry was decidedly effective. The copy was in the form of a statement from the proprietor in which he gave his personal endorsement of the picture and called attention to the display of pearls in his window.

In return for the ad, the jeweler purchased from the Ohio, a block of tickets equivalent to the cost of the advertisements. These, he used as a business stimulant, giving one to each purchaser during the run of the picture.

Acting on the suggestion of Berry, the jeweler arranged a window display devoted entirely to pearls. The window was tastefully dressed and contained seven scenes from "The Luck of the Irish" and a neatly framed card calling attention to the showing of the picture at the Ohio theatre.

As a result of the campaign, the business done by the jeweler reached a high-water mark and he felt himself well repaid for the effort and expense entailed by the stunt. The Ohio benefited to the extent of capacity houses at every performance, a noteworthy occurrence in view of the fact that the expense borne by the theatre in the campaign was practically negligible.

Rivoli Stage Setting Decided Novelty

A VERY effective stage setting has been devised for the vocal number on the Rivoli bill this week, "The Sweetest Story Ever Told."

The back drop represents a side of a room with an oval opening about which is painted a frame such as would adorn an expensive mirror. Miss Anderson, the soloist singing the song stands back of this opening in a costume gown and white wig. Back of her another is provided to conform to that in the immediate view of the audience. Against this second backing and to one side of the singer a small fancy stand on which is a vase of flowers is placed.

The effect from the house is as if the singer was stationed somewhere else and that the audience is viewing her reflection and the articles mentioned in a mirror.

The coloring used for the backings is a dark crimson. The lightings are arranged back of the first drop to a great extent which heighten the "mirror" effect. The result is very pleasing.

First Run Pages
4624-4626

Advertising Novelty Worthy of Imitation

An advertising novelty that is worthy of imitation was originated by Harry R. Guest, Goldwyn's press and service representative at the Detroit exchange, and used for the first time in connection with the exploitation of "The Silver Horde" during its showing in Bay City, Mich. The novelty has three things in its favor. It is cheap, original and carries an advertising message that is certain to be read.

A yellow cardboard about three by one and three-quarters inches was lettered at the top, "Learn to Read the Ticker Tape," and at the bottom, "The Grasping Fingers of Wall Street Greed—the Courage and Might of Strong Men Fighting for Fortune and a Woman's Love." Wound around the center of the cardboard was a paper tape about one foot and a half long. Lettered in type similar to that used for the news ticker, it read: "Don't pass up 'The Silver Horde'—Biggest entertainment investment of the year—A drama of firey hearts and frozen trails—Rex Beach wrote it—Goldwyn produced it—The Washington is playing it 5 days commencing Sunday."

Some 4,000 of these novelties were distributed on the streets of Bay City, and it is safe to venture that they were not thrown away before the tape had been unwound and the message noted. A still more effective variation of the same stunt might be secured through having the cardboard shaped to represent a ticker machine. But even in its present form, the novelty has proved very attractive.

Honesty Important Item in Exploitation

Pittsburgh Exhibitor Who Believes in Telling the Truth

WHAT part does *honesty* play in exploitation?

This question was put to Elmer Harris, manager of the successful Blackstone theatre, Pitsburgh, an exhibitor who has generally sacrificed promotion possibilities rather than "juggle the truth." Mr. Harris replied:

"Honesty is about fifty-one per cent of exploitation. And your other forty-nine per cent doesn't mean anything unless you've got the first quota. The popularity of the motion picture has eliminated the one-born-in-a-minute idea. The exhibitor who won't come clean with his audience is likely eventually to have no audience with which to come clean.

"The man who refuses to respect his customers and his own integrity had best not try out his theories on the show business. You can't sell a fellow something that is advertised to be something else. Not if you want to keep his friendship and patronage! When a man places his admission money through the box office of a motion picture house he usually knows what he is buying. His desire to purchase was stimulated probably by the exhibitor. If the exhibitor causes a patron to believe that his "stock in trade" is something out of the ordinary or "the best in the world" by means of fake and dishonest advertising methods he is leadpiping his customer by taking his money and allowing him to sit through a performance that is not what it was advertised to be. Such methods can not prosper in the exhibiting game any more than they can prosper in any other line of industry. For the simple reason there ARE pictures just as good and better than the exhibitor is advertising his ordinary attractions to be. And the patron who has been once deceived is likely to make it his business to search out the houses where the attractions are as good as they are advertised to be.

"A house may be able to get along without honest advertising methods for a little while. It may be able to stack up good looking receipts for one or two over-advertised features. But when the patronage finally catches on the exhibitor might as well take down the score board, rule the players off the diamond, dismiss the umpire and call the game. He's as lost without HONEST ADVERTISING as a ship without a rudder. He's simply floating along with a slight margin, nabbing the drifting customer who doesn't know any better than to buy something that is advertised to be something else.

"As manager of the Blackstone I have tried to carry out the policies of the house as they had been carried out before my advent. Mr. Guckenheimer, owner of the theatre, has established principles at the Blackstone which have been standing since the motion picture game was on a bottle. And one of these standards, pertaining to advertising as well as house methods was: 'If You Can't Make Your Ad Tell the Truth, Have the Paper Kill It.' And I believe that this system, rigidly enforced, has brought the Blackstone many hundreds of regular patrons."

Ohio Theatre, Indianapolis, Leads in Exploitation



Some of the exploitation for "The Luck of the Irish" which Harry Koch used for the picture's engagement at the Ohio theatre, Indianapolis, Ind., one of Frank Rembusch's houses. The top half of the cut shows a very attractive window display. The bottom cut illustrates the way Mr. Koch decorated the lobby of the Ohio.

Here Is a Real Idea for Nazimova Picture

HARRY ("SUNNY") GOLDBERG, proprietor of the Sun theatre in Omaha, Neb., who has gained a great reputation as an originator of clever exploitation stunts for boosting his box office receipts, conceived and carried out a winner in connection with the Sun's recent showing of the new Nazimova picture, "The Heart of a Child." The exploit was nothing less than offering a child for adoption, and it set the whole town to talking.

Mr. Goldberg made arrangements with one of the orphan asylums of this city, to get a little fellow about four or five years old; then took him to one of the department stores and had him dressed in a velvet suit, with everything to match.

"The little boy was put in the sun room of the theatre every afternoon at two o'clock. Mr. Goldberg had made arrangements with Orchard and Wilhelm, one of the big department stores here, to furnish all kinds of toys and playthings for the little fellow's use each afternoon. 'Sunny' was on view from two until five o'clock each day, and was open for adoption by interested parties.

"Mr. Goldberg had taken the precaution of running teasers in the newspapers for the week previous to the showing of the picture. He simply printed a big heart with a heavy black border, with the words, 'Win the heart of this child' in the center of it. Naturally this created a great deal of curiosity among the residents of the city, and when he finally announced the opening of the picture, and the appearance of the little boy and invited those wishing to adopt him to make application at the theatre, it made the biggest kind of a hit with the public.

Reisenfeld Originates Presentation Novelty

THE manner in which film presentations and specialty numbers may be synchronized has been ably demonstrated at the Rivoli theatre, New York, several times during the past year but never to better advantage than this week when a colored strip released by the Colora Company under the title of "Bubbles" is attached as the tag of the Pictorial to be immediately followed by a dancing act which is an exact rendition of the performance shown in the film.

"Bubbles" is a strip several hundred feet in length showing a graceful young woman performing an esthetic dance while playing with a gently floating colored balloon, the movements of the hands in keeping the balloon in the air as well as the dance being in waltz time. The film is beautifully colored in life like tints.

At the finish of the Pictorial the drapes are drawn for a few seconds to be opened again with screen removed and a grey velvet backing in its place in front of which Miss Descha performs the same dance as that shown in the film, using the toy balloon in its rendition as the dancing girl of the film did.

The costume of both dancers are identical and the waltz played by the Rivoli orchestra for the film performance is used for Miss Gesha's dancing.

The set is artistically lighted by the use of light blue and other blended floods. The number is being enthusiastically received by Rivoli audiences.

Barrymore Essay Interests Waco, Texas

As exploitation for "Dr. Jekyll and Mr. Hyde" during its engagement at the Liberty theatre, Waco, Texas, an essay contest limited to 300 words each on the acting of John Barrymore was inaugurated with gratifying results.

A substantial prize was offered which interested a large number of Waco citizens. The date of the closing of the contest was set for a day after the picture had closed, not during the run, for the reason that it was figured that a great many people, not being familiar with Mr. Barrymore's professional ability and knowing only of him, would attend the picture to gain first hand information. In this the Liberty proved its theory to be correct, and through the attendance of the contestants hundreds of people learned of the extraordinary merits of the production, especially concerning the performance of the star.

In addition to the contest other special exploitation was put over to good advantage.

The merchants of Waco were quite willing to have window cards and other matter placed in their windows while two book stores gave window displays of the works of Robert Louis Stevenson, during the showing, with "Dr. Jekyll and Mr. Hyde" featured in the display, and with scene stills and other attractive advertising matter displayed in conjunction.

Rice Puts the Bloom In Bloomington

Exploitation Campaign for "Virgin of Stamboul" Astounds Illinois City

HALL and Griffin, owners and managers of the New Chatterton theatre, Bloomington, Ill., chose for the opening attraction after a thorough remodeling of the theatre, "The Virgin of Stamboul," and then set themselves for an exploitation which will be the talk of Bloomington for many a day.

Some weeks ago Bloomington Armenians were warned of the coming of the terrible Turk, Sheik Ach Me Hamid. These warnings appeared in the form of five and ten line editorial readers on the front page of local newspapers. So much interest was aroused by this form of exploitation that the local publishers were compelled to divulge the secret of the terrible Turk a week ahead of its schedule, announcing that the terrible Turk was none other than Wallace Berry, the terrible villain in "The Virgin of Stamboul."

Two days before the New Chatterton opened its doors, two Arabs (genuine) in full desert regalia, arrived in Bloomington. Hardly an inhabitant of the town but knew the object of this strange duo's appearance. The cry was immediately taken up by the youngsters around the station "Here Comes the Terrible Turks!" which gained momentum as Slayman Ali and his companion worked their way to the New Chatterton. To prove if the newspaper advertising was being watched and to stir up some noise and attract attention with a novelty, it was announced in the papers that all the children who would report at the theatre at a certain time, would be given a free street car ride. Two hundred of Bloomington's Young America were at hand at the appointed time and started on their journey about the city. The cars carried banners announcing the "Virgin of Stamboul" showing at the New Chatterton.

Each urchin was provided with some noise making instrument like a bell or horn and told to make as much noise as he liked. The result was a medley of sounds from vocal to cow bells that for three hours made Bloomington's principal streets resemble a bedlam.

For the presentation Hall and Griffin provided an elaborate stage setting and prologue number. The stage setting consisted of an 80-foot cyclorama of the Sahara Desert in front of which was placed a flower bedecked arbor. The orchestra was placed on the stage.

The prologue was opened by disclosing one of the Arabs who had been imported for the occasion sitting with the other standing with hand pointing to the star of Bethlehem. Lighting effects showed the rising sun with a caravan silhouetted against the sky, at which time the Arabs proclaim their faith in Allah in native tongue.

During the electrical process of bringing on the day, a local singer rendered "Somewhere Some One Is Waiting for Me."

The scene closed with the stage in darkness, the sun having passed below the opposite horizon.

The presentation of "The Virgin of Stamboul" is the most elaborate ever attempted in Bloomington. The orchestra totaled seventeen pieces where five players are usually used at the Bloomington theatres.

The stage setting exploitation and presentation was the work of Harry Rice, Universal's Chicago district exploitation manager.

"The Virgin of Stamboul" Wins at Bloomington



This page layout illustrates how Harry Rice put over "The Virgin of Stamboul" for the New Chatterton theatre, Bloomington, Ill. For further details see opposite page

Union Hill Exploitation Unusually Attractive

R. W. BAREMORE, of the Lincoln theatre, Union Hill, N. J., interpolated a novel stunt in the recent presentation in that theatre of "The Virgin of Stamboul," which went over big with the audience and caused much interested discussion.

"We engaged a Turkish dancer to 'go on with the picture,'" says Baremore, "We ran the film up until that portion of the second reel which shows the dance in the Harem, when the picture was stopped, screen raised disclosing a Harem set with the costumed girl ushers lying about in the background and the spotlight on the dancing girl who then performed her dance. When she was finished the picture was immediately flashed back on the screen and went through to the finish.

"This presentation made a great hit. It can be worked in with this feature to perfection, enhancing its value and providing a real novelty. We called our dancing girl 'Resha' after the Sheik's favorite as shown in the film and we billed her heavily as the girl who did the Harem dance in the feature, using such lines as 'Personal appearance of Resha' performing on the stage the dance she does in the feature picture.

"For a week in advance of the showing we exhibited large paintings in the lobby, arranged with electric drop lights shaded above them, in much the same manner as paintings are shown in an art gallery. Slides were also shown at each performance for many days in advance of the first play date and the Saturday preceding the Monday opening we used a half-page smash advertisement in the two daily newspapers of largest circulation in Hudson county, at the same time carrying readers and two inch ads on several different pages announcing a special Harem dance feature.

"From Saturday until the following Wednesday, the last day of showing, we saw to it that each newspaper carried a good amount of reading matter. Most of this was of the regulation amusement type but they also carried a re-written story of the Sheik in search of his lost fiancee under a news head.

"The girl ushers were costumed in Turkish outfits and set the whole town talking. The theatre was well perfumed with Garden of Allah incense and it was burning on the stage throughout the showing of the picture."

Daring Horsemanship Feature of Short Subject

UNDER the title of "Modern Centaurs" Educational Films is showing a short subject at the Strand Theatre, New York, this week which has some remarkable exploitation possibilities as well as entertaining qualities, in as much as it is made up of a variety of horse and horsemanship stunts performed by the famous Portuguese cavalry riding "up hill and down dale," through water, sliding down embankments, climbing inclines which would almost prohibit a squirrel and otherwise exhibiting themselves to be wonderfully trained animals and courageous skilled riders.

The exploitation possibilities are contained in letting your patrons know what to expect from the cavalry in the way of stunts and in depending on the almost universal love of horse flesh to assist in making them desirous of seeing the film.

Extravagance in praising the film is justified.

Fine Lobby Display Idea for Lewis Feature

Stan Brown, managing director of the Met theatre, Grand Forks, N. D., is a thorough believer in novel exploitation ideas, and, whenever the opportunity presents, "puts something over." Recently he played "Other Men's Shoes" and as a lobby display arranged remarkable exhibition of shoes, which included snow shoes, shoes worn by Uncle Sam's boys in Siberia, the footwear of Calcutta Hindus, of Mexicans, Hollanders, and in fact shoes from all over the world were on exhibition in the lobby.

Tastefully arranged, the display attracted wide attention, and was of material assistance to Brown in making "Other Men's Shoes" one of the greatest box office attractions he has ever played. In telling of the stunt himself, Mr. Brown said:

"It caused lots of comment and also got plenty of comedy out of it. One old man wanted to know how much a pair we were selling the old shoes displayed at. Another one thought we gave a pair of shoes away with each ticket.

"I had window displays in all shoe stores—with cards attached calling attention to the fact that we were playing 'Other Men's Shoes' at the Met.

"The store had every size shoe in the window, ranging from baby shoes to a pair of overshoes, size 14.

"I had signs in all shine parlors and shoe repair shops. Had the sidewalk marked, so many paces to OTHER MEN'S SHOES. In the lobby we had strings of old shoes by the dozen, and on a bench had a pair of Mexican shoes, wooden shoes, Japanese, Hindoo, Russian and snow shoes.

Funny Week New Vogue in San Francisco

Imperial Theatre Program Made Up Entirely of Comedies

"FUNNY WEEK" is a new vogue in California

The Imperial theatre of San Francisco, Cal., started the ball rolling with the idea when they put on Mack Sennett's latest five-reel comedy, "Down on the Farm," and all the theatres along the line are following their example.

There's a real reason behind it however. The idea of running a "Funny Week" packed them in to capacity for a whole week, and every patron had such a gloriously good time that they not only complimented the management upon the idea but asked for more. The Imperial put over the idea with a resounding bang.

"Funny Week" the management tells us, made the whole town forget its troubles and act like kids on their first trip to the circus.

"Come on folks" the Imperial invited the people in their ads, "and see an all comedy show, the best durned thing that ever hit the town. Mack Sennett's "Down on the Farm" you'll bust laffin' over. Severi, the big little leader, has turned the Imperial orchestra into a hick band and the tunes he'll play'll make you want to get right out in the isle and swing your partner right and left."

All San Francisco accepted this unique invitation.

The opening number was a song written for the occasion by Ben Black, entitled "Howdy Folks," sung by a very pretty girl, in full farm regalia. The song asked everybody to throw care to the winds and join the crowd in the fun. After the song two comedies were shown, "Haunted Spooks" and "The Doughnut Lifter." They were followed by a prologue to "Down on the Farm" the setting of which was a scene of a farmyard at dawn with all the live animals from chickens to pigs roaming all over the stage, giving it a realistic and humorous touch which went over big, it is said.

Directors Roth and Partington, of the Imperial, converted the Severi's Imperial orchestra into one of the Hickville variety and one of the tremendous hits was the "yap" band and the manner in which it was led by Gine Severi. Soulfully it played discordant tunes in a setting designated on the program as "Si Scudder's Barn" and the audience at each and every performance couldn't slap hard enough to show their appreciation so they stamped. The entire orchestra was dressed as farmers and gave the most perfect imitation of a rube band at a village festival.

The "Funny Week" program at the Imperial contained nothing but comedies. Even the "news" and the customary "travel" or "scenic" were omitted, and the best portion of their advertising was confined to the bill-boards and newspapers.

California Theatre Originates Presentation Novelty



When the Imperial theatre of San Francisco played "Down on the Farm" a prologue and stage setting that was a good running mate for "The Old Homestead" was presented as a part of the entertainment. The stage setting is shown in the larger illustration. Miss Evelyn Francour sang a prologue song for the number.

Programs of the First Runs

REPORTS BY WIRE

LOS ANGELES

Clune's Broadway Theatre—
Educational—The Franco British Rhine Holmes Paramount
Vocal Thrawathon—Melody of Love—Solo by Catherine Purtell
Current Events—Pathe and Selznick News
Feature—Footlights and Shadows—Selznick
Comedy—Her Sole Concurrence—Capitol

Symphony Theatre—
Second week of "The Orphan" with complete program as given last week.

Victory Theatre—
Fourth week of "That Something"

Rialto Theatre—
Third week of "Below the Surface"

Superba Theatre—
Comedy—Lone Paw and Lady Luck—Century
Current Events—Universal Weekly
Feature—The Girl in No. 29—Enid Mayo

Tally's Broadway Theatre—
Overture—Orpheo
Current Events—Pathe News
Scenic—Tripoli—Pathe
Feature—The Woman Gives—Norma Talmadge

Kinema Theatre—
Overture—Cavalleria Rusticana
Specialty—Universal Letter Laughs
Organ—Tripoli
Solo by Frank Leon
Feature—The Turning Point—Katherine MacDonald
Next Week—In Search of a Sunset



Highly original display, fifteen inches by four columns used by the Strand Theatre, Omaha, for the engagement of "The Dancin' Fool."

CHICAGO

Woodlawn Theatre—
Organ Offertory—"Good Bye Rag"
Woodlawn Bright Side of Life
Woodlawn News and Views
Comedy—Mack Sennett, "Let 'Em Go."
Overture—Fantasia Napolitana—A Medley of old but ever popular Italian melodies, including the human voice recorded by Antonia Scotti—Lirico Caruso
Feature—Nazimova in "The Heart of a Child."
Intermission—Orchestra—"Underneath the Southern Skies."
Coming Next—Norma Talmadge in "The Woman Gives."

Pantheon Theatre—
Organ Solo—Popular selections by E. C. Fitch
Pantheon Review
Universal News
Overture—"Poet and Peasant"
Saxophone solo by Paul Beise
1. "Let the Rest of the World Roll By"
2. "When My Baby Smiles at Me."
Travelogue—Martin Johnson Cannibals
Cornet solo by S. B. Redwood
1. "Columbia"
2. "Polka"
Feature—Mack Sennett's "Down on the Farm"
Coming Feature—"The Woman He Chose"

Randolph Theatre—
Organ Selections
Mack Sennett Comedy—"Let 'Em Go"
Feature—Constance Talmadge in "The Love Expert."
Coming Feature—Doris Keane in "Romance"

Playhouse Theatre—
Incidental music by orchestra
Feature—Blanche Sweet in "Simple Souls"
Comedy—"The Water Plug"

Ziegfeld Theatre—
News Weekly
Pirama
Feature—"The River's End."
Organ selections
Coming Feature—"The Love Expert"

Castle Theatre—
Organ selections
Feature—Madge Kennedy in "Dollars and Sense."
Added Attraction—"The Landlady's Pet," featuring Charlie Chaplin.

Barbee's Loop Theatre—
Overture—"William Tell"
News Weekly
Alice Howell Comedy—"Sinners of Love"
Vocal Solo by Edmund Cornell—"The Harvest Moon."
Feature—Doris Kenyon in "The Harvest Moon."
Coming Next—Rex Beach's "Silver Horde."

ST. LOUIS

William Fox Liberty—
Overture—"Pique Dame"
Current Events—Fox News
Cartoon—Mutt and Jeff in "The Wrestlers."
Added Attraction—J. Warren Kerrigan in "The Dream Cheater"
Violin Solo—"Hajera Katu."
Comedy—Fox Sunshine—"Should Dummies Wed"
Feature—Alice Joyce in "Dollars and the Woman."

Kings—
Overture—"Second Hungarian Rhapsody."
Current Events—Pathe News.
Topics of the Day.
Feature—Nazimova in "The Heart of a Child."
Sunshine Comedy—"Should Dummies Wed."
Next Week—"Treasure Island"

Pershing—
Overture—Selections from the Greenwich Village Follies.
Current Events—Pathe News.
Topical Tips—Bright sayings of the leading editors.
Feature—Bert Lytell in "Alias Jimmy Valentine."
Sunshine Comedy—"Should Dummies Wed."
Organ Solo
Next Week—Viola Dana in "Dare-devils to Men"

Royal—
Popular Selections
Current Events—Kinograms
Feature—Nazimova in "The Heart of a Child."
Sunshine Comedy.

West End Lyric—
Opening—Popular Selections.
Current Events—Pathe Weekly.
Comedy—Harold Lloyd in "The Eastern Westerner." Continued by popular request.
Overture.
Feature—Charles Ray in "Paris Green."

Grand Central—
Opening—Popular Selections.
Current Events—Selznick News.
Organ Solo.
Feature—Priscilla Dean in "The Virgin of Stamboul."
Comedy—Larry Semon in "School Days."

PHILADELPHIA

Stanley Theatre—
Overture—Merry Wives of Windsor.
Feature—Why Change Your Wife.
Current Events—Pathe News, Select News, Gaumont News, Fox News, Current Events.
Topics of the Day—Literary Digest.
Comedy—The Wrestler—Private Detective.
Educational—Pathe Review No. 52.
Next Week—The Woman Gives—Norma Talmadge.

Arcadia Theatre—
Feature—Nurse Marjorie.
Scenic—Burton Holmes.
Current Topics—Pathe News.
Educational—Paramount Magazine.
Comedy—For and Ever.
Next week—Mrs. Temple's Telegram.

Regent Theatre—
Feature—A Modern Salome.
Comedy—For and After.
Educational—Ford Weekly.
Next Week—The False Road.

Palace Theatre—
Feature—The Virgin of Stamboul.
Comedy—Edgar's Jonah Day.
Current Topics—Pathe News.
Next week—Pollyanna.

Victoria Theatre—
Overture—Pagliacci.
Feature—The Strongest.
Comedy—The Pawn Shop.
Current Topics—Pathe News.
Scenic—The Ghost of John Barleycorn.
Next Week—The Daredevil—Tom Mix.

Capitol Theatre—
Feature—The Sagebrusher.



One of Edward L. Human's displays for the engagement of "The Sea Wolf" at the Strand theatre, Brooklyn, of which Mr. Human is manager.

Comedy—Let 'Er Go.
Current Events—Kinograms.
Next Week—Why Change Your Wife.

Garrick Theatre—

Feature—On With the Dance.
Current Events—International News.
Comedy—The Wrestlers—Mutt and Jeff.
Educational—Exploits of the Raider Moewe.
Next Week—Same.

Fairmount Theatre—

Overture—Orpheus.
Opening—Topics of the Day.
Cartoon—Gumps Cartoon.
Scenic—Prizma Attraction.
Special—Newest Detective Flynn Story.
Comedy—Bringing Up Father—with Johnny Ray.
Feature—The River's End.
Next Week—The Woman and the Puppet, starring Geraldine Farrar.

SAN FRANCISCO

California Theatre—

Overture—"Il Guarany" and intermezzo from "Cavalleria Rusticana."
Current Events—From Pathe, Fox, Selznick and Gaumont releases.
Educational—Special reel of industrial and educational subjects.
Organ—Some Days.
Feature—Paris Green—Charles Ray.
Organ—Some Day—Played by Eddie Horton.
Next Week—The Soul of Rafael.

Imperial Theatre—

Comedy—Four Times Foiled—Paramount.
Feature—Treasure Island—Tourneur—Paramount.
Elaborate prologue presentation for the feature.
Next Week—Same bill.

Tivoli Theatre—

Overture—"Marche Slav" and "Songs of India."
Current Events—International News.
Comedy—The Emotional Miss Vaughn—Drew Pathe.
Vocal—Annie Laurie. Sung by the Tivoli quartette.

Grauman's Theatre—

Overture—Rienzi.
Current Events—From International and Pathe.
Organ—"Humoresque" with interpolations of "Swannee River." Played by Jesse Crawford.
Novelty reel—Made up from Paramount magazine, Pathe, Review, Pathe Slomotion releases.
Vocal—Davis White and Buss in five new songs.
Educational—Topics of the Day—Pathe.
Vocal—Solos by Ricardo Clark.
Cartoon—Sally Hoots.



Highly original and tasty hand-drawn display used by the Strand theatre Brooklyn for the engagement of "The Yellow Typhoon"

Specialty—A popular song contest is being held at the Grauman with a silver loving cup offered as a prize.
Organ Novelty by Lewis Swain playing "Swannee River" in six different ways.
Current Events From International, Kinograms and Pathe.
Cartoon—Jerry and the Income—Bray Goldwyn.
Feature—The Stolen Kiss—Constance Binney.
Comedy—Father's Close Shave—Pathe (Bringing Up Father).

WASHINGTON

Garden

Feature—"Treasure Island" (continued)—Paramount Artcraft Superspecial.

Metropolitan—

Overture—Italian In Algiers.
Current Events—International News—Topics of the Day.
Scenic—Northwind's Masonry—Ford.
Comedy—All Dressed Up—Pathe.
Feature—"The Heart of a Child"—Nazimova.
Next Week—"Alias Jimmy Valentine"—Bert Lyttell.

Palace:

Overture—Ballet music from Carmen.
Current Events—Pathe Review—Topics of the Day.
Comedy—"Let Er Go"—Sennett.
Feature—"The Dark Mirror"—Dalton.
Next Week—"Romance"—Doris Keane.



This ten inch by five column display was used in the Sunday Detroit papers for the engagement of "The Orphan," the current week's attraction at the Washington

Rialto

Overture—A Hunt in the Black Forest—La Veeda.
Current Event—Pathe News—Topics of the Day.
Comedy—"Her Beach of Promise"—Christie.
Feature—"Passion"—Playground"—Katherine McDonald.
Next Week—"The Deep Purple"—R. A. Walsh.

SEATTLE

Clemmer Theatre

Overture—Selections from Ideen and Humoresque.
Feature—The Woman and the Puppet—Geraldine Farrar.
Cartoon—Bray Pictograph.
Current Events—Selznick News.
Next Week—Alias Jimmy Valentine.

Strand Theatre

Overture—Merry Wives of Windsor.
Feature—Dr. Jekyll and Mr. Hyde—John Barrymore.
Current Event—From Pathe, Kinograms, International and Universal releases.
Special—"Rose of Washington Square"—Orchestral number.
Feature—The Double Standard—Hampton.
Given with a prologue in which Baby Nancy Caswell is featured in a speaking and singing part. The stage setting represents a garden.
Comedy—The Star Boarder—Sennett—Paramount.
Next Week—Pastor's Play Ground.

California Theatre

Overture—Morning, Noon and Night.
Specialty—Will Rogers' Illiterate Digest—Kohn Rogers.
Specialty—"Lone one, That's All" and "Italian Street Song"—Given by Louise Sullivan, the Singing Violinist.
Current Event—Pathe News, Kinogram and local views.
Organ—Tell Me the Story of Love.
Specialty—The Wicked Gonii—Dancing act by Ariel Ghazalla.
Feature—Jes' Call Me Jim—Will Rogers.
Cartoon—The First Man in the Moon—Bray Goldwyn.
Next Week—The Deep Purple.

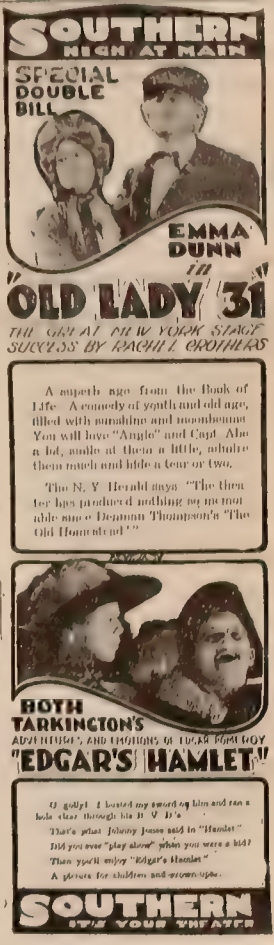
Palace Theatre—

Current Events—International News.
Specialty—Illiterate Digest—Kohn Rogers.
Comedy—Friends and Enemies—Comedyart.
Feature—Thou Art the Man—Robert Warwick.
Instrumental—Violin solo by Yvonne Leroux.
Feature—The Forbidden Woman—Clara Kimball Young.
Organ—Desert Dreams.
Next Week—The Yellow Typhoon.

CINCINNATI

Strand

Current Events—Pathe 41.
Feature—"Footlights and Shadows."



This attractive display for "Old Lady 31," the work of the Southern theatre, Columbus, Ohio, was fifteen inches double column.

Added Feature—"The Bottom of the World."
Next Week—"The Cost."

Walnut—

Overture—Selection of Popular Airs.

Current Events—Pathe 40.
Literary Digest 55.
Comedy—"Speed"—Al St. John.
Feature—"Alarm Clock Andy."
Next Week—"The River's End."

Gifts—
Current Events—Fox 46.
Comedy—"Perfect Husband"—Standard.
Feature—"Duds."
Next Week—"The Adventurer."

Palace—
Literary Digest 55.
Feature—"The Blood Barrier."

KANSAS CITY

Newman Theatre—
Overture—The Ghost of the Mayor.
Current Events—Newman News and Views.
Comedy—Animated Cartoon, "Jerry on the Job."
Vocal—Selection from "The Queen of Sheba." Sung by Marjorie Squiers and Comedy duet sung by Peggy Pates and Billy Rhodes.
Feature—"The Silver Horde," by Rex Beach.
Next Week—"The Dancin' Fool"—Wallace Reid.

Liberty Theatre—
Overture—Selection from The Wizard of Oz.
Current Events—Pathe No. 37.
Comedy—"Haunted Spooks"—Harold Lloyd.
Feature—"Nurse Marjorie"—Mary Miles Minter.

New Royal Theatre—
Overture—Selection "'Mid the Pyramids."
Current Events—Royal Magazine.
Vocal—"On the Miami Shore"—Sung by Arthur Ball.
Feature—"Shore Acres"—Alice Lake.
Next Week—"The Virgin of Stamboul."

Regent Theatre—
Current Events—Regent News.
Feature—"Should a Woman Tell"—Alice Lake.

Doric Theatre—
Current Events—Kinograms 6 A.
Special—"Rex, the Crystal Seer."



The Liberty theatre's Kansas City display for "Nurse Marjorie," two columns by six inches in size

Feature—"The Forbidden Woman"—Clara Kimball Young.

Loew's Theatre—
Current Events—Screen Magazine and Pathe News.
Comedy—Snub Pollard and Hank Mann.
Feature—"Dollar for Dollar"—Frank Keenan.

DETROIT

Adams—
Overture—"Il Guarany."
Current Events—Detroit Free Press Film Edition.
Vocal—Marley Sherris, baritone.
Feature—"Judge Not Thy Wife"—H. B. Warner.
Comedy—Larry Semon in "School Days."
Next Week—Tom Moore in "The Great Accident."

Broadway Strand—
Second Week of William S. Hart in "The Toll Gate."

Madison—
Overture—"Joan of Arc."
Current Events—Pathe News.
Vocal—Ruth Chase, soprano.
Feature—"Passion's Playground"—Katherine MacDonald.
Next Week—"The Courage of Marge O'Doone."

Washington—
Overture—"Selections from Sometime."
Current Events—Fox News.
Educational—Martin Johnson Cannibal pictures.
Comedy—Mutt and Jeff in "The Wrestlers." "Father's Close Shave."
Vocal—Rose Smith.
Feature—"The Orphan"—William Farnum.
Next Week—Shirley Mason in "Love's Harvest."

BUFFALO

Shea's Hippodrome—
Overture—"Hungarian Rhapsodie."
Stage Setting—Futuristic curtain originated by Harold B. Franklin and painted by Horace N. Smith and used as background for soloist.
Vocal—Waltz song from "Romeo and Juliet." Sung by Rose Vincent.
Feature—"My Lady's Garter."
Comedy—"Let 'er Go!"—Mack Sennett.
Current Events—Hippodrome Review made up of Gaumont and Universal News. Pathe scenic and Topics of the Day.
Next Week—"Paris Green"—Charles Ray.

Strand—
Overture—Selections from "Tick Tack Toe."
Current Events—Latest Pathe News.
Feature—"Sooner or Later"—Owen Moore.
Comedy—"Passing the Buck"—Larry Semon.
Next Week—"The River's End."



The first display we have secured for H. B. Warner's "Judge Not Thy Wife," used by the Adams theatre, Detroit

Empire—
"The Butterfly Man"—Lew Cody.

Family—
"Why Change Your Wife"—Second week.

Lyric—
"Repentance."

CLEVELAND

Stillman—
Overture—Operatic Selections from "Carmen."
Themes—Extracts from "The Kiss Burglar" and "When You and I Were Young, Maggie."
Current Events—Kinograms No.
Cartoon—Mutt and Jeff in "The Wrestlers."
Comedy—"Hamlet," second of the "Edgar" series.
Special—Kaufman Weekly, "Society Bad Man."
Feature—"Old Lady 31."
Next Week—"Jennie Be Good," with Mary Miles Minter.

Euclid—
Overture—"Mignon."
Theme—"Pretty Little Chickies" from "The Purple Road."
Current Events—Kinograms No. 41A—Topical Tips No. 6.
Special—Herbert Kaufman's "Pity the Poor."
Feature—"Huckleberry Finn."
Next Week—"Huckleberry Finn" continued, to be followed by "The Sea Wolf."

Metropolitan—
Overture—"The Magic Melody."
Theme—Medley.
Current Events—Selznick News.
Educational—Bray Pictograph No. 435.
Comedy—"Mongrels" a Sunshine Comedy.
Feature—"The Yellow Typhoon" with Anita Stewart.
Next Week—"The Soul of Raphael."

Alhambra—
Overture—"Zampa," by Harold, with "Oh By Jingo" for an encore.
Theme—"Irene."
Current Events—Pathe Weekly No. 41—Pathe Magazine No. 52—Topical Jazz.
Comedy—"Fresh From the City," a Sennett comedy.
Feature—Wallace Reid in "The Dancing Fool."
Next week—Viola Dana in "Dangerous to Men."

MINNEAPOLIS

New Garrick Theatre—
Current Events—Pathe News.
Comedy—Felix Cartoon.
Feature—The Yellow Typhoon—Anita Stewart.
Vocal—Who'll Take the Place of Mary. Soprano solo by Floy Lepage Heinan.
Instrumental—Harry Woodworth blind violinist playing an old refrain by Kreisler.
Next Week—Evangeline.

New Lyric Theatre—
Current Events—Lyric Screen Journal, compiled from release by Selznick and Fox.
Cartoon—A Trip to the Moon—Bray.
Educational—White City of Algeria, Pathe: Stunts, slow motion, Pathe: Spanish Fandango, Pathe.
Vocal—"Will You Remember" from "Maytime" and "Those Songs My Mother Used to Sing," sung by Coster and Clements.
Feature—Soldiers of Fortune—Allan Dwan.
Next Week—The Sea Wolf.

ST. PAUL

New Garrick—
Current Events—From Pathe and International with Novagraph strip added.
Scenic—In the Sunny Hills of France—Pathe.
Educational—Manhattan Nights—Paramount Magazine.
Comedy—Edgar's Hamlet—Goldwyn.
Educational—Paramount Magazine.
Cartoon—Foxy Feelings—Pat Sullivan.

Coliseum Theatre—
Overture—Oh Boy.
Feature—The Turning Point—Katherine McDonald.
Current Events—Universal Weekly No. 26.
Cartoon—Silly Hoots—Paramount.
Scenic—Battlefields of France—Holmes—Paramount.
Next Week—Sinners.

BOSTON

Modern Theatre—
Overture—Piano and Organ.
Topics of the Day.
Pathe Weekly (2 issues).
Comedy—"Let Her Go"—Mack Sennett.
Special Stage Setting—Gold Fibre Screen.
Features—"Paris Green"—Charles Ray.

Live News From The Producers

Two-Reelers for First Nat'l by H. Lehrman

Things are booming again at the Henry Lehrman studios in Culver City, where Mr. Lehrman is beginning work on a series of two-reel comedies under the business management of C. L. Chester, producer of Chester Comedies and the well-known travel pictures, Chester Outings and Screenics. The company has taken over a contract with the First National Exhibitors' Exchange to supply twelve of the Lehrman Comedies to this organization during the coming year.

Operations began last week on the first picture of the series, which has received the temporary title of "Springtime." Albert Ray, a juvenile who worked with Mr. Lehrman in Sunshine Comedies, and Charlotte Dawn, a seventeen-year-old ingenue, are being featured.

"Up in Mary's Attic" Wins Approval

"'Up in Mary's Attic' beats Mack Sennett at his own game," says the New York Review of May 22 in connection with the comedy-feature, which is now being distributed by Fine Arts Pictures, Inc., on the independent market. "This facially melodramatic, human-interest picture has about all the elements necessary for a hilariously thrilling screen hour—a triumph for Eva Novak, Harry Gribbon and Elmer J. McGovern," adds the New York Review. "'Up in Mary's Attic' is something new in five-reel comedies and should be booked by every exhibitor because it is novel and artistic."

Cosmopolitan to Make Another Hurst Story

"Just Around the Corner," said to be one of Fannie Hurst's greatest stories, is now being put into scenario form for Cosmopolitan Productions. In view of the success Miss Hurst's "Humoresque" has achieved at the Criterion Theatre, New York, this news item carries with it a particular interest to exhibitors and picture lovers alike. Frank Borzage, who is responsible for the direction of "Homoresque" will also direct "Just Around the Corner."



Edmunde Breese and Claire Whitney as they look in "A Common Level," presented by Transatlantic Film Co.

Mayer Produces "Old Dad"

Mildred Harris Chaplin, Star of Woman's Home Companion Serial

"OLD DAD," the Eleanor Hallowell serial, which appeared in the Woman's Home Companion, is soon to be given to the public in motion picture form. The story was purchased by Louis B. Mayer, and Mildred Harris Chaplin is the star. George Stewart, brother of Anita Stewart, appears opposite Mrs. Chaplin, and the cast includes Myrtle Stedman, Irving Cummings, John Sainpolis, Hazel Howell and a number of others.

The picture is now in the course of production and is being directed by Lloyd Ingraham, who recently directed the comedy, "Mary's Ankle." Ingraham is being assisted by George Crone, with Pliny Goodfriend at the camera.

The Chaplin-Mayer Pictures Co. has the following to say concerning its newest acquisition:

"The story is one of the most gripping girls' school romances ever penned, and is filled with dramatic as well as comic situations. The sets have been designed on the most elaborate plans, and such homes as that of Vice-President Gartz of the Rock Island Railway are being used as locations. This picture will be the charming star's third First National release and is to follow "Polly of the Storm Country."

"Mrs. Chaplin's fourth production (yet unnamed), directed by John M. Stahl, is not to be released until fall, and will then be specialed in the best theatres throughout the country. So successful is this picture that Louis B. Mayer has exercised his option with Stahl for two more super-productions."

"Trumpet Island" Coming

Vitagraph Announces Big Special Production by Gouverneur Morris

ALBERT E. SMITH, president of Vitagraph, announces this week that "Trumpet Island," by Gouverneur Morris, will be the next special of that company. The first of this series, James Oliver Curwood's "The Courage of Marge O'Doone," has been booked at New York's Capitol Theatre. Final scenes of "Trumpet Island," requiring the Hudson River as a background for airplane scenes, will be taken in New York, and Director Tom Terriss and several members of his company will shortly leave for the east.

This is believed to have been the first picture ever made in which airplanes supplanted trains and automobiles in transporting players and technical staff from the studio to locations. This air commutation service was maintained between Vitagraph studios in Hollywood and Catalina Island, Long Beach and Palm Springs during the course of the production and while these locations were being used.

The use of the planes in this service was not designed merely to be spectacular. Six were used almost constantly in the picture, so the double duty of transporting people to locations was a logical and modern idea.

This special production will introduce Marguerite De La Motte in the most important part she has had, and one that she fits admirably. Before appearing in this picture she played important leading parts in "The Sagebrusher," "The Hope" and numerous other big productions of the past year.

The production cost on this picture is said to have already exceeded the $300,000 mark.

Pioneer Dallas Office Opens for Business

The Parker Film Company, belonging to the Pioneer Distributing System, began business last week at their new exchange at 1810 Commerce Street, Dallas, Texas, under the management of Tom N. Parker

New England Rights on Canyon Films Sold

Mr. H. Hursch, of the Lightning Photoplays Service of N. Y., 20 Melrose street, Boston, Mass., has just closed contract with the Canyon Pictures Corporation, for twelve two-reel western pictures, starring Franklyn Farnum, for the territory of Massachusetts, Connecticut, Rhode Island, Maine, New Hampshire, and Vermont. The Lightning Photoplays Service intend to exploit these two-reel pictures in the same manner as some of the large productions they now control.

Sidney Franklin Starts Editing of "Athalie"

Sidney A. Franklin, who recently completed the filming of "Athalie," the Robert W. Chambers' story, for Mayflower, has abandoned his vacation plans and will start to work cutting, editing and titling the picture. William Shea has been engaged by Franklin to assist him in the cutting room. Franklin believes that "Athalie" will be ready for shipment to Mayflower's New York offices within the next three weeks, it is stated.

Universal Exchanges in Spring Sales Drive

Universal is going to cut another melon among its leading salesmen, it has been announced by H. M. Berman, general manager of exchanges for the big film company. The leading salesman in each of the Universal exchanges now participating in its Spring sales contest will receive $100 as a bonus. An individual efficiency reward is a new feature of the Universal's $7,000 sales contest.

Famous Players Opens Albany Exchange

Plans made by Al Lichtman, general manager of the department of distribution of the Famous Players-Lasky Corporation, call for the opening of the new Famous Players exchange at Albany, by June 7. The new exchange, which will be a model of exchange housing and facilities, will be at 33 Orange street. Joseph H. Seidleman has been appointed exchange manager.



Jack Pickford as he looks in "A Double-Dyed Deceiver," an O. Henry story presented by Goldwyn

Sunshine's Special Thrills

Daring and Fun Said to Be Mixed in the New Fox Five-Reel Farce

WHILE still withholding the date for release of the special comedy in five reels, the advance guard of Fox Film Corporation's Sunshine Comedy Brigade continues to forward snatches of information regarding this super-comedy. Little has been published regarding the exact nature of this production—which is still without a title—except that it will be interpreted by a big cast, including all the Sunshine comedy artists on the Fox lot in Hollywood; that a bevy of beauties has been recruited for the picture; and that the costuming will be of a character unusual for a five-reel farce. Hampton Del Ruth is supervising director.

The Fox Film Corporation has the following to say about its forthcoming production:

"As an example of the type of thrills with which the comedy fairly bristles, Del Ruth is laying special emphasis upon the scenes in which Miss Alta Allen, the attractive little leading woman, faces almost certain death to obtain the realism demanded by the director.

"The producer's representatives claim that nothing ever has been done by daredevils in pictures to equal the sensational work by the Fox players in these scenes. The action was photographed at Pomona, near Los Angeles, and in neighboring territory, and for this purpose a special spur of the railroad was secured by the concern.

"Further co-operation was received from the executives of the Mercury Company, a prominent air-transportation company from which the Fox director obtained the use of several racing planes. One of these planes, which plays the most important part in the big scene, was driven personally by Lieutenant Thompson, an army flyer. Chester Conklin, famous Sunshine comedian, is the daring hero who saves Miss Allen from the clutches of Jack Cooper by use of the plane.

"Cooper has kidnapped Miss Allen and escaped with her in the cab of a locomotive attached to a four-car train. Conklin goes to the rescue in the airplane, overtaking the train. Then occurs the stunt that will force cold chills up and down the spine of the biggest iceberg of 'em all. The Fox folks in Hollywood are all excited over it and have passed the word to headquarters in New York."

DeMille in West Gets Back to Work

Cecil B. DeMille's return to Los Angeles from New York, following the signing of his latest five-year contract with the Famous Players-Lasky Corporation, marked renewed activity on the final work of whipping "Something To Think About" into shape for release. The latest Cecil B. DeMille special production was completed some weeks ago, but the task of cutting and titling the picture has required weeks of intensive labor, it is said.



A scene from the Goldwyn picture, "The Great Accident," starring Tom Moore

Alice Brady Deserts Stage

Realart Star Will Devote Entire Time for One Year to Pictures

ALICE BRADY has decided to discontinue temporarily her work on the speaking stage and to devote her entire time and energies to the making of pictures for Realart. The decision comes after two seasons as the star in Owen Davis' successful play, "Forever After."

Miss Brady is now in Chicago where in addition to playing at the Princess Theatre in "Forever After," she is working on her third Realart picture, "A Dark Lantern," under the direction of John S. Robertson.

As soon as her stage engagement is finished and the final scenes for "A Dark Lantern" taken, Miss Brady will return to New York City and will take a rest before starting work on her next season's productions for Realart release.

For several seasons, Miss Brady has devoted almost her entire time to the stage. Her return to the screen, therefore, for a year at least, during which time she will appear solely in Realart Pictures, will be of considerable interest to exhibitors who in past years have built up large Brady followings.

It has not been definitely decided whether Miss Brady will produce her pictures on the coast or in New York City, but it is believed that the latter will be the choice. This will enable the star to have the range of the country's fashion center and to maintain her reputation as the best and most stylishly dressed woman of the screen.



Progressing on Star Series

Universal Has Already Completed Two of Series; Three More on Way

UNIVERSAL is well launched into the production of its Star Series, the new schedule of feature releases for the 1920-1921 season, word comes from Universal City, California. This series, announced several weeks ago, contemplates forty-eight five-reel specials, turned out by six popular stars. Each star is to produce eight high-class photoplays.

The stars are Harry Carey, Edith Roberts, Eddie Lyons and Lee Moran (working together), Frank Mayo, Carmel Myers and Anne Cornwall. Two of the new series already have been completed. They are "The Girl in the Rain," featuring Anne Cornwall and "The Red Lane," with Frank Mayo.

"The Girl in the Rain" is an adaptation of Varick Vanardy's popular novel, "The Girl by the Roadside." It was put into continuity form by Doris Schroeder, and directed by Rollin Sturgeon.

"The Red Lane" is a picturization of Holman Day's novel by that name. It is an action story of the Canadian border. Lynn Reynolds was the director.

Three other Star Series pictures are under way. Edith Roberts is doing "Marama," a South Sea story by Ralph Stock. Every indication points to an unusual picture, says Universal. Norman Dawn is directing it. Lyons and Moran are producing "La La Lucille," a film version of Fred Jackson's roaring stage success of last season. "La La Lucille" was a hilarious musical farce. Harry Carey is working on "Fightin' Job" an original screen story by H. H. Van Loan, the author of "The Virgin of Stamboul" and other highly successful photoplays.

The first of the Star Series to be released will be "The Girl in the Rain," with Anne Cornwall, which is scheduled for July 12. "The Red Lane," with Mayo, will be released July 19, and "Fightin' Job," with Harry Carey, on July 26.

Director Stanton Gets Unusual Offer

Richard Stanton, the director of "Checkers" and other box office successes, has received an offer from the largest Italian film organization, which calls for a series of film features to be produced by him under most unusual conditions.

The company in question has constructed a floating motion picture studio. A large ocean-going steamship has been converted into a veritable production palace. Two decks are devoted to the stages and an elaborate array of dressing rooms, laboratory equipment and living quarters for the studio personnel have taken the place of the former staterooms of the ship.

The ship will house three producing companies and will spend a year in cruising among the beauty spots of Europe. Mr. Stanton is offered the post of director general.

Neilan Reissue Is Put on the Market

Exclusive Features, Inc., of 130 West 46th street, announces that it is state-righting a revival of "The Country That God Forgot," directed by Marshall Neilan. Exclusive Features states that in this picture the exhibitor and state-right buyer have the opportunity to take advantage of the popularity now enjoyed by the director of this production, following his recent releases of "The River's End" and "Don't Ever Marry." The cast, too, in the opinion of Exclusive Features, adds additional power to the picture. Tom Santchi, Mary Charleson and George Fawcett are seen in the line-up of the players.

Morris Rose Returns From Western Trip

Morris Rose, who was recently elected vice-president of the Pioneer Film Corporation has returned from a trip through the Middle West, during which time he spent several days at the Pioneer Exchanges in Cleveland, Detroit, Chicago, Buffalo, Baltimore and Washington. Throughout his tour, Mr. Rose stated, he found independent exhibitors up in arms against the encroachment of the producer-exhibitor.

Anita Stewart Picture Nears Completion

Anita Stewart's latest Mayer-made First National production, "Harriet and the Piper," is fast nearing completion in the Los Angeles studios of Louis B. Mayer. Only a few of the scenes remain to be photographed and cutting will begin by the end of the week. Supporting Miss Stewart in this production are Irving Cummings and Ward Crane.

A Change in Title for Melford Production

George Melford's production for Paramount of Sir Gilbert Parker's novel "The Translation of a Savage," now nearing completion at the Lasky Studio, Hollywood, has just been given the new screen title, "Behold My Wife!"



Two scenes from "Old Wives for New," a Cecil B. DeMille production, and Paramount-Artcraft picture

Summer Drive by Paramount

New York Exchange to Start Campaign Under Buxbaum

WHEN summer begins to exert a depressing influence upon the show business, the New York Exchange of Famous Players-Lasky Corporation will have a remedy ready, according to H. H. Buxbaum, manager of the exchange, who has proclaimed July to be Paramount month for his territory. Mr. Buxbaum's theory is that the usual falling off of business at the theatres during the summer months can be counteracted if exhibitors will make the period a special occasion for showing the best pictures producers have to offer.

"The idea that summer is a good time to work off poor films on the public, with indifferent patronage as the excuse, is entirely outworn. Our experience last year, when live wire exhibitors responded to the appeal to play first class pictures at this time, and made a good profit during these months in doing so, was convincing," he stated.

During July, Famous Players-Lasky Corporation's New York Exchange will conduct an intensive sales campaign to bring Paramount pictures to every house in New York City and the eastern and southern part of the state covered by the exchange as well as eastern New Jersey. One of the prime objects will be to give exhibitors a chance to make up for skipped bookings and to play specially big productions that they were obliged to pass up earlier in the season because the pictures had been previously booked by another house. Among some of the big specials which will be available for exhibitors during Paramount month, Mr. Buxbaum declared, are: Cecil B. DeMille's "Male and Female," "Everywoman," "The Copperhead," George Fitzmaurices' "On With the Dance," "Treasure Island," John Barrymore in "Dr. Jekyll and Mr. Hyde," George Melford's "The Sea Wolf" and Cecil B. DeMille's "Why Change Your Wife."

In response to the first Paramount month campaign inaugurated by the New York Exchange of Famous Players-Lasky Corporation last year the business of the exchange, instead of falling off, showed a marked increase for the hot season. The number of houses at which Paramount pictures were exhibited also increased materially and the exhibitors who took advantage of the sales campaign to run big pictures in the summer reported that their business, instead of decreasing, showed a substantial gain. Preliminary reports to date have indicated, Mr. Buxbaum declares, that an even larger number of exhibitors are preparing to follow this course during the coming summer.

"My one suggestion to aggressive exhibitors," he said, "is to keep their theatres clean and wholesome; to have them cooled with air fans; to serve refreshing lemonade and to advertise these facts. It's a lot more cheerful to sit in a cozy, comfortable theatre watching a good picture than to stroll around the hot dusty streets in the middle of the afternoon. Motion picture patrons will respond to this line of reason if it is only presented to them in a clearent fashion."

Carpentier Press-Book Out

Robertson-Cole's Campaign Book Available in All Branch Offices

ROBERTSON-COLE announces the publication of a press-book for "The Wonder Man," starring Georges Carpentier, the French pugilist. The publication is of a most elaborate character, including a sales-talk by General-Manager A. S. Kirkpatrick, a complete set of display advertising, a page of press comment made upon Carpentier by the papers of the country following his arrival in America, lobby displays, eight pages of exploitation, program copy, a list of posters available for the exhibitor and a twelve-page newspaper publicity insert accompanied by a complete line of cuts.

The Robertson-Cole Company has issued the following statement concerning its campaign-book for the Carpentier picture:

"About two months ago, while "The Wonder Man" was being filmed at the Solax studio, Ft. Lee, N. J., a publicity campaign was outlined which included the embodiment of the best publicity ideas possible concerning Carpentier, in a large press book. This press book which has been forwarded to the twenty-five Robertson-Cole branches during the past week, is one of the finest ever issued on any production.

"The front cover of the book is to be used as a lobby display. It contains in the centre a large smiling likeness of Carpentier with the famous Frenchman at each corner, smaller, in different garbs. In one place he is a gentleman with evening clothes and high silk hat, in another pose a sportsman with his arms around a dog. In the third he is a soldier with the uniform in which he won honors in the great war, while in the fourth he is seen in fighting pose in ring togs."

A feature of the book is a picture of the star in evening dress before a background of the French tricolor. This is tipped in so as to be readily removed for lobby display. The newspaper publicity section is also a separate unit so attached as to permit its ready removal for use by the exhibitor.

"Silent Barrier" to be Released in Summer

"The Silent Barrier," first motion picture play by a member of the British aristocracy to be produced in America, is now titled and ready for early summer release by the W. W. Hodkinson Corporation. This is the first of fifteen Sir Louis Tracy novels, rights to which were purchased by Louis Tracy Productions, Inc., to be completed for Gibraltar Pictures.

Pathe Releases Commended

Letters Lauding All Classes of Releases Arrive Daily, Is Report

IN a statement recently issued Pathe announces that a great many letters, reflecting favorable exhibitor comment on the character of the recent Pathe releases, are being daily received at headquarters. These expressions of favor are not restricted to any particular class of pictures, states Pathe, but include serials, comedies, the Pathe News and the big features now being distributed.

One letter submitted comes from K. Moreland, general manager of the Moreland Circuit in Nebraska and Iowa. He writes as follows of Edgar Lewis's "Other Men's Shoes":

"We have just completed showing this wonderful production over our circuit. This is the only 100 per cent picture I have ever seen. It pleased every one who saw it in any of our theatres. It will be shown in all our houses again, and I want to tell you now that this will be the only picture we ever thought worthy of a repeat showing."

Writing of Harold Lloyd's two-reeler, "Haunted Spooks," A. C. King of the Empress theatre, Zumbrota, Minn., says:

"'Haunted Spooks' which I showed Saturday and Sunday is the best comedy I have played, and it brought in more money than anything I have given on Saturday and Sunday, with one exception. That was a $150 special. I raised my prices and I believe I had more satisfied patrons than ever before."

William F. Kuschke, manager of the Royal, in Caddo, Okla., doubted the drawing ability of Jack Dempsey in "Daredevil Jack," states Pathe, but here's what he writes of the opening episode:

"I wish unsolicited to express my appreciation of your wonderful serial, 'Daredevil Jack.' I broke all attendance records. In fact, I opened to capacity business and paid for my entire fifteen weeks on the opening night."

The Pathe News wins a boost from Lowell V. Calvert, manager of the new Garrick theatre, St. Paul. "On the Pacific" of Pathe News, No. 37, was the subject of the following:

"It is an unusual piece of work and the photography and everything connected with it is so exceptional that it stands out like a searchlight. It is this kind of stuff that makes Pathe News what it is."

Rosalie Ashton Writes for Eugene Spitz

Rosalie Ashton, continuity writer and playwright, is now engaged on a series of special stories for Eugene Spitz, independent producer, with studios at 361 West 125th street and 219 East 124th street. According ao Mr. Spitz's announcement, Miss Ashton is writing a special production, which he will produce in the near future, and is also preparing material for a series of short productions.



Three different character studies of Warner Oland, appearing in Pathe's serial, "The Third Eye"

Picture Has Unique Theme

"Trip to Mars," Tower Feature, Built on Oft-Discussed Question

THE recent discussion concerning communication with Mars, started when the claim that dots and dashes caught on Marconi's wireless apparatus in London were signalled from the Martians to Mother Earth, has caused unusual public interest. Ever since, scientists have been racking their brains thinking out ingenious means of signalling through the 50,000,000 miles of ether that separates the earth from Mars when those two planets are closest together.

A captain in the United States Army recently volunteered to be shot to the planet in a projectile propelled by a huge cannon, provided it were previously demonstrated to his satisfaction that a projectile not containing a human being had been successfully landed on the planet.

Furthermore, one of the most ingenious suggestions that has been made up to date is realistically depicted in "A Trip to Mars," a special production which Tower Film Corporation is about to release on the Independent Market.

"A Trip to Mars" has been produced under the guidance of a group of some of the greatest scientists in the world. It is as scientifically accurate as is possible in view of our limited knowledge of our nearest neighbor among the planets.

It is a fascinating and an intensely interesting melo-drama—with thrills from beginning to end. It tells the story of a daring party of explorers making the trip through almost limitless space in a specially constructed airship, showing their thrilling adventures before and after their safe arrival on the planet. The love element is not neglected and a dramatic romance runs through the story.



Equity Picture Is Shown

Clara Kimball Young Feature Has Trade Showing in Hotel Astor

AFTER a wait of many months, during which time a score of technical and productional experts worked at the Los Angeles plant of the Carson Studios, Equity Pictures Corporation announced this week the world premiere of "For the Soul of Rafael" in the grand ballroom of the Hotel Astor, New York, Wednesday, May 26th.

Much interest is attached to "For the Soul of Rafael," Marsh Ellis Ryan's romance of early California life, since its first edition, published in 1905, more than two million copies of Mr. Ryan's book have been sold, and according to the estimates of the publishers, there is a copy of "For the Soul of Rafael" in every fifth family in the United States.

"For the Soul of Rafael," in addition to boasting Clara Kimball Young in the important role of Marta Raquel Estavan, announces as members of the supporting cast some of the best known stage and screen players. Miss Young's work surpasses anything she has done in the past, and she brings to the screen a role that will live forever. Mr. J. Frank Glendon, in the part of Keith Bryton, brings to the screen a noteworthy contribution. The remaining members of the cast—Bertram Grassby, Eugenie Besserer, Juan de la Cruz, Ruth King, Helene Sullivan, Paula Merritt, Maude Emery and Edward M. Kimball—compose a cast of more than ordinary excellence.

"For the Soul of Rafael" will be seen at a prominent Broadway theatre about May 30th, when it opens in sixty-three cities throughout the country.

Al. St. Johns Comedies Selling Rapidly

True T. Thompson of the True Film Co., Dallas, Texas, has closed for Texas, Oklahoma, and Arkansas on the Al. St. John Comedies. Richards and Flyn, of Kansas City has bought Western Missouri, and the First Nation Exhibitors Circuit of Denver has acquired Colorado, Utah, Wyoming, Southern Idaho, and New Mexico.



Georges Carpentier in the centre, and two scenes from "The Wonder Man," a Robertson-Cole picture, starring the French pugilist. (Carpentier's photograph by the White Studio, New York City)

Realart Star Growing in Popularity

Dan Michalove, director of theatres for Southern Enterprises, Inc., declares that when "Nurse Marjorie," and "Jenny Be Good," have concluded their run over that circuit, Mary Miles Minter "will be second to none in drawing power in our territory." He has proved his faith in this by scheduling the pictures for the maximum play dates for the circuit.

M. L. Finkelstein of Finkelstein and Ruben, managers of the Twin City Amusement Trust Estate, personally viewed the two pictures and considered them the best Mary Miles Minter had ever made. Finkelstein and Ruben recently staged a record exploitation campaign for "Anne of Green Gables," Miss Minter's first Realart picture, and are planning to follow through with the stars' latter pictures.

Private Showing for "The Restless Sex"

A special private showing of Marion Davies' latest starring feature, "The Restless Sex," a Cosmopolitan Production released by Paramount-Artcraft, will be held Wednesday evening, June 2nd, in the grand ball room of the Ritz-Carlton Hotel in New York. A representative audience of well known feminists, jurists, and artistic and theatrical people will be invited.

"The Restless Sex," is by Robert W. Chambers, and appeared in Cosmopolitan Magazine. The star is supported by Ralph Kellard, Carlyle Blackwell, Corrine Barker, Charles Lane, Robert Divian, Etna Ross, Stephen Carr, and Vivian Osborne. Robert Z. Leonard is the director.

AuthorWitnesses Showing of "Silent Barrier"

Sir Louis Tracy, author of "The Silent Barrier," witnessed a private showing of the feature production just finished by Gibraltar Pictures for W. W. Hodkinson release, before his departure from New York a few days ago, and expressed himself as being delighted in the pictorial results achieved by Director William Worthington.

Expects Ovation for Premiere

How Campaign for "The Wonder Man" Was Conducted

AS has already been announced, "The Wonder Man," which stars Georges Carpentier, the French pugilist and war-veteran, will be presented by Robertson-Cole in the Grand Ball-Room of the Hotel Astor for one week, beginning May 29th. The premiere of the Robertson-Cole production is made the subject of a lengthy statement just issued by that organization. The statement follows:

"The showings are under the auspices of the American Legion of New York County, and Legion men throughout New York City are exerting every energy to make the affair something that will write a page in the history of their organization. Carpentier is extremely popular with the Legion not only because of his war record —he was decorated three times and wounded twice—but for other reasons. Therefore, the American Legion of New York County intends that the French fighter, a stranger in a strange land, shall receive a send-off that will be heard across the water.

"One week before the initial showing on the evening of the 29th every seat for it was sold out, and the advance sale of seats for the other performances was progressing satisfactorily. Exhibitors will be interested in knowing how enthusiasm for the picture was worked up and the way paved for the heavy advance sale at prices ranging from $1 to $2.

It is estimated that 4,000,000 ex-soldiers, and their friends and families, aggregating several more millions, all will want to see Carpentier. This is one of the strongest angles of exploitation on which the exhibitor can dwell. Here is the way the Robertson-Cole home office in New York put over the premier showing of 'The Wonder Man.'

"First, when the New York County Committee of the Legion decided to hold the world's premier Carpentier showing under its auspices, Henry Buxton, president of the County organization appointed a committee of representative business men to take charge of the affair. This committee is composed of Col. Nicholas Engel, chairman, William K. Doggett, Edgar H. Felix and S. G. Gumpertz. Members of the committee proceeded to work in co-operation with Robertson-Cole, which is distributing 'The Wonder Man,' and which has just signed Carpentier for three years in motion picture work, as the result of his great success in his first picture.

"Through the Legion committee it was arranged to have the tickets to the affair placed on sale with all of the branch agencies of Tyson's and McBride's, the biggest amusement ticket sellers in the city. The committee also obtained decorated booths from the Liberty Loan committee and placed women members of the Legion in them in the lobbies of the big hotels. These women acted as voluntary workers in selling tickets.

"Advertising accessories for the showings were distributed by the County organization to the various Posts of the Legion in New York City, and members of the Posts saw to it that the advertising was displayed in their sections. The accessories consisted of door hangers, specially made window cards and dodgers. Fine oil paintings of Carpentier also were placed in the windows of big stores, along with matter advertising the showings.

"A specially mapped out campaign was followed in newspaper and trade paper advertising. The newspaper campaign began the Sunday before the showings and extended throughout the week."

ReichenbachwithGoldwyn

Will Take Charge of the Exploitation for New "Tarzan" Picture

GOLDWYN has decided to make a summer release of the sensational Numa production, "The Return of Tarzan," which opens for an indefinite run at the Broadway theatre next Sunday. This is the second of Edgar Rice Burrough's tales of the African jungle.

In connection with the early release, Goldwyn, in cooperation with Numa Pictures Corporation, have secured the service of Harry Reichenbach, and placed him in charge of all exploitation for the production; and Reichenbach, who was responsible for the widespread interest in all the Tarzan subjects previously produced, announces an elaborate publicity and advertising campaign far overreaching that which characterized his former Tarzan activities, and which will carry all over the United States.

"The Return of Tarzan" was produced by Numa Pictures under the direction of Harry Revier, with Gene Pollar in the role of the giant white jungle man. It is far and away more sensational than the former Tarzan stories in that Director Revier had the resources of the Weiss brothers zoological collection at his disposal and made good use of the many beasts in that collection.

New York, London, Paris, Algiers and the African coast are in turn, locations for exciting action and the unusual plot is studded with such exciting incidents as a fight between Tarzan and a horde of ruffians, a duel between Tarzan and a jealous husband, hand-to-hand fighting between Tarzan and a crowd of fanatics, a ship afire at sea, the life boats filled with tortured derelicts and fights between Tarzan and wild beasts.

A cast of prominent players, including Ormond Cortez, E. L. Sterne, Estelle Taylor, Karla Schramm and others are seen in support of Gene Pollar. Release dates will be announced within the next few days at which time the Goldwyn exchanges will be equipped with advance copies of the film.



Carl Laemmle, president of Universal



R. H. Cochrane, vice-president of the Universal Manufacturing Co.



Abe Stern, treasurer of the Universal Manufacturing Co.



Emanuel H. Goldstein, assistant to President Laemmle, of Universal



Harry M. Berman, general manager of exchanges of Universal Film Mfg. Co.

Trio of Universal officials who will direct the general affairs of that company and unburden its president and vice-president of its intricate details

Three Men Govern Universal

MANAGEMENT of Universal activities hereafter will be directed by a commission of three high officials of that organization, it is announced by Carl Laemmle, president of the corporation. The commission form of management, inaugurated recently at Universal City, has proved such a success that Mr. Laemmle decided to install a similar body in the Universal home office.

The newly formed committee consists of Abe Stern, treasurer of Universal; E. H. Goldstein, secretary to the president, and H. M. Berman, general manager of exchanges. Their word will be final in most of the general affairs of the film concern. By the formation of this commission, Mr. Laemmle hopes to unburden himself and his chief aid, R. H. Cochrane, vice-president of Universal, of much of the routine details of the business. Hereafter these two officials will confine themselves to important qustions of policy and picture betterment.

The formation of this commission was possible by reason of several important changes just announced in Universal's executive staff. Daniel B. Lederman, formerly assistant to the president, has resigned, and E. H. Goldstein has just been appointed to a newly created executive position, secretary to the president. Among other activities he will assume the duties formerly shouldered by Mr. Lederman. Mr. Goldstein has been general sales manager of Universal for two years. Previous to this he was manager of the Big "U" (New York) Exchange for several years.

Commission Formed by Laemmle Will Distribute Work

Another important change in the Universal organization is the appointment of Samuel Sedran as purchasing agent. Sedran also is the head of the Universal supply department. The new appointment consolidates the co-functions of the two positions and is expected to be a far-reaching step towards maximum efficiency. Mr. Sedran's appointment follows the recent resignation of the former purchasing agent, Albert Tuchman.

Mr. Laemmle believes that the commission form of management is the only efficient way for handling the affairs of an organization of the magnitude of the Universal Film Manufacturing Company.

"Trial of the commission form of government for Universal City has convinced me in less than a month that it is the ideal method for handling the many phased activities of a film company," explained Mr. Laemmle in a recent interview. "For years I had difficulty at Universal City. Manager after manager had to give it up. The absolute rule of the vast studio plant was too much for one man. When I established a Commission of three there this Spring, I must confess that I was skeptical. The three Commissioners, Isadore Bernstein, Sam Von Ronkle and Louis Loeb, assisted by my personal representative, Irving Thalberg, have accomplished wonders, however. Production is now at high tide and what is more important, everyone is contented and enthusiastic.

"Naturally such a state of affairs caused me to consider the same plan for the Universal executive offices. There are too many matters of more or less importance coming up continually for one man to pass upon effectively. That is why I have created this new triumvirate for Universal.

"I have taken many steps to improve the standing of Universal in the last few months. The first, of course, was the acquisition by R. H. Cochrane and myself of the Universal stock held by P. A. Powers, my former associate. That gave me my power to put my plans for Universal into effect.

"The second important step was the reorganization of the management of Universal City and the placing of the studios on an efficient and harmonious basis. The third step was the building up of the scenario department and the assurance that Universal will put out the best possible stories by the best writers."

Dwan Fits Continuity to the "Location"

Fitting the continuity to the scenes on "location" rather than seeking "locations" that fit the continuity is the scheme that Allan Dwan has adopted in the filming of his new production for Mayflower, which features Mary Thurman and Niles Welch. The "shooting" schedule was worked out more than two weeks before the picture was started.

Montagu Love Signed for Farrar Picture

Montagu Love has just been engaged by Edward Jose to play an important part in Geraldine Farrar's first Associated Exhibitors production, "The Riddle: Woman," which will be distributed by Pathe. Coincident with this announcement, Associated Exhibitors reports that Miss Farrar has returned from her Southern operatic tour and that preparations have been completed for her to begin work on "The Riddle: Woman."



Jerome Safron, new manager of Robertson-Cole's New York exchange

Goldwyn to Distribute New Comedy Series

A new series of twenty-six two-reel comedies, produced by the National Film Corporation of America, will be released through Goldwyn Distributing Corporation, according to an announcement received from Goldwyn this week. The first four releases, "The Road to Ruin," "His Wife's Husband," "In and Out" and "Knocking 'Em Cold" have been completed and prints soon will be in the hands of Goldwyn exchange managers.

Colorado Man Acquires Rights to Features

Charles F. Schwerin, general sales manager of Fine Art Pictures, Inc., announced this week that Willis Kent, head of the Quality Pictures Company of Denver, Colorado, had purchased rights to "A Dream of Fair Women." Mr. Kent also purchased "Up in Mary's Attic" for his territory, which consists of Colorado, Utah, Wyoming and New Mexico.

Joe Brandt Terminates New York Visit

Joe Brandt, director general of the National Film Corporation and eastern representative of the Marion H. Kohn Productions, is now well on his way from New York to the coast, for conferences with his company officials.

It is understood that the National Film Corporation is about to inaugurate a new production schedule including the new series of Hoxie five-reel westerns.

"Illiterate Digest" at New York Strand

With the endorsement of the California Theatre, Los Angeles, still hot on the press, Joe Brandt, general representative of the Marion H. Kohn Productions, now reports that the "Illiterate Digest," by Will Rogers, has been booked for a run at the New York Strand theatre. This will be the first showing of this Kohn Novelty weekly in New York.

Preacher Signs Contract with Paragon

Rev. George LeRoi Clarke, the preacher-actor, has signed a year's contract with the Paragon Pictures Corporation, with studios at Long Beach, Cal. The minister's first venture in motion pictures was of a "free lance" nature, with considerable financial backing if his productions were a success. The minister's first seven pictures will soon be releasd by Paragon.

Kent Buys Rights for Fine Arts Picture

Charles F. Schwerin, general sales manager of Fine Art Pictures, Inc., announced this week that Willis Kent, head of the Quality Pictures Company, had purchased rights to "A Dream of Fair Women," for Colorado, Utah, Wyoming and New Mexico. He has also purchased "Up in Mary's Attic" for the same territory.

"Humoresque" on Broadway

Fannie Hurst Story at Criterion in New York City

"HUMORESQUE," Fannie Hurst's story of mother love, done in motion pictures by Cosmopolitan Productions will be shown for the first time at the Criterion theatre, New York, beginning Sunday, May 30th, where it opens for an indefinite run.

Hugo Riesenfeld, managing director of the Criterion theatre, who selected "Humoresque" as his next attraction, made the following statement.

"If everybody feels as I do, they will like 'Humoresque.' As a portrait of a fascinating part of New York's and therefore America's life; as a portrait of the spirit of the ghetto, it surpasses any cinema description of that field that I have ever seen.

"The sympathetic drawing of the Jewish character with its strength, its meekness, its idealism and its proverbial love of all that is of the family, is interpreted by the actors with a skill that makes me believe they have lived and breathed in the spirit of that race.

"As I sat and watched Miss Hurst's effort on the screen, I felt that I was seeing my own youth revealed; the never ending struggle for an education, in my case musical, as in the case of the hero of this picture; the recurrent sacrifice of the Jewish mother that her child may have the place denied to her and the crusty old father who protests against these sacrifices and labors even more than she to see that the sacrifices are made possible.

"As I saw myself in the photoplay so will thousands of others see themselves. The picture is great because it reflects reality."

Hailed by some critics as the logical successor to "The Miracle Man," "Humoresque" was originally published in Cosmopolitan Magazine where it was read by more than 5,000,000 people. In the screen version, Alma Rubens, the featured player, is supported by a splendid cast of players including Vera Gordon, Dore Davidson, Gaston Glass, Miriam Battista, and Bobby Connolly. Vera Gordon, who plays the role of the Jewish mother, will be remembered for her fine work in such stage productions as "The Gentile Wife" and "The Land of the Free." Dore Davidson has been an interpreter of Shakespearian role and other dramatic parts for more than a quarter of a century, and Gaston Glass has had wide experience in the playing of juvenile roles. Miriam Battista and Bobby Connolly are among the best known child players in the country. Miriam even now is in "Florodora" in New York. The scenario was done by Frances Marion, famous for her Mary Pickford scenarios, and Frank Borzage is responsible for the direction.

"Humoresque" is the story of sublime mother love, of a poor Jewish mother who rises to the extreme of sacrifice so that her son may develop his latent musical talent. The consensus of opinion of those who have seen it at a recent private showing is that it has more pathos than "The Music Master" and more humor than "Potash and Perlmutter." All through the picture is evident the spirit of the old adage "God could not be everywhere and therefore He made mother." That is the keynote of the picture, the beacon light that guided Frank Borzage in his masterful direction.

A story of universal understanding and appeal, treating of a theme that knows nothing of the narrowness of creed, color, race, language, or social strata, "Humoresque" is described as a picture that will never be forgotten because mother love is forever living.



An interesting moment in "Humoresque," a Cosmopolitan production

Albert Smith Returns East

Especially Pleased with Interest Shown by Famous Authors in Screen

ALBERT E. SMITH, president of Vitagraph, has returned to New York after a ten weeks' stay in Hollywood, where he combined a rest with work in the production plans for his company's western studios. Mr. Smith also completed "Hidden Dangers," new serial, in collaboration with Cleveland Moffett, famous fiction writer, who went West at the same time. This serial is now being produced with Joe Ryan and Jean Paige in the leading roles.

Mr. Smith's plans for Vitagraph include the production of specials from books by well known authors for release at regular intervals. "The Courage of Marge O'Doone," by James Oliver Curwood, has just been completed by Director David Smith, who is now preparing another Curwood story for the screen.

Another special adapted from "Trumpet Island," by Gouverneur Morris, is being completed at the Hollywood studios under the direction of Tom Terriss. Marguerite De La Motte and Wallace MacDonald head the all-star cast. Earle Williams will continue to make his features in Los Angeles, Mr. Smith announces, under the direction of Chester Bennett.

In interviews granted to newspapers on the Coast before leaving for New York, Mr. Smith spoke chiefly of the problem of obtaining stories for the screen something that has not yet become a serious obstacle to Vitagraph because of its large purchases of rights to standard fiction classics and plays, it is stated.

He says that the altered attitude and growing interest shown by famous authors toward motion pictures offers a promising future to the industry.

"They are learning to write action, not merely words," said Mr. Smith. "Authors of the greatest art and skill have now discovered that a thousand words of description can be duplicated in a few seconds on the screen; also that characters must be doing something all the while in front of these beautiful backgrounds."

Mr. Smith has written nearly a score of serials and numerous other works for the screen and has had as collaborators some of the best fiction writers. And he thinks that the new attitude of standard writers is the best step forward in motion pictures of the past year.

Fifty Day Bookings for Universal Pictures

Universal has voted a 100 per cent service flag to Ed Dolan, owner and operator of the Dream theatre, Aberdeen, Washington. Dolan is running a 50-day consecutive booking of Universal pictures.



Here's the first of our 5 big spectacular DRURY LANE Melodramas. It's a picture that appeals to every class of patron . . . . . .

It has strong love interest, thrills by the minute, sensational effects and a story of gripping interest, interpreted by an unparalled cast of distinguished players . . . . .

Maxwell Karger **METRO** Director General

Exciting, breathless, smashing situations galore that will keep 'em hanging on the edge of their seats.

THE BEST OF LUCK

The first of our big
DRURY LANE
Melodramas

by CECIL RALEIGH *and*
HENRY HAMILTON

Scenario by A. S. LeVINO
Directed by RAY SMALLWOOD

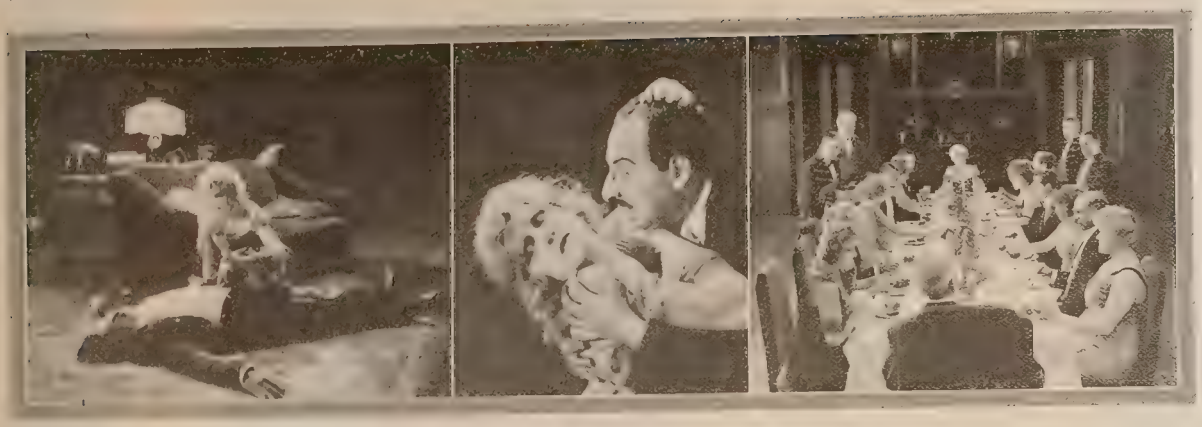
Maxwell Karger, Director Gen'l.







JURY IMPERIAL PICTURES, LTD... *Exclusive Distributors throughout Great Britain.*
SIR WILLIAM JURY.... *Managing Director.*



Three scenes from "The Best of Luck," Metro's first Drury Lane melodrama, produced with an all-star cast

Roland Serial Will be Finished on Time

Despite several days of practical idleness imposed upon the Ruth Roland Company by the recent railroad strikes, which made it impossible to film a number of railroad scenes called for by the script, production of "Ruth of the Rockies," the fifteen episode serial in which Ruth Roland is to make her seventh appearance as a Pathe star, is still up to its time schedule and it appears certain that the picture will be completed before August.

While the Ruth Roland unit is working at the Astra studios, in Glendale, Pathe's other West Coast producing company, making the serial in which Charles Hutchison is to star, is at the Brunton studios.

Hope Loring Has Man-Sized Job on Coast

Hope Loring, a slip of a girl, has one of the hardest, man-sized jobs in the entire motion picture industry.

She is production manager of serial, western and short reel features at Universal City and has complete charge of six of the most important producing units at the big studio. Her job entails the selection of stories for six stars, the arduous task of keeping six directors "shooting" on schedule and the thankless business of passing final judgment on the films when they are ready for the screen.

Metro Changes Its Schedule

"The Best of Luck" Will Be the First Out of Drury Lane Plays

UNDER a rearrangement of its releasing schedule, Metro Pictures Corporation returns to its original intention of issuing "The Best of Luck" as the first of its five all star picturizations of famous Drury Lane melodramas. "The Best of Luck" was the first of this quintet to be put in production, but suffered a slight delay in the making by reason of the extra time required in shooting a series of submarine scenes.

These scenes under water, photographed with the aid of a diving bell, sub-surface lights and other elaborate paraphernalia, have been finished to the entire satisfaction of Richard A. Rowland, president, and other officials of Metro, who, after viewing "The Best of Luck" at a private projection declared it in every respect worthy of the distinction of being the first of the Drury Lane plays to reach the public.

Kathryn Adams, Jack Holt, Lilie Leslie and Fred Malatesta are featured at the head of the all-star cast interpreting "The Best of Luck" for the screen. Miss Adams was selected for the role of Leslie Macleod, an intrepid Scottish girl because of her willingness and ability to undertake a number of thrilling stunts which placed her in grave peril more than once during the filming of the production, it is stated by Metro in the following announcement.

"For instance, in the course of unfoldment of the plot of 'The Best of Luck,' Miss Adams makes several airplane flights; she rides a high-powered motorcycle at night at breakneck speed, winding up by dashing madly across a narrow suspension bridge that spans a chasm; she submerges in an undersea craft and engages in a terrific physical conflict with Fred Malatesta in one of the tremendous scenes of the melodrama."

Holmes Sails to Take More Travelogues

Burton Holmes, author, lecturer and creator of the Paramount Travel pictures bearing his name, sailed recently on the Royal George for Cherbourg as the initial step of another film expedition. Mr. Holmes' first destination is Jerusalem. From Jerusalem he will travel to Constantiuople, and possibly Spain, Italy and Switzerland.

Robert F. Rodin Resigns from Universal Staff

Robert F. Roden, assistant to John C. Brownell, Universal's scenario chief, has resigned to devote his time to the writing of original stories, continuities and reconstruction work. His resignation was reluctantly accepted.



Two scenes from "Peggy Wise," a Frances Edmonde production starring Miss Edmonde, "the classic girl," under the direction of Elsier La Maie. The leading man is George Larkin




HARRY GARSON presents
CLARA KIMBALL YOUNG
in
Marah Ellis Ryan's
greatest fiction success,
"FOR THE SOUL OF RAFAEL"
The magnificent love story of old California
Distributed by
EQUITY PICTURES
ÆOLIAN HALL ... NEW YORK
HARRY S. JOHNSON


"FOR THE SOUL OF RAFAEL"
A brilliant example of every Art in the technique and production of elaborate motion pictures.
Scenes that rival the work of the oldest masters.
Details - investiture and cast that establish a goal to which Producers of fine pictures may aspire.
"Perfection" - in the fullest meaning of the word - the proper description of Clara Kimball Young - in "For the Soul of Rafael"
Distributed by
EQUITY PICTURES
CORPORATION
H. F. Somborn President
J. J. Schnitzer Treasurer
AEOLIAN HALL ··· NEW YORK




An Elaborate Attraction
CLARA KIMBALL YOUNG in "FOR THE SOUL OF RAFAEL" is what Showmen describe as "an elaborate attraction." It is to be so announced and so advertised. Chosen as the first outside picture to be shown in the finest theatre in Los Angeles, its sensational record in that house stamps it as one of the big pictures of many seasons.
Wherever shown it will pull capacity, especially if exploited as directed in the special campaign book, a copy of which you can secure from any Equity Franchise holder.
With big star, big story, wonderful production investitures and extraordinary exploitation all prepared, you have the opportunity of years.
Your nearest Equity Franchise Holder will give you complete facts and figures on Clara Kimball Young in "FOR THE SOUL OF RAFAEL."
EQUITY PICTURES
CORPORATION
AEOLIAN HALL ··· NEW YORK

Prepare Campaign for Summer Season

H. H. Buxbaum, manager of Famous Players-Lasky's New York exchange, is out to annihilate the jinx that besets the show business when the torrid summer begins to exert a depressing effect. Here's what he plans to do, as he himself describes it. During July, the New York exchange will conduct an intensive sales campaign to bring Paramount-Artcraft pictures to every house in the territory. Exhibitors, he says, will be given the chance to make up for skipped bookings and to play especially big productions that they were obliged to pass up earlier in the season owing to previous engagements for those pictures.

"Forbidden Trails" Fits Fox Star Perfectly

In the selection of "Forbidden Trails" as the second vehicle for his sensational new cowboy star, Buck Jones, William Fox, president of Fox Film Corporation, exhibits a consistency which, if adhered to, should insure the popularity of all films in which this star appears.

"Forbidden Trails" in novel form is said to have surpassed in sale many other works by the same author, Charles Alden Seltzer—whose stories of life in the open West are said to be probably more in demand by readers of popular fiction and by editors of magazines and periodicals than those of any other writer of similar tales.

Hampton Picturizing Sinclair Novel

"The Money Changers," by Upton Sinclair, is the latest novel to be put into photoplay form by Benjamin B. Hampton. An elaborate production will be given the story and the cast includes Slaire Adams, Roy Steward, Robert McKim, Audrey Chapman, George Webb, Betty Brice, Frederick Starr and Harvey Clark. Hugh Ryan Conway will direct. Upton Sinclair was a recent visitor at Los Angeles and witnessed the filming of his story.

Lewis Gasnier Directs "Kismet"

FOR the first time since organizing his own company, Louis J. Gasnier, head of Gasnier Productions, will take up the megaphone and assume personal direction of the coming production of "Kismet" with Otis Skinner in the leading role. Announcement of Mr. Gasnier as director for "Kismet" is made by Robertson-Cole, which will distribute the picture.

Mr. Gasnier, who was schooled under French masters of the motion picture before he left France, and who later directed American stars, has been in New York in conference with Mr. Skinner, who appeared for three years in "Kismet," in which he had the central role of "Hadji." All arrangements have been made, and the director and the famous stage star will soon begin work.

Exhibitors who were interested by the Robertson-Cole announcement that it has engaged Mr. Skinner to appear in "Kismet" will feel a further satisfaction in the contract obtaining the services of Mr. Gasnier as personal director. They can sense the possibilities of a production personally directed by Mr. Gasnier from the artistic successes of such pictures from his studio as "The Beloved Cheater" and "The Butterfly Man."

"There has never come to my attention a stage play more adaptable for motion picture purposes, than 'Kismet' says Mr. Gasnier. The story with its delicate blending of light and shadow, its wealth of delicious humor, and the whimsical figure of 'Hadji' the role played by Mr. Skinner, has tremendous screen value. Then too, the rich, picturesque atmosphere of the land of the Arabian Nights, merely hinted at on the stage, will on the screen find an expression that will enhance the dramatic value of 'Kismet,' to an extent undreamed of by those unfamiliar with the magic power of the motion picture.



Louis J. Gasnier, who will film "Kismet" for Robertson-Cole

"In producing 'Kismet' every care will be taken to give only of the best. Players of unquestioned ability will support Mr. Skinner, and if necessary we will send to New York for those who appeared in the original play.

"Great attention will be paid to the detail and we have already secured the services of Mr. Frank Ormston, one of the leading art directors in motion pictures, who is now on his way to New York with a view to securing some unusual material for settings to be used in 'Kismet.'

"In every way possible, the main purpose in transferring this beautiful play to the screen, will be to retain the spirit and the soul of its theme, in which Mr. Skinner has scored the greatest triumph of any actor on the legitimate stage," concluded Mr. Gasnier.

Mr. Gasnier is declared to be peculiarly fitted to supervise the filming of "Kismet," because of his vast knowledge of both stage and screen technique.

Lloyd Starts on Second Series

HAROLD LLOYD has started on his second series of multiple-reel comedies for distribution by Pathe. The inauguration of this new series by its star comedian, under the auspices of the Rolin Film Company, is made the occasion of the publication of a lengthy statement by Pathe Exchange, Inc. The statement which follows announces the title of the first of the new series as being "High and Dry."

"Having risen to a preeminent position as the leading exponent of the better type of comedy, in two reel productions, through the sheer merit of high ability and the big financial outlay for production by the Rolin Film Company, Harold Lloyd has embarked on his second series of multiple reelers for distribution by Pathe. High and Dry is the title of the Lloyd production that will inaugurate the second series of mirth makers. If further proof of Lloyd's claim to leadership in the field of comedy is needed, it will be supplied by "High and Dry," which, from all reports received from the Rolin studio, where the picture has just been completed, is the best comedy Lloyd has ever made.

"While the books for the second Lloyd series have virtually just been thrown open, it is a foregone conclusion that almost every prominent exhibitor in the United States will be playing them. Already such outstanding names as the following are subscribed among the exhibitor patrons of the new Lloyds; Eaton of the Strand, Bowes of the Capitol, Clemmer of Seattle, Shea of Buffalo, Harris of Pittsburgh, Gustanovic of Cleveland, Moss of New York, Talbot of Denver, Keith of New York, and scores of others as representative in their territories as are exhibitors just named.

"This list is growing daily. The thousands of exhibitors who played the first series of Lloyds, which marked among their number such impressive comedies as Bumping Into Broadway, Haunted Spooks, Captain Kidd's Kids, His Royal Slyness, From Hand to Mouth and An Eastern Westerner will be augmented by other thousands."

"Lloyd has reached the stage in his meteoric career where his comedies are being featured over all other attractions. His definite value as a box office attraction has been established, and exhibitors throughout the country are capitalizing this fact. The reason for this definite box office value is set for in a remarkable tribute paid to Lloyd in the following editorial comment appearing in the New York *Times* of Sunday, May 9th.

"Those Harold Lloyd comedies—a word about them. Spectators have seen His Royal Slyness, Haunted Spooks, and last week An Eastern Westerner. There has been more laughter and better laughter on Broadway because of them than there would have been otherwise. Because they are funny. Every one must admit that, those who are bored by the usual slapstick as well as those to whom horse play is the soul of wit. Some parts of them may be a little too full of the rough and tumble stuff to amuse one class of spectators, and some parts may be too subtle to provoke the guffaws of another; but take any one of them, and just as soon as it becomes too dully violent to be amusing for some, Mr. Lloyd will do something as witty as absurd, and they will laugh in boisterous relief; and then, just as the comedy is becoming so delicate that others are beginning to wonder what it is all about, Mr. Lloyd will smash something or break his neck and they will roar in blatant satisfaction.



A situation in "The Little Cafe," starring Max Linder, which is for Pathe distribution

First Run Exhibitors Book "Sagebrusher"

Frank L. Newman, the Kansas City showman, and his general manager, Milton H. Feld, have booked for immediate presentation at their Regent theatre Benjamin B. Hampton's Emerson Hough production, "The Sagebrusher," the W. W. Hodkinson release.

Ben Blotchy, Hodkinson Kansas City manager, also contracted for a late May week's showing of "The Sagebrusher," with G. L. Hooper, managing director of Topeka's big first-run house, the Isis. Other big Kansas first-run bookings on "The Sagebrusher" are the Electric, Emporia, the Star, Newton, the Empress, Fort Scott and the Novelty, Winfield.

Billie Burke to Star in Paramount Comic

Marking a departure from the type of plays in which she has been appearing, the first picture which Billie Burke will make under her new contract for a series of Paramount Artcraft pictures will be "The Frisky Mrs. Johnson," an adaptation of the comedy by Clyde Fitch, which, when it was first produced in 1902, was one of that season's successes.

"Movie Madness" Next Hallroom Comedy

The moving picture craze will be the basis of the theme for the next Hallroom Boys comedy, according to an announcement from Jack and Harry Cohn, producers of these two-reelers. "Movie Madness" is the title of this picture.

Metro Exchangemen Meet

District and Branch Managers Convene in Annual Get-Together

THE annual get-together convention of the branch managers, district managers and special representatives of the Metro Pictures Corporation was held this week in New York City. The gathering met at the Hotel Astor on Wednesday, Thursday and Friday, May 26th, 27th and 28th, for a discussion of the company's plans and to render reports on the year's business; while for the leisure hours of the visiting film salesmen, Metro prepared an elaborate schedule of entertainment designed to appeal to every taste.

Metro's announced determination to maintain its high place in the industry this year was the keynote of the convention. The company's production policy and general expansion will also be outlined to the visiting exchange managers, and subjects such as the contemplated new booking arrangement and adjustment of the flat rental versus percentage system of releasing pictures was threshed out in detail.

The district and branch managers attending the convention were S. A. Shirley, district manager, Chicago; W. C. Bachmeyer, district manager, Cincinnati; H. Lustig, district manager, Los Angeles; and branch managers, C. E. Kessnich, Atlanta, Ga.; E. A. Golden, Boston, Mass.; Charles Stern, Bangor, Me.; H. W. Kahn, Buffalo, N. Y.; J. S. Grauman, Chicago, Ill.; C. E. Almy, Cleveland, O.; W. W. Rowland, Cincinnati, O.; L. Bickel, Dallas, Tex.; Fred P. Brown, Denver, Col.; C. H. Townsend, Detroit, Mich.; S. L. Haldeman, Kansas City, Mo.; B. F. Rosenberg, Los Angeles, Cal.; A. Fischer, Minneapolis, Minn.; William Scully, New Haven, Conn.; W. J. Conners, New York; C. J. Briant, New Orleans, La.; S. Mac Intyre, Omaha, Neb.; Robert Lynch, Philadelphia, Pa.; J. E. Davis, Pittsburgh, Pa.; G. L. Cloward, Salt Lake City, Utah; Fred W. Voight, San Francisco, Cal.; C. Werner, St. Louis, Mo.; C. Stearn, Seattle, Wash.; P. J. O'Loghlin, Toronto, Can., and E. W. Fuller, Washington, D. C.

Julien Josephson Signs Up

F. P.-Lasky Puts Scenarist of Past Successes Under Contract

JULIEN JOSEPHSON, one of the most successful scenario writers in the profession, has just been engaged under a long-term contract to write original stories and the continuities therefor for Famous Players-Lasky Corporation. Mr. Josephson will have his headquarters at the West Coast studio of the organization.

Those who have seen the Thomas H. Ince productions in which Charles Ray starred for Paramount Artcraft, will recall that many of the most pleasing of those pictures were written by Mr. Josephson. These include "The Hired Man," "Bill Henry," "Crooked Straight," "The Egg Crate Wallop," "Hay Foot, Straw Foot," "Playing the Game," "String Beams," "Paris Green," and "Red Hot Dollars." He also wrote "Fuss and Feathers" for Enid Bennett.

Mr. Josephson declares that one of his strongest motives for becoming affiliated with Famous Players-Lasky organization was the assurance that the highest possible quality of production would be accorded his stories. He came to the screen world from the marts of trade, and in the beginning made the same mistake that numerous others have made in their early careers of trying to write on subjects with which he was unfamiliar.

"When," said Mr. Josephson, "I started writing about the small town people, among whom I had been born and bred and with whose world I am so entirely familiar. I found that the producers and the public alike were willing to accept these stories. I intend to adhere to this original idea though I will naturally broaden my scope, and the characterizations I will provide for the stars selected will be of the purely human type, always marked by droll comedy.



Joy Comedy Company Busy in Florida

According to a statement just received from Nathan Hirsh, president of The Aywon Film Corporation, the various members of the Joy Comedy company are busily engaged in Florida completing the series of fifteen two-reel Joy Comedies which the Aywon organization is state righting. In addition to working on the series of two-reelers Mr. Hirsh is having made what seems destined to be a decided novelty in the way of films. His players are now making a five reel travesty on a well known film drama that has recently created a sensation.

Von Stroheim Ready to Start on Another

Erich von Stroheim, Universal director, has returned to Universal City after a month passed in New York supervising the final editing of his latest screen production, "The Devil's Pass Key." Immediately upon arriving at the coast he will begin work upon a new picture, the third under his contract with Universal.

Although he had not made public the details of the projected picture, it is known that it will be laid in Europe.

Louise Glaum Picture Ready This Week

The Louise Glaum company under the direction of Wesley Ruggles has just returned from a week's location trip at Coronado, where exterior scenes for Miss Glaum's latest J. Parker Read Jr. production were "shot." The company are back at the studio finishing the remaining interiors. The picture, it is expected, will be completed this week.

Walter Long Is Cast in Character Part

Walter Long, one of the most talented character actors on the screen, makes his debut in Marshall Neilan Productions, in the third independent production of the young director. Mr. Long, according to the Neilan offices, has one of the most unusual characters in this picture, ever disclosed on the screen.



Virginia Faire, appearing in the Royal Mounted stories being produced by Universal

Associated Exhibs Bar Screen Advertising

With the date for the Cleveland convention drawing near, exhibitorial circles throughout the country are buzzing with conjecture and exchanges of ideas regarding the existing situation. Independent exhibitors are re-iterating their endorsements of such co-operative exhibitor organizations as Associated Exhibitors, Inc. Interest attaches to such endorsements in that the general trend of thought is to the effect that co-operative organizations conducted on a basically sound and equitable plan will also prove weapons powerful enough to swing the balance of control of the situation into the hands of the independent exhibitors.

One of the plans of the Associated Exhibitors' platform that is attracting favorable comment is its stand in regard to advertising on the screen. According to Associated's officers, no picture carrying the Associated trade-mark will contain even the slightest hint of commercial advertising.

Art Titles for "Peggy Rebels" Attractive

The "Flying A" art titles for "Peggy Rebels" in quaint designs are treated like tapestry, the effect being derived from straight line technique which appears to follow the weave of the fabric by parallel lines. The decorative treatment of the subjects is artistic to the last degree, with fade-in-lettering on a soft, harmonious background. The titles are said to eliminate all eye-strain.

Advance Bookings for "The Little Cafe"

According to reports received from Pathe on the early bookings accorded "The Little Cafe," in which Linder again makes his American appearance as a star, the French star has not been forgotten by the American public. Pathe, on June 6th, is to release the screen comedy which was adapted from the great Klaw & Erlanger legitimate success of the same name.



Lucille Carlisle, playing opposite Larry Semon in Vitagraph comedies

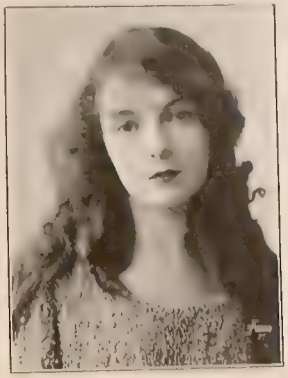
Lillian Gish Leaves D. W. Griffith

Star Signed by Frohman Company for Three Years

LILLIAN GISH, who, during her entire screen career appeared under the direction of David W. Griffith, has severed her connections with the Griffith organization and signed a contract with the Frohman Amusement Corporation, to star in productions to be made by that company for a period of three years. This announcement has upset a tradition which was commonly accepted to be irrevocable, namely, that Miss Gish would, during the balance of her screen career, appear solely under the Griffith management.

The severance of her business relationship with the Griffith organization was determined upon only after numerous conferences between Albert Gray, representing both Mr. Griffith and Miss Gish, and William L. Sherrill, president of the Frohman Amusement Corporation. In face of the liberal offer made by Mr. Sherrill and the advantageous terms of the contract Mr. Griffith did not feel that he was justified in standing in the star's way.

Miss Gish was born at Springfield, Ohio, in 1895, and inaugurated her stage career in 1902. In 1912 she was engaged by Mr. Griffith for the Biograph stock and went with him to Reliance-Majestic and Fine Arts. Hers was the featured part in every big Griffith production



Lillian Gish, talented screen star who will appear in leading roles for the Frohman Amusement Corp.

and exhibitors and the public associate her extraordinary ability and marked service with "The Birth of a Nation," "Intolerance," "Hearts of the World," "The Great Love," "The Greatest Thing in Life," "Romance of Happy Valley," "True Heart Susie," "The Greatest Question" and "Broken Blossoms."

The Frohman Amusement Corporation will produce only special productions in which Miss Gish is to be starred, and the entire investiture will be in keeping with the stars reputation. There will be no more than five productions a year; the first production to be commenced between August 1st, and August 15th, 1920, after the completion of Miss Gish's services in "Way Down East," now nearing completion under Mr. Griffith's direction.

William L. Sherrill, President of the Frohman Amusement Corporation, waxed exceedingly enthusiastic concerning Miss Gish. He said:

"I have been considering every available star in motion pictures and narrowed the selection down to but three, and Miss Gish is the first one of the trio with whom I opened negotiations. I believe that her wistfulness, her unique and inherent dramatic ability places her in a class entirely alone. Exhibitors and the public may expect that we will be exceedingly cautious in picking the vehicles in which Miss Gish is to appear, having in mind the necessity of dramatic productions that will permit the public to have the full benefit of her talents. Miss Gish possesses every qualification that justly stamps her as the most competent dramatic ingenue in America, if not in the world.

"This announcement is merely the first of several that we hope to make within a very short time and each of them will be in line with our announced policy of 'Bigger and Better Productions' and a larger output. We expect to have two producing units in the east and two in the west and whether Miss Gish will start her first picture in New York or Los Angeles depends upon the story in which she is to appear."

New Exchange Opens June 20

EDUCATIONAL Films Corporation will inaugurate its own releases through its own exclusive short subject exchanges with the week of June 20th, according to announcement of E. W. Hammons, vice-president and general manager. It is expected that by that date the various offices will be able to serve exhibitors.

Associated with Educational in these exchanges and participating in the ownership of the individual territorial offices are some of the most important exhibitor interests which, it is said, assures first run in the greatest group of theatres ever made available for a single company's short subject product.

Even greater stress is placed by Educational on the fact that since these men representing leading theatres will be vitally concerned that the exchanges in which they are interested handle the best product, and also that their association represents a careful study of the product to be offered and the soundness of Educational's plans.

A roster of the interests affiliated with Educational in its various exchanges supplies a list of theatres that, it is said, will be hard to equal. For instance, Robert Leiber, chief owner of the Circle theatre, is interested in the Indianapolis exchange. In Detroit, J. H. Kunsky, owner of one of the finest theatre systems in the whole country, is the partner of Educational in the Michigan exchange. Finkelstein and Ruben who control the theatre situation in the twin cities are concerned in the Minneapolis office.

Pittsburgh's leading theatres are represented by Rowland and Clark. In Chicago Balaban and Katz, who have in the past few years built probably the finest group of motion picture theatres in the entire world, are participants in the exchange ownership, and a great share of the releases will be seen in the Riviera, Central Park and their other fine houses. In Des Moines and Omaha, A. H. Blank, who has invested millions in new houses in the past few years, will be interested. In Louisville, Col. Levy is part owner of the exchange while in Washington and Philadelphia, Harry O. Schwalbe is devoting a considerable portion of his time toward Educational's short reel system.

On the coast Sol. Lesser will share the exchange supplying southern California and Arizona. Mr. Lesser now conducts the Kinea, Los Angeles, and will direct the new three-million-dollar theatre to be erected there. In San Francisco Turner and Dahnken, one of the largest exhibitor organizations in the entire country shares in the ownership. The northwest territory will have the participation of Jensen and Von Herberg. As a matter of fact recital of the names of those having interest in the various exchanges continues to list leading names in each territory.

While all of the signed contracts have not yet reached the New York office the whole exchange system has been completed. Negotiations are now in progress for Canada and these will be closed within a short time. In England Educational is associated owner of Ideal Film Renting Co., Ltd., which has exchanges all through the British Isles while other companies which Educational dominates assures its distribution through the remainder of the world.

"We are announcing the names of the men associated with us," said Mr. Hammons, "because we want to show exhibitors generally that we have made good on our promise to offer them an exchange system that would represent the greatest development in motion picture distribution. We feel that the association of leading exhibitor interests in practically every territory not only assures a perfect sales organization, but guarantees to every exhibitor the best in quality and ultimate in service."

Original Title to Be Kept

To Retain "The House of Toys" as Name of American Film Production

DESPITE some pressure brought to bear for a change of title for "The House of Toys," the American Film Company has decided to retain the title given the novel by its author, Henry Russell Miller. It was argued that the name might suggest a story verging on the juvenile, when in fact it is a dramatic portrayal of the vital, throbbing problems, which enter into every home founded by a young man and maiden who love each other.

"Is your husband true?" is the keynote of the plot, yet, according to the American Film Co., it is not the usual "other woman" or "vamp" story. "With searching analysis the director, George L. Cox, following the lead of the author, who, by the way, is a practicing lawyer in Pittsburgh, Pa., points to the season for the first divergence between husband and wife," states the American Film Company, "and shows how and why the chasm widens between them. The drama shows how a good woman with eyes that see not and ears that hear not, works steadily toward her own unhappiness and the loss of love and home and husband. It shows how a good man, not a profligate nor a sensualist, follows the line of least resistance and builds, not for the girl he swore to keep and cherish, but for another who understood and met his longing for sympathy and home in its highest sense.

"One critic said, Folks who like to see buckets of blood will not like "The House of Toys!" True, in it there is nothing of the melodramatic, nothing sordid, nothing impossible. But there is heart rending emotion, with the tragedy of a broken home averted by a hair's breadth, a hair's breadth which is sufficient, however, for a happy ending.

"A special which all women will want to see," says S. S. Hutchinson, President of the American Film Company, "but just as surely it is a special which all men will want to see, for the problems presented are questions of humanity and not of sex, even though sex plays an important part in the beginning and development and ending. It is a constructive drama which holds the audience in tense interest."

Foreign Studio Is Ready

Famous Players Expects to Start "Shooting" in English Plant Soon

THE London studio of the Famous Players-Lasky British Producers, Ltd., is ready for the beginning of production activities, according to advices received by the Famous Players-Lasky Corporation. No announcement has been received as to the first story to be filmed, but it is expected that work will be begun in the near future.

The Famous Players-Lasky Corporation has the following to say about its new producing plant:

"The new studio in which Paramount Arteraft pictures will be filmed is hailed by London experts as one of the most complete and best equipped studios in the world. In size it compares very favorably with the largest American studios, sufficient room having been provided on two stages for the filming of five large productions at one time. Every modern convenience for the efficient production of motion-pictures has been installed, and the company of players which will start work shortly under the direction of Hugh Ford will find many features in studio equipment not duplicated on this side of the Atlantic.

"The transformation of an old and dilapidated structure in Islington, which served for many years as the central power-station of a large London electric power company is generally acknowledged as accomplishing the almost impossible. The work of converting the power plant into a modern studio was in charge of Major C. H. Bell, a prominent London engineer, who, it is said, found the task of transformation one of the most difficult engineering feats he had ever attempted. This task was made doubly difficult when the London County Council ruled that the work of reconstruction should be conducted under the regulations required for theater-building instead of those applying to factories. This ruling was at variance with other decisions handed down by the council and added an enormous burden to those already carried by the company."



Irene Wallace, who will star in Selig's six-reel wild-animal comedy, "In For the Night"

Box Office Reports and Advance Releases will be found in this issue.



One of the characters who appears to unusual advantage in Metro's "Burning Daylight" is Helen Ferguson

Pathe Product Sold in Latin America

Francisco di Domenico, senior partner of Domenico Hermanos and Cia of Bogota, Columbia, S. A., has contracted for the Pathe productions for several years to come in the territories of Columbia, Venezuela, Central America, Panama, including the Canal Zone, Jamaica, Guiana, the Lesser Antillies and Hayti.

Mr. di Lomenico said that his organization is already in control of a chain of theatres in Columbia and work would soon be started on several new theatres. The great theatre of the company in Barranquilla has a seating capacity of 6,600, and it is the intention of the owners to increase it to 12,000.

Metro Promises Many Laughs in New Farce

Metro's all-star picturization of "Parlor, Bedroom and Bath," the boudoir comedy by C. W. Bell and Mark Swai, which ran on Broadway, promises to develop far more laughs than did the original stage production, according to reports from Metro's West Coast studios in Hollywood, where the production is being made.

Finishing touches are being added to the picture this week. It was prepared for the screen by Miss Mathis and A. P. Younger. W. M. Esmond is the cameraman, and Sidney Ullman designed and executed the special art interiors.

Among the cast are Eugene Paullette, who played in "Fair and Warmer," and Ruth Stonehouse, who plays a dealer in society scandal for a daily newspaper, and Katheleen Kirkham. Both these young ladies, according to reports from Metro, will surprise the fans with a variety of elaborate costumes. Edward Dillon is directing the production.

Mon Randall to Draw Universal Stars

Mon Randall, noted pen and ink artist, whose sketches of motion picture stars are familiar to many fans, is now confining his talents to reproducing the features and characteristics of Universal players.

All future Universal advertising will be illuminated by Randall's drawings, and some unusually brilliant work may be expected from this artist now that he is at work at the studio and able to sketch the Universal stars from life.



Christie Comedies for Educational Release

Scores of congratulations were received during the past week by E. W. Hammons, vice president and general manager of Educational Films Corporation on acquiring the distribution of Christie Comedies, which was announced last week in the Motion Picture News. Many of these inquired the dates of the first release.

"Kiss Me Caroline" will be released on July 4th. Bobby Vernon is the featured player while the cast includes Neal Burns, Vera Stedman and Teddy Sampson. "A Seaside Siren" is the second production, this featuring Fay Tincher and introducing the Christie Bathing Girls.

Thomas Ince Conducts Picture Tests

Thomas H. Ince is conducting a number of free picture tests in conjunction with the Los Angeles Record and Sid Grauman to obtain material to be cast in forthcoming Thomas H. Ince pictures. This innovation has given marked impetus to the publicity campaign that has been inaugurated for Ince's special, "Below the Surface." On May 15th, it is stated, almost a thousand candidates presented themselves for the tests. Hobart Bosworth and Director Del Andrews conducted the try-outs, which entailed the exposure of seven thousand feet of film. May 22nd marked the close of the tests. The selection of the ten most promising aspirants will follow a review of the film by Mr. Ince.

Goldwyn-Bray Acquires Wild Bird Pictures

A recent visit to New York by William L. Finley, nationally known as a naturalist, has resulted in the Goldwyn-Bray organization's acquiring 16,000 feet of Mr. Finley's motion pictures of wild bird and animal life. The pictures represent the work of Mr. Finley and his wife for the past three years.

The work of Mr. Finley is unique, as few lovers of wild life hunt with the camera. Through his painstaking work, a careful record has been compiled on the motion picture screen of the actual conditions under which wild birds and animals live.

Unusual Exploitation for Brentwood Film

Some unusual angles of exploitation have been mapped out by Robertson-Cole on "The Heart of Twenty," the Brentwood picture, soon to be released, featuring ZaSu Pitts, the distinctive little actress of quaintly human parts.

The exploitation section of the campaign book which has been issued on this picture shows a dozen ways of increasing box office receipts, with a minimum of expense, and exhibitors who give consideration to the plans outlined will certainly squeeze extra dollars into their pockets, say the producers.

Bebe Daniels New Realart Star

MORRIS KOHN announces another leading woman for stardom under the Realart banner. This time it is Bebe Daniels, who has attracted considerable comment lately in leading roles for Cecil B. DeMille productions and with Wallace Reid in several of his most recent pictures.

The new star is the fifth in the Realart gallery. The announcement that she has been signed comes within a few months of the deal by which Wanda Hawley was added to the Realart list and just as the company's sales force had concluded one of the most noteworthy and successful campaigns of motion picture history in behalf of Miss Hawley's first picture.

Announcement of the new star was made by Morris Kohn, president of Realart, to the managers at their recent convention in New York City. "As the end of the first year of Realart's existence draws to a close," said Mr. Kohn, "the actual accomplishment of the aims of the new company begins to develop. We started the year with an entirely new organization, and a limited but brilliant list of productions. Things have developed swiftly and as we approach the threshold of the new year we find ourselves in a position to announce a larger and far more diversified program.

"The addition of Bebe Daniels means a step forward in motion picture production - one which will not be fully appreciated until her first picture is seen. We might have obtained the services of an established star to carry out this new idea we have, but such a course would only have allowed an approximation of what we had in mind.



Bebe Daniels, who will soon be elevated to stardom in Realart pictures

"Changes come swiftly, especially in motion pictures, where the public taste is continually shifting. We have noted and marked one particular movement and have prepared ourselves to anticipate a new demand. The old vampire star has passed, as every one knows, but not without a struggle and not without leaving her mark on the public taste.

"For a time there has been quite a demand for what is known as the 'baby vamp' style of acting. But for the most part that type of production has been unsatisfactory, running to a light and vapid sort that failed to impress anybody. The real product lies somewhere between the two styles.

"Understand me, however, that Realart is planning no backward step to salacious and unclean productions. We have never stood for this type of picture and we do not mean to begin it now. Our eyes are fixed ahead and we can promise exhibitors something that we are confident will strike a new note of popularity.

"We are also confident that we have selected exactly the right person in Bebe Daniels to portray the type we have in mind. Exhibitors who examine her record will undoubtedly discover exactly the same characteristics that influenced our judgment. There is not a star in motion pictures who could have qualified for this job as does Miss Daniels.

"Of course, Miss Daniels has never done precisely this sort of thing before. But her record shows her possibilities. Under the direction and handling which Realart can and will give her, she is bound to meet this promise and that quickly. Here is youth, beauty and ability and with the ideals and strength of the Realart organization behind her Bebe Daniels will quickly become one of the country's most distinguished and distinctive screen artists."

Bebe Daniels has a featured role in Cecil B. DeMille's picture "Why Change Your Wife," which is at present scoring a big success. Almost simultaneously she is appearing as Wallace Reid's leading woman in "The Dancin' Fool." These two important roles combined with her other recent work have served to attract popular attention and approval with almost incredible swiftness.

Metroites Arrive In New York

WITH the arrival of Bert Lytell, star, and June Mathis and Lois Zellner, scenario writers, at Metro's New York studios from Hollywood, the last of the principals in Metro's Western migration of two years ago are back to work at the old stand.

Mr. Lytell, who has just completed his work before the camera in "The Price of Redemption," adapted by Miss Mathis from I. A. R. Wylie's novel, "The Temple of Dawn," which was done in California under the direction of Dallas M. Fitzgerald, is to take a short rest before going to work on the first of a series of four pictures, which will be made at the New York studios. His brother, Wilfred Lytell, who is playing the leading role in Metro's production of Cecil Raleigh's Drury Lane melodrama, "The Marriage of Mayfair," adapted by Julia Burnham, came in from Stamford, Conn., where the company is on location, to meet him.

Miss Mathis, who is Director-General Karger's "right hand man," got to work an hour after her arrival in the office next to Mr. Karger's overlooking Central Park.



Bert Lytell, star of Metro pictures, who is fast becoming one of the most popular juveniles of the screen

Miss Mathis heads the scenario department and Metro generally regards her opinion as final in the selection and adaptation of plays. She has just completed the scenario of "Hearts Are Trumps," the latest of the Drury Lane melodramas by Cecil Raleigh, which is under production in California.

Lois Zellner was met at the station by her husband, Arthur, who came to New York in April to assist Maxwell Karger. The Zellners had just bought a house in Hollywood when Mr. Zellner was called to New York. Now the Zellners will be permanently in New York. They came to New York from the South several years ago and started work together in motion picture advertising. Since then each has done more than a score of motion picture scenarios.

Mrs. Zellner's last picture was "A Misfit Wife," an adaptation of Julie Herne's drama. Mrs. Zellner expects the first picture she will scenarioize here will be "Polly with a Past," the George Middleton-Guy Bolton drama which scored such a success in the Belasco production starring Ina Claire on the stage. The Metro production of "Polly with a Past" will signalize Ina Claire's screen debut.

Ida Park Heads Company

Director of Bessie Love Will Produce Under A. Callaghan's Auspices



Ida May Park, for whom a production unit is being organized by Andrew J. Callaghan

ANDREW J. GALLAGHAN, head of the Los Angeles producing company, which is starring Bessie Love, announces this week plans for the formation of the Ida May Park Productions. Miss Park has already been engaged, together with Joseph de Grasse, to direct the second film offering of Bessie Love. The projected formation of an Ida May Park Productions unit, states A. J. Callaghan, is in recognition of the distinguished work accomplished by Miss Park in the adaptation of "The Midlanders" to the screen as the first Bessie Love film for the Andrew J. Callaghan Productions, Inc.

The statement of Andrew J. Callaghan regarding the formation of the new producing outfit is as follows:

"The Andrew J. Callaghan Productions, Inc., is pleased to announce the projected creation of a new unit to be known as the Ida May Park Productions which is now in process of formation. Officials of this company have long been aware of the distinctive quality of Miss Park's directorial work, and now with the definite results of 'The Midlanders' which is rapidly nearing completion, to confirm our highest faith in Miss Park we are able to take this step as a means of recognition and announce the plans for the organization of her own producing unit.

"Miss Park, in cooperation with Mr. Joseph de Grasse, has vindicated our belief in the rare screen possibilities of Bessie Love. Their photoplay adaptation of 'The Midlanders' brings out the charm and uncommon dramatic ability of the youthful actress in a great big way.

"The unmistakable feminine hand is plainly felt in Miss Love's first Callaghan production. And now she will have the chance to devote her splendid talents and dramatic intuition to production, conceived, developed and directed by herself, productions that might be called 'directors' pictures' in which the play is the thing."



An interior scene from "The Law of the Yukon," a Realart picture

Ray's Choice Pleases Cohan

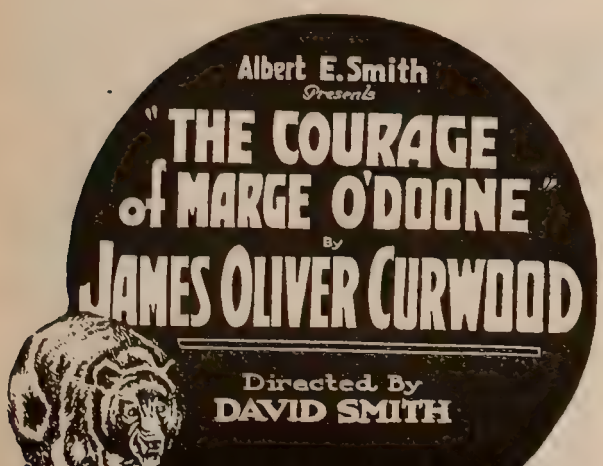
George M. Predicts Success of Film Version of His Stage Play

GEORGE M. COHAN, the actor-playwright, expressed extreme gratification over the picturization of his well known comedy-drama, "Forty-five Minutes from Broadway," in a letter this week to Charles Ray, who is now engaged in Los Angeles adapting the famous stage piece to the screen. The Cohan play is the first of the new series of big photoplays in which Arthur S. Kane is presenting the star for First National release.

"It is with the greatest pleasure," wrote Mr. Cohan to the First National star, "that I learn you are now working on the picture version of my play, 'Forty-five Minutes from Broadway.' As one of the most popular of my dramatic pieces to reach the screen I am gratified to find the play in such capable hands, with every prospect of reaching the public in a form which does credit to the traditions of the piece and to the favor it has enjoyed.

"I have no doubt that your final results will give to the public one of those distinctly different and high-class film characterizations which do so much to raise the plane of the cinema art in the estimation of intelligent people. It seems to me that the story and action of 'Forty-five Minutes from Broadway' are eminently suited to an entertaining and high-standard photoplay production.

"It is particularly gratifying to know that the leading role of my play is being undertaken by a screen actor who enjoys the affection and confidence of his audiences. I can think of no other man now in the films to whom I would rather entrust this stage character of my own creation, which has become, through long theatrical association, very dear to me. Allow me to extend my very best wishes on the photoplay production of 'Forty-five Minutes from Broadway.'"



Serial Is Making Progress

Pathe May Advance Release Date of Juanita Hansen Production

PRODUCTION of the fifteen episode serial in which Juanita Hansen will appear as a Pathe star has made such rapid progress at the Seitz Sutdio, where scenes for the eleventh episode are now being staged under the direction of Bertram Millahuser, that it is probable the picture will be advanced on the release chart, and may be issued in August instead of October as originally intended.

"The Phantom Foe" is the finished title designated for the picture, which was written for Miss Hansen by George B. Seitz. The scenario was done by Frank Leon Smith, who wrote "Bound and Gagged" and other Pathe Serial plays.

Juanita Hansen started work on "The Phantom Foe" the first week in January, but though everything was in readiness at the Seitz plant, there was considerable delay at the beginning of the producing because Warner Oland, who heads the cast, had not completed his work in "The Third Eye" at the Astra studios in California. However, Mr. Oland more than made up for time lost, and soon caught up to the rest of the company, which had already made many scenes.

Information from the Pathe Home Office, where some of the early episodes have been shown, is to the effect that the Juanita Hensen vehicle is a mystery romance of the type popularized by George B. Seitz at the outset of his career as a Pathe serial producer.

"Chet" Withey in Ranks of Masters

"GRIFFITH pupils" were at one time numerous enough in the motion picture ranks. And while "Griffith pupils" loved the old master well enough to glory in the description, at the same time there was always the lingering desire to be recognized and appreciated for the good things they themselves were contributing to the advancement of the screen art.

To "Chet" Withey the task of being a "Griffith pupil" was made especially trying. "Chet" gained his early directorial experience in the Griffith lot; absorbed the Griffith art, became a favored member under the Griffith wing, and added his share to the productions that were being praised for their art and succeeding because they were also "made under the supervision of David Griffith."

And then "Chet" reached the point where his name alone was sufficient to guarantee the production that bore it. But here's the rub—and the reason why "Chet" had his sorrows. For no matter where "Chet" went there was certain to be someone who strode up and said, "Mr. Griffith, I want to compliment you on your work in such-and-such a picture. Mr. Griffith, I am a devoted admirer of your art."

It didn't happen only once or twice. But day in and day out—in Los Angeles or on Times Square, "Chet" had either to keep quiet and take the praise intended for Griffith and hear good words for himself only incidentally, or else make explanations that only confused the person talking to him.

For "Chet" Withey's physical resemblance to David Griffith is uncanny. But with the passing of time the similarity of features has been supplanted by a resemblance of a different sort. "Chet", while following his nose in the work of the directorial field, has been establishing a new link of association with the immortal Griffith in the high order of productions that he has been turning out until at the present time the resemblance between these two masters has become a similarity of achievements rather than a likeness of countenance.

A glance at the pedigree of the well-known "Chet" Withey shows that his rise to the foremost ranks of the megaphone artists was not a case of one projected into fame over-night. "Chet" missed none of the rungs in his climb to the top of the ladder, and by the same token he has established with greater security his superiority over some of his less talented fellows whose names have flared into prominence with one brilliant stroke and have as quickly been snuffed by the effects of subsequent mediocre work. "Chet" Withey began his working career as a miner in Arizona. Meagre pay and an ambition to enter fields other than the Arizona mine-districts made "Chet" dissatisfied with his surroundings and accordingly he threw up his job and started for the Coast. He landed in Los Angeles and here began his



"Chet" Withey, a product of the "Griffith School" and director of "Romance"

theatrical activities which were eventually to lead him to his present position of prestige.

Like so many others who have achieved success in the picture game, "Chet" served his apprenticeship on the stage. He took a job as an actor, his specialty being the role of "heavy." "Chet" liked it better than mining, but he was on the alert for something else. The chance came, and he turned to the writing of scenarios. This was more than ever to his liking, and he made considerable success at it. The Fine Arts-Triangle studios at Hollywood were the scene of his earlier efforts. Next he was assigned to do some directorial work. He made good, showed evidences of marked skill and went to it with a vengeance under the guiding hand of Griffith who was then supervising Fine Arts productions. "Chet" had found his sphere at last and to the perfection of his work he devoted all his talents and ability.

Besides Fine Arts some of the older concerns with which "Chet" was associated in the earlier days were the American, Keystone and the Reliance-Majestic. His initial effort as a director for Triangle was "The Devil's Needle," which starred Norma Talmadge and cast Tully Marshall in the opposite role. "The Old Folks at Home" followed and is still recalled by the "vets" as a "walloper." Among the other productions of this period which "Chet" Withey directed were "The Wharf Rat," "Mr. Goode—the Samaritan," "The Village Prodigal" and "Madame Bo-Peep."

He next joined the directorial forces of the Vitagraph company, and among his pictures under the Vitagraph banner comes "An Alabaster Box." Then followed his association with Artcraft, and probably his best known work under these auspices is "The Hun Within." This picture won unusual success and advanced Withey's reputation more than ever. His work for Paramount includes "Maggie Pepper," "Little Comrade" and "The Teeth of the Tiger." More recently he directed "The New Moon" with Norma Talmadge as the star.

And finally comes "Romance" and with it the achievement of something that the wiseacres had long thought could not be done the transfer of a stage play to the screen with scarcely no changes in the action or settings of the original production. Edward Sheldon's famous play "Romance" with Doris Keane in the stellar role had long seemed to be a hard nut for picture producers to crack. The stage play had a long and successful run on the legitimate stage, but how to present it in a screen version offered a serious problem. Here was a story emphasizing unusual characterizations and emotional situations in which dialogue rather than action predominated. For its picture adaptability, the play was looked upon as a poor venture by the majority of producers.

However, "Chet" set to his task with characteristic earnestness. Let the results of his endeavors speak for themselves. Last week the picture was given its premiere at the New York Strand. The general consensus of opinion following its opening is that the screen version of "Romance" is another splendid tribute to the genius of its director. The predominant feature of the picture production is the excellent work of Doris Keane in the leading role but behind her success is the ever visible evidence of a director whose skillful guidance and artful touches are responsible in large measure for the victory of the star and the triumph of the picture.

First National in Deal with British Company

As a result of negotiations which have been in progress for several months, the productions of the First National Exhibitors Circuit will be distributed in the United Kingdom by the Walturdaw Company, Ltd. A contract has been entered into between David P. Howells, Inc., foreign representatives of First National and Walturdaw whereby First National Attractions for two years go to the Walturdaw Company for distribution in England, Ireland, Scotland and Wales. It is said that the contract aggregates in excess of $2,500,000.00.

Fannie Ward Picture Still Going Big

Few pictures have enjoyed the longevity of "Common Clay," Pathe's cinema version of the great stage play in which Fannie Ward had the leading role. "Common Clay" is being booked weekly in scores of theatres.

Pershing Reception in Universal News Reel

Pictures of General Pershing arriving at Panama, and of the reception he received, are appearing in International News No. 27. Unusual "shots" of the canal are seen in this reel.





J. Warren Kerrigan in the Robert Brunton production for W. W. Hodkinson release, "No. 99"

Joins the Unity League

Los Angeles Branch Established Includes Prominent Picture Men

ANGLO-AMERICAN friendship was welded in Los Angeles last week by the organization of a Los Angeles chapter of the Unity League, in which more than 100 prominent professional, business and film men were enrolled, it is stated. Arthur Levy, chairman of the national executive committee of the league, announced at the meeting, which was called by Arthur Letts of Los Angeles, that a Unity League publication and news film would be launched to further the "friendship propoganda" of the two nations.

Through the courtesy of R. W. MacFarland, west coast manager of the Mayflower Photoplay Corporation, scenes at the luncheon and meeting of the organization were filmed for the new film weekly. Cameraman Harold Lipstein of the Mayflower studios was placed at the disposal of the league chairman.

Mayer Snyder of Los Angeles, former Lieutenant-Governor A. J. Wallace of California, Dean MacCormack, Rt. Rev. Joseph H. Johnson, Rev. James Whitcomb Brougher, Senator Frank Flint, managing editors of the Los Angeles dailies, representatives of the Los Angeles Ad Club, film studios and American Legion, were among the notable guests, according to the Mayflower announcement.

Allan Dwan, director-producer, whose features are being presented by Mayflower, has in course of production, an allegorical film, "Friendship," produced on behalf of the Anglo-American movement, which is to be exhibited free throughout the United States and parts of the British Empire.

Chairman Arthur Levy has announced that the Prince of Wales, Lord Northcliff, Frank Vanderlip, Melville Stone and the executive committee of the Motion Picture Industry of America have signified their approval of the plans and purposes of the Unity League.

Saturday Openings Popular

Exhibitors Find Change from Sunday Openings to be Beneficial

SATURDAY openings for the exhibitors running pictures in week-stand localities will become popular among exhibitors, according to Marshall Neilan, who has discussed the matter with some of the most prominent exhibitors in this country. Such exhibitors as the Saenger Amusement Company in the South and Jensen-Von Herberg organization on the West Coast have adopted the policy of opening their shows on Saturday with notable financial results.

In discussing the matter recently, Mr. Neilan said: "I do not wish to be quoted on anything that would indicate that I am telling exhibitors how to run their business. I am a producer and do not pretend to be able to give advice in connection with the exhibiting branch.

"At the same time, I have wondered often why the policy of opening week-stand motion picture shows on Sunday has remained such a universal practice throughout the country. I am convinced that the time is not far distant when the Sunday opening will cease to be such a fixed policy."

Box office reports and advance releases will befound in this issue

Quick Trip to Get Contract

From New York to Los Angeles and Back on Next Train to Buy Story

J. R. GRAINGER, Eastern representative of Marshall Neilan Productions, left Grand Central Station, New York, Wednesday evening of last week, to spend a few hours in Los Angeles and take the next train back to Manhattan, says the Marshall Neilan office.

Mr. Grainger goes to the West Coast to consult with Mr. Neilan and obtain his signature to a contract which involves the picturization of one of the most famous stories of international prominence, it is stated. This is made necessary by the stipulations in an option on this story held by the Neilan organization and which expires May 29th. The demand for this story among film producers is said to be so great that should the Neilan company fail to take advantage of its option, the rights would be closed within a few hours thereafter, according to the Neilan headquarters. Arriving in Los Angeles on Monday afternoon, Mr. Grainger takes the next train back to New York. He will spend seventeen hours in Los Angeles and return to New York on the morning of the 29th, travelling 184 hours out of 201.

Although the title of the story is not made public, it was stated at the New York offices of the Neilan organization, that the subject is a famous novel of international popularity which has had several elaborate stage presentations here and abroad during the past twenty years. Mr. Neilan plans to produce the story in the very near future, taking scenes in several eastern localities in the United States and then staging the major part of the plot abroad when he arrives there next August. Marion Fairfax will prepare the script and has already begun to lay out the work of adapting the plot to the screen. This work in itself is expected to take over a month. As soon as the deal is closed, Harry Ham, Mr. Neilan's foreign representative, now in London, will be cabled instructions to start making arrangements for the taking of what are expected to be the most elaborate sets since "Intolerance."

Free Booklet to Exhibitors

Hodkinson Analyzes Industry in Pamphlet Issued for Showmen

W. W. Hodkinson has published for free distribution to the exhibitors of the country a pamphlet which he calls "An Appeal to Common Sense." The pamphlet deals in a brief and lucid manner with present conditions in the industry. Mr. Hodkinson's contention is that many of the evils which now beset motion picture theatre owners arise from the fact that the same financial interests control producing and distribution.

Mr. Hodkinson says that under the system now followed by producer-distributor all the picture failures are charged as a debit against the exhibitor, thereby saddling on him the cost of unfortunate experiments. An independent distributing agency forcing the producer to bear the cost of failures on his own shoulders is one of the remedies proposed by Mr. Hodkinson.

"I hope," said Mr. Hodkinson, "that the exhibitors of the country will read the booklet, for it embodies the observations and experience of many years together with the sincere desire to help the exhibitor out of his present difficulties."



Scene from the new Mack Sennett Paramount comedy, "Let Her Go"



He was so simple in soul as to forget his honeymoon; prefer Bugs to Boredom; the companionship of a sweet little shopgirl to the gloomy grandeur of a ducal palace;

She was so simple in soul as to accept his generosity when her own parents and her minister accused her of improper relationship with "a swell;" as to think that she could fit into the social life of which he was a part.

A picture that is rich in story, production and cast.

Breathless ~ In the Air!

That's the way your audiences will be at the end of each episode of the

PATHÉ SERIAL

THE THIRD EYE

with

Warner OLAND

and

Eileen PERCY

Who turned the camera which took the incriminating pictures?

Why the malignant, persistent effort to pin the crime on the beautiful motion picture star?

And who and what is the Third Eye?

A serial that moves with the swift rush of a tornado!

Written by H. H. Van Loan.

Produced by Astra.

Pathé Distributors



THE SECOND OF THE SENSATIONALLY SUCCESSFUL TWO REEL



COMEDIES

INTERNATIONAL FILM SERVICE INC. PRESENTS

FATHER'S CLOSE SHAVE

ADAPTED FROM GEO. McMANUS' FAMOUS SERIES

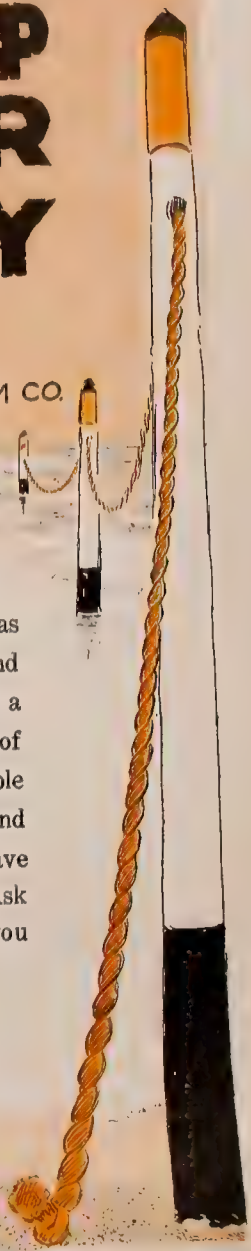
BRINGING UP FATHER

WITH

JOHNNY RAY

PRODUCED BY THE CHRISTIE FILM CO.





The remarkable newspaper tie-up has given to these comedies a unique and tremendous drawing power. There's a newspaper in practically every section of the country that features the inimitable comics. That means great publicity and ready-made audiences. Those who have shown the first have found it so. Ask the nearest Pathe exchange to show you this comedy.

Pathé



EDWIN CAREWE
PRODUCTIONS INC.
presents

RIO GRANDE

From the famous play by

AUGUSTUS THOMAS

Personally directed by

MR. CAREWE

"Splendid . . . Powerfully developed presentation . . . Perhaps the strongest of the many screen stories of the border . . . One of the most important of the new releases."—Moving Picture World.

"Should give satisfaction wherever shown . . . Proper atmosphere showing the rare wild beauty and grandeur of the border country . . . Many thrilling adventures. Miss Theby gives splendid performance."—Motion Picture News.

"Out of the ordinary . . . Actionful melodrama . . . Very good direction . . . Splendid atmosphere . . . Will pull the crowds in greater number than average feature."—Wid's

"A thriller . . . Lavishly produced."—Trade Review.

Pathé
Distributors

Special Service on

Lyons and Moran in "Everything but the Truth"

There seems to be a vogue of five reel comedies which the exhibitor may view as a fashion not liable to exist any great length of time. But while the fashion is popular opportunities are offered for cashing in with these novelties by presenting them in a novel manner.

"Everything But the Truth" is broad comedy, leaving the way clear to all manner of extravagant advertising with free use of "hokem" stunts advisable. The stars, Eddie Lyons and Lee Moran, are well known to your patrons and you therefore do not need to dwell on their names further than to announce in all your advertising who the featured players are in the film, directing your selling argument to the end of convincing your patrons that the film is of unusual value, with emphasis laid on the fact that it is of multiple reel length. Your attempt should be to bring the production up above the stars in the minds of the public, whereas in any ordinary two reel comedy the thing to feature would be the stars themselves. To do this will require more than the average advertising in all lines. If you run a dramatic subject on the same bill perhaps advisable since many patrons of theatres are not satisfied with an all comedy program devote all your energies to the comedy, relegating the dramatic subject to the place usually given a comedy. Since a comedy appeals almost entirely from the incident and stunts contained, with its story of small value, you should, therefore, play up the business which in your mind will go over at your theatre. It will be necessary to advise your public to some extent concerning these scenes. For this purpose we would pick out the sequences occurring after Billy and Annabelle have been detained at the "lunatic asylum," making sure that your selling talk, whatever form it may be in, makes clear that two sane people are kidnapped by a lunatic who thinks he is the proprietor of a madhouse. Give your people a pretty accurate idea of the sort of trouble your characters get mixed up in through this episode.

For secondary advertising angles you can dwell on the reputation achieved by the stars in the five years they have been presenting comedy pictures, mentioning some of their two reel successes that you think will be remembered by your fans, recall by statement that these players are the originators of the "drawing room" comedy on the screen, suggesting that they have never been successfully imitated, mention the fact that this is their first multiple reel feature and give people a chance to define the quality of the production by referring to the other five reel comedies, such as "Tillie's Punctured Romance," "Down on the Farm," etc.; call attention to the well known players in the cast, among whom is Anne Cornwall, who is being touted as one of the finds of the year and promise many human touches which are not often found in any low comedy and which give "Everything But the Truth" class and distinction.

Mention may be made of the fact that the picture is directed by Lyons and Moran and that the story is by Edgar Franklin, a well known writer for the screen. If you care to take advantage of it, there is opportunity for the use of some snappy subtitles which would attract attention since they have double meanings, and are intended to get their laughs on this basis.

You may promise good photography, lots of action and good direction.

Suggestions for Outside Advertising

Since nothing you may do within reason that will attract attention to the dates you will play this picture will be out of place, the devising of stunts to get your theatre and the forthcoming showing in the public eye is advisable. How far you want to go depends on how well you stand in with the police and whether or not you figure it is good business to put something over on the newspapers.

SYNOPSIS OF "EVERYTHING BUT THE TRUTH"

WILLIAM HERVEY, president of an oil company in financial difficulties, is contemplating marriage, to add further to his difficulties, and to this end is secretly furnishing a bungalow as a wedding present for the wife-to-be. Next door to the Hervey home lives a newly married couple. About the same time that William leaves his office for the new home, expecting to return later to attend a directors' meeting of the company which he heads, Jack Elton, the next door neighbor, is called away for a business conference.

Mrs. Elton, wanting some fresh eggs, decides that the easiest way to get them is to ask William, who has been inspecting his new home and is about to return to his business associates, to drive her out to a farm. She introduces herself and makes her request. With neighborly courtesy, William agrees, and they start for the farm. After touring the countryside in search of eggs, they finally arrive at a house temporarily occupied by a lunatic, who imagines himself the head of a private asylum.

The lunatic imagines that William and Mrs. Elton are patients and directs two men whom he has hired as keepers to confine his "patients" in one of the rooms of the house. Resistance is useless, and the couple are locked in so securely that they are unable to escape until the next morning. Then, to their surprise they find themselves the only occupants of the house.

Jack in the meanwhile has returned to his home, and not finding his wife, instituted a neighborhood search. William's fiance, distracted at his failure to keep a dinner engagement, prepares to attempt to find him. The director of the oil company, angry at William's failure to keep his appointment, has remained in the office over night after having been locked in by the bookkeeper.

After having freed themselves from the abandoned house, William and Mrs. Elton realize that no one will believe them if they tell the truth concerning their night's absence, and decide to manufacture a plausible story.

They return to the Elton home and relate the tale they have agreed upon. Jack, however, becomes suspicious, and his questioning calls for more lies. Then Helen, Jack's fiance, arrives, and the situation becomes more involved. Jack is on the point of shooting William. Helen breaks her engagement and Mrs. Elton is informed by her husband that divorce proceedings will be instituted. The moment is a crisis.

However, a man now arrives who states that he is the caretaker of the lunatic, who, he explains, had escaped some time previously, to be recaptured on the previous night. The lunatic's family have commissioned the man to pay reasonable damages to the couple who had been imprisoned. A check is given for an amount large enough to meet the demands of the stockholders of William's oil company, and all explanations being satisfactory, the picture ends with all parties satisfied and happy.



Complications and everything but the truth makes the picture a comedy hit for the full five reels



Comedy scenes in which Eddie Lyons and Lee Moran are past masters are herewith shown

Lyons—Moran Five Reeler Good Exploitation Bet



However, a "demented" man stunt would be sure fire so far as publicity goes. Suppose you were to engage a good character actor who could make up as does the "nut" of the picture bringing him in on the train with "trimmings" enough so he would be noticed at the station and on the street.

If you have a body of water in your city which is navigated with any sort of craft larger than rowboats, you might send your "nut" down to the wharfs to pretend that he imagined he owned all the boats in the world. He could walk about view each vessel critically and talk to bystanders about his possessions, etc. If such a stunt is to be pulled good judgment should be exercised in estimating how far he should be allowed to go so as not to get yourself seriously in complications with the police. It perhaps might be extremely dangerous unless you can fix it with the chiefs or some one in authority. If you think you couldn't "fix things" in the ordinary way there would be opportunity in trying to put the story over on one newspaper alone, since as a rule in most cities at least one of the dailies is "in Dutch" with the police and any chance the department would have to show the paper up would be considered a great joke. In this case frame your stunt with the police for the sole benefit of the one newspaper with the other papers tipped off not to use the story. Of course, if the paper which is "framed" does fall all the other publications will carry the story of the "slip" and you will get the publicity.

Another "plant" which would be almost sure of success would be to send your man (not made up as the "nut" of the picture) around the offices of the various newspaper plants to pose as a harmless demented person who thinks he has purchased a newspaper somewhere and is looking for advice and information how to conduct it successfully. Arm him with enough technical knowledge about presses and linotypes, etc., so he could talk fairly intelligently for a few minutes and instruct him to play his part so he would be "spotted" as a "nut" very soon after getting into conversation with the reportorial force which is where should go to get into action. It would be well to frame his story along comedy lines and instruct him to play for the funny side all the time, since this sort of a yarn is always good reading. (Note—Lunatics who did exactly the stunts suggested in both instances have been encountered in the writers' newspaper experience and therefore these stunts can not be called "wild").

If you have a lunatic asylum in your city you could probably be the means of getting some stories across from interviews with the superintendent who could relate the queer delusions his patients have, all of which can be tied up with your picture and its crazy character.

For window displays the grocery stores with the egg idea of the picture suggest some possibilities although they really would be rather far fetched.

In the matter of lobby decorations plenty of stills showing scenes from the production with your paper driving home the fact that the production is a five-reel comedy, etc., offers the best possibilities

Newspaper Displays and Copy

For your newspaper displays the novelty of a five-reel slap-stick comedy, promising action, and a laugh fest is essential. Your catch lines and selling talk should be written in a semi-comedy vein with an attempt to conceive clever wording. A hint of the spice in some of the titles may be used but with discretion. It might be well to state that the offering has no bathing girls and that all the players wear clothes. For cuts we would select those in which the "nut" appear and therefore have an opportunity to tie-up the lunatic and his "asylum" to the selling talk of our display. If you use stock cuts which may be obtained from the exchange, two of which are reproduced for your inspection, you will, of course, follow out the angle of exploitation suggested by the cuts themselves. A teaser campaign would not be out of place on this subject based on the "liar" idea. For instance if you were to run small cuts with the word "Ananias" engraved in a scraggly hand it would get attention. Later a line saying "told everything but the truth" could be added. Later your display ads could carry the title of the picture "Everything But the Truth" in big type with the word "Ananias" as a catch line.

Readers and text matter for the movie page should emphasize the five-reel part of the comedy, with reference to the lunatic and what he did to the characters of the story, which led to the telling of everything but the truth with the general angle used in the display matter to the fore.

Billboards and Paper Displays

There has been prepared for your use an exceptional lot of good paper for this production. Liberal use of this paper is advised with the selections of style varied. If you use slides begin running them well in advance of your showing featuring the five-reel part of the offering.

Press Notice Stories

The apparently necessary lie when the truth seems not plausible and a lunatic who thinks he is the proprietor of an asylum threatens to destroy the happiness of both a married and engaged couple in the Eddie Lyons and Lee Moran five-reel comedy feature "Everything But the Truth" to be shown at the ———— theatre for a ———— days engagement beginning, but it also furnishes more genuine amusement for theatre goers than anything released for a long time.

Eddie Lyons, as the young president of the oil company, about to be married to a pretty blonde, and Lee Moran, as a newly married young business man, are said to give comedy portrayals of which their past performances have been merely a promise.

They have surrounded themselves with a splendid company, chief among whom are Anne Cornwall as the young wife, Katherine Lewis as the jealous fiancee, Nelson McDowell as an escaped lunatic, Willis Marks as a faithful bookkeeper, and Elizabeth Witt as a meddling aunt.

"Everything But the Truth" is the title of one of the season's feature comedy successes, a five-reel production in which Eddie Lyons and Lee Moran are appearing at the ———— theatre for a ———— engagement.

Lyons and Moran would rather keep an audience chuckling throughout a picture than giving way to an occasional laugh and then lapsing into a quiet state of boredom. The plot of the coming film comedy is built around a young married couple living next door to the suburban bungalow which a prospective Benedict has

AT A GLANCE

Subject — "Everything But the Truth."
Length—Five Reels.
Stars—Eddie Lyons and Lee Moran.
Previous Hits — Comedies — Too Numerous to Mention.
Directed by — Lyons and Moran.
Story by—Edgar Franklin.
Scenario by—Philip Hurn.
Supporting Cast—Anne Cornwall, Katherine Lewis, Nelson McDowell, Willis Marks, Elizabeth Witt.
Locale — A large city and the suburbs.
Time—The present.
Thumb-Nail Theme — The story of two newlyweds and an engaged couple whose happiness is threatened by a little fib which gives an innocent adventure the appearance of an irreparable wrong.

prepared for his bride.

The unmarried man gets into what seems like a hopeless tangle when an escaped lunatic holds him and his neighbor's wife prisoners all night in a deserted farm house. The truth of the whole matter is so unusual that they are afraid to tell the frantic husband what really happened when they escape the next morning. The difficulty with which the situation is cleared up is the basis for many laughs. The two stars are supported in the photoplay by Anne Cornwall, Katherine Lewis, Willis Marks, Elizabeth Witt, Nelson McDowell, and other capable comedy artists.

"Everything But the Truth" is the alluring comedy title of the five-reel feature picture which is being shown at the ———— theatre for a ———— days engagement.

Mirth and laughter are the only things to consider if you see this picture which comes heralded as one of the few really funny multiple reel comedy pictures ever made and classing with "Tillie's Punctured Romance" as entertainment, although "Everything But the Truth" is not slap-stick.

The stars of the picture are Eddie Lyons and Lee Moran who are supported by Anne Cornwall, Katherine Lewis, Nelson McDowell, Willis Marks, Elizabeth Witt, and other popular screen players.

The story concerns two young couples, one of them engaged and the other newly married. The bride and groom have a little suburban love nest next door to the bungalow the prospective Benedict has prepared for his future wife.

Their affairs seem hopelessly tangled when the unmarried man and his neighbor's wife are held prisoners all night in a deserted farm house by an escaped lunatic. The true story sounds so improbable that they invent another. It is soon punctured and more falsehoods have to be told. There are many laughable incidents in the mix-up before everything is satisfactorily explained.

SHORT READERS FOR PROGRAM AND PAPERS

Anne Cornwall, the petite comedienne who scored such a success in support of Lionel Barrymore in "The Copperhead," is playing the leading feminine role in "Everything But the Truth," the comedy feature starring Eddie Lyons and Lee Moran, to be seen at the ——— theatre next ———.

In "Everything But the Truth," coming to the ——— theatre next ———, Eddie Lyons plays the part of a young man about to be married, while Lee Moran appears as a newlywed about to be separated from his bride for the first time. The story is by Edgar Franklin and said to one of the most amusing photocomedies produced in some time.

The names of Lyons and Moran, to theatregoers are synonymous with laughter and good cheer. They have been appearing in one and two-reel pictures for years. Now they have begun the production of big comedy features. The first of these, "Everything But the Truth," is announced for



next ——— at the ——— theatre.

Nelson McDowell, who plays the role of the physician in "Everything But the Truth," the big comedy feature starring Eddie Lyons and Lee Moran, studied medicine at the Northwestern University of Chicago and has lectured before leading colleges. "Everything But the Truth" will be shown at the ——— theatre next ———.

An educated rooster and an equally well-trained hen figure in one of the comedy scenes in "Everything But the Truth," the Lyons and Moran feature booked for next ——— at the ——— theatre. The story is by Edgar Franklin and attracted considerable attention when it first appeared in a popular magazine

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For their first five-reel comedy feature, Eddie Lyons and Lee Moran have taken "Everything But the Truth," a popular magazine story by Edgar Franklin and adapted it to suit their breezy personalities and snappy methods. It is one of the laughing hits of the year. It will be shown at the ——— theatre next ———.

How a plausible fib, told without malice, because the truth was unbelievable, created a mountain of trouble from a mole hill, is shown in "Everything But the Truth," the newest comedy feature of the year, starring Eddie Lyons and Lee Moran and announced for ——— at the ——— theatre. This is the first of a series of comedy features to be produced by these favorite fun-makers.

Eddie Lyons and Lee Moran, the favorite comedy stars of the screen, whose one and two-reel fun-fests have been popular features for years, are now making five-reel productions. Their first big comedy offering, "Everything But the Truth," will be shown at the ——— theatre next ———.

Eddie Lyons and Lee Moran who, for the past five years, have been providing movie theatregoers with hearty and wholesome laughter without resorting to horseplay or slap stick methods, will appear in their first big Universal comedy feature, "Everything But the Truth," at the ——— theatre

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The action of the entire story told in Lyons' and Moran's newest comedy feature, "Everything But the Truth," now on view at the ——— theatre, covers only eighteen hours; but there is action, excitement and laughter enough in that time to keep the audience thoroughly happy and amused throughout its presentation on the screen

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Clean, clever comedy has always been the slogan of Eddie Lyons and Lee Moran. Now that they are producing five reel comedy features they have not changed their recipe. In "Everything But the Truth," in which they are appearing at the ——— theatre, they combine an interesting story with good acting and clever direction

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One of the most amusing comedy types seen in a motion picture in many months is Nelson McDowell, who plays the role of the insane doctor with Eddie Lyons and Lee Moran in their laughing feature, "Everything But the Truth," at the ——— theatre According to the management, the actor is a real physician, who received his degree at the Northwestern University of Chicago.

Edgar Franklin's humorous story, "Everything But the Truth," which was so well liked when it appeared in magazine form some months ago, has been utilized by Eddie Lyons and Lee Moran as the basis of their first comedy feature, now being shown at the ——— theatre.

In "Everything But the Truth," the offering at the ——— theatre, Eddie Lyons and Lee Moran demonstrate that laughter can be created in immoderate quantities without resorting to buffoonery or horseplay In this story by Edgar Franklin the two comedy stars provoke mirth by legitimate means. They are supported in their presentation by an excellent company of fun makers.

Never convict a man on circumstantial evidence or suspect your wife because appearances are against her. In "Everything But the Truth," the Eddie Lyons and Lee Moran comedy now being shown at the ——— theatre, there is a lesson for every young married couple. The production is frankly intended to provoke laughter, but it also succeeds in teaching a lesson

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Although Eddie Lyons and Lee Moran are sufficiently capable of carrying any comedy to success, they do not depend on their own efforts entirely to make "Everything But the Truth," at the ——— theatre, an unmistakable hit. Surrounding them are such competent players as Anne Cornwall, Katherine Lewis, Nelson McDowell, Willis Marks, Elizabeth Witt and many others

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The many admirers of Eddie Lyons and Lee Moran, creators of "Comedies of Class," whose first big feature, "Everything But the Truth," is now being shown at the ——— theatre, are finding these clever players more amusing than ever in their newest starring vehicle Clever acting makes the comedy a decided success.

To celebrate the fifth anniversary of their first appearance in screen comedies, Eddie Lyons and Lee Moran, Universal's pair of fun flingers have produced a comedy feature, "Everything But the Truth," which at once places them in the front rank of screen entertainers. This is the verdict of all who have seen their latest offering at the ——— theatre.

Special Pictures Gets Burrud Scenics

A series of scenes to be filmed by "Dick" Burrud, the well-known photographer of nature, will be released by Special Pictures as soon as the views are completed. "Dick" Burrud has started with his party from the Mexican border, it is stated, and will travel through Alaska, leaving Vancouver for the snow country about June 1st. Nome is said to be the northern objective of the expedition.

The Sunset Magazine and the Special Pictures Corporation are joint sponsors of the scenic expedition. It is stated that 1,500 newspapers have contracted to reproduce still photographs of the scenes "shot" by the party. Stewart Edward White and Wallace Irwin, the novelists and magazine writers, are expected to join the Burrud party at Seattle

Kohn Representatives Attend Convention

D. J. Chatkin of the Marion H. Kohn Productions, Inc., has left for New York to attend a convention of film men Releasing arrangements for the Kohn Productions, which includes two-reelers featuring Grace Sunard, Polly Moran and "Smiling" Bill Jones, will be announced after Mr. Chatkin returns to Los Angeles. The Kohn pictures will probably be sold on a state rights arrangement.

"Isle of Destiny" to Have Showing Soon

Ellis A. Wolff, sales manager of Character Pictures Corporation, announces the completion of their special production, "The Isle of Destiny," by Mack Arthur, featuring Paul Gilmore, Hazel Hudson, and Frank Williams. Releasing arrangements will be announced shortly through the daily press and trade journal and an intensive advertising in New York City and vicinity will precede the Broadway showing.

The length of the picture has not been decided, but it will be presented in its proper length, the producers arguing that neither the public nor the exhibitor pay for their amusements by the foot, but by the quality. "The Isle of Destiny" was taken in Florida and is said to be built upon a theme that will cause considerable comment.

Independent Film to Sell "Lone Hand"

Independent Films Associated will put "The Lone Hand," Richard Kippling's five-reel western, on the state right market for the United States and Canada, according to an announcement just made by Eddy Eckels, general manager. Sol Lesser, it is reported, owns the rights to this picture for California, Nevada and Arizona. The New England, New York, Ohio and Kentucky territories already have been disposed of and Willis and Eckels will distribute the picture in Illinois and Indiana.

Victor Kremer, according to Mr. Eckels, will be the eastern representative for Independent Films Associated, Richard Kippling western representative and Willis and Eckels, Chicago representative.

More Territory Sold on Gump Cartoons

J. L. Mintz, territorial manager of the Gump Cartoons, announces that the following territories have been closed: Iowa, Kansas and Nebraska, Greater Productions Co., Des Moines, Iowa, Kansas City, Mo., Crescent Film Corporation, Kansas City; eastern Missouri; United Film Service, St. Louis, Mo.

Howard Hall Adapt "Determination"

Howard Hall has been engaged to adapt the scenario of "Determination," written by Captain F. F. Stoll, which the United States Photo Play Corporation will produce at its studio in Grantwood, New Jersey. Mr. Hall has been a writer as well as an actor and has had quite a number of Broadway stage successes for a number of years.

Seaboard to Distribute Reelcraft Pictures

Negotiations have just been completed between H. I. Coleman of the Seaboard Film Company, whereby all future releases of the exclusive one and two reel features program of Reelcraft will be distributed by the Seaboard Exchanges in Washington, D. C., and Baltimore, Md., for their respective territories.

Activities of the Independents

STATE RIGHTS—EXPORT

Three New Christie Comics

Bobby Vernon, Vera Steadman, Jim Harrison and Dorothy Devore Star

THREE new Christie comedies, dealing with leap year, matrimonial misadventures, spring house cleaning and college fraternities, present a variety of plots among the new offerings of the Christie studios.

The first of the new comedies in one-reel presents Bobby Vernon with Vera Steadman in "Marry Me." This takes care of the usual leap-year event with Vera in the role of the young lady who drags her recalcitrant loved-one down the street to the license bureau before he has time to say "No." It was directed by Bill Beaudine.

"Neat But Not Gaudy" is the title of another Christie one-reeler with Dorothy Devore and Jimmie Harrison. It deals with the difficulties of a young man who has to masquerade as an interior decorator in order to ease his way into the home of his beloved. All goes well till a couple of amateur paperhangers mess up things till the house is far from neat and very gaudy.

"Eat-a-Bite-A-Pie" ushers Bobby Vernon into a college fraternity with the typical mystic signs of such life. Bobby is disclosed, breaking away from the hazers in a suit of pajamas, carrying an umbrella and alarm clock on the main thoroughfare. In such guise he reaches the house of his college sweetheart. Lucky for him the girl's father belonged to the same fraternity and saved the day for Bobby. This comedy was written by Jack Jevne and directed by William Beaudine.

Benny Leonard Serial Nears Completion]

Word comes from the Coast that the last episodes of the Hallmark serial "The Evil Eye," by Roy L. McCardell, starring Benny Leonard, lightweight champion of the world, are now nearing completion and that the company, which includes Supervising Director Wally Van, Director J. Gordon Cooper, Stuart Holmes, Ruth Dwyer, Mme. Marstini and others will soon return to New York.

The company left for the coast last February, after filming the Wall street scenes in New York city, and has been there ever since, filming the remaining episodes.



One of the many good scenes in the Christie comedy starring Bobby Vernon, "Eat-a-Bite-a-Pie"

Allied Productions Co. is Organized

The Allied Productions Co. was recently organized for the purpose of acting as distributors of independent productions and to finance the production of pictures and featuring of stars which are first indicated by independent exchanges, as being their choice and which they will purchase immediately. Just recently H. M. Owens, general manager of the Allied Company, completed a visit of all the exchange centers at which time State Right buyers were consulted relative to the character of pictures they desired most and in connection with which they would make tentative contracts for their respective territories and as a result of this the company has now ready for release five different series of pictures, details of which will be announced at a very early date. It is the intention of the Allied Production Co. to act as medium of supply of good pictures for the independent exchanges.

Foreign Publicity Department for Goldwyn

In view of the fact that the Goldwyn Distributing Corporation has within the past year out-distanced all previous sales records in its Foreign Sales Department, under Arthur Ziehm, it has been found expedient of late to make additional appropriations for the purpose of maintaining efficiency in handling the exploitation and publicity matter for its customers throughout the world.

Accordingly a Foreign Publicity Department has been formed whose business it will be to comply with requests of the cinema trade publications in the various countries, for special news and feature stories, and supply exploitation and advertising material to its customers. Edgar M. Schoenberg has been appointed manager of the new service branch.

Two States Sold by Capital Film

Capital Film Company have just disposed of the state rights for Illinois and Indiana for its new feature, "Witch's Gold," to the Superior Screen Service of Chicago, of whom Harry Weiss is president.

This new feature which was produced by M. A. Dodge, introduces to the screen Davide, a new star, who is supported by an all star cast including Edward Coxen, Gene Gauntier, Charles Mailes, Spottiswood Aitken, Augustus Phillips and Teddy.

Frohman Seeks Variety of Screen Stories

The Frohman Amusement Corporation announces that they have signed four authors to write a series of four stories for screen adaption. They are Larry Evans, William Hurlburt, Antony Paul Kelley and Richard Le Gallienne.

It is believed by the company that a concern's releases must be along different themes, if they are to prove popular. For this reason they have contracted for such widely different writers as the four mentioned above.

G.W. Schaefer Manages Merit Film Corp.

The Merit Film Corporation, one of the leading independent exchanges in New York, has increased its sales forces in its three branches at New York, Buffalo and Albany. Mr. George W. Schaefer, who for five years was general manager of the New York offices of the World Film Corporation, has taken over the general management of the Merit Film Corporation.

Among the subjects being handled by the Merit Corporation, as announced by Mr. Schaefer, are "The Hall Room Boys," "The Mack Swain Comedies," "Texas Guinan Westerns," "The Romayne Comedies," "Helen Gibson Westerns," "George Ovey Comedies," "The Gumps" (an animated cartoon series), and "Globe Trots" (a scenic series).

Thirty Brady-made pictures, featuring Clara Kimball Young, Alice Brady, House Peters and Kitty Gordon, have been acquired from Masterpiece by Merit Film for New York state north of Greater New York, it is stated.

Big Demand for Radin Short Features

That there is a demand by State right buyers for short length subjects is evidenced by the amount of business Radin Pictures report they are doing on the "Real Star Dramas" and "Zip Comedies" which they are distributing on a territorial basis.

The "Real Star Dramas" are two-part features starring Grace Cunard, Francis Ford, Ruth Clifford, Mary Fuller and Ruth Stonehouse. Chris Rub and Florence E. Turner are the chief fun-makers in the single reel "Zip Comedies," appearing in separate stories comprising the twelve monthly releases.

Kellerman Completes "What Women Love"

Word has been received from the Coast that the Annette Kellerman company has completed all shooting for "What Women Love," the special production to be distributed and exploited by Sol Lesser, and that it is now being cut and edited.

Mr. Lesser has assembled a complete cutting, titling and editing staff, which includes Reed Heustis of the Los Angeles Evening Herald staff and Vincent Bryan, the well-known song writer. Both are working under the personal direction of Bernard McConville, who wrote the story and scenario of the play.

Hammond Closes Big South American Deal

Guy R. Hammond, who has recently taken charge of the foreign department for the Arrow Film Corporation, has just concluded a deal that is said to be one of the biggest South American deals ever closed in the picture business. The pictures included in this deal are not only practically all those handled by the Domestic Department of the Arrow Film Corporation, but the various subjects that the Arrow is handling only for foreign distribution.

Reelcraft Plans Big Series



Matty Roubert, who will be featured in Reelcraft pictures

FOR the seventh addition to the exclusive Short Subject program of Reelcraft, Matty Roubert, a twelve year old "leading man," has been selected for the star roles. They will not, however, be "kid" pictures, announces Reelcraft.

"It will be a series of two reel feature productions," says P. C. Cropper, president of Reelcraft, "and when I say feature productions, I mean it in every sense of the word from the preparation of the story right on through the cast, direction, production, everything, even to the final advertising accessories for the exhibitors.

"There was a time when exhibitors were skeptical of these juvenile pictures. Only quite recently one of the larger producers undertook a picturization of the Louise Alcott's world famed story of 'Little Women,' the box office statements tell the story of its success," explained Mr. Cropper.

Matty Roubert, the young actor selected as the star for this series is well suited for this series and has a world of experience for his age, beginning his picture career at the age of three with the Vitagraph Company in the three reel super production of "Uncle Tom's Cabin," considered a length picture when it was produced nine years ago. Matty attained an international reputation as "The Universal Boy" in a twenty single reel serial, said to be one of the first successful serials. Next he played boy parts with numerous big producing companies such as Pathe, Vitagraph, Edison and the Famous Players Lasky Corporation.

The productions will be in charge of William L. Roubert, the father of Matty, who will also direct the pictures and is at the present time assembling his staff and cast for the pictures which will be produced at Fort Lee, N. J.

Reelcraft has planned to release the productions at the rate of one a month, allowing four weeks for each picture, giving the producing unit ample time to complete a series of pictures, suitable for presentation in every theatre in America.

Distribution will be through the Reelcraft and allied exchanges throughout the United States. Each release will be handled as a feature, although only two reel in length. There will be a complete line of advertising accessories, paper, slides, photos and press sheets. A national trade paper advertising campaign will be prepared for each picture, and due publicity given to each individual release.

The date for the first release will be early in the fall and further announcements will be made later.

Lauds the Garsson Picture

Nat Robbins of Utica Views "Up in Mary's Attic"; Gives Approval

"'Up in Mary's Attic' is the greatest showman's picture I have ever seen. It stands as the one best bet of the year."

This is quoted as the statement of Nat Robbins, head of the Robbins Film Company of Utica, New York, who this week completed a deal whereby he takes over the rights for "Up in Mary's Attic" for all of New York State except Greater New York.

"'Up in Mary's Attic'," Mr. Robbins continued, "contains everything that a feature should contain. There is rollicking comedy without any slapstick, and in addition, considerable dramatic situations, pathos, and heart appeal which will register big with every audience. Besides its many vital selling points, it contains a bunch of the prettiest and most charming beauties known on the legitimate stage or motion picture screen."

Mr. Robbins is quoted as having said that in his opinion "Up in Mary's Attic" would eclipse all records for comedy productions in New York State, and that he had already received more requests from exhibitors for first runs than on any other production he has ever handled.

According to an announcement this week by Murray W. Garsson, president of Fine Art Pictures, Inc., who is releasing this comedy production, featuring Eva Novak and the clever comedian, Harry Gribbon, it will be ready for its first showing in the next two weeks.

The work of re-editing and titling the production, which has been under the supervision of Elmer J. McGovern, is progressing rapidly, and although in an unfinished state, the picture has been sold for several important territories, it is announced.



Some of the girls in "Up in Mary's Attic," a Fine Arts picture, take it easy on the front porch

Bigger Production for Hallroom Comedies

Plans are now under way to make the Percy and Ferdie Hallroom Boys comedies more costly in their production. The Cohns state that the Hallroom Boys pictures will not, despite rumors, be made in five-reel features, but will be continued in the regular two-reel length as heretofore.

Production, however, according to the Cohns, will be on a lavish scale. While the sets and accessories used in the previous Hallroom Boys' comedies were entirely up to standard, in the future special sets will be constructed to give the picture a unique appeal.

Associated Exhibitors Add to Office Space

Rapid expansion of business has necessitated the taking over of additional office space by Associated Exhibitors, Inc. Space has been obtained on the ninth floor of the office building at No. 25 West 45th street. The executives of the Association will remain in the offices on the eighth floor of the same building.

Franklyn Farnum to Do Series for Canyon

Supplementing the announcement that Franklyn Farnum is to be starred in a series of five-reel productions to be produced at the Selig studios, for release by the Canyon Pictures Corporation, Jack Weinberg, president of Canyon, has received word from the Coast that a prominent leading woman and director have been engaged for the first picture, on which preliminary work was started last Monday. The names of the director and leading lady cannot be divulged at this time, says Canyon Pictures, due to the fact that both are working on a big production, which will be completed very shortly.

The first picture will be based on an original story by William E. Wing, who also wrote many of Mr. Farnum's other successes. Mr. Wing is now busily engaged preparing the second story. Mr. Farnum will not stop between pictures but will complete the entire six features in succession.

Buds Open on Screen in New Pictograph

"A Springtime Miracle" is the poetic title given the first subject in the Goldwyn-Bray Pictograph No. 7041, distributed by Goldwyn Pictures Corporation. Nature's slow process of unfolding her blossoms is speeded up by the cameraman as a trip is made through a garden in springtime. Lillies, dandelions and cherry blossoms open before the eyes of the spectator in this interesting and beautifully photographed nature film.

Arrow Reports Recent Territory Sales

The Arrow Film Corporation reports several new sales of "Love's Protege," the Ora Carew feature, as well as the New England territory, New York, western Pennsylvania and West Virginia, on "Woman's Man."

The Arrow also reports sales on "Daughter of the Don" for the New England states and the Pacific coast and Northwestern states.



C. A. (Doc) Willat, new studio manager of National Film Corporation



Scene from "A Trip to Mars," which is being released by the Tower Film Corporation

Jans Picture Ready Soon

Rolfe Editing "Madonnas and Men"; Trade Showing Next Week

B. A. Rolfe is now busily engaged in cutting and assembling the Jans Pictures, Inc., special feature production "Madonnas and Men." It is expected that "Madonnas and Men" will be in shape for a private showing for Jans officials and reviewers of the trade press within the next week or ten days.

"Madonnas and Men" is claimed by Jans Pictures, Inc., to be the greatest box office attraction since "The Birth of a Nation." This is the statement made by one of the officials of the organization recently when talking of the company's forthcoming special production to a newspaper representative.

One of the many though minor features of "Madonnas and Men" is the fact that titles modelled in clay will be used throughout. The idea throughout has been to make every endeavor to have "Madonnas and Men" not only different as to story theme and production but also in the manner of presentation and those little details that do so much to make a motion picture stand above the ordinary so-called features.

"Madonnas and Men," which was written by Carey Wilson and Edmond Goulding with the continuity by Violet Clarke, is said to have been made at a cost of a small fortune. It has been slowly and carefully made and the Jans Company claims that it is destined to outdraw at the box office any other motion picture production that has been made within the past year.

Arrow Plans Big Campaign

Will Advertise Two Features and Muriel Ostrich Comedy Series

THE Arrow Film Corporation is planning a big advertising campaign on the following subjects that are now being offered to Independent State Right Buyers, "Woman's Man," featuring Romaine Fielding, and "Love's Protege," featuring Ora Carew, a five reel story with splendid scenery and photography.

In addition to the two features, the campaign will include the Muriel Ostrich two reel comedies. Gilstrom is directing Miss Ostrich and Bide Dudley has written several of the stories. These two reel comedies are being offered to the Independent Buyers for release beginning about June 15th.

Romaine Fielding, who stars in "Woman's Man," will be remembered as one of the best known stars in pictures several years ago. "Woman's Man" is said to be a big picture with some splendid dramatic situations. The story starts in Arizona and trails across the desert into New York society circles. In New York there are some big scenes and settings.

Special Pictures Busy on Short-Lengths

Special Pictures Corporation has started four comedy companies at work at the Special Picture studio at Long Beach. All four companies are producing under the supervision of Ward Lascalle, director-general.

President Louis W. Thompson is allowing each director four weeks in which to make a 1,400 foot comedy to be used each week in the "Comedyart" release of Special Pictures, it is said.

Present plans for expansion indicate that within a short time the Special Pictures Corporation will be issuing three releases of short-reel subjects weekly.

"His Pajama Girl" to Be Advertised Big

C. B. Price Co., Inc., which is marketing Billie Rhodes in "His Pajama Girl" on the state-right plan announce that they are preparing a strong line of advertising matter to accompany this production.

"While the picture is adapted to wide exploitation," remarked Mr. Price, we are preparing an advertising campaign for the exhibitor that will include a wide variety of material. The lithographs will include everything from a one-sheet to a twenty-four sheet. Gravure photos for lobby display of the 11 x 14 and 22 x 28 type are prepared. Very comprehensive and complete plan and publicity material is being prepared and presented in such a way that the exhibitor will find it all of a most useful nature."

Lawyer Suggests Idea for "The Gumps"

Sidney Smith, creator of "The Gumps," is reported to be snowed under with letters from all over the country, containing suggestions for scenarios for the "Gump" cartoons. One of these letters from a prominent Chicago attorney, who requested that his name be withheld, contained the basic idea of the latest Gump picture, "Accidents Will Happen."

The writer vouched for the absolute truth of the story, claiming that he was the original victim. At first he failed to appreciate the humor of the situation in which he found himself, but as time passed he realized how much real fun it possessed.

Title of Fannie Ward Picture is Changed

J. A. Ferrand, New York, representative for the Delac and Vandal Company of France, announce that Fanny Ward will appear in the stellar role of "She Played and Paid," the newest DeLas and Vandal picture to reach the market, instead of "Storm-Swept," as announced last week. The story is a screen adaptation of Henri Bernstein's masterpiece "La Rafale," and the title of "Storm - Swept" was originally given this picture during it production period in Paris. Upon bringing the picture to the American market, however, the producers changed the title to "She Played and Paid," which they consider a more apropos and fitting title for this story.

Big Business on "Love Without Question"

Fred C. Cross, manager of the Goodwin Theatre, Newark, N. J., recently put over "Love Without Question" to exceptionally big business for a full weeks run at his popular playhouse, reports the Jans Pictures, Inc. Mr. Cross reports that the Jans-Olive Tell feature played to large crowds and received the highest praise from both the press and public of the New Jersey City. The opening on Sunday was the biggest in history of the Goodwin Theatre and business increased during the week.

Brockliss, Simplex Distributor, Is Expanding

WHEN men in the motion picture business hearken back to 1910, it is equivalent to men in older industries looking back twenty-five (25) years, for so quickly has the motion picture business grown and so significant have been the events marking each milestone of the progress of this industry, that to speak of men who were outstanding figures less than one dozen years ago, is like speaking of veterans and pioneers, even though the men in question are still comparatively young and in their prime.

During the year of 1910, when Edwin S. Porter, together with others whose names are associated with the earlier and generally exciting days, were producing pictures under the Rex banner, J. Frank Brockliss, was already a well-established film distributor, with general offices in London, and branches in Paris, Berlin, Vienna, Moscow, Petrograd (known as St. Petersburg in those days), Barcelona and Milan.

At that time, he had the foreign rights to the "Imp," "Powers" and other American films, as well as the George Melies, and Le Lion films of Paris, and the Aquila of Italy. It was upon Mr. Brockliss' first visit to the United States that he met Edwin S. Porter and the latter's associates in the affairs of the Rex Company, which meeting finally resulted in the foreign rights to the Rex pictures going to the House of Brockliss, which continued to successfully market these popular productions until the formation of the Universal Film Company, whose policies would not permit the continuation of this foreign arrangement, with the result that the Brockliss Company took over the entire foreign rights of the Lubin Company's product, which at that time was at the height of its popularity, producing some ten thousand feet of negative weekly.

It was at this time that Edwin S. Porter, in a statement to the trade press, spoke of the highly efficient manner in which J. Frank Brockliss had distributed the Rex product and incidentally paid a tribute to the general efficiency of the Brockliss enterprises.

It will be remembered, too, that in 1912, Mr. Edwin S. Porter delegated Mr. Brockliss as his personal representative to negotiate with Mme. Sarah Bernhardt for the picturization of "Queen Elizabeth," a play in which she was touring Europe at that time. That Mr. Brockliss successfully handled this matter is testified to, by the fact that the "Divine" Sarah's appearance upon the screen under Mr. Porter's direction was an instantaneous success.

That these early satisfactory connections and associations were remembered, probably accounts for the fact that J. Frank Brockliss, Ltd., is now the exclusive distributor for Great Britain of the Simplex Projector, manufactured by the Precision Machine Company, of which company, Edwin S. Porter is vice-president. Negotiations for the exclusive distribution of Simplex Product in Great Britain were effected during the latter part



J. Frank Brockliss, president of the J. Frank Brockliss, Ltd.

of 1918, and it can be truly said that the headquarters of the Brockliss Company represent today, the finest type of distribution headquarters and sales organization of any American machine in the United Kingdom.

The general headquarters of the Brockliss Company are located at 167-169 Wardour Street, London, which includes a five story building, situated in the heart of the greatest film district in Europe. In the basement of the Brockliss building are located two theatres used for reviewing and trade showing purposes. Both of these bijou theatres have well-equipped projection rooms, each of which contains a complete and up to date equipment of two Simplex projectors. Buyers thus have an opportunity of viewing the Simplex projectors in operation, and of judging the results on the screen.

The entire first or street floor of the building, houses the general offices of the company, which occupy the greater portion of this area, while the front portion of the first floor is devoted to the showing of all late models of the Simplex. In the large show-windows facing onto Wardour street, are placed various exhibition models of the Simplex with special lighting effects and announcements calling the attention of the passerby to the merits of this famous machine. From time to time, reproductions of the striking, advertisements published by the Precision Machine Company in the American trade press are shown in these windows in much the same manner as are the popular news service photographs in this country and it is needless to say that photographs showing such installations as the "Capitol," and "Newman" Theatres, as well as other profusely illustrated Simplex achievements attract considerable attention and tend greatly to point out to the American exhibitor, the progress being made in English projection room installations.

This House of Brockliss, with its many connections throughout the United Kingdom, has been unusually successful in the distribution of the Simplex, many of the leading theatres in the territory having been equipped with this famous projector. The efficient sales organization is supported by a high grade repair and service department in charge of an expert electrical mechanic, under whose supervision, repairs of all kinds of theatrical equipment are quickly effected.



General offices of the J. Frank Brockliss Ltd., London, England, where Simplex projectors maintain their enviable reputation as one of the leading motion picture projecting machines

Mr. Brockliss is highly gratified with the manner in which the leading theatre circuits of Great Britain are taking hold of the Simplex Product and states that within a few weeks, he will make an announcement concerning Simplex installations and Brockliss activities, that will be particularly interesting to the American motion picture industry and should prove highly gratifying to certain American manufacturers.

New Policy for National

Representative of Releasing Film to Be Received at Studio

A NEW policy of production and release of high-grade features will shortly be announced by C. A. Willat, general manager of the National Film Corporation of America, who is formulating a plan whereby films bearing the National trademark will be available to any exhibitor in America.

"Of course," states Mr. Willat, "we expect to line up with one of the great distributing organizations, but we expect to make a flexible arrangement which will assure us a nation-wide exploitation drive on our future productions. We have made a thorough survey of the present distributing situation and the only hope of the 'independent' producer, to my way of thinking, is absolute harmony with the firm that releases the product of the studios. This harmony I speak of can best be attained by having a representative of the releasing firm always at the studio—a sort of 'Liaison Agent' as is customary in war times—who will present the distributor's angle of a given production throughout the making of a photoplay feature.

"This has never been done before, I believe, but the idea is sound, as the usual difficulties can be overcome as they arise; exploitation schemes rendered concrete with the invaluable assistance of the studio personnel. This 'Liaison agent' would also be asked to approve the story and continuity about to be filmed, with a view of ascertaining general public opinion on vital parts of the former. Anyway, we expect to give the plan a 'try-out' on our next feature."

"Way Down East" to Be Elaborate Picture

According to advices from the D. W. Griffith studios at Mamaroneck, Griffith's screen version of "Way Down East" is going to be a picture production of a most elaborate character instead of simply a character play of New England life. Thousands of supernumeraries are to appear, it is stated.



This is Guy Empey's leading woman in his latest feature for the Guy Empey Productions, Inc., "Oil." Florence Evelyn Martin

J. Sameth Buys Entire Corporate Stock

J. Joseph Sameth, President of the Forward Film Distributors, Inc., has just purchased the entire stock of this corporation and intends to expand its operations to the state right market.

Larger quarters have been taken at their present address, 210 West 40th street.

News Notes from the West Coast

By J. C. JESSEN

FOX

THE big Fox special comedy has been completed and title will be selected for this by exchange managers, district managers and executives of the Fox Company at their annual convention in New York beginning May 25, as Hampton Del Ruth, producer of this picture and head of the Sunshine Comedies department of the Fox studios, left for New York, May 19, with the edited print of the comedy. The subject, with subtitles consists of 7,700 feet, and may be changed to either a seven or eight full reels production. Numerous changes may be made in the film as Mr. Del Ruth has completed a number of sequences which may replace some now in the edited product. The film has been in the making since early last Fall, thus spending between eight and nine months in the filming besides the preparatory work which was done prior to that time on the story and technical details.

William Farnum and J. Gordon Edwards and company have returned from San Francisco where sea scenes for "The Scuttlers," adapted from the Clyde C. Westover novel, were filmed, and are now working on interiors for this subject.

The Shirley Mason subject, directed by Howard M. Mitchell, "The Little Wanderer," has been completed with the exception of a slight bit of re-editing. Raymond McKee is leading man in this film which is from an original story. "Merely Mary Ann," the well-known stage success, has been selected as Miss Mason's next vehicle.

T. N. Heffron has completed the direction of the Buck Jones film, "Fire Brand Trevison"; and William Russell, now being directed by Scott Sidney, will shortly finish the western picture, "The Twins of Suffering Creek."

F. P-LASKY

FAMOUS Players-Lasky Corporation have purchased the screen rights for the Opie Reed story which was famous twenty years ago, "The Jucklins." This will be a George Melford production, and takes the place of "The Old Homestead," which this director was to make next. Monte Blue and Mabel Julienne Scott have been selected to play in this.

Agnes Ayres, Milton Sills, Jerome Patrick, Theodore Roberts and a number of others have been cast to play in the next William D. Taylor production, "The Furnace," from the story of the English author, Pan, which has been adapted for the screen by Julia Crawford Ivers.

Roscoe Arbuckle is working in the last scenes for "The Life of the Party," and on June 7 is scheduled to begin work in "The Traveling Salesman," scenario for which has been prepared by Walter Woods.

Sam Woods is making the final scenes for the Ethel Clayton subject, "The City Sparrow," and preparations have been made for Miss Clayton to work in "Roseanne O'Zanne." This subject is to be directed by Tom Forman, and the scenario is being written by Mary H. O'Connor, editor of the Famous Players-Lasky department. The cast selected includes Jack Holt as leading man, Mabel Van Buren, Clarence Geldert, Grace Morse and Frederick Malatesta.

Everything is in readiness for the filming of "The Charm School," which will star Wallace Reid; and "Wated a Blemish," starring Bryant Washburn. Tom Geraghty is author of the screen version of the former play, and Sam Woods will direct Reid and company. It is possible there may be some delay on this as Mr. Reid this week received a wire advising him of the critical illness of his father, Hal Reid, the famous playright of New York.

William C. deMille is shortly to start work on the Cosmo Hamilton story, "His Friend and His Wife," and C. B. deMille is doing the final editing on "Something to Think About," and plans to begin a new play early in June.

METRO

MORE definite information concerning the plan of Metro Pictures Corporation respecting stories of the future, as the result of the engagement of Irvin S. Cobb, Henry C. Rowland, Arthur Somers Roache, George Kibbe Turner, Arthur Stringer, Donn Byrne and Lucia Chamberlain, was given out this week by Bayard Veillers, who recently returned from New York after consummating contracts with the authors.

These six writers, in addition to Winchell Smith, Peter B. Kyne, Eugene Walters and Mr. Veiller as staff writers, will each furnish five stories during the year, making a total of fifty screen stories. In addition to this Mr. Veillers is said to have brought stories aggregating a cost of half a million dollars from New York.

The first of the "big authors' series" to be put in the making will be "The Five Dollar Baby," by Irvin S. Cobb. The other authors are all expected on the coast early in June, and then a definite program will be made out for future productions. Veiller's first specially written screen play will be a sequel to his famous stage success, "Within the Law." No title has been given for this story.

Production work at Metro is going forward at almost capacity. Bert Lytell made the last scenes for the East India story, "The Price of Redemption," Saturday of last week, and Sunday, May 16th, left for New York where he will remain for the making of several productions. Lytell has worked at the west coast studios of Metro for the past two years, or since he was first engaged by Metro, and among his successes are "Lombardi, Ltd.", "The Right-Of-Way," and "Alias Jimmy Valentine." While in the east it is possible Lytell will first work in a speaking stage production produced on Broadway by Metro, and following this will work in the film version of the same. On the eve of his departure, the star was presented with a very handsome pigskin traveling case by members of the Lytell producing company. Sol Polito, who has been cameraman for Lytell, accompanied the star east.

Director Edward Dillon is making the final scenes for "Parlor, Bedroom and Bath" with Eugene Palette, Ruth Stonehouse and an all star cast which includes Kathleen Kirkham, Josephine Hill and a number of others, and is leaving in a few days for New York where he is to direct Billie Burke for the Famous Players-Lasky Corporation.

Director Rex Ingram is continuing on interiors for the Drury Lane Melodrama, "Hearts are Trumps," which has an all star cast; and the Nazimova Company have two or three weeks' work on "Billions," which is being directed by Ray Smallwood.

The Winchell Smith screen play, adapted from "The New Henrietta," will be finished shortly when the remaining scenes, which are those laid in the New York stock exchange, are taken. "The Saphead," as this play has been titled, co-stars William H. Crane and Buster Keaton, and was made under the direction of Herbert Blache.



From left to right: Benjamin B. Hampton, Kathleen Norris and "Buddy" Norris; Harry Leon Wilson and Charles Norris

VITAGRAPH

IT so happens that all of the Vitagraph Companies are working at the big plant on Talmadge Street, Hollywood, this week, all having completed location work at about the same time.

A big setting for the final episodes of the Wiliam Duncan, "The Silent Avenger" serial, is now completed, and the company is working on the fourteenth and fifteenth releases. This setting, representing a town, requires half of the ten acres of the Vitagraph studio lot, and several acres of additional space leased for the period required for filming.

Director Chester Bennett is making the final interior scenes of the Chinese interiors for the Earle Williams feature, "The Purple Hieroglyph." The company has been working nights only in an effort to secure some desired lighting effects. The story is laid on the Pacific Coast and Vola Vale plays the leading role.

Webster Cullison, director of the Antonio Mereno Company, has finished exteriors for the second and third episode of "The Veiled Mystery," and will make interiors at the studio as soon as Pauline Curley, leading woman, recovers from slight injury sustained when struck by a falling stone at Catalina Islands.

Such progress has been made in the filming of "Hidden Dangers," directed by William Bertram, that it is now assured the Joe Ryan-Jean Paige serial will be completed before the first episode is released. The company is now at work on the seventh release.

The Tom Terris Company, consisting of an all star cast, making "The Girl Out of the Sky," are now making the final scenes for this production at the studio after three weeks on location at Long Beach and other nearby cities. The story for this is adapted from the Gouverneur Morris story, "Trumpet Island."

A complete theatre with stage, boxes, proscenium arch, fly galleries, orchestra pit and auditorium, has been built for the coming Larry Semon comedy which is at present known as "The Stage Hand." Lucille Carlisle and a beauty chorus appear in this subject.

Director Jesse Robbins has begun the filming of a novel comedy featuring Jimmy Aubrey known as "The Paper Hanger."

UNIVERSAL

THE scenic expedition sent to Borneo, New Guinea and other lands in the immediate vicinity of these, returned to Universal City last week with thousands of feet of negative film taken during the past year by William Alder, serving as cameraman, and Edward Laemmle, nephew of President Carl Laemmle, who was business manager of the expedition. In addition to the great quantity of film, the party secured many valuable curios, relics and trophies for a Los Angeles museum.

Director Lynn Reynolds has completed "The Red Lane," with the filming of exterior scenes for this Canadian village story in Big Bear Valley. Frank Mayo is starred, and principals of the supporting cast are Lillian Rich, leading woman, James L. Mason, Jean Hersholt, James O'Neill, Paul Weigel, Frank Thorne, Harry Lamont, Frederick Herzog and others.

The actual filming of two feature productions was started at Universal City. One is the coming feature of Eddie Lyons and Lee Moran from the musical comedy, "La La Lucille," with Ann Cornwall as leading woman, and the other is "Fightin' Joh," by H. H. Van Loan, which will star Harry Carey under the direction of Reeves Eason. The cast for this besides Carey includes Ruth Fuller Golden, Ray Ripley, Ruth Royce, Like Leslie, Little Reeves Eason, Charles Le Moyne and others.

Work will be started on "In Folies' Trail," a drama to be directed by Rollin Sturgeon upon the arrival of Carmel Myers.

Production work will be started shortly on "Out of the Sky," a circus romance to be directed by Philip Rosen and starring Edith Roberts; and "Hitchin' Posts," directed by Jack Ford with Frank Mayo as star. The latter is a Mississippi river story.

New short subjects in the making are "The Death Trap," a two-reel Canadian story which will be the third of the Jacques Jaccard series "Hoot" Gibson is working in "The Boss of Blue River," and Leo D. Maloney and Dixie Lamont are principals in a short western entitled "Counterfeit." Magda Lane is being featured in a two-reel comedy drama, "A Happy Fool," and Harry Keaton and Mavis Montell are principals in a comedy, "Twin Lizzies," being directed by Joseph McDonough, and Horace Davey is filming "Has this Happened to You?" with Howard Austin and Bartine Burkette. "Off His Trolley," is being directed by J. A. Howe and Thomas Buckingham is completing a satire, "Should Waiters Marry," featuring George Ovey and the Century bathing girls. "A Barber Shop Chorus," is being filmed by James Davis.

Serial companies now working are those making, "The Lightning's Eye," under the direction of Robert F. Hill, and featuring Elmo Lincoln; "The Moon Riders," directed by Albert Russell and featuring Art Acord, and Henry McRae is assembling the oriental made picture, "The Dragon's Net," which features Marie Walcamp. The last scenes for the Eddy Polo serial, "The Vanishing Dagger," have been made.

READ

TWO J. Parker Read, Jr., Productions are nearing completion. One of these is "The Girl Who Dared," starring Louise Glaum which is being directed by Wesley Ruggles. This company has just returned from a week's trip to Coronado, where many exterior scenes were made. One of the features of this film will be a most elaborate garden setting which required 150 arc lamps to illuminate for night photography. In the scenes made at this time, more than 400 extra people, including a powder puff ballet were used.

The Hobart Bosworth Company has completed work at Santa Cruz Island and gone to San Francisco where water front scenes for "Bucko MacAllister" are being filmed. The final scenes for this play will be taken at Balboa Beach south of Los Angeles.

The J. Parker Read scenario department is now busy preparing script for two new productions which will be started within a week.

INCE

EVERYTHING is in readiness at the Thomas H. Ince studios for the filming of the first Ince-Vance special, "Beau Revel," which is to be directed by John Griffith Ray from screen version written by Luther Reed. Florence Vidor has been loaned to Thomas H. Ince by the King Vidor Productions, and she will play the leading role of this first Louis Joseph Vance specially written screen play. Others selected for this cast are Louis Stone, Lloyd Hughes and Kathleen Kirkham. At the studio it is said this production will have interior settings that begin to mark a new era of artistic decorations. One in particular is that of Beau Revel's apartment, which the technical staff will try to make the last word in luxury. The script calls for a big ball held in the famous old building at the rear of Carnegie Hall in New York.

While no information is given out at the studio, it is whispered about that "Beau Revel" will be the first release of Producer Ince through the distributing organization of Associated Producers.

Work on the filming of the first starring vehicle of Douglas MacLean, "Vancouna Villies," is progressing satisfactorily under the direction of Jack Nelson. All of the interior scenes have been taken, and the company is now working on a leased farm where they have the advantage of all atmospheric creating props, buildings and animals.

The Fred Kennett picture, "I Wonder If—," now in the making by Director Fred Niblo is said to contain at least five desirable features of a photoplay which are enumerated as a pretty romance, mystery, an abduction, case of mistaken identity, and throughout the film it will prove to be a veritable fashion show.

C. Gardner Sullivan left for New York Tuesday of this week, and from there will leave for Europe, sailing May 27. He expects to be gone until about the end of the present year.

HAMPTON

THE big stage at the Jesse D. Hampton studio this week contains five ocean liner settings, which are being used in the Robert Thornby special, "Half a Chance." The settings show the barroom, the stoker's hole on the main deck, and in the salon as well as other interesting parts of the boat where action for this story takes place. One of the big scenes was that of a fight in the barroom where Mahlon Hamilton contronted William West, who recently went a number of rounds with Jack Dempsey in the Pathe serial.

Preparations have now been started for the filming of the Mary Ellis Ryan famous novel, "That Girl Montana," which will star Blanche Sweet. The continuity is being prepared by George H. Plympton, adapter of "Soldiers of Chance," and the direction will be by Paul Scardon. Scardon also directed "Soldiers of Chance," and he and Plympton have worked together on a number of other productions.

GOLDWYN

GOLDWYN has been the target for most all of the rumors of the west coast colony for the past several weeks, but despite all of these, reports from those who have inside knowledge, Goldwyn organization is producing at the usual extent, eight companies being at work. This is a slight reduction over previous periods, due, according to the management, to the fact that they are far ahead on production.

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IN THE CURRENT
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"HIDDEN DANGERS."

tions, and if work should be stopped at this time, they would have sufficient feature productions to continue their regular releases until late in the Fall.

Will Rogers is next to work in the story titled, "Old Hutch," by Garett Smith, which is to be directed by Clarence G. Badger. This story will be started at once, so that Rogers can complete work by the time of the Democratic and Republican Convention in San Francisco and Chicago, for he has been engaged by a big news syndicate to "cover" these two political meetings giving the humorous angle of the convention in his own inimitable style.

Al Green has completed the making of "The Man Who Had Everything," and will next film the George Ade story, "Just Out of College," with Jack Pickford as the star.

Hazel Daly has been selected as leading woman for the Tom Moore production, "Stop Thief," which will be directed by Harry Beaumont; and Wallace Worsley has completed the editing of the Gouverneur Morris story of San Francisco, "The Penalty," which features Lon Chaney as the cripple.

Victor Schertzinger is working with the scenario department in the selection of the story to star Mabel Normand; and Reginald Barker continues at work on "The Branding Iron," at Catalina Islands.

One of the big scenes for "Empire Builders" was made by E. Mason Hopper at the specially built South Sea Island village along the coast near Santa Monica this week at which time Cullen Landis was boiled to death by 500 negroes in the guise of South Sea cannibals. Invitations for viewing this bit of hokum were sent out by J. Stewart Woodhouse, head of the publicity department, and many of the trade paper representatives, local newspaper men and other invited guests watched the very realistic scenes filmed.

Clark Irvine of the publicity department is now doing the final editing and titling of a personality picture of Maurice Maeterlinck made while the dramatist was at the coast, with the Goldwyn company. Madame Maeterlinck and Gouverneur Morris also take part in this film.

GARSON

FINAL scenes for the Clara Kimball Young production, "Mid-Channel," from the Sir Arthur Wing Pinero drama, which originally served as an Ethel Barrymore starring vehicle on the speaking stage, have been filmed, and Producer-Director Garson is now doing the final editing of this subject before it is shipped to the Equity Pictures Corporation for release.

Clara Kimball Young goes to San Francisco in a few days to present to the San Francisco Post No. 1 of the American Legion, a wonderful set of Post colors including the American Legion and National standard. This post consists of about 6,000 men.

Miss Lyle Babcock, decorator and artist of San Francisco, was recently engaged by Harry Garson as art director for the Clara Kimball Young productions.

BRUNTON

ROBERT BRUNTON has made all preparations for the filming of a big special all star production which is to be directed by Ernest C. Warde, the title of which will be "The Devil to Pay." The players so far selected are Fritzie Brunette, who has been playing opposite J. Warren Kerrigan; Joseph J. Dowling who had the featured part in "The Miracle Man"; Roy Stewart, featured in B. B. Hampton Productions, and George Fisher, who has been seen in a number of subjects made on the coast. The filming of this will be started shortly.

Harry Leon Wilson and William Allen White, authors of "The Spenders," and "A Certain Man," have arrived at the Brunton studios where they will work with B. B. Hampton in the filming of these two productions.

David Warfield, George Probert and Upton Sinclair were guests of Robert Brunton this week, and personally conducted through the big plant.

John Krog, for many years affiliated with the Ince NYMP and Triangle studios, and since the organization of the Brunton plant has been cashier, died this week after a short illness. No successor has been named as yet.

The last Robert Brunton production featuring J. Warren Kerrigan for Hodkinson, "The House of Whispers," has been completed and shipped east; and the Dustin Farnum production made by Colin Campbell, "Big Happiness," is in the final editing and titling department.

The Betty Compson Company which has been north for several weeks in the filming of water front and Chinatown scenes at San Francisco for "The Test," has returned to the studio for the making of the final interior scenes. Arthur Rosson is director of this initial Compson starring vehicle, and the featured player of "The Miracle Man" is supported by Roy Stewart, Emory Johnson, Ralph Lewis, Walter Miller, Clara Horton, Roscoe Karns, Kate Toncray, Betty Schade and a number of other well-known players.

FIRST NATIONAL

MARSHALL NEILAN has completed all scenes for his third release for First National which was made under the working title of "The Harbor City Mystery"; and the filming of the story featuring Little Wesley Barry, known as "Dinty," which is being directed by Jack MacDermott, will require two or three weeks more time for filming. Following the completion of this work, it is very probable that Mr. Neilan will go east for the making of one or more subjects, and has announced possible intentions of going to Europe.

The number of First National producing units in California has been increased by the recently made contract with Mayflower Photoplay Corporation for release through the Exhibitors' Association.

Alan Dwan and company, headed by Mary Thurman and Niles Welch, are at work on location at Camp Keen in the mountains south of Riverside.

The Sylvia Breamer picture, "Athalie," directed by Sidney A. Franklin is now being edited and titled.

R. W. MacFarland, western manager of Mayflower, made the announcement of the First National affiliation this week.

HERE AND THERE

Ben Wilson, who is now producing serials for Selznick following the making of two for Halmark, has placed Jack Hoxie under contract to play in a serial which is to be directed by Murdock MacQuarrie.

Carter DeHaven has returned from the east after purchasing screen rights on "Twin Beds," and "The Girl in the Taxi," and is shortly to begin producing these at the studios at 4500 Sunset Boulevard, Hollywood.

"Bonnie May" has been selected as the vehicle for Bessie Love, and is to be co-directed by Joseph DeGrasse and Ida May Park for Andrew J. Callaghan.

The D. N. Schwab producing company headed by David Butler and directed by Fred J. Butler, have been in San Francisco for the past week filming scenes for the second Butler release, "Smiling All the Way," in which Leatrice Joy will play the feminine lead.

The recently organized company to make Victor Potel Homespun Comedies, has the first release almost ready for the screen. This subject, made under the supervision of Edward J. Atkinson, will be titled "Slim Comes Back." Potel is using the name given him in "Slippery Slim Comedies," made by Essanay several years ago, and the coming series will be of a type similar to those released through the General. The principals of the cast for this film are Ruby Kendrick, Thelma Percy, George Cummings, George Ward, Jake Abrams and a number of others. The direction was in charge of Robert McKenzie, who has been identified with the industry as director and writer for a number of years.

Leon Kent, who has been affiliated with Col. W. N. Selig in the making of serials featuring Franklyn Farnum and Mary Anderson, is shortly to leave for Honolulu with a company to film a historical pageant for an independent organization.

Box Office Reports and Advance Releases Will Be Found in This Issue

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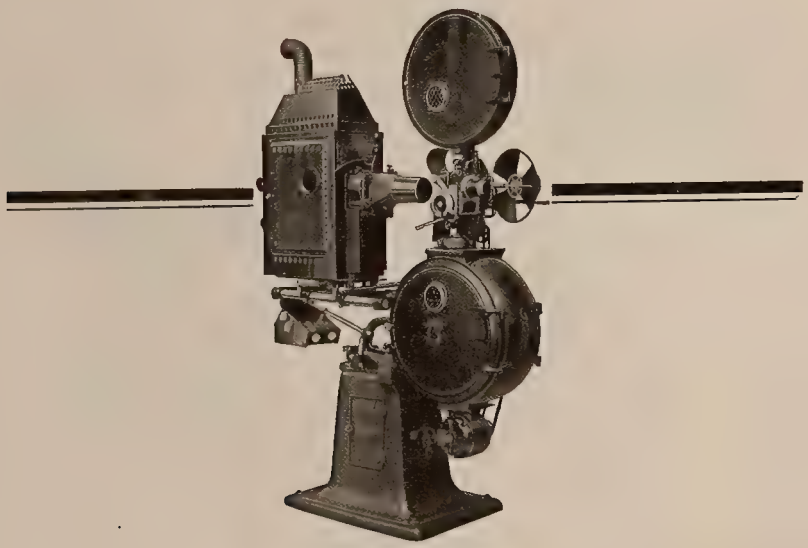
Pages 4661-4682



Marble stairway to balcony in Liberty Theatre, New Orleans

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Special Attention Paid to Decorative Effects at the Strand Theatre

New Binghamton House Reveals Many Gems of Art Treatment

AFTER nearly a year's work, interrupted by many delays due to the difficulty of getting materials, the Strand theatre opened in Binghamton, New York, on May 8. The theatre, which seats about 1,600, was constructed under the direction of A. E. Badgley of Binghamton.

The ground dimensions of the theatre are 134x60 feet with a height from floor to dome of 50 feet. A stage opening of 32 feet has been provided with a proscenium arch 26 feet in height.

The new theatre is fireproof throughout, being constructed of brick, steel and concrete. Further safeguards are provided in a sprinkler system of the latest type in addition to two double-door exits on the ground floor and the same number on the balcony floor.

In its ventilating system the Strand is well provided for. The fresh air is drawn in and forced out by large fans into large ducts running along both sides of the auditorium. In the ducts are openings through which many thousands of *cubic* feet of air are forced into the building. By means of exhaust fans and domes the impure or used air is withdrawn as fast as it accumulates. By this means the air is completely changed every thirty seconds.

The lobby is exceptionally attractive. A tile floor in unique designs with a marble wainscoting and beautiful decorations on the walls accomplish the purpose desired. On the right of the entrance are the box office and check room. A set of doors across the middle of the lobby acts as a wind check and protects the audience seated in the back rows from being struck by draughts as patrons enter and depart.

From the foyer two grand staircases of marble lead to the mezzanine floor. Traffic through the foyer is made noiseless by heavy carpetings.

Back of the last row of seats in the auditorium is a balustrade on top of which is a wind shield of French plate glass for the further protection of the audience.

The auditorium floor aisles are carpeted with Wilton carpets in a golden tone. Doors and boxes are draped with blue velours trimmed with silver. All chairs in the orchestra and in the balcony are leather cushioned with leather backs. No steps are in the auditorium, the usual incline being used.

After leaving the foyer by means of the grand staircases the visitor comes to the mezzanine floor, heavily carpeted and equipped with resting places. This floor is to be used also as a promenade. There is a well in the center through which a view may be had of the foyer beneath. On this same floor on the right is the men's smoking room, the manager's office; on the left, the ladies' retiring room.

There are no steps leading from the promenade to the balcony because of the fact that the entranceway is level. In the front of the balcony are three rows of loges partitioned off from the remainder of the seats by brass railings. The chairs in the loges are of upholstered wickerwork. Similar chairs are used also in the furnishings of the twelve boxes on both sides of the house.

As would be expected in a theatre of this description, the lighting system was developed to suit its individual requirements. All the lights are concealed in coves and connected to sets of dimmers in order that the illumination may be varied in intensity or coloring according to the program. More and more is the lighting system for the theatre being given the prominence it demands if the atmosphere is to be made attractive, restful and easy on the eyes of the patrons.

The projection room is situated in the back of the balcony. Its equipment consists of two Simplex machines connected to a direct current supply.

Decorations

The decorative work throughout the Strand was developed by Gustave Brand and Co., of Chicago. The treatment of the spacious lobby of the Strand theatre is very beautiful, the walls being done in a two tone silk effect combining golds and creamy yellows, surmounted with an Adam ceiling in delicate coloring harmonizing perfectly with the side walls. The color scheme of the theatre itself is based on gray, ivory and rose, richness being obtained through the use of fourteen medallions in striking blue and mauve tints on the upper side walls, the subject of the paintings on the medallions being modernized figures of dancing nymphs, etc. The lower portion of the walls is in two tone silk effects.

In the arc formed by the upper part of the proscenium arch is a magnificent ultra modern mural painting, "Spring of Youth," featuring dancing girls against the colorful background. The size of this art work is twenty feet deep by fifty two wide.

In order to bring out the various effects sought for in the creation of these beautiful decorations the lighting scheme was developed as an adjunct. For instance, directly in front of the mural painting is a battery of lights so arranged as to make the important points stand out in relief. The same idea was carried out in the lighting of the great dome above the auditorium floor.

The opening of the Strand was an event in the city of Binghamton. Very little was known about the structure until the opening night.

Forty Thousand Cubic Feet of Heated Air Per Minute During Zero Weather

Monsoon System as Installed in Proposed Wilson Theatre Designed for This Capacity

OF the many new theatres being built this year, few of them will compare with the New Wilson theatre, Baltimore, Md., in point of comfort. By this is meant not only comfortable seats and projection that is easy on the eyes, but perfect ventilation, winter and summer, with an even temperature during cold weather and a cool, breezy, enjoyable atmosphere during the hot months of the year.

The owners of the theatre knew what they wanted—and they knew where to get it. So they put their problem up to the engineers of the Monsoon Cooling System, Inc., New York.

To take care of the heating and ventilating in cold weather, Monsoon Engineers designed a unit of a No. 6 Monsoon Duplex Set, located in the attic space near the stage, and so arranged that in zero weather 40,000 cubic feet of fresh air can be heated to a temperature of 70 degrees and blown into the theatre through grilled openings in the proscenium arch.

As this large volume of heated fresh air is passed into the house, it settles like a blanket of even warmth over the entire auditorium, driving the cold or foul air out through the entrance doors and other openings at the floor level.

Due to the very slight pressure thus built up, the air movement is outward at the entrance doors. Consequently, when these are opened, there is no inward draft of cold air but, on the contrary, an outward movement of warm air. This is one point of comfort that will be much appreciated by patrons occupying seats in the rear of the house.

Equally necessary as winter heating and ventilating, is proper cooling in hot weather. Monsoon engineers have provided for this by placing three No. 8 Monsoon Breeze Makers in the attic near the

(Continued to page 4668)

Binghamton has Luxurious Theatre in the new Strand



These Views Emphasize the Strand's Decorative Beauty



Development of the Mazda Lamp for Projection Purposes

A Series of Interests to All Projectionists

(Continued)

Field of the Mazda Lamp for Motion Picture Projection

The 30 volt 30 *amperes* 900 watt motion picture lamp with prismatic condenser and mirror will replace any A. C. Carbon arc no matter how skillfully handled. On D. C. it will replace arcs up to 25 amperes and even arcs of higher amperage where those arcs are at present *not properly manipulated.*

With an ordinary painted muslin screen or plaster wall, a 12-foot picture can be obtained on throws not to exceed 80 feet.

With a first-class reflecting type screen, a 15 to 16 foot picture may be satisfactorily projected at a distance not exceeding 90 feet.

With a first-class reflecting type-screen and a No. 2 lens a 15-foot picture can be projected a distance of 110 to 115 feet. For narrow houses if the proper screen is installed longer throws can be used.

It must be remembered that first-class results cannot be obtained unless lamp and mirror are accurately focused and lamp is properly operated.

A smaller size Mazda Lamp for motion picture projection, the 30 *volt* 20 *ampere* 600 *watt lamp*, is about three-fourths as powerful as the 900 watt 30 ampere lamp.

The construction and appearance of the two are identical. The same size bulb is used for both. The only difference lies in the size of the filament wire.

The 600 watt lamp, of course, is not as powerful as the 900 and was designed not for large motion picture work but more to fill the need for small theatres, churches, schools, small auditoriums and halls.

Again, oftentimes in a small town where there is only a limited supply of current, or where a theatre makes its own power, the 900 watt lamp may be too great a drain on the current supply.

Both the 900 and 600 watt lamps run at approximately 30 volts and thus can be run from the 32 volt country homelighting outfits providing proper rheostats be used to insure the lamp operating at exact amperage.

There are now on the market several types of small portable motion picture machines that will fit into a suit-case and are used by salesmen, lecturers, etc., or for parlor entertaining. For this class of work, where the pictures are necessarily small and the throw comparatively short, a low voltage lamp is not an absolute necessity as such machines are usually equipped with 110 to 115 volt stereopticon lamps.

A 400 watt lamp in a round bulb is usually used. The round bulb is more compact but it does not allow the lamp to be placed as close to the condenser. Consequently, the amount of light picked up is decreased over that that could be obtained from a lamp in a tubular bulb and a condensing lens designed for a short back focus.

There has recently been developed a small low wattage low *voltage* lamp for use with small portable motion picture machines. It takes only 100 watts, is of 25 volts, and 4 amperes, and when used with the proper condensing lens system will put more light on the screen than a 400 watt 110 volt stereopticon lamp used for this purpose. The increased light that is obtained is due to the fact that the lamp is placed in a very small tubular bulb and the bulb placed very close to a specially designed condenser thus, a large angle of light is picked up.

This is the last installment of an exhaustive article on the Mazda Lamp and its application to Projection. The author is H. Freeman Barnes, which is proof enough that the data is authoritative.

For slide projection in a commercial motion picture theatre, a 1000 watt 110 volt lamp is available. The standard (110) lamp is well adapted for this sort of work since the projection of slides does not require such a high intensity as is necessitated with film.

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(*Continued on page* 4668)

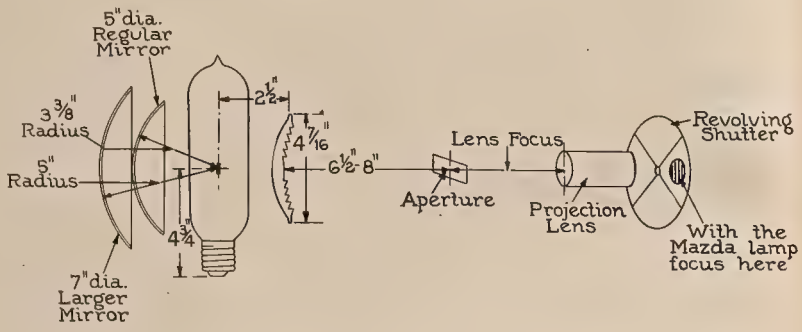


Fig. 16. The optical set up of the Mazda motion picture train; dimensions of component parts and their relations are indicated

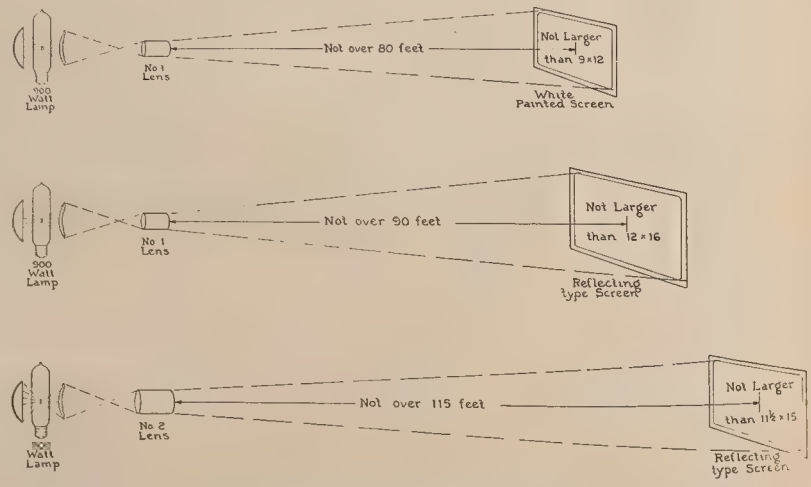


Fig. 17. Maximum throw, size of picture obtainable with Mazda projection and equipment of various types, is here depicted

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History of Magda

(*Continued from page* 4666)

THE MAZDA LAMP

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By L. C. Porter, Motion Picture News, 6-7-19

Fans have large capacity

(*Continued from page* 4663)

stage and two 6-ft. fans on the roof over the balcony. The No. 6 Monsoon Duplex Set, used for heating and ventilating in cold weather, is arranged with bypass dampers so that its capacity is doubled for hot weather cooling. The combined equipments, blowing in, sweep fully 2,300,000 cubic feet of pure, wholesome air through the entire length and width of the auditorium every hour—or a total of 23,000,000 cubic feet every ten-hour day.

The result may easily be imagined. No matter where a person might take his seat, he will feel cool and comfortable. In Baltimore's hottest summer weather, it will be a pleasure to enjoy a show in the New Wilson theatre, and the summer receipts will prove that it pays to cater to the public's comfort.

In laying out a system of this kind, a material economy is effected by eliminating underground trenches, sheet metal ducts and also much of the steam piping necessary with the ordinary heating systems. Due to this saving, ventilating and cooling costs no more than the ordinary system of heating alone.

Work on the Wilson theatre is progressing rapidly. The site is practically cleared and the foundations have already been started. Mr. E. G. Blanke, the theatre architect, looks for an opening date some time during September.

Airdome Queries

A letter was received a few days ago signed only by "A Long Island Exhibitor." This letter, printed below, requests information which we would be pleased to give the writer if he will communicate with us by name.

"I have noticed large tents erected every year in neighboring vicinities used for religious purposes, and as I have idle property in Long Island, I intend to erect a large tent, to be used as an airdome.

"These tents are large enough to seat about five hundred people. I would be very thankful if you will advise me on the following things:

"Where can these tents be hired from (I believe they are made of tarpaulin) and where is this company located?

"Where can the folding benches be hired from (each bench seats about eight people), and where is this company located?

"How can I arrange for an operator's booth in said tent (and can a booth be hired by the season)? Are there any portable booths, or ones that can be erected with little trouble and expense?

"How can I arrange for the electricity to be installed and is it necessary to have electricity, or is there any substitute? Will it be expensive to install electricity?

"I have been a reader since 1917, and have noticed your straightforward answers to questions exhibitors ask you. Kindly give me an answer in this issue of your magazine, as I will look for same."

Reply.—If the writer of the above will kindly send in his name to the Equipment Service Department of MOTION PICTURE NEWS we will give him a list of manufacturers who are either making or handling the material he asks about. It is not the policy of THE NEWS to publish names of manufacturers in its columns unless the article is handled exclusively by one firm.

Strand Organ Has Many Features

One of the features of the new Strand is a Kimball Orchestral Organ with Chimes, Glockenspiel and Orchestra Bells. The instrumentation included Violins, Cello, Viola, Horn, Tuba, Oboe, Flutes, Piccolo and Kimball Vox Humana, together with Diapason and other organ tone giving a full body of tone. The pipes are screened by grille work and the console located in orchestra pit. The organ is located at the side of the proscenium.



Kimball Organ
Installed at Binghamton Strand

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Equipment Operating Projection Questions Answered

Practical Electricity—XII
Study Lessons for the Projectionist

Primary Batteries Contd.

The average shelf-life of a high grade battery is from 10 to 12 months, and is increased by storing the cells at a low temperature.

Since the terminal voltage of a dry cell falls off more rapidly on continuous duty than on intermittent duty, they are better adapted for work which does not require a continuous flow of current, such as telephone and ignition use.

The energy of a battery depends on the amount of active materials. A dry cell contains a definite quantity of chemical energy which may be transformed into electrical energy, so that a battery can give a definite number of watt-hours, or a definite number of ampere-hours at normal voltage. This energy may be taken as a small current for a long interval of time or as a large current for a short time. Thus while the total energy in the battery is fixed by the weight of the active materials the power of the battery (volts times amperes) may vary over a wide range.

Series and parallel arrangement—Cells are in series when the positive or plus pole is connected to the negative or minus pole of the next. The circuit is completed thru a resistance connected to the plus and minus poles at the ends of the series. The total e. m. f. for a series connection is the sum of the e. m. f. of the N cells, or is equal to N x E, where N is the number of cells connected in series and E the terminal voltage of one cell. The internal resistance of the battery is N x r, where r is the internal resistance of each cell. If the resistance of the external circuit to which the battery is connected is R ohms, then the current flowing will be: I equals N x E divided by (R plus N x r). In this equation N x E is the total electromotive force of the battery and R plus N x r the total resistance of the entire circuit. Fig. 39 shows an example of series connection.

Example—Three cells each having an e. m. f. of 1.5 volts, and an internal resistance of 0.6 ohms, are connected in series, with a resistance of 10 ohms What is the current in the resistance when the circuit is closed?

Solution—By substituting in the above equation, I equals 3 x 1.5/ [10 + (3 x .6)] or .382 amperes.

Cells are connected in parallel when all the positive poles are joined together and connected to one lead and all the negative poles joined and connected to the other lead. Fig. 40 shows three cells connected in parallel to an external resistance. The cells are then equivalent to a single cell with an internal resistance of r/N, and the e. m. f. is equal to that of a single cell. If the external connected resistance is R ohms, then the current in the external circuit will be given by the equation:

$$I = \frac{E}{R + \frac{r}{N}}$$

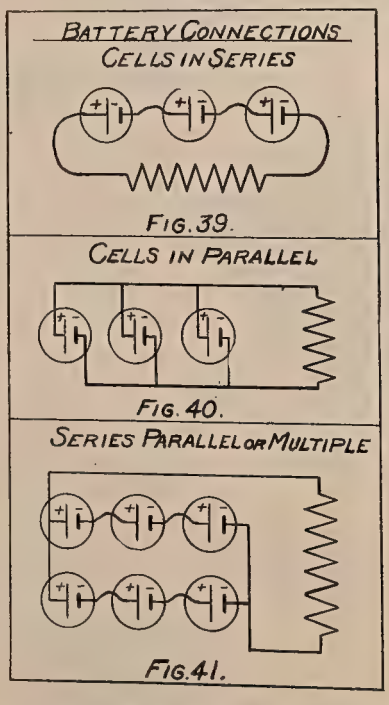
Series-parallel or multiple—Cells may be joined in series-parallel in order to obtain long life for current output. Such a connection is shown by Fig. 41. By this method M cells in series are joined N rows in parallel, which in the case of Fig. 41, is 3 cells in series and 2 rows in parallel. The total number of cells required is M x N. For each row the e. m. f is M x E, and the internal resistance M x r. For the N rows in parallel the internal resistance is M x r/N, and the voltage that of a single row or M E. When connected to an external circuit the current flow will then be:

$$I = \frac{M E}{R + \frac{M r}{N}}$$

For heavy duty such as ignition work the series-parallel connection is a better system for preserving the life of the battery.

Correct answers to questions of April 24 issue:

20. 36.6 ohms.
    90% heat produced.
21. 74 volts.
    9.25 amps. in 8 ohm branch
    6.15 amps. in 12 ohm branch.
    4.6 amps. in 16 ohm branch.
22. 27.5 amps. in 8 ohm branch.
    18.3 amps. in 12 ohm branch.
    13.7 amps. in 16 ohm branch.
    59.5 amps. Total current.
23. 25.4 volts around A and C in parallel.
    84.6 volts around B.
    5.1 amps. in A.
    7.7 amps. in B.
    2.6 amps. in C.
    7.7 amps. Line current.
24. 150 ohms. resistance.
    0.8 amperes each.



Problems to Be Solved

32. Twelve primary cells each having an e.m.f. on no load of 1.5 volts and an internal resistance of 0.25 ohms are connected in parallel to an external circuit which has a resistance of 0.5 ohms. What is the current in the external circuit?
33. Ten cells each having an e.m.f. of 2.2 volts and an internal resistance of .07 ohms, are connected in series to a circuit whose resistance is 4.3 ohms. What current exists in the circuit?
34. If the cells of problem 32 are connected six in series, two rows in parallel, what would be the current in the external circuit of 0.5 ohms?

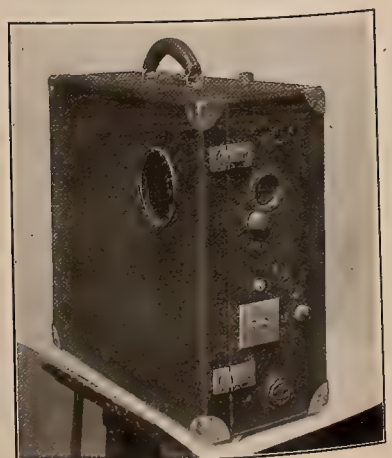
(*To be continued*)

New Transatlantic Projector

BARELY a week passes but that a new portable projector makes its appearance on the market. Although somewhat similar in general layout, yet each machine usually has one or more unusual points that are worthy of special mention. The new Transatlantic Projector recently placed on the market by the Transatlantic Film Corporation falls within the category of those worthy of a description.

The Transatlantic Portable Projector is very similar to the customary "suit-case" type in dimensions and general make-up. It is motor-driven and may be attached to any lamp socket.

(*Continued to page* 4672)



The Transatlantic Projector

HORSLEY'S LABORATORIES USE POWER'S PROJECTORS

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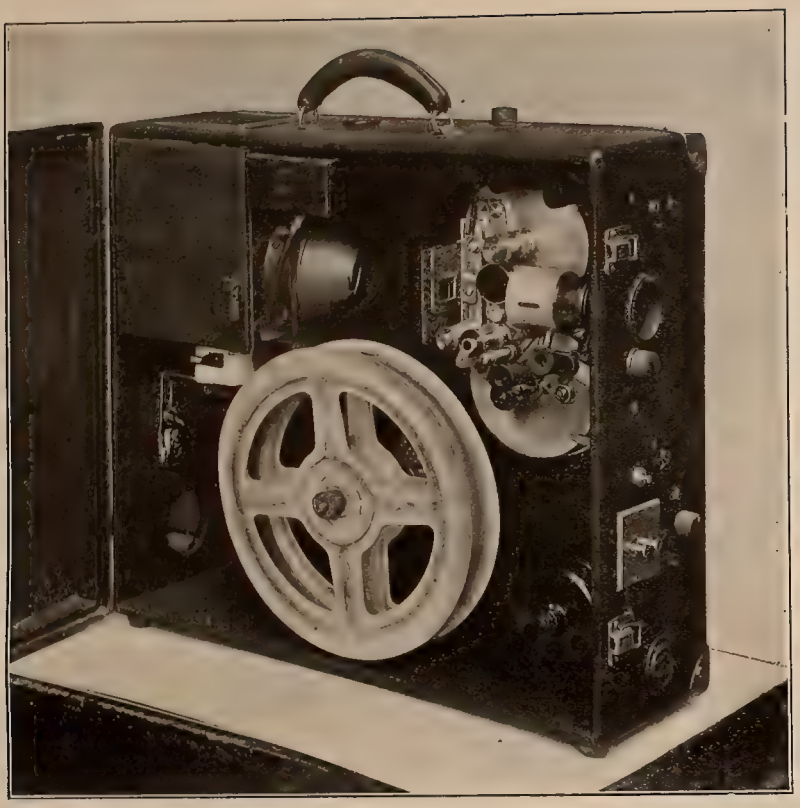
It may interest you to know that during the past eleven years which we have been conducting moving picture laboratories, we have used every make of moving picture projector except one.

At the present time we have in constant use every day three Powers 6B machines for use in screen examination of our product.

For all round service where hard constant work is required, we consider the Powers machine in a class by itself.

Yours truly,
Wm Horsley.

NICHOLAS POWER COMPANY
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View of mechanism of Transatlantic showing water cell

One of its features is the manner in which the gear mechanisms are enclosed. A compact die-casting, oil tight, houses all the gears and makes the operation of the machine quieter.

Another one of its features is the water-cell built into the projector on the principle of an automobile radiator. The cell is fed with the liquid from a storage tank attached to the top side of the casing. As the water becomes heated by the passage of the rays through it, it rises into the storage tank and is replaced by water which has been cooled. As showing how efficient this water-cell is in keeping down the heat on the film, a test was made with a piece of standard inflammable film in the aperture. After allowing the light to remain on the same frame for several minutes the piece of film was removed and it was found that the temperature rise was negligible. A thermometer placed in the light beam at the aperture plate showed a rise of only a few degrees after several minutes exposure.

The operation of the machine is exceptionally smooth and free from undue vibration. This is due mostly to the enclosed gears running in oil.

A picture size of 9x12 feet at a distance of 70 feet is claimed for the machine by its manufacturers.

Agency for Schustek Printers

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By Wm. Roy Mott, Research Laboratory, National Carbon Company

(*Continued*)

LOOKING TO THE FUTURE

IN conclusion, many new flame lamps have been invented and developed in the last year or two, and now varieties of flame carbons for special effects are available for a multitude of simple or complex artistic effects. However, only a small beginning has been made as to the artistic effects counting merely the minor factors of control such as direction of light, its diffusion, change of intensity and the power by proper color and environment to greatly aid the motion picture actor-artist. There is the subject of "catch-lights" in the eyes of the players that represent the reflection of the light sources. If the light sources are rectangular in shape, then the catch-lights will be rectangular or triangular, and with sharp curve points. The bad effect of not using round or oval light sources is easily appreciated. It is well recognized that curved lines convex to each other tend to give a sorrowful, depressed look. Curved lines concave to each other tend to give a pleasant, agreeable, smiling look. By attention to the shape of the diffusing screen for the light sources, it would seem possible to vary this element so as to be in harmony with the ideals of the play. All the recent motion picture photoplays of the best companies show the power of white flame arc lighting to give fine definition, splendid half tones, luminous shadows and favorably shaped "catch" lights.

In some portrait studios the light of the flame arc is thrown upon the ceiling (Fig. 26) or a reflecting screen, and in this way some very beautiful pictures have been photographed. The possibilities of indirect lighting with the flame arc have only been touched upon. By suitable lamp design, it seems practical not only to get more diffuse light, but also greater candlepower delivered to the working plane. Again in the matter of regulation, the shunt control (see Figs. 15 and 16) is one of the important future developments that will enable the artists to secure a wide variety of new effects.

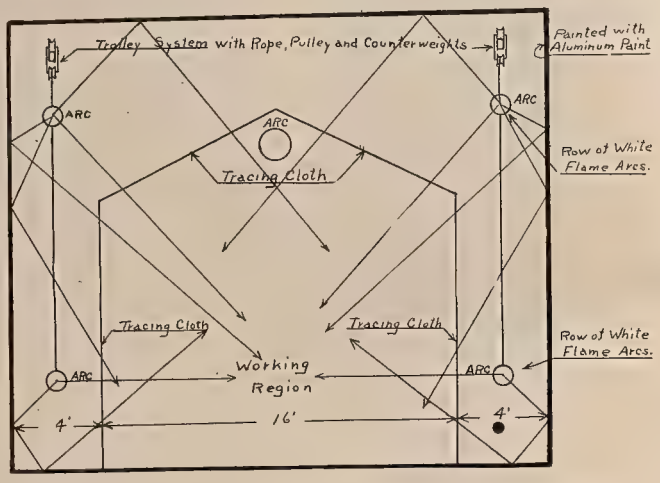


Fig. 24. Interior room for high efficiency lighting for multiple reflection

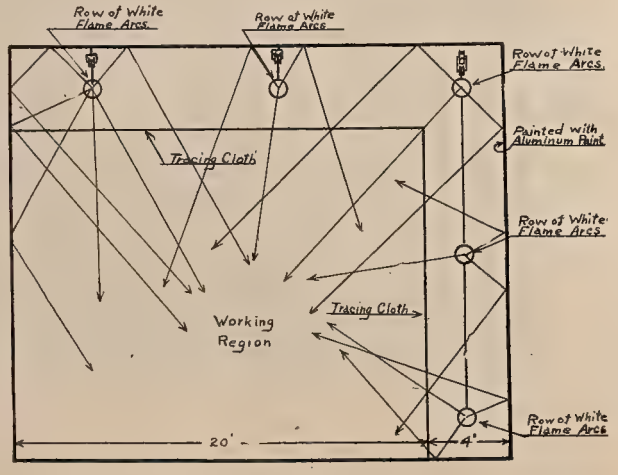


Fig. 25. Interior room with side and top diffuse lighting with flame arcs

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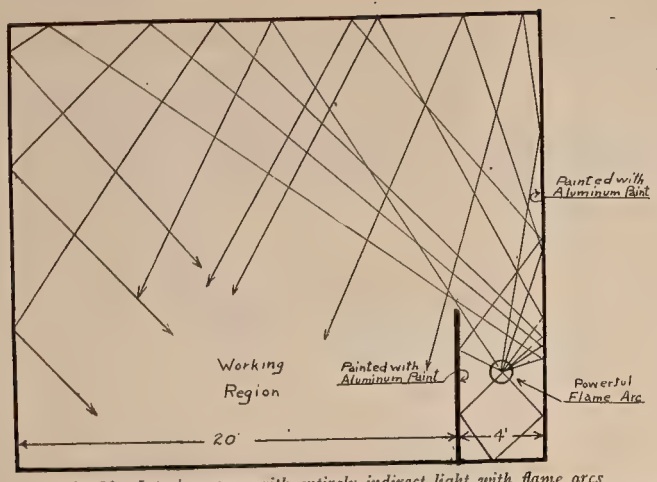


Fig. 26. Interior room with entirely indirect light with flame arcs

The experiments with multiple trim lamps, Fig. 17, show how long life (long period between trims) can be secured for the flame arc.

On alternating current efficiency can be greatly increased with the flame arc by reactance control.

In the matter of studio lighting, the writer believes with Mr. Allison, that interior rooms lighted entirely by artificial light have splendid advantages, because the lighting can then be entirely controlled by the artist, and the extremely hot atmosphere of sunlight glass studio is entirely done away, and a nice cool, comfortable studio can be maintained throughout the year. The director can then obtain all diffuse light, all direct light, or any proportion and direction of diffused and direct light under perfect control, and old King Sol with his changing position, will be entirely unnecessary for all interior scenes. In conclusion this article has pointed out many new developments, and has indicated the promise of many others in development of different colored flame carbons, and a great variety of motion picture flame lamps.

I am indebted to Mr. P. P. Bethea for aid in many long experiments on the flame arc, to Mr. A. Broggini for assistance in securing many of the photographs, to Mr. Ross, master mechanic of Vitagraph, and Miss Anita Stewart for pictures from the Vitagraph Co., to the Edison Co., and to Mr. Beckwith of the Reserve Photoplay Co. for pictures, to Mr. Max Mayer (of Wohl & Co.) for friendly suggestions, to Mr. Allison, Mr. J. E. Brubec, and to many others who have so materially contributed to the value of this paper.



Fig. 27. Photograph of a white flame arc

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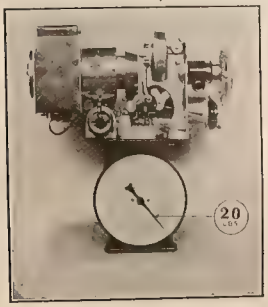
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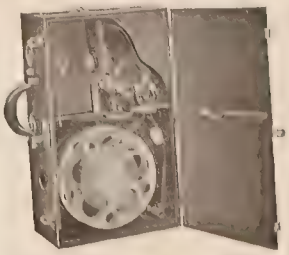
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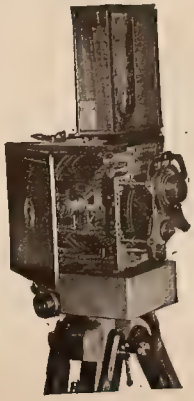
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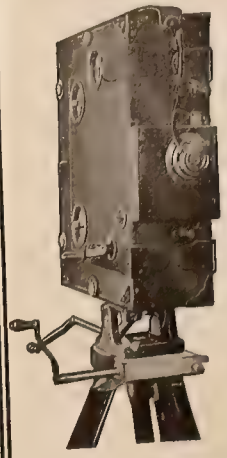
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Water,	16 ounces

The positive to be dye-toned must be thin and superficial, as obtained by full exposure and short development from a negative of average density. It is advantageous to fix with acid hypo. Wash thoroughly. The image will bleach completely in the above bath in from two to five minutes. It should then be washed in running water to remove yellow stain from the whites. Ten minutes in gently running water is usually sufficient for cine positive film. Too much washing reduces the mordanting power of the image, and washing directly under the tap is to be avoided. As soon as the whites are quite free from stain the positive can be immersed in the dye bath, in which it will dye up to the limit in a few minutes. The unfixed dye is then washed out in gently running water, or by standing, with occasional rocking, in water made slightly acid with acetic acid. If the color is too dense, it may be slowly reduced by soaking in the acidified water. If deeper coloring is desired, the finished dye print can be put through the process a second time, thus doubling the depth of color.

The finished dye image is very transparent, but like the mordant-dyed copper-toned image, it dries matt, and can be made more transparent for projection by varnishing or oiling, which, however, is seldom desirable.

The formula given for the bleaching solution is unsuitable for dense positives because it hardens the gelatine so much where there is a heavy silver deposit that it resists the absorption of the dye. For such positives, the percentage of chromic acid should be reduced, and the resulting dye print will then be less transparent. In case the dyeing does not proceed normally in the deeper shadows, very prolonged immersion will often secure a perfect result.

Among the most active dyes for this process are methylene blue, fuchsine and chrysoidine, the solutions of which should contain considerable acetic acid. Saffraine, auramine and malachite green work well with less acetic acid in the solution. From 20 to 60 grains of the dyestuff may be used in making a gallon bath, and glacial acetic acid from a few drops to half an ounce.

Interesting and beautiful results, including various qualities of black can be obtained with mixtures of these dyes.

A New Studio Lamp

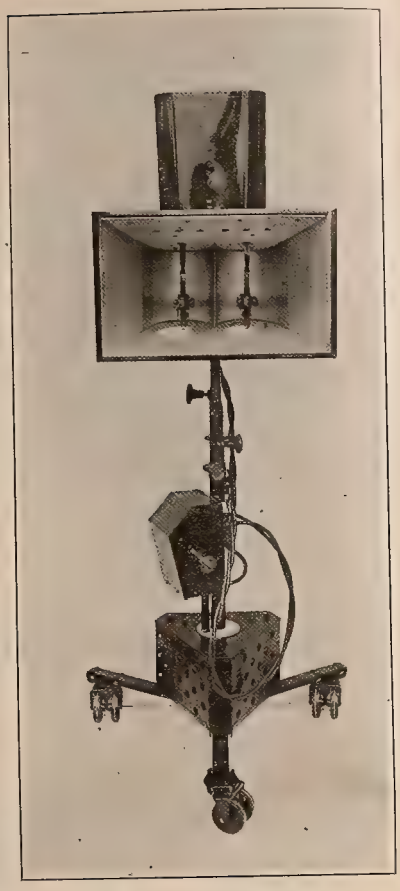
Evolved from the every day experience and demonstrated needs of the big motion studios of Southern California a new studio lamp has been invented by two Los Angeles electricians.

The inventors are C. P. Chamberlain and D. W. Reynolds, electrical engineers who made a practical study of the studio lighting process for several months before perfecting their product.

The new lamp, bearing the trade mark CRECO was an instant success even the lordly motion picture director who rarely descends from a contemplation of human emotions to the material indicating a strenuous desire for the latest lighting development.

It is said that the principal virtues of the CRECO lamp are their adaptability to the variations of voltage, their simplicity and lightness.

According to the Chamberlain-Reynolds Electric Company their lamps will maintain an unvarying illumination at all times. A large order for these lamps was received recently from the Carroll Baker Co., of Sydney, Australia.



The Creco Studio Lamp

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Mr. J. Belmont Mosser, sales manager of the Speer Carbon Company, announces the addition of Mr. F. J. McGinnis to the sales force of the Speer Carbon. Mr. McGinnis was formerly connected with the United Theatre Equipment Corporation of Pittsburgh, and is a practical projectionist of ten years' experience. He will commence immediately to call on exhibitors throughout the country.



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"WHY CHANGE YOUR WIFE?"

All Themes from "Maytime," by Romberg

Love Theme (long) Letter (N) Theme Proper (O).
Vamp Theme (for Bebe Daniels) (M) last four bars 6 8 time
Comedy Theme (F)

1—Start with selection, play moderately throughout so as to play Comedy Theme (F) when Wanda bothers husband during his shaving, until—S: At Screening.
2—Start at (N), until—T: "Moulton Lead."
3—"Vampire Waltz Lento," by Al Coney until—T: "Enter now dressing room."
4—Segue "Vamp Theme (M)" until—T: "Look who's here buying."
5—"Bacchanale" from "Samson Deliah" (start at Allegro, diminish at next title), by Saint Saens until—S: After takes off petticoat. (close up)
6—"Pirouttettes," by Lee Orean Smith until—T: "Husband hates to have."
7—Play "Hindustan" until wife puts on "Dying Poet" record until —S: Husband goes to phonograph.
8—Segue to "Under the Leaves," by Thome until—S: Wife looks at herself in mirror.
9—Theme (F) until—S: Robert at phone.
10—Repeat Theme (M) until—S: Robert hangs up phone.
11—Segue "Melodie" (Violin solo), by Tchaikowsky to action. Play Theme (O) until fade back to Robert. Segue (M) until Phonograph cue "Give Me a Kiss, a Smile," until—S: Phonograph playing "Hindustan" as Robert leans back.
12—Theme (O) until—S: Fade to Wanda in bed.
13—Repeat Phonograph and diminish at title until—S: Fade to Robert.
14—Repeat (O) until—T: "As the shadow."
15—Theme (F) until next title then repeat Theme (O) until—T: "Where have you been."
16—Segue "Dramatic Reproach" (to action), by Berge until—S: She smells coat.
17—"Babillage," by Castillo until—T: "One day divorce is granted."
18—Segue to "Symphonette No. 1" (start at allegro and continue to action), by Berge until—T: "No wonder."
19—Theme (M) until—S: Fade to Robert.
20—"Wedding March" pp until—S: Fade to divorce papers.
21—Repeat (F) to action until—S: Second time Robert learns.
22—Theme (M) until—S: She throws iron down.
23—"Agitato No. 6," by Lake until—T: "Two who already."
24—"Hunkatin" (snappy one step), by Levy until—T: "There's a mysterious."
25—Theme start at (N) until—S: Robert comes to settee.
26—Segue "Meet Me Tonight in Bubble Land" (very slow), by Jones until—T: "When a woman meets her."
27—Segue (F) until—T: "What's she doing with our."
28—One step short start at 2nd strain "Limbo Land" from "Tumble In" then segue to "Wigwam" (Indian fox trot) until—T: "Summer night."
29—Segue "Naughty Waltz 1 and 2½ choruses then segue to "Vamp Theme" (M) until—S: Robert goes after fan.
30—Theme (O) until—S: Fade to Wanda.
31—Segue "Valse Margarite" (to action), by Brahm until—S: Robert comes out in hall.
32—Theme (N) until—T: "When two people have."
33—Segue "Nightfall" (from "Sunset Sketches"), by Kempinski until —S: They recognize each other.
34—Tacet until—S: Robert on curb.
35—"Melody," by Friml until—T: "Danger the great."
36—Theme (O) until—T: "But there are many reasons."
37—Start No. 2 of "Orestes Miniature Symphon" (play to action repeat from C), by Bendix until—S: Bebe comes to bedside.
38—Segue No. 3 same suite until—T: "Get back."
39—Kunihild (Prelude) Kistler start at (1) or Molto Expressivo (cello solo) segue Theme (M) if necessary until—T: "Through nights of long."
40—Theme (O) until Wanda Leaves. Fade to Bebe and violinist. "To a Wild Rose" (violin solo) start 5th bar, play 8 bars segue to (O) Theme to change to "Hindustan" on phonograph diminish to fade to Bedroom repeat (N) Theme until—T: "On night second marriage."
41—Start at (P) and continue through to end starting at (P) or last half of Theme Vivo and Presto can be played and timed to finish until—T: "And now you know."

THE END

NOTE: The Phonograph cues are direct and phonograph is used although numbers mentioned can be played by orchestra but not with good effect.

"SCRATCH MY BACK"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Hunkatin" (Half Tone One-Step), Levy

1—Theme (2 minutes and 55 seconds), until—S: At Screening.
2—Continue to action (30 seconds), until—S: Fight in trolley car.
3—"Eccentric Comedy Theme," by Roberts (1 minute and 5 seconds), until—T: "This was one of the occasions."
4—"Chant Erotique" (Moderato), by Berge (1 minute and 30 seconds), until—T: "We audience were started."
5—"Fairy Phantoms" (Dance Characteristic), by Friedman (1 minute and 25 seconds), until—S: On bench in park.
6—"Mamselle Caprice" (Intermezzo Parisienne), by Baron (1 minute and 55 seconds), until—T: "Madelane's father an."
7—"Intermezzo Pitteresque" (Characteristic), by Kozia (4 minutes), until—T: "Having exhausted every."
8—"Spider and the Fly" (Allegretto), by Armand (2 minutes), until—T: "Let us skip 1,000 feet."
9—"Dramatic Agitato" (For general use), by Hough (2 minutes and 5 seconds), until—S: Chorus girls appear.
10—"Pathetic Andante" (For general use), by Vely (1 minute and 10 seconds), until—S: Girl crying.
11—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 55 seconds), until—S: Interior of waiting room.
12—"Adolescence" (Entr'Acte), by Collinge (2 minutes and 20 seconds), until—T: "In the next few weeks."
13—"Dramatic Narrative" (For scenes of reminiscence), by Pement (1 minute and 30 seconds), until—S: Close-up of letter.
14—Theme (4 minutes and 40 seconds), until—T: "Here we are."
15—"Heloise" (Allegretto), by Langey (4 minutes and 50 seconds), until—T: "Behold, how, etc."
16—"Kiss a Miss" (Valse Chantee), by Baron (2 minutes and 25 seconds), until—T: "10 A. M. at 3 E. 71st St."
17—"Serenade Grotesque" (Characteristic), by Borch (2 minutes and 30 seconds), until—T: "To begin with once."
18—"Conspirators" (Sinister Mysterioso), by Santos (3 minutes and 10 seconds), until—T: "Well, my little runaway."
19—Theme (1 minute and 50 seconds), until—T: "I didn't dare tell him."
20—"Camelia" (From Boutonniere Suite), by Tonning (2 minutes and 30 seconds), until—T: "When do we sail for?"
21—"Galop No. 7," by Minot (2 minutes and 15 seconds), until—T: "In a crisis."
22—Theme (3 minutes and 30 seconds), until—S: Girl looking at picture.
23—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 20 seconds), until—T: "What a noble liar you are."
24—"Comedy Allegro," by Berg (4 minutes and 45 seconds), until—T: "Where have you been with."
25—Theme (4 minutes), until—T: "Already you are in another."
27—Continue pp (1 minute and 5 seconds), until—T: "The wise old monkey gods."

THE END

"THE MAN WHO LOST HIMSELF"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Poeme Symphonique" (And. Quasi Adagio), Borch

1—Theme (3 minutes), until—S: At Screening.
2—"Mamselle Caprice" (Int. Parisienne), by Baron (3 minutes and 10 seconds), until—T: "The boredom ceases."
3—"Moonlight Shadows" (3/4 Moderato), by Baron (5 minutes), until—S: Flashback to hotel lobby.
4—"Drinking Theme," by Roberts (1 minute and 55 seconds), until—T: "Half mad—or more."
5—"Serenade Grotesque" (Characteristic), by Borch (2 minutes and 35 seconds), until—T: "The dark brown dawn that."
6—"Intermezzo" (Allegretto), by Pierne (1 minute and 55 seconds), until—T: "Perfectly valeted for the."
7—Theme (4 minutes), until—S: Close-up of newspaper item.
8—"Serenade Romantique" (And. con moto), by Borch (4 minutes and 20 seconds), until—T: "Fortified by the information."
9—Continue to action (1 minute), until—T: "Well, Rochy, old top."
10—"Allegro," by Borch (50 seconds), until—T: "A park bench."
11—"Conspirators" (Sinister characteristic), by Santos (1 minute and 50 seconds), until—T: "One reason why."
12—"Dramatic Agitato" (For general use), by Hough (2 minutes and 30 seconds), until—T: "This person has tried to."

NOTE. To action pp or ff.

13—Theme (2 minutes and 50 seconds), until—T: "Another reason why the Earl."
14—"The Vampire" (a Dramatic Theme), by Levy (3 minutes and 55 seconds), until—T: "Still another reason why."

NOTE To action pp or ff

15—"Dramatic Recitative" (For heavy intensive dramatic situations), by Levy (2 minutes), until—T: Papa Mulhausen, the master."
16—"Comedy Allegro," by Berg (1 minute), until—T: "You titled crook."
17—Theme (2 minutes and 55 seconds), until—S: "After the fight."
18—"Budding Spring" (Moderato), by Platzman (5 minutes and 50 seconds), until—T: "I have come back."
19—"Love's Enchantment" (Intermezzo D'Amour), by Varley (3 minutes), until—T: "Why, Rochy, you don't act."
20—"Maximilian Maestoso Overture," by Ancher (3 minutes and 25 seconds), until—T: "He had solved the Earl's."
21—Theme (1 minute and 10 seconds), until—T: "Now, Mr. Jones, tell us all."
22—"Eccentric Comedy Theme," by Roberts (1 minute and 5 seconds), until—T: "Show me your tongue."
23—"Hall-Keel Hurry," by Levy (1 minute and 30 seconds), until—T: "Say, Peter Piper."
24—Theme (4 minutes), until—T: "British complacency."
25—"Dramatic Conflict" (Hurry Heroique), by Levy (2 minutes and 45 seconds), until—T: "The show down."
26—Theme (4 minutes), until—T: "I didn't get you into this."

THE END

"ROADS OF DESTINY"

(A Goldwyn Picture)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Reverie" (Dramatic), Drumm

1—Theme (1 minute and 25 seconds), until—S: At Screening.
2—"Dancing in the Barn" (Barn Dance), by Turner (1 minute and 10 seconds), until—T: "The Barn Dance at Horton's."
3—"Kiss a Miss" (Valse Chantee), by Baron (2 minutes and 35 seconds), until—T: "Read us that poem."

NOTE. To action pp or ff

4—Theme (3 minutes and 20 seconds), until—T: "She only knows you are."
5—"Dramatic Tension" (Depicting dramatic, but not pathetic situations), by Andino (4 minutes and 25 seconds), until—T: "The March home."
6—"Dramatic Conflict" (Hurry Heroique), by Levy (3 minutes), until—T: "What's your game, don't you?"
7—Theme (2 minutes and 30 seconds), until—T: "You can change things."

8—"Savannah" (Western one-step), by Rosey (3 minutes), until—T: "And so under a spell."
9—"Northern Serenade" (Moderato), by Olsen (3 minutes and 20 seconds), until—T: "Can you lend me."
10—"Romance" (Moderato), by Karganoff (4 minutes and 40 seconds), until—T: "Won't you take me with you?"
11—"Dramatic Reproach," by Berge (3 minutes and 20 seconds), until—T: "There's a limit on this."

NOTE: To action pp or ff.

12—Theme (20 seconds), until—T: "A drunk took a shot at me."
13—"Why?" (Ballad Fox Trot), by Levy (2 minutes and 45 seconds), until—S: Dancing scene.
14—"Serenade" (Dramatic), by Widor (5 minutes and 30 seconds), until—T: "You are David's attorney."
15—Theme (1 minute and 40 seconds), until—T: "I'm thinking of Annette."
16—"Mysterious Nights" (Valse Dramatique), by Berg (3 minutes and 25 seconds), until—T: "Rosette has consented."
17—Theme ff (2 minutes and 35 seconds), until—T: "The Emeralds, my dear."
18—"Tragic Theme" (For fatal or mournful news), by Vely (4 minutes and 15 seconds), until—T: "What really happened months."
19—"Dramatic Recitative" (For heavy intensive dramatic situations), by Levy (3 minutes), until—T: "How should I know who?"
20—"Western Rodio," by Minot (3 minutes and 45 seconds), until—T: "I don't care 'bout the money."

NOTE: Watch shots.

21—Theme (35 seconds), until—T: "I don't want love over."

THE END

"DOLLARS AND SENSE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Serenade Romantique" (And. con moto), Borch

1—"Kiss a Miss" (Valse Chantee), by Baron (1 minute and 35 seconds), until—S: At Screening.
2—Continue to action (3 minutes), until—T: "The brokerage office of."
3—"Mamselle Caprice" (Intermezzo Parisienne), by Baron (2 minutes and 5 seconds), until—T: "All right, I'll go, but you."
4—"That Naughty Waltz" (Valse Unique), by Levy (3 minutes and 5 seconds), until—T: "No, this is Ciro's."
5—"Visions" (Intermezzo), by Buse (1 minute and 45 seconds), until—T: "A week after the closing."
6—"Clematis" (From Boutonniere Suite), by Tonning (4 minutes and 35 seconds), until—T: "Far from Broadway is."
7—Theme (3 minutes), until—S: "Hazel hands back silver dollars."
8—"Birds and Butterflies" (Intermezzo), by Vely (3 minutes and 30 seconds), until—T: "Under Hazel's management."
9—"Entreaty" (a tone poem), by Colby (3 minutes and 35 seconds), until—T: "Why don't you practice?"
10—"Reverie," by Drumm (2 minutes and 50 seconds), until—T: "You are killing yourself."
11—"Turbulence," by Borch (1 minute), until—S: Ambulance arrives.
12—"Melody" (Moderato), by Huerter (5 minutes), until—T: "David's convalescence must."
13—"Dramatic Suspense," by Winkler (2 minutes and 10 seconds), until—T: "Stanhope keeps his promise."
14—"Bleeding Hearts" (A floral poem), by Levy (2 minutes and 30 seconds), until—T: "Hazel goes to see David."
15—"Chanson Melancolique" (3/4 Andante), by Collinge (2 minutes and 25 seconds), until—T: "Nearly six-thirty."
16—"Chant Erotique" (Dramatic), by Berge (1 minute and 45 seconds), until—T: "Seven-thirty."
17—"Dramatic Reproach," by Berge (2 minutes and 30 seconds), until—T: "There is a wild man."
18—"Comedy Mysterioso," by Lake (2 minutes and 25 seconds), until T: "No, you are."
19—Theme (1 minute), until—T: "David, My David."

THE END

"A TOKIO SIREN"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Japanese Sunset" (Characteristic Japanese), Deppen

1—"Kingdom of Flowers" (Japanese Waltz), by Braham (3 minutes and 55 seconds), until—S: At Screening.
2—"Lotus Flowers" (A Japanese reverie), by Parker (3 minutes and 15 seconds), until—T: "The heartache which discounts."
3—Theme (1 minute and 5 seconds), until—T: "Rejoice, Oh Asitu, for."
4—Continue to action (2 minutes), until—T: "The American Consul and his."
5—"Hurry," by Levy (40 seconds), until—T: "East or West."

NOTE: Begin pp then to action.

6—Theme (1 minute and 15 seconds), until—T: "That was a close call."
7—"A Night in Japan" (Characteristic Suite), by Braham (3 minutes and 10 seconds), until—T: "The hour of ceremony."
8—"Fou So Ka" (Japanese Song) (2 minutes and 25 seconds), until—S: Close-up of girl crying.
9—"Dramatic Suspense," by Winkler (1 minute and 15 seconds), until—T: "Once the sacred."

NOTE: To action pp or ff.

10—Continue pp (1 minute and 5 seconds), until—T: "Her illness is serious."
11—"The Conspirators" (Sinister Mysterioso), by Santos (1 minute and 50 seconds), until—T: "Out of the dreamy."
12—"Entreaty" (A tone poem), by Colby (1 minute and 45 seconds), until—T: "An hour later at the Grand."
13—"Poem Symphonique" (And. quasi adagio), by Borch (2 minutes and 45 seconds), until—T: "But I go with you as your."
14—Theme (1 minute and 25 seconds), until—T: "Please understand this is."

NOTE: To action pp or ff.

15—"Dramatic Recitative" (For heavy dramatic situations), by Levy (1 minute and 35 seconds), until—T: "Then she is accursed."
16—Continue ff (40 seconds), until—S: The fight.
17—"Spring Blossoms" (Characteristic Intermezzo), by Castillo (1 minute and 15 seconds), until—T: "Sayonora" (good-bye).
18—Continue to action (2 minutes and 20 seconds), until—T: "Meanwhile in San Francisco."
19—Theme (1 minute and 35 seconds), until—T: "Ethel, the girl who thought."
20—Continue to action (1 minute and 30 seconds), until—T: "By her own indecision."
21—"Furioso" (For riot or storm scenes), by Kiefert (25 seconds), until—T: "Fate and a summer."
22—"Japanese Cradle," by Puerner (2 minutes and 5 seconds), until—S: Interior of doctor's house.
23—Theme ff (3 minutes and 50 seconds), until—T: "He mistook gratitude for."

THE END

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Music Article in Next Week's Issue.

Announcement of this is made on another page.

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L. Guy Wilky, second vice-president of the American Society of Cinematographers, graduated as a mining engineer from the University of Arizona in 1913. Throughout his college course he had been a big factor in athletics, being active in all branches from ten-



L. Guy Wilky, A. S. C.

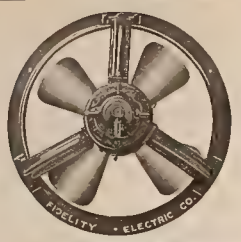
nis to football. Parallel with this scholastic and physical education he had been pursuing a course of self-education in photography, starting at the age of ten when he earned his first kodak in the harvest field. This enthusiastic hobby led to employment in various photographic studios and helped him to see the possibilities and opportunities in the new industry developing in Hollywood.

For three years he was associated with Lubin Company, and one year each with American Film Company, Louise Glaum, Ince and Bessie Barriscale. Among the most important productions photographed are: "A Man's Man," with J. Warren Kerrigan; "The Goddess of Lost Lake" and "An Alien Enemy," with Louise Glaum; "The Woman Michael Married" and "Joslyn's Wife," with Bessie Barriscale; "The Tree of Knowledge" and "Jack Straw" and "The Prince Chap," with Wm. De Mille.

Mr. Wilky is an enthusiastic club worker, being a member of the Elks, Masons, Knights Templars and Shriners, and a member of Sigma Alpha Epsilon College Fraternity. He was one of the charter members of the A. S. C. and is an active member of the organization.

Off to Convention

Among the New Yorkers who left on Saturday for the special convention of the I. A. T. S. E., at Cleveland, were S. S. Cassard and P. A. McGuire, sales and advertising managers, respectively, of the Nicholas Power Company.



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"Up in Mary's Attic"

(Five Reel Comedy—Fine Arts Pictures)

IT looks as if the five reel comedy has come to stay. Mack Sennett experimented beyond the short reelers some time ago and enlarged his reputation to some extent, although the subject matter of his ideas belong in pieces of two reel length. "Up in Mary's Attic" is the newest five reel comedy and it is surely going to be heard from because it is based primarily on lifelike action, the burlesque incident being only secondary in capitalizing values. There is nothing of the slapstick about it. The humor is not gained by pie-slinging methods or by a heterogeneous group of grotesque comedians giving chase to one another. Its mirth-provoking qualities are founded on an incident of life that is reasonably true.

You may call the picture a polite comedy—a satirical comedy—a melodramatic comedy and not go wrong on either count. Place a delectable type of femininity in a boarding school—bring out that she is married to the athletic instructor and will forfeit her inheritance and be expelled if the marriage leaks out introduce a cute infant for unconscious humor and juvenile appeal—present a galaxy of the girls as the student body and you have an idea that spells a comedy with a purpose. Take away the melodramatic trimmings and the bevy of "BeeVeeDee'd" beauties and any good director could fashion from the subject matter a bright and merry farce comedy.

The high spot in this offering is the aforementioned baby who enacts her scenes in a fine spirit of playfulness. Extremely provocative of laughter is her mother's attempt to hide her away from those who are not "in the know." Mary finds a safe place for her in the attic of the dormitory where an intelligent dog acts in the capacity of nurse. There are a number of effective scenes like this one. But for the benefit of those who like their comedies dressed up with feminine pulchritude let us state that "Up in Mary's Attic" keeps to the standard set by Dr. Ziegfeld on the stage. They gambol on the beach, cut up high jinks in the "gym" and give the comedy a good deal of its appeal. Eva Novak and Harry Gribbon are the featured players and they give an excellent account of themselves, the former lending tone and quality through her charm and sincerity, while the latter furnishes fun in his droll buffoonery. It is a comedy of situations and surprises. Not forgetting the baby.—*LAURENCE REID.*

"The Great Shadow"

(Republic)

ANOTHER one of those pictures dealing with Bolshevism and its results upon capital and labor.

Although this feature is better than the average run of its kind, it is hard to say whether it will interest those who view it.

The Russians, the bombs, the riots, the blow ups, the shipyards and the long subtitles denouncing the Bolsheviki methods and their effects on mankind are all here and in good working order.

The story is fair and deals with the struggle of a union leader, John McDonald, whose men are determined to quit work because their unjust demands are not recognized by the capitalists.

They are encouraged in their wrongdoings by a gang of Bolshevists whose object is to use them as an instrument in gaining their ends namely, getting control of this country.

The American and British flags are about to be trampled upon by a radical leader who is addressing a meeting, when McDonald knocks him down, wins over the rioters and thus gains the first step in settling an amicable arrangement between the warring factions, capital and labor.

The cast is a good one and is headed by Tyrone Power, who plays the union leader with conviction. Direction and sets are up to standard and the exteriors show some good scenes in and about the shipyards. Length 5 reels.—*FRANK LEONARD.*

"The One Way Trail"

(Republic)

A GOOD average western which should satisfy in any house where this type of picture takes the preference.

The story is above the average, contains some good thrills, has the elements of heart interest and romantic appeal and unfolds in a way that is easily understandable.

The scenes are laid in the Northwest, showing some fine shots of nature's great "outdoors" and the logging camps where some thrilling moments take place, one of which is the tying of the hero to an immense log, raising it by steam power and shooting it through a chute into the water among other logs—exciting indeed. Suspense now takes its hold. The heroine is seen flying over the logs in a seemingly vain search for her lover whom she has been unable to save from so frightful a death, until she discoveres his body rising to the surface which she seizes and with the aid of others, drags it to shore, thus saving his life.

The star, Edythe Sterling, is her usual self and does some splendid riding and dangerous stunts of the aerial variety.

The direction is praiseworthy indeed showing a carefulness in the selection of seats, exteriors and tempo in action.

He loved and wanted to possess her, even threatening to send her father to jail for a crime he had not committed, if the latter did not agree to his proposals. But a young man entered upon the scene in the shape of a Northwestern mounted police, who was determined to "get" the villain for the crimes he had committed.

The latter, however, was very wary and nearly succeeded in turning the tables on our hero, when a shot from a lunatic, whose insanity had been caused by being previously wounded in the head by the bad man, ended his life.

In his dying moments he confesses all, thus bringing the story to the usual happy ending.

The cast is a strong one, including Gordon Sackville, Jack Connelly, J. Webster Dill and A. Hollingsworth.—*FRANK LEONARD.*

"Modern Centaurs"

(Educational One Reel)

THIS Educational has a classic title which might indicate to the man in the street that it was awe inspiring. We hold the opinion that the offering isn't well named because the average person would fail to be attracted if he was looking for scenics alone. The subject carries more of an educational quality than a scenic one and there is no denying that it furnishes a full quota of thrills. The ordinary human being reacts to the spirit of competition in athletic endeavor. He loves to see the best man win. He will be fascinated in "Modern Centaurs" because it presents a body of expert cavalrymen—each one attempting to do the impossible in a more finished manner than the other.

The offering is one of the best of its kind. The men are expert in the saddle and the horses are thoroughbreds.—*LAURENCE REID.*

"Content"

(Herbert Kaufman Editorial in Pictures —Released by Selznick—One Reel)

UNDER the title of "Content" the second of Herbert Kaufman's "editorial" writings reaches the screen to register as rather a novelty and with considerable meat contained in its filmistic story. True this story is principally told in titles with the action following illustrating that which has been stated, but the reel, as a whole, is interesting, with a decided message.

"Content" concerns a fabled Chinese beggar, who appears before the Mandarin with his two children, complaining against his fate. The Mandarin offers to give him riches, many beautiful wives and all that the beggar would naturally desire, but only under the proviso that the beggar shall give half of that he already possesses to the Mandarin, that half including one of his limbs, half of his children's bodies, an eye, etc.

The beggar declines the gifts on the terms imposed, and suddenly discovering that he has been rich all the time without knowing it, goes away rejoicing.—*J. S. DICKERSON.*

Index to Complete Plan Book and EXHIBITORS BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to January 24, 1920.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

ADVENTURER, THE (FOX) WILLIAM FARNUM.....MAR. 6
"Plenty of color in this costume play."—M. P. News.
Exhibitor Comment—"A poor picture to poor business three days."

ALARM CLOCK ANDY (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....MAR. 27
"Charles Ray scores again as bashful youth."—M. P. News.
Exhibitor Comment.—"A splendid picture, well directed with a good cast and excellent photography. Ray at his best. This combination always insures a big box office result. Played it one week to big business." "A good picture to extra big business." "An excellent picture with big drawing power." "Played this picture two days to big business." "Played this picture one week to average business." "Played this feature one week to big business five days and average two." "A very good picture to average business two days." "A good picture to three days of big business." "Splendid picture to big business three days."
"Consensus—"Good picture, good puller."

ALIAS JIMMY VALENTINE (METRO) BERT LYTELL.....APR. 17
"Old time crook play as thrilling as ever."—M. P. News.
Exhibitor Comment—"Good."

AMATEUR WIFE, THE (PARAMOUNT-ARTCRAFT) IRENE CASTLE.....MAY 8
"Irene Castle has frail story on ugly duckling theme."—M. P. News.
Exhibitor Comment—"Poor box office value."

APRIL FOLLY (PARAMOUNT-ARTCRAFT) MARION DAVIES....MAR. 13
"Wild absurdities and pretty poses featured here."—M. P. News.
Exhibitor Comment—"Picture quite pleasing. Miss Davies a dream, much better than we expected from some of the reviews seen. Story good and interest held up all along. Average business two days." "A fair picture to average business for three days."
Consensus—"Average picture, average puller."

BEAUTY MARKET, THE (FIRST NATIONAL) KATHERINE McDONALD (DEC. 1).....JAN. 31
"Plot ancient but intelligently treated."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "This picture pleased, to average business one day." "Critics knocked this picture and they were wrong. We say so and our patrons say so. Average business one day." "Big business three days. First National has certainly put MacDonald over."
Consensus—"Average picture, average puller."

BLACK IS WHITE (FAMOUS PLAYERS-LASKY) DOROTHY DALTON.....MAR. 20
"Unusual picture dramatically, but has ticklish sequence."—M. P. News.
Exhibitor Comment—"A picture that seems improbable but my patrons liked it very much. Average business three days." "Receipts good but picture not so good." "An average picture to poor business for three days." "Good picture to big business three days." "A poor title which meant little to my patrons. Average feature to average business three days." "Played this feature one day to poor business."
Consensus—"Good picture, good puller."

BLACK SHADOWS (FOX) PEGGY HYLAND.....APR. 3
"Story of self sacrifice has interesting moments."—M. P. News.
Exhibitor Comment—"Ordinary picture. Star popular but her pictures weak. Poor business one day."

BLIND LOVE (GERALD BACON-AYTON) LUCY COTTON (FEB. 1).....JAN. 31
"A well constructed drama."—M. P. News.

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1).....JAN. 17
"This love story has pictorial appeal."—M. P. News.

BLOOD BARRIER, THE (BLACKTON-PATHE) BREAMER-GORDON.....APR. 10
"Action and suspense will hold."—M. P. News.

BLOOMING ANGEL, THE (GOLDWYN) MADGE KENNEDY.....FEB. 21
"Miss Kennedy saves poorly developed idea."—M. P. News.
Exhibitor Comment—"A good picture to big business one day."
"A fair picture to average business two days." "Average picture to average business three days." "Poor business one day."
Consensus—"Pleasing picture, average puller."

BRAND OF LOPEZ, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....APR. 10
"Role hardly fits the Japanese star."—M. P. News.
Exhibitor Comment—"Good picture."

BRIGHT SKIES (BRENTWOOD-ROBERTSON-COLE) ZA SU PITTS.....MAY 8
"Slavey story mixed with a bit of slapstick." M. P. News.

BULLET PROOF (UNIVERSAL) HARRY CAREY.....MAY 1
"Two-fisted action in Harry Carey's latest."—M. P. News.

BURNING DAYLIGHT (C. E. SHURTLEFF-METRO) MITCHELL LEWIS.....MAY 29
"London's vital story makes good audience picture."—M. P. News.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

BURNT WINGS (UNIVERSAL) FRANK MAYO.....FEB. 28
"A good average picture which will interest."—M. P. News.
Exhibitor Comment—"Fair picture to average business."

BUTTERFLY MAN, THE (GASNIER-ROBERTSON-COLE) LEW CODY.....MAY 29
"Sumptuous production with weak plot in society picture."—M. P. News.

CAPTAIN SWIFT (VITAGRAPH) EARLE WILLIAMS.....APR. 24
"A pleasing picture which should interest."—M. P. News.

CHAINS OF EVIDENCE (HALLMARK) EDMUND BREESE.....MAR. 6
"Mystery melodrama has few moments of interest."—M. P. News.
"Finely economic questions treated in domestic story."—M. P. News.

CHILD FOR SALE, A (IVAN ABRAMSON) GLADYS LESLIE.....APR. 3
"Timely economic questions treated in dramatic story."—M. P. News.

CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14).....JAN. 31
"Conventional story lifted through sumptuous production."—M. P. News.
Exhibitor Comment—"A good picture to average business for two days."
"Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair."
Consensus—"Good picture, average puller."

COMMON LEVEL, A (TRANSATLANTIC) EDMUND BREESE-CLAIRE WHITNEY.....MAY 8
"Spectacular scenes will probably carry this through."—M. P. News.

COPPERHEAD, THE (PARAMOUNT-ARTCRAFT LIONEL BARRYMORE.....FEB. 21
"An American classic and great personal triumph for star."—M. P. News.
Exhibitor Comment—"A good feature to big business for three days." "This feature played my house for three days to big business." "A good feature which played my house one week to big business every day and pleased my patrons." "A big feature in every way. Played it one week to big business." "A great picture but of no box office value here. Played it one week to average business." "Very good picture. Played it one week to big business." "Played this feature one week to poor business. A good picture." "Good—played it one week to average business."
Consensus—"Good picture, good puller."

COST, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....MAY 1
"Picture is disappointing through lack of moving moments."—M. P. News.
Exhibitor Comment—"Played this feature three days to average business. An average picture."

CUP OF FURY, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....APR. 24
"Trite and unconvincing theme; direction is poor."—M. P. News.
Exhibitor Comment—"Played it three days to big business."

CYCLONE, THE (FOX) TOM MIX (JAN. 24).....JAN. 31
"Familiar formula makes fair picture for Mix."—M. P. News.
Exhibitor Comment—"Not up to Mix standard. Average business one day." "Good action, but story was left unfinished. Average business three days." "A great Mix feature which went over big to good business." "A fair production which I played three days to average business." "Mix falls down badly in this one, due to the quality of the story. Business under average for Mix and patrons disappointed." "It's a whirlwind of a picture, fit for any theatre. Average business two days." "My audience did not like this one. Played it three days to average business."
Consensus—"Average picture, average puller."

DANCIN' FOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID.....May 15
"Some interesting moments in this frail Wallace Reid picture."—M. P. News

DANGEROUS TALENT, THE (AMERICAN-PATHE) MARGARITA FISHER.....MAR. 20
"A crook play with a good story and love interest."—M. P. News.

DANGEROUS TO MEN (METRO) VIOLA DANA.....APR. 24
"Viola Dana's "pep" carries slight comedy."—M. P. News.
Exhibitor Comment—"A pleasing comedy but the story suffered much in translation from stage to screen. Much of the original humor has been lost. Did big business for two days."

DAREDEVIL, THE (FOX) TOM MIX.....MAR. 20
"Mix breaks his own record as stunt artist."—M. P. News.
Exhibitor Comment—"Not up to Mix standard. Average business one day." "Played it one day to average business."
"Consensus—"Average picture, average puller."

DARK MIRROR, THE (INCE-PARAMOUNT) DOROTHY DALTON.MAY 22
"Fairly interesting crook melodrama with Dorothy Dalton."—M. P. News.

Box Office Reports continued on page 4686

"THE SEA RIDER"
(Vitagraph)

Seafaring Tale Carries an Adequate Punch for Morey

THEY have to find vital and vivid stories for Harry Morey's rugged personality and "The Sea Rider" is no exception from the rule. The Vitagraph star has been identified with the screen long enough to run the much abused "gamut of emotions" in every conceivable kind of characterization. But to our best recollection it is the first time that he has ever appeared as one of those honest, God-fearing fishermen of the New England coast. The theme is based upon disillusionment of romance with the rugged hero abiding his time before the girl of his heart consents to marry him. He is a simple soul, ignorant of the subtleties of courtship and realizing his own shortcomings in the art of making himself adaptable. A character that arouses a fine measure of sympathy.

He trusts mankind and when he is absent for a year, having taken his brother's place in order to give the latter a rest from his arduous duties on the briny deep, he returns to find the glamour of his romance taken away. The trust in his soul gives away to a canker which degenerates him into a brute. The loneliness of his life is more than emphasized when he becomes the master of a tramp schooner, for he is living only to find expression in his continual "song of hate." The scenes during his sea venture provide the gripping moments. Up to this period of the story the action does not offer much in the shape of dramatic incident, the interest being held through the character sketches and details in the lives of the fisher-folk.

One may call it a single-track tale because it is certain that the erstwhile trusting native will regain his goodly virtues. And the spirit of regeneration is inspired by another girl who, rescued from attempted suicide, is as faithful as her predecessor is insincere. Theatrical license is offered when the good heroine's nemesis comes into the scene to continue where he left off in the preceding chapter. For he is none other than the brother who had cast aside the love he had won away from the "sea rider." A scuffle occurs, the ship catches fire, the villain meets a timely end, and those who are genuine row to safety. The offering sends out a bit of suspense here and there, though it is mostly quiet in action. But one cannot expect too much from a character study. The ship scenes are the real thing. And the star is his virile self. He couldn't be otherwise. —Length, 5 reels. —*Laurence Reid.*

THE CAST

Stephen Hardy ..... Harry Morey
Tom Hardy, the brother ..... Webster Campbell
Captain Holcomb ..... Van Dyke Brooke
Bess Holcomb, his granddaughter ..... Alice Calhoun
The Girl ..... Louiszita Valentine
Squire Toler ..... Frank Norcross

By Harry Dittmar.
Scenario by Fred Schaefer.
Directed by Edwin L. Hollywood.

PRESS NOTICE—STORY

"The Sea Rider," which comes to the ———— theatre on ———— of ———— week with Harry Morey as the star, is a story of seafaring folk. It presents Mr. Morey as an industrious fisherman who enlists his energy in collecting enough wealth to furnish the girl of his heart with a home. Being a man of strong character and having implicit trust in human nature it is a tremendous blow to him when he discovers that his romance is shattered by the catastrophe of a human frailty. His entire disposition changes and he becomes an embittered vagabond of the ocean as the skipper of a tramp steamer. Having lost his faith in mankind he lives only to fan the flames of hatred in his heart.

Unexpectedly he finds proof that the world is not so bad as he painted it. The genuine quality of love which the skipper thought only a fable comes to him and effects a regeneration of the soul. "The Sea Rider" is a typical Morey offering which means that it has vitality in keeping with the star's personality. There is romance, adventure, thrills and deep human interest. Pathos is also a vital factor, and this note is expressed in action of genuine dramatic conflict. The scenic backgrounds are entirely appropriate, the director having spared no expense in making the story ring with realism. Mr. Morey's company consists of Webster Campbell, Van Dyke Brooke, Alice Calhoun and Louiszita Valentine. The story was written by Harry Dittmar and adapted by Fred Schaefer.

PROGRAM READER

An unusual feature is "The Sea Rider," the Vitagraph offering with Harry Morey, a star which comes to the ———— theatre in the near future. The star who is noted for his rugged impersonations, has assumed an entirely new type of character—one that fits perfectly his robust physique. As the title indicates he is seen as a skipper, the master of a fishing schooner. Nearly all the scenes are of the great out-doors either on land or sea. It is a strenuous story, the theme being based on disillusionment of human nature and the subsequent awakening of the soul. There are many exciting incidents, including the burning of a schooner at sea. Our patrons are assured of a vital story which is told with plenty of dramatic action. Mr. Morey's company is a capable one in every respect. Watch for further announcements.

CATCH LINES

He was an industrious fisherman, but later became a sea rider. What happened that transformed his character? See Harry Morey in "The Sea Rider."

Do you like a story of the sea? Do you like romance and adventure? Then see Harry Morey in "The Sea Rider." A picture different from the average.

"JES' CALL ME JIM"
(Goldwyn)

Rogers Has Rich Character Study in Story of Homespun Quality

WILL ROGERS has the faculty of making any kind of material look like first rate entertainment. His newest Goldwyn release, "Jes' Call Me Jim," may be rather weak on dramatic values, but there is no denying its human interest and heart appeal. But that is Rogers' way. Being an everyday, natural sort of fellow he is able to reflect this human quality so that it enriches his characterization. His study is given a life-like quality through his broad sense of humor which is splendidly commingled with pathos. There is Rogers' art. He has a sense of balance.

The picture itself is a trifle old-fashioned in theme and treatment, the latter sequences being quite improbable. But one doesn't search too closely for flaws when there is such an abundance of human touches, such rich characterization, and so many praiseworthy subtitles and colorful scenes. It has been said that the star writes his own captions and this is believable since they are characteristic of his homely wit. He appears again as the lonely son of the soil (this time the hunter and trapper) who holds himself in low esteem when it comes to matters of love. Sacrificing himself for the sake of another whom he believes to have first call with the girl's affections, his whole attitude is bent toward bringing them together. There is a variation, however, from previous pictures since his humanity, his spirit of self-sacrifice act in his favor. He invents some rare stories to express his romantic fervor.

There is a conspicuous vein of melodrama which loses its theatrical sting through his interpretation. The other fellow, an inventor, is incarcerated in an asylum and it is Jim's idea to rescue him and bring his oppressors to time. Which he does in his own inimitable way. The court-room scene is quite far-fetched, but is saved through its humorous moments. The offering carries a deal of incident which is punctuated with scenes of contrasting pathos. The backgrounds are delightful, some of the wooded exteriors being exquisite. And they tone up the picture and aid in giving it a spiritual quality. The picture is quite on a par with "Laughing Bill Hyde" and "Jubilo." - Length, 5 reels. *Laurence Reid.*

THE CAST

Jim Fenton ..... Will Rogers
Miss Butterworth ..... Irene Rich
Belcher ..... Lionel Belmore
Paul Benedict ..... Raymond Hatton
Harry Benedict ..... Jimmie Rogers
Buffum ..... Bert Sprotee
Mike Conlin ..... Nick Cogley
Sam Yates ..... Sydney De Grey

By J. G. Holland.
Directed by Clarence Badger.
Photographed by Marcel Le Picard.

PRESS NOTICE STORY

Will Rogers, the most human comedian of the screen, will come to the ———— theatre beginning ———— in his latest comedy drama entitled "Jes' Call Me Jim," adapted from J. G. Holland's popular novel, "Seven Oaks." The subject is peculiarly suited to the star's personality and talent and provides him with the role of a happy-go-lucky trapper. As Jim Fenton he is in love with Miss Butterworth, a milliner, and he believes her to be in love with an insane inventor, Paul Benedict. Rogers brings out the pathos because of the sympathy he engenders, since he is willing to sacrifice himself to make the young woman happy. In his various roles he is always belittling himself.

Here he promises to rescue Paul and discovers that Belcher, the most influential man in town, has robbed the inventor of a machine from which he has made a fortune. With the help of Mike Conlin, also a trapper, Jim determines to force a confession from Belcher. The result is successful for the inventor. In this picture Rogers does not slip quietly out of romance. In fact the pretty milliner consents to become Mrs. Jim and he almost spoils the ceremony when the minister starts to say, "Do you James Fenton"—by interrupting with—"Jes' call me Jim." The picture is crowded with dramatic moments which are interspersed with scenes of pathos and humor. The star's drollery is expressed also in the subtitles. Clarence Badger directed the feature, which is interpreted by a well-rounded cast.

PROGRAM READER

"Jes' Call Me Jim," the latest Goldwyn feature starring the inimitable Will Rogers, is the feature picture which comes to this theatre next ————. Mr. Rogers has built up a large and enthusiastic following through his ability to portray the everyday, human sort of fellow. Most of his stories are rich in pathos because of the element of sacrifice he conveys in the romances. He is willing to step aside for a more attractive chap. "Jes' Call Me Jim" presents him again in the role of a regular human being who loves a woman and believes her in love with another. The picture is full of that rare humor so characteristic of the star's personality, and it also provides an abundance of dramatic moments. The picture is an adaptation of J. G. Holland's story, "Seven Oaks," and was adapted by Clarence Badger.

CATCH LINES

He was afraid of women. He was so homely that he couldn't imagine any girl in love with him. See "Jes' Call Me Jim," a human picture with the human star, Will Rogers.

"Don't call me James—Jes' call me Jim!" That's the kind of a man he was. A plain fellow whose modesty was his greatest virtue. See Will Rogers.

Exhibitors' Own Box Office Reports

(Continued from page 4684)

PICTURE BRAND STAR RELEASED PLAN BOOK

DEADLIER SEX, THE (HAMPTON-PATHE) BLANCHE SWEET..MAR. 27
Illogical story lacking in many points."—M. P. News.
Exhibitor Comment—" Played this feature one week to big business one day and average six."

DEADLINE AT ELEVEN (VITAGRAPH) CORINNE GRIFFITH. MAR. 20
" Story of a girl reporter is fairly interesting."—M. P. News.

DEAD LINE, THE (FOX) GEORGE WALSH.....MAY 15
" George Walsh still pleases in feud story."—M. P. News.

DEEP PURPLE, THE (R. A. WALSH-REALART) SPECIAL CAST..MAY 15
" Fine adaptation of famous melodrama."—M. P. News.

DESERT LOVE (FOX) TOM MIX.....APR. 24
" Tom Mix furnishes plenty of thrills."—M. P. News.
Exhibitor Comment—" Played this one week and it went big."

DEVIL'S CLAIM, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....MAY 22
" Japanese star in fantastic involved story."—M. P. News.

DEVIL'S PASS KEY, THE (UNIVERSAL) SPECIAL CAST.....APR. 17
" Stroheim has another big photoplay here."—M. P. News.

DEVIL'S RIDDLE, THE (FOX) GLADYS BROCKWELL.....MAR. 13
" Gladys Brockwell picture offers mild entertainment."—M. P. News.

DOLLAR FOR DOLLAR (KEENAN-PATHE) FRANK KEENAN....MAY 1
" Keenan puts over another good picture."—M. P. News.

DON'T EVER MARRY (NEILAN-FIRST NATIONAL) SPECIAL CAST.....MAY 1
" Matrimonial comedy carries many bright moments."—M. P. News.
Exhibitor Comment—" Played the feature one week to big business. A good attraction." " Very good."
Consensus—" Good picture, good puller."

DOUBLE SPEED (PARAMOUNT-ARTCRAFT) WALLACE REID...FEB. 14
" Undue use of coincidence, but still highly entertaining."—M. P. News.
Exhibitor Comment—" One of the best productions of the season. Enthusiastically received by our patrons. Reid in his best role." " Picture is short and not as good as 'Roaring Road,' but gets by nicely. Fair business two days." " A good picture to big business three days."
Consensus—" Good picture, good puller."

DR. JEKYLL AND MR. HYDE (PARAMOUNT-ARTCRAFT) JOHN BARRYMORE.....APR. 10
" Screen acting in its highest form presented here."—M. P. News.
Exhibitor Comment—" Good picture to big business for one week." " Ran this picture three days to big business. Patrons liked it." " Played it one week to big business. An excellent picture." " Great." " Went very big. Played it a week to big business every day." " Good."
Consensus—" Good picture, good puller."

DREAM CHEATER, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....MAR. 27
" Balzac story, starring Kerrigan, makes clean, entertaining picture."—M. P. News.

DUDS (GOLDWYN) TOM MOORE.....MAR. 27
" Mystery tale has interesting elements which should excite."—M. P. News.
Exhibitor Comment—" Not up to Moore's standard. Average business one day." " Poor title, story pleased. Poor business one day."
Consensus—" Average picture, average puller."

EASY TO GET (PARAMOUNT-ARTCRAFT) MARGUERITE CLARK.MAR. 6
" Highly entertaining comedy on a domestic theme."—M. P. News.
Exhibitor Comment—" A good picture to big business three days."

EVERYTHING BUT THE TRUTH (UNIVERSAL) LYONS-MORAN.MAY 22
" Bedroom farce, only mildly amusing."—M. P. News.

EXCUSE MY DUST (FAMOUS PLAYERS-LASKY) WALLACE REID.....APR. 3
" None better when it comes to entertaining."—M. P. News.
Exhibitor Comment—" Star always goes big here. A good picture which did big business for three days." " A good feature to big business for three days." " Very good. Big business two days." " Played it three days to big business.
Consensus—" Good picture, good puller."

FALSE ROAD, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT.....MAY 15
" Crook story is too tame and the action is mild."—M. P. News.

FAMILY HONOR, THE (KING VIDOR-FIRST NATIONAL) SPECIAL CAST.....MAY 8
" Conventional photoplay smacks of the theatre."—M. P. News.
Exhibitor Comment—" Poor opening day." " An excellent picture. A real page from life. Well liked by my patrons. Big business three days."

FEAR MARKET, THE (REALART) ALICE BRADY.....FEB. 7
" Better than average plot, well produced and acted."—M. P. News.
Exhibitor Comment—" A fair show but poor photography. Played it three days to average business." " Picture did average business for three days." " A good feature which played my house one week to big business." " Played it one day to average business."
Consensus—" Average picture, average puller."

FIGHTING SHEPHERDESS, THE (FIRST NATIONAL).....APR. 10
" Colorful melodrama with star as Western heroine."—M. P. News.
Exhibitor Comment—" Very good picture. Did big business for three days." " Not much."
Consensus—" Good picture, good puller."

FLAME OF HELL GATE, THE (ROBERTSON-COLE) BEATRIZ MICHELENA.....MAR. 20
" Plenty of action in old-time picture of gun-play and bandits."—M. P. News.

FLAMING CLUE, THE (VITAGRAPH) HARRY MOREY.....MAR. 27
" Harry Morey has a vigorous melodrama here."—M. P. News.

FOOTLIGHTS AND SHADOWS (SELZNICK) OLIVE THOMAS....FEB. 21
" A pleasing picture with many strong points."—M. P. News.
Exhibitor Comment—" Good picture which coupled with good weather broke house records. Extra big to big business two days." " My patrons love this little star and this one did not disappoint them, as it was big in every way. Big to average business two days."
Consensus—" Good picture, good puller."

FORBIDDEN TRAILS (FOX) BUCK JONES.....MAY 22
" Buck Jones in good average western."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

FORBIDDEN WOMAN, THE (EQUITY PICTURES CORP.) CLARA KIMBALL YOUNG.....MAR. 6
" Artistic production of poorly developed plot."—M. P. News.
Exhibitor Comment—" Story only fair but locations great. Photography wonderful and picture was well cast. Miss Young's work excellent. Picture proved splendid entertainment, hence good box-office returns. Played it one week to big business every day." " Great—broke all records on opening day." " An average picture to average business for one week." " Poor direction and story, settings and acting fine. Big business two days." " Went poor as majority couldn't see any connection between name and play." " Pulled largest receipts ever received on any Clara Kimball Young picture." " Very good." " Played it one week to big business four days and average three."
Consensus—" Good picture—good puller."

FORTUNE TELLER, THE (CAPELLANI-ROBERTSON-COLE) MARJORIE RAMBEAU.....MAY 22
" Story of mother-love theme is nearly swamped with incident."—M. P. News.

FORGED BRIDE, THE (UNIVERSAL) MARY MACLAREN.....FEB. 7
" Mary MacLarren has a mild offering here."—M. P. News.

FORTUNE HUNTER, THE (VITAGRAPH).....MAR. 6
" Famous stage success made into entertaining picture."—M. P. News.
Exhibitor Comment—" A good feature which pleased my patrons for one week. It did extra big business one day, big business three days and average business three days." " A good clean picture which would have done good business but we had a car strike which hurt us. Played it one week." " A very good picture. Big business two days, average one."
Consensus—" Good picture, good puller."

GARTER GIRL, THE (VITAGRAPH) CORINNE GRIFFITH.....MAY 22
" Good combination makes a very pleasing picture."—M. P. News.

GREATER THAN FAME (SELZNICK) ELAINE HAMMERSTEIN (JAN. 18).....JAN. 24
" Mediocre picture made from pot-boiler story."—M. P. News.
Exhibitor Comment—" Fair picture that pleased." " Well received though of light structure. Miss Hammerstein seems to be developing very nicely. If given good stories she ought to develop fast. Big business for one week." " Average business two days." " A fine pleasing picture in which star does her best work. Good business three days." " A good program picture. Played it two days. Big to average business." " A good picture to average business three days." " My patrons were disappointed in this one, especially in the acting."
Consensus—" Good picture, good puller."

HAUNTING SHADOWS (ROBERTSON-COLE) H. B. WARNER....JAN. 24
" H. B. Warner has a winner here." —M. P. News.

HARVEST MOON (GIBRALTAR-HODKINSON) DORIS KENYON..APR. 10
" Star makes play entertaining."—M. P. News.

HEART OF A CHILD, THE (METRO) NAZIMOVA.....APR. 17
" Nazimova's art will carry this picture by."—M. P. News.
Exhibitor Comment—"Going big so far." "Average picture to poor business three days." " Good picture to big business three days." " Very good to big receipts. The dancing in this feature was very popular." " A much better picture than her last one. It was well liked by our audiences. Three days to big business."
Consensus—" Good picture, good puller."

HELL SHIP, THE (FOX) MADLAINE TRAVERSE.....FEB. 28
Interesting moments in this colorful sea story."—M. P. News.

HER ELEPHANT MAN (FOX) SHIRLEY MASON.....FEB. 7
" New star in interesting vehicle."—M. P. News.
Exhibitor Comment—" A good picture to big business." " Drew good 'kid business' although no effort was made to get them. Three days to average business." " The circus stuff made this stand up well. Big business two days."
Consensus—" Good picture, good puller."

HER FIVE FOOT HIGHNESS (UNIVERSAL) EDITH ROBERTS..APR. 10
" Will get by except as to logic."—M. P. News.

HIGH SPEED (HALLMARK) EARLE-HULETTE (JAN. 17).....JAN. 24
" Contains many thrills and exciting moments."—M. P. News.
Exhibitor Comment—" A good picture to big business for three days."

HIS HOUSE IN ORDER (FAMOUS PLAYERS-LASKY) ELSIE FERGUSON.....MAR. 20
" Famous stage play made into fair picture."—M. P. News.
Exhibitor Comment—" A very good picture with beautiful sets and a good story. Big business." " A good picture to big business one day." " Good picture to big business three days." " Fair picture. Many disappointed —no real plot. Average business three days."
Consensus—" Good picture, good puller."

HIS WIFE'S FRIEND (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (DEC. 21).....FEB. 21
" Has many good points which should satisfy."—M. P. News.
Exhibitor Comment—" An average picture to average business. Played it one week." " A poor picture to average business three days." " A poor picture to poor business one day."
Consensus—" Average picture, average puller."

HIS WIFE'S MONEY (SELZNICK).....MAR. 6
" Star, cast and direction make very pleasing picture."—M. P. News.
Exhibitor Comment—" Only a fair picture." " An average feature which played my house three days to big business." " Best picture we have run for O'Brien. Picture well liked by all. Give us more like this and we will be well satisfied."
Consensus—" Average picture, good puller."

HONEY-BEE, THE (FLYING A-AT PATHE EXCHANGES) MARGUERITA SYLVA.....MAY 15
" Good entertainment from picturized novel."—M. P. News.

HUCKLEBERRY FINN (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....MAR. 6
" Mark Twain's immortal story lives on the screen."—M. P. News.
Exhibitor Comment—" A very good picture which played my house one week to big business." " Average picture to poor business three days." " This picture appealed to our audiences. Played it a week, however, to poor business."
Consensus—" Good picture, average puller."

Box Office Reports continued on page 4688

"THE HOUSE OF TOYS"
(American-Pathe)

Picture Lacks Moving Moments Through Its Overworked Theme and Draggy Action

THIS American release might have been made into an entertaining picture, despite its hoary theme, had its action been compressed into three reels and with less attention paid to irrelevant details. As it is it travels to its obvious conclusion sending out on the journey an inconsequential amount of highlights which become rather tiresome because of their repetitious character. The story presents the idea of domestic misunderstandings and falters in its characterization because no sympathy is generated. It falters elsewhere also. There isn't a scene that carries any real dramatic quality, and too much of the story is given away in expository subtitles.

Yet when an incident is flashed the figures are revealed standing or sitting in groups of twos and threes with nothing of consequence to accomplish. A "scatter brained" girl marries what is to all appearances—a young man destined for big things. But he lacks confidence in himself with the result that a year later finds him a failure. The interior decorations of his house sort of discredit his attitude of poverty. So they have a mutual agreement to disagree. He goes to a furnished room and finds employment with a good Samaritan, while the wife finds refuge with a wealthy aunt a woman who had never approved of the marriage and sought to discredit the husband in the eyes of his spouse.

The subsequent action is spineless in character, emphasis being given to pointing out the "whys and wherefores" of the disagreement. The players act as tired as the story, as if they realized that it lacked moving moments. A note of pathos is brought out to show the contrast between a working girl whose life hasn't been a bed of roses, and the money-mad wife. The latter, although presented as the principal character, is absent for two reels, while her husband is working to gain confidence. Eventually she has an awakening which is also felt by the aunt. And she returns to her husband with a fine spirit of humility—though her reconciliation looks too arbitrary to be truthful. There are twelve or fifteen too many close-ups. The principal weakness of the picture is its characterization. The players do well with their few opportunities.—Length, 6 reels. *Laurence Reid.*

THE CAST

Shirley Lord	Seena Owen
David Quinton	Pell Trenton
Jonathan Radbourne	George Hernandez
Richard Holden	Stanhope Wheatcroft
Esther Summers	Helen Jerome Eddy

By Henry Russell Miller.
Scenario by Daniel F. Whitcomb.
Directed by George L. Cox.

PRESS NOTICE—STORY

A story which presents domestic misunderstanding is always certain of furnishing interesting reading, the cause of a young married couple being unable to live in harmony is usually the background of effective drama. Which introduces "The House of Toys," which comes to the ———— theatre on ———— of ———— week with Seena Owen as the featured player. The theme of this subject is based upon the inability of a young wife to cooperate with her husband and inspire him to success. David Quinton didn't have much worldly goods to offer her, and she was advised to marry a man with an income. A year later she found out to her sorrow that her husband was considerable of a failure. So they made a mutual agreement to separate.

In the course of time David succeeded because he found confidence in himself. He met a girl who inspired him. And the wife, realizing that her life was a mockery, gladly sought and effected a reconciliation. They realized that a house must be made of stronger stuff than toys. The picture generates a good moral and offers moments of genuine dramatic appeal. The elements of pathos and heart interest are vital factors in scoring its high lights. The story was written by Henry Russell Miller, adapted by Daniel F. Whitcomb, and directed by George L. Cox. The latter has provided an adequate production and has handled his players to make the most of their scenes.

PROGRAM READER

She was a vain, pleasure-loving, money-mad girl, but being in love she didn't hesitate over marrying the ambitious young architect. She thought that his talent would lead them to the heights of prosperity. But a year of married life brought home to her that he was a failure. So they agreed to separate. She couldn't sink to his level and he was too kind to ask her to share his low estate. Then came a time that he found himself. Another girl furnished the inspiration. And the wife found out that her life was shallow and selfish. What did she do? What became of the husband and the other girl? Was there another man? See "The house of Toys," a picture of a slice of life. See it at this theatre ————.

SUGGESTIONS

You haven't any outstanding high spot which you can exploit here. The best course is to emphasize its moral value. Bring out that it teaches a good sermon without being preachy. Tell that it deals with domestic misunderstanding—of how a young couple were too proud to thresh out their troubles, preferring to go their separate ways. Bring out the value of this idea in appropriate catch lines and teaser ads. Have your artist draw a house built upon blocks or toys. This will point out the symbol. You can work out the same idea with your box-office window. You might mention the leading players. Feature it as a drama of the heart and home.

CATCH LINES

They were separated for years and they realized that their house was built from toys. What happened? See "The House of Toys."

She cared more for money than she did for her husband's love. A day came when she realized that wealth couldn't buy happiness. See the domestic drama, "The House of Toys."

"A WALL STREET MYSTERY"
(Arrow)

Love Interest Lacking in Average Detective Story

IF you think your patrons will be satisfied with an average detective story abounding in mystery, and will not miss their romance, this picture should give them sufficient entertainment. There is a faint shadow of a love story which turns up once or twice, but on the whole it attempts at nothing but creating interest by cooking up a murder mystery and letting the detective hero unravel it in five reels.

The first part of the picture is spent in introducing several characters, all of whom are assigned a motive for the murder which follows. This is, of course, supposed to keep the audience guessing as to who the guilty party really is. In the end we learn that none of those whom we had reason to suspect, committed the crime, and the discovery of the real murderer comes somewhat as a surprise. This is an old trick and one which as long as it is logically worked out, keeps up the interest. The detective, Tex, detects everything in the conventional way, and the introduction of some novel method of running down the criminal, would have intensified the interest immensely. But the finger prints and a piece of the heel of a shoe, torn off at the scene of the crime, are very ordinary bits of evidence, and most audiences would prefer a very extraordinary sleuth in their detective pictures.

The mystery is kept up in a good manner by the scenario writer who does not permit the average fan to guess the guilty party before the end. There is no particular star. Even Glen White, who plays the detective is given few opportunities. There are two innocent parties falsely imprisoned, but neither arouse our sympathy over-much.

This is not an elaborate production, and one of the office sets is even unsatisfactory. In only one scene is there real physical action, and the rest of the time the mystery takes its place. Length, 5 reels. *Matthew A. Taylor.*

THE CAST

Tex	Glen White
Mary Costello	Jane McAlpine
Norman Temple	David Wall
James Borden	Alexander A. Frank
Mrs. Borden	Marie Treador
Tom Williams	Joseph Striker
Minikin	Leo Delaney
Temple's Housekeeper	Augusta Perry
Chief of Police	Charles Graham

PRESS NOTICE STORY

"A Wall Street Mystery," the second of the famous "Tex, the Elucidator of Mysteries," series of detective dramas, will be the attraction at the ———— theatre on ———— . This is a mystery story that rivals the stories of Sherlock Holmes and Arsene Lupin, for gripping and thrilling drama. Glen White is the featured player, and he enacts the role of Tex, an amateur detective, whose hobby is the study of fingerprints.

The story revolves around the murder of Norman Temple, a Wall street broker. Tex, who was acquainted with the murdered man, follows up his own clues, although the police have already made two arrests and are confident that one of their prisoners is the guilty party. But Tex works along his own lines, and eventually, by a clever ruse, brings the criminal to justice.

There are few who will see this picture next ————, who will not be surprised when the real criminal is cornered by Tex. For there are three suspects who had motives for the crime. One is an associate of Temple who has been cheated by him, another is a recently discharged clerk, and the third is a Japanese valet, who has grown to hate his master. None of these, however, is the real murderer and you will be thoroughly surprised on the fifth reel at the unusual ending. And throughout the picture you will be thrilled by the intense mystery and the clever acting of the entire cast, all of whom are experienced screen actors of the highest type.

PROGRAM READER

An all star cast, headed by Glen White, and including Jane McAlpine, Alexander F. Frank, David Wall and Leo Delaney, will be seen in "A Wall Street Mystery," which will be the attraction at this theatre on ————. This is a detective story of the highest type, and is the second of the series of "Tex, the Elucidator of Mysteries." It is the kind of a picture that you cannot afford to miss if you are looking for photoplays that will thrill, mystify and please you. It centers around the murder of a New York stock broker, and it is only through the activities of Tex, the amateur detective, that the crime is cleared up and the guilty party brought to grief. At the end of the fourth reel if you are able to guess who is the murderer, you are a born detective. For the ending contains a surprise and a punch that will make you hold fast to your seat.

SUGGESTIONS

Here is a picture that can best be exploited by emphasizing the mystery element. This can be done by a teaser campaign using the caption, "Who killed Norman Temple?" This, of course, is not new by any means, but it will still arouse the interest of the public. In front of your theatre use the sign "Reward! Anyone supplying evidence that will lead to the arrest of the murderer of Norman Temple, etc." In your mailing cards use the teaser method again. Run a replica of a finger print in your copy with the caption, "This is the finger print of the murderer of Norhan Temple!" Street stunts may be difficult, but you might have a masked man parade the street labeled "The Mystery Man." Follow this up by newspaper and screen slide advertising stating that Tex, the famous amateur detective, can solve the mystery.

CATCH LINES

A thumb-print on the handle of a gun was all that stood in the way of the execution of an innocent man for murder. But Tex was an expert on fingerprints and the real criminal was brought to justice. See "A Wall Street Mystery" at the ———— theatre.

The Index to The Complete Plan Book

(Continued from page 4686)

PICTURE BRAND STAR RELEASED PLAN BOOK

HUMORESQUE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....MAY 15
"Here is an undeniably fine entertainment."—M. P. News.

IDOL DANCER, THE (FIRST NATIONAL) SPECIAL CAST.....APR. 3
"Feature entertains, but will not impress."—M. P. News.
Exhibitor Comment—"Very good." "Comparing this with Griffith's former pictures we find something different in this one. Pleased big audiences for four days."
Consensus—"Good picture, good puller."

INFERIOR SEX, THE (FIRST NATIONAL) MILDRED HARRIS CHAPLIN.....MAY 8
"Fairly interesting domestic drama with Mildred Harris."—M. P. News.
Exhibitor Comment—"A very good picture. Ran this with 'Bringing Up Father' and we did have some program." "Played it two days to big business." "Fair picture to average business one day."

IN SEARCH OF A SINNER (FIRST NATIONAL) CONSTANCE TALMADGE.....MAR. 20
"Constance Talmadge stars in highly entertaining comedy."—M. P. News.
Exhibitor Comment—"A very good feature to big business." "This feature gave unusual satisfaction and played to big business." "A good production. Played it one week to big business." "Played it one week to big business for three days and average business fine." "To me it is the best Constance Talmadge picture on First National program. Cold weather kept us from breaking house record. Big business two days." "Was excellent both from an artistic and box office point of view."
"Consensus—"Good picture, good puller."

IN WALKED MARY (CAPELLANI-PATHE) JUNE CAPRICE.....MAR. 6
"Frail picture offers mild entertainment."—M. P. News.

INNER VOICE, THE (AMERICAN-PATHE) E. K. LINCOLN.....APR. 3
"Should satisfy any audience anywhere."—M. P. News.

JACK STRAW (PARAMOUNT-ARTCRAFT) ROBERT WALSH.....APR. 10
"Obvious light comedy has amusing moments."—M. P. News.
Exhibitor Comment—"An excellent picture to big business for three days." "An average picture to average business. Patrons rather disappointed." "Did average business for three days. An average feature." "A good picture. Average business two days."
Consensus—"Good picture, good puller."

JENNY BE GOOD (REALART) MARY MILES MINTER.....MAY 15
"A pleasing picture with many good points."—M. P. News.

JUDY OF ROGUE'S HARBOR (REALART) MARY MILES MINTER.FEB. 14
"Hectic melodrama fails to hit bill's-eye of truth."—M. P. News.
Exhibitor Comment—"Best Minter picture to date. Patrons well pleased. Big business two days." "A good feature which my patrons said they liked." "Audience generally satisfied."
"Consensus—"Good picture, good puller."

KING SPRUCE (DIAL-HODKINSON) MITCHELL LEWIS.....MAR. 27
"Lumber story pleases despite complicated plot."—M. P. News.

LADY IN LOVE, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....MAY 29
"Ethel Clayton's charming performance the only redeeming feature here."—M. P. News.

LAST STRAW, THE (FOX) BUCK JONES.....FEB. 14
"Buck Jones makes debut in interesting western."—M. P. News.
Exhibitor Comment—"Jones' debut as a star made a good impression but picture very ordinary. Looked for a stunt picture. Average business one day."

LEAVE IT TO ME (FOX) WILLIAM RUSSELL.....MAY 8
"Average farce comedy starring William Russell."—M. P. News.

LIFTING SHADOWS (PENET-PATHE) EMMY WEHLEN.....APR. 3
"Propagandists run riot in this one."—M. P. News.

LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN)...FEB. 28
"Civil War period popular novel given fine production."—M. P. News.
Exhibitor Comment—"An average picture to average business." "A good production which received many compliments as to its satisfaction. Big business." "Big three days. Picture is good and drew even better than we expected." "It did average business for three days." "A rather poor picture."
Consensus—"Good picture, good puller."

LIVE SPARKS (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....FEB. 7
"J. Warren Kerrigan in variety picture."—M. P. News.

LOCKED LIPS (UNIVERSAL) TSURU AOKI.....APR. 24
"Antique story and crude touches provide weak entertainment."—M. P. News.

LONE HAND, THE (ALEXANDER) SPECIAL CAST.....MAR. 20
"A good Western with many thrilling and gripping moments."—M. P. News.
Exhibitor Comment—"Good."

LOVE EXPERT, THE (FIRST NATIONAL) CONSTANCE TALMADGE.....MAY 8
"Constance Talmadge scores again in romantic comedy."—M. P. News.
Exhibitor Comment—"Excellent."

LOVE WITHOUT QUESTION (B. A. ROLFE-JANS) OLIVE TELL..APR. 10
"Crook melodrama, rich in mystery and suspense."—M. P. News.

LOVES OF LETTY, THE (GOLDWYN) PAULINE FREDERICK...FEB. 21
"Artificial picture of a woman's ambition."—M. P. News.
Exhibitor Comment—"A very satisfactory picture. Box office value good." "A fair program picture but nothing to rave about. Our patrons are not strong for the star. Average business two days." "An average picture to poor business for three days."
Consensus—"Average picture, average puller."

LUCK OF GERALDINE LAIRD (ROBERTSON-COLE) BESSIE BARRISCALE.....FEB. 14
"Has some good points which should interest."—M. P. News.
Exhibitor Comment—"Played this feature one week to average business."

LUCK OF THE IRISH, THE (MAYFLOWER-REALART) SPECIAL CAST.....FEB. 7
"Up to Dwan's usual standard."—M. P. News.

MAN THERE WAS, A (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM.....MAR. 13
"Powerful theme and rich background make fine picture."—M. P. News.

MANHATTAN KNIGHT, A (FOX) GEORGE WALSH.....MAR. 27
"Crook melodrama makes lively picture."—M. P. News.
Exhibitor Comment—"It's a very good thriller. Poor business owing to very stormy and cold night." "Average picture to average business three days." "A good picture which played my house three days to big business."
Consensus—"Good picture, good puller."

MARY'S ANKLE (FAMOUS PLAYERS-LASKY) MACLEAN-MAY..MAR. 13
"Amusing farce from Mary Tully's stage play."—M. P. News.
Exhibitor Comment—"This is a whirlwind of a good picture. Played a comedy on the program with it and it made the comedy look tame for fun. Patrons should get more wholesome enjoyment out of this feature than out of a dozen so called comedy dramas. Extra big business one day to average two days." "A very good picture which pleased my patrons so much that we extended its run from three days to one week. It did big business all week." "A good picture. Big to average business two days." "A good feature to big business for three days." "Excellent attraction. Three days to big business." "Good picture to extra big business three days." "Did big business for three days. Good picture." "Played this picture one week to average business. A fair feature." "Played it four days, to extra big business two days and big business two days. It was well liked by some." "A very good picture which was well produced. Has a good title. Good business for one week." "Played it three days to big business." "Played this picture one day to average business."
Consensus—"Good picture, good puller."

MARY ELLEN COMES TO TOWN (PARAMOUNT-ARTCRAFT) DOROTHY GISH.....APR. 8
"Dorothy Gish scores in a homespun role."—M. P. News.
Exhibitor Comment—"Played this feature one week to big business one day and average six." "Star good. No plot to story. Played it three days to big business." "An average picture to average business for one week." "A good picture to big business one day."
Consensus—"Average picture, average puller."

MIRACLE OF MONEY, THE (HENLEY-PATHE) SPECIAL CAST..MAY 8
"A rather weak story which loses interest."—M. P. News.

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days."

MOLLY AND I (FOX) SHIRLEY MASON.....APR. 10
"Shirley Mason pleases in entertaining light comedy."—M. P. News.

MOTHER OF HIS CHILDREN, THE (FOX) GLADYS BROCKWELL.....APR. 17
"Triangle drama well produced and well acted."—M. P. News.

MOTHERS OF MEN (FILM SPECIALS-REPUBLIC) CLAIRE WHITNEY.....MAR. 13
"Has many interesting moments which should satisfy."—M. P. News.

MRS. TEMPLE'S TELEGRAM (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....MAY 22
"Bryant Washburn is fairly successful in adapted farce."—M. P. News.

MY LADY'S GARTER (PARAMOUNT-ARTCRAFT) SPECIAL CAST.MAR. 27
"Mystery melodrama which should get by."—M. P. News.
Exhibitor Comment—"Ran this feature one week only. An average picture." "Played it one week to average business two days and poor business five days."

NEGLECTED WIVES (WISTARIA) SPECIAL CAST.....APR. 24
"Careful production overcomes trite theme."—M. P. News.

NOTHING BUT LIES (TAYLOR HOLMES-METRO) TAYLOR HOLMES.....MAY 29
"Farce picture drags and carries very little humor."—M. P. News.

NOTHING BUT THE TRUTH (HOLMES-METRO) TAYLOR HOLMES (DEC. 27).....JAN. 24
"Nothing wonderful, but will entertain."—M. P. News.
Exhibitor Comment—"Played this one three days to average business." "Nothing to it. Poor business two days." "A pleasing comedy to big business three days." "Average picture to average business for three days."
Consensus—"Average picture, average puller."

NO. 99 (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....MAY 29
"Obvious but interesting photoplay is Kerrigan's latest."—M. P. News.

NURSE MARJORIE (REALART) MARY MILES MINTER.....APR. 3
"Old English atmosphere pleases."—M. P. News.
Exhibitor Comment—"Only fair."

OLD LADY 31 (METRO) EMMA DUNN.....APR. 10
"Tears and laughter in excellently produced comedy-drama."—M. P. News.

ON WITH THE DANCE (PARAMOUNT-ARTCRAFT) MAE MURRAY.....FEB. 28
"Mae Murray has a fascinating picture here."—M. P. News.
Exhibitor Comment—"Great show—chapter from life. Big business." "Wonderful, more business second week than the first." "This feature played my house three weeks. A wonderful production." "A very excellent picture. General theme appealing. Box office value very good." "A good picture to big business." "Wonderful. This played my house four weeks to big business." "A splendid picture to big business for one week." A splendid picture which played my house one week to big business." "A splendid picture. Played it one week to extra big business." "Put over a big campaign on this one and did extra big business for three days."
Consensus—"Excellent picture, big puller."

ORPHAN, THE (FOX) WILLIAM FARNUM.....MAY 8
"Wildest of westerns with little plot."—M. P. News.

OTHER MEN'S SHOES (EDGAR LEWIS-PATHE) CRAUFORD KENT (FEB. 1).....JAN. 24
"Crauford Kent seen in dual role."—M. P. News.
Exhibitor Comment—"A good feature to average business." "This is only an average picture. Played it three days to average business." "Very good. Big business three days." "Played this picture one week to average business. A good feature." "Very good."
Consensus—"Good picture, average puller."

OVERLAND RED (UNIVERSAL) HARRY CAREY.....FEB. 21
"Vital and vivid Western is Harry Carey's latest."—M. P. News.
Exhibitor Comment—"A great production which broke all previous records by a big margin." "A very good feature to big business one day."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 4690

"SHERRY"
(Edgar Lewis-Pathe)

Has Interesting Moments, But Rather Long Drawn Out

EDGAR LEWIS has given us some good productions during his career as a director, but his latest contribution to the screen, "Sherry," is not up to his usual standard.

In the first place the story, which is by George Barr McCutcheon, contains nothing new and dwells upon a theme which has been done many times, the drunkard who reforms, does the usual good deeds and thereby wins an heiress.

The picture has its thrills and dramatic moments, but there is so much footage wasted before the important points are touched upon—the feature runs seven reels—that it becomes rather tiresome before the end is reached.

McCutcheon's story may have looked well on the printed page, but in picture form it lacks the vital points which make good screen material.

Edgar Lewis' direction is praiseworthy in many places throughout the picture and he has been careful to inject the proper atmosphere, both in sets, exteriors, which contain some good "small town shots," and the selection of a fairly capable cast.

But he neglected to vary the action in many scenes, making some of them too short and others entirely too long.

Still, the picture has a certain charm which should interest.

It would not be a bad idea, however, to eliminate some of the unnecessary footage.—Length, 7 reels. *-Frank Leonard.*

THE CAST

Sheridan Redpath.....Pat O'Malley
Morna O'Brien.....Lillian Hall
Jimmy Burton.....Harry Spingler
Mrs. Compton.....Maggie Halloway Fisher
Barney Doyle.....Richard Cummings
Andrew Gilman.....Alfred Fisher
Mrs. Gilman.....Will Jeffries
His Pal.....Scott McKee

Story by George Barr McCutcheon.
Directed by Edgar Lewis.
Scenario by Frances Guihan.

PRESS NOTICE—STORY

"Sherry," the Edgar Lewis production released through Pathe, will appear at this theatre on ———— of next ————.

It is from the pen of George Barr McCutcheon whose "Graustark," "Beverly of Graustark" and "Brewster's Millions," are a few of this popular writer's previous stories.

The production was directed by Edgar Lewis, who has taken infinite care in the detail and arrangement of the picture's many important factors. Mr. Lewis, it will be remembered, has also produced "The Barrier," "The Bar Sinister," "The Sign Invisible" and "The Great Divide."

The story deals with the life of Sheridan Redpath, known as "Sherry," who is the last remnant of an old family. He has been left a fortune, but like many others of his class has squandered it in dissipation. Being in a penniless condition and realizing the hopelessness to which he has reduced himself, he plucks up courage and decides to go to work. After many adventures among which is his meeting with the heroine, who is running away from her grandmother and whom he induces to return home, thereby winning the old lady's gratitude, he is employed by the richest man in town to act as his body guard.

In his new position he meets with many peculiar and exciting incidents and saves his employer from strangling his wife while walking in his sleep.

After distinguishing himself in a desperate fight with two burglars, one of whom he captures, the other escaping only to meet his death in jumping from a window after shooting his mother, "Sherry" is taken into business by his employer.

And our heroine being duly impressed by the manly qualities of this young man, and his determination "never to drink another drop," proposes marriage, it now being Leap Year, and is accepted.

PROGRAM READER

Manager ———— announces that "Sherry," an Edgar Lewis production, released through Pathe, will be the attraction at this theatre next ————.

The story was written by George Barr McCutcheon, who has become famous by writing such tales as "Graustark," "Beverly of Graustark," "Brewster's Millions" and "Nedra."

And the production was directed by Edgar Lewis, who has also directed such well known pictures as, "The Barrier," "The Bar Sinister," "The Sign Invisible" and "The Great Divide."

Sheridan Redpath, familiarly known as "Sherry," is the last remnant of an old family who has squandered his fortune in drink. When he arrives at the last dime, he swears he will drink no more. And so well does he stick to his promise, that fortune smiles upon him again and he wins the hand of an heiress in marriage.

But all this does not happen until he has had his "ups and downs"—at one time pursuading the young heroine to return home, when she was determined to run away and at another capturing two burglars in a desperate and thrilling battle. All of which lands our young hero a good job and the girl of his choice.

SUGGESTIONS

When you book this one, don't promise them too much for it is what might be termed an ordinary picture with nothing new in any of its sequences.

You have an attractive title which you might use in many comedy catch lines, if you care to put humor into them, especially in these times of prohibition, and then again as the hero has been a drunkard and swears off. This might be a good idea, but don't forget that the story is a dramatic one.

The author of the story, George Barr McCutcheon, is very well known, as is the director, Edgar Lewis, and you have a good cast which should not be forgotten.

CATCH LINES

He was known as the town drunkard—but then one day, he swore he would never drink another drop. Did he keep his promise? See "Sherry," it will tell you.

"THE UNKNOWN RANGER"
(Aywon Film Corp.)

A Mildly Entertaining Western

THIS Western is not quite up to the average when compared with many of the up-to-date productions of its kind.

But this doesn't mean that it won't attract and interest those who are given to entertainment of this sort.

Its chief faults lie in the fact that it is lacking in the thrills, the strong dramatic moments and suspense, which is necessary in pictures of this type.

"The Unknown Ranger" has all of these qualities, but they are not of the intensive variety and therefore are not impressive.

The usual riding and shootings occur and there is one scene in which hero pursues villain up and over some dangerous cliffs, both shooting back and forth, which is mildly exciting.

The story which is rather weak and disconnected, tells of the efforts of a young cowboy who has been made a ranger, to round up a smuggler, who is a semi-bad man and his gang. The villain as usual is in love with hero's gal and tries to gain possession of her. He does not succeed, however, for hero frustrates his plans, has a running fight with him among the cliffs and captures him in the home of the heroine, only to let the villain slip away in a very easy manner a rather weak and confusing finish.

The cast is an ordinary one, among whom are: Rex Ray, Ben Hill and Marie Newell.

The direction is of the ordinary variety if the action is taken into consideration, but it must be said that the selection of locations was up to standard and gave the picture an atmosphere that could not have been better. Length, 5 reels. *Frank Leonard.*

THE CAST

The Unknown Ranger.....Rex Ray
Chandler.....Ben Hill
Jo.....Marie Newell

PRESS NOTICE STORY

Rex Ray in the Aywon Film Corporation's production, "The Unknown Ranger," will appear at this theatre on ———— of next ————.

It is a Western melodrama containing the thrills, action and tense drama which is sought for by patrons who delight in this sort of entertainment.

Rex Ray, the star, is a capable actor in the leading role, which calls for plenty of riding, shooting and daredevil stunts.

He posed as a writer of novels, searching for "local color" for one of his books. But it was not long before our hero, Rex Ray, had him under suspicion as a dangerous character.

First, he caught him cheating at cards, then found him making love to the beautiful heroine and then found out that he was a smuggler, and of that terrible drug, opium.

Rex Ray now proceeded to round him up and trailed him to his mountain hiding place where a terrific fight takes place between our hero and the smuggler's gang.

Rex is successful in his thrilling fight and succeeds in killing two of the bandits but in the mixup the principal offender escapes. Our hero gives pursuit and a running pistol duel among the rocky cliffs ends only when the smuggler is wounded badly.

But he escapes again and is discovered in the heroine's ranch home by Rex, who overhears the bad man telling the young lady that he was shot by the hero who was in a jealous rage.

Rex enters, brands him as a liar and proves to the young girl that he is a real man and "The Unknown Ranger."

PROGRAM READER

"The Unknown Ranger," an Aywon Film Corporation production, will be the attraction at this theatre on ———— of next ————.

Rex Ray, the star, plays a delightfully picturesque role, and is supported by a cast of clever character actors.

The story tells of the efforts of a young cowboy, who has been made a ranger, to round up a gang of smugglers who are determined to set up a traffic in that most detestable of drugs, opium.

They are led by an unscrupulous villain who hesitates at nothing, even trying to entice away the young heroine, in his spare moments.

He is pursued by Rex, who after two thrilling fights, one in a mountain cave and the other among the rocky cliffs, succeeds in wounding but not capturing him.

The latter is finally rounded up in the heroine's mountain home, by our hero, who succeeds in branding the bad man as a liar and proves to his sweetheart that he is worthy of the name of "The Unknown Ranger."

SUGGESTIONS

Your one best bet is to play up the name of this feature which is rather an attractive one.

As the story is not a strong one as westerns go, it might not be a bad idea to advertise it as "a drama of western life," featuring more the home element than the shootings and thrills, which are rather mild.

However, there is one scene which is worthy of mention. It is the one in which the hero pursues the villain over the cliffs in a pistol duel. These cliffs appear to be rather high and should furnish excitement as the actors go through the action.

Rex Ray is a fair actor in this type of picture and could be played up to some advantage in the role but he is far from the top in acting and action.

CATCH LINES

He said he was a story writer and was looking for "local" for his new book. How did they find out that he was not the man he pretended to be? See "The Unknown Ranger," it will tell you.

How did the villain escape from the hero after he was wounded in a desperate fight? See "The Unknown Ranger," it will tell you.

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PICTURE BRAND STAR RELEASED PLAN BOOK

PALISER CASE, THE (GOLDWYN) PAULINE FREDERICK.....FEB. 7
"High class melodrama which holds interest."—M. P. News.
Exhibitor Comment—"A good picture to average business one day." "A good feature to average business one day." "A good feature which played my house three days to average business."
Consensus—"Good picture, average puller."

PARIS GREEN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY..MAY 1
"Interesting moments in homespun story despite hokum."—M. P. News.

PARTNERS OF THE NIGHT (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....MAR. 13
"Detective story carries an adequate punch."—M. P. News.
Exhibitor Comment—"Exceptionally good. Did big business for one week."

PATH SHE CHOSE, THE (UNIVERSAL) ANNE CORNWALL.....MAY 29
"Interesting despite slight story."—M. P. News.

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PEGEEN (VITAGRAPH) BESSIE LOVE (JAN. 18).....JAN. 24
"Saccharine story on a Pollyanna theme."—M. P. News.

PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY (JAN. 26).....JAN. 31
"Fantastic story of love and vengeance."—M. P. News.
Exhibitor Comment—"Average picture to average business three days."

PICADILLY JIM (SELZNICK) OWEN MOORE.....FEB. 21
"Entertaining light comedy from popular story."—M. P. News.

PINTO (GOLDWYN) MABEL NORMAND.....FEB. 7
"Mabel Normand is amusing as a two-gun girl."—M. P. News.
Exhibitor Comment—"Normand is favorite here. Picture suits her and she acts with pep. Extra big business two days." "Average picture house four days to extra big business one day and big business three to average business three days." "A splendid picture which played my days. The best since Mickey." "A good feature which pleased all my patrons. Big business one day." "Overdrawn, but good for the kids. Adults were not pleased. Average business one day."
Consensus—"Good picture, good puller."

POLLYANNA (PICKFORD-UNITED ARTISTS) MARY PICKFORD (JAN. 18).....JAN. 24
"The supreme effort of true artists."—M. P. News.
Exhibitor Comment—"This feature played my house all week to extra big business every day. Expect second week to equal first week's business. Daily papers are voluntarily boosting this production as the greatest Miss Pickford has ever done and say it is the best in artistry ever produced." "Second week of this feature. Played it all week to big business every day." "An excellent picture which did excellent business for me for two weeks." "An exceedingly poor box office vehicle." "A great disappointment. It was too light and didn't go with our patrons." "Played this feature one week to big business." "The best picture Pickford ever made. Played it one week to capacity business." "One of the best pictures [illegible] on at my house. Ran it one week to extra big business." "A real winner. Played it one week to extra big business." "Gave this picture a second run at my house and it did fair business for one week."
Consensus—"Excellent picture, big puller."

RESPECTABLE BY PROXY (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON.....FEB. 14
"Artistic production and good interpretation tift story."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "Average picture to average business three days." "An average picture to average business for one week."
Consensus—"Average picture, average puller."

RIDERS OF THE DAWN (BENJ. HAMPTON-HODKINSON) SPECIAL CAST.....MAY 15
"Colorful action compensates for plot shortcomings."—M. P. News.

RIGHT OF WAY, THE (METRO) BERT LYTELL.....FEB. 14
"Rich photoplay made from this famous story."—M. P. News.
Exhibitor Comment—"A great feature which did big business." "A pleasing feature which did big business the first half and average the last half of the week." "Good character acting but that's all there is to it. ness. However, went very well considering conditions. Average business Played it five days to poor business." "Holy week and weather hurt one week."
Consensus—"Good picture, good puller."

RIO GRANDE (CAREWE-PATHE) SPECIAL CAST.....APR. 24
"Should give satisfaction wherever shown."—M. P. News.

RIVER'S END, THE (NEILAN-FIRST NATIONAL) SPECIAL CAST.....FEB. 28
"Rich production given vivid Northwest story."—M. P. News.
Exhibitor Comment—"A good picture to good business." "Played this picture one week to extra big business." "A big picture in every sense of the word. Acting of entire cast is noteworthy, and Neilan's direction is masterful. Big business three days." "An average picture to big business for one week."
Consensus—"Splendid picture, good puller."

ROAD TO DIVORCE, THE (UNIVERSAL) MARY MACLAREN....MAR. 13
"An interesting picture which should give satisfaction"—M. P. News
Exhibitor Comment—"Played this one with the Goldwyn feature, 'The Strange Boarder,' to extra big business six days and big business one." "Has a good title but the story appears to be very weak and did not get over."
Consensus—"Average picture, average puller."

ROMANCE (UNITED ARTISTS) DORIS KEANE.....MAY 29
"Artistic production given play of love and sentiment."—M. P. News.

SEA WOLF, THE (FAMOUS PLAYERS-LASKY) SPECIAL CAST..MAY 29
"Good action, melodrama typical of Jack London."—M. P. News.

SEEING IT THROUGH (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....FEB. 28
"Heart interest story carries bewildering detail."—M. P. News.

SEX (J. PARKER READ-HODKINSON) LOUISE GLAUM).....APR. 10
"Powerful theme, clever acting and rich production."—M. P. News.
Exhibitor Comment—"A big production which was well produced and as a result did big business for one week." "A satisfactory picture which did splendid business for one week." "Very good. Played it three days to extra big business."
Consensus—"Good picture, good puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

SHARK, THE (FOX) GEORGE WALSH (JAN. 18).....JAN. 24
"Sea story furnishes Walsh a dramatic role."—M. P. News.
Exhibitor Comment—"They liked Walsh in this one. Played it three days to big business first two days and extra big business third day." "A good picture to big and average business two days."
Consensus—"Good picture, good puller."

SHOD WITH FIRE (FOX) WILLIAM RUSSELL.....FEB. 28
"William Russell has fairly interesting offering."—M. P. News.
Exhibitor Comment—"Same old Western stuff. I didn't hear 'em rave over it. Average business three days." "Good rough stuff that pleased. Average business one day."
Consensus—"Average picture, average puller."

SHORE ACRES (METRO-SCREEN CLASSICS) ALICE LAKE.....APR. 3
"Famous New England drama, well adapted."—M. P. News.

SILK HUSBANDS AND CALICO WIVES (HARRY GARSON-EQUITY) HOUSE PETERS.....MAR. 13
"Good production of familiar stage and screen story."—M. P. News.

SILVER HORDE, THE (REX BEACH) SPECIAL CAST.....MAY 22
"Interesting, but rather short on drama and action."—M. P. News.
Exhibitor Comment—"A splendid picture to extra big business three days."

SIMPLE SOULS (HAMPTON-PATHE) BLANCHE SWEET.....MAY 8
"Pleasing picture which should entertain."—M. P. News.

SINNERS (REALART) ALICE BRADY.....MAR. 27
"Director missed chance to make big picture."—M. P. News.
Exhibitor Comment—"Better than 'The Fear Market.' Drew well and picture well liked by a large audience. Two days to big business."

SIX BEST CELLARS, THE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....MAR. 20
"Bryant Washburn has a knockout here."—M. P. News.
Exhibitor Comment—"A splendid picture to extra big business for one day." "An average feature which did big business for three days." "Great. Played it a week." "A very good picture to poor business one day."
Consensus—"Good picture, good puller."

SLAM BANG JIM (AMERICAN-"FLYING A") WILLIAM RUSSELL.....APR. 24
"Good laughs in mixture of farce and western."—M. P. News.
Exhibitor Comment—"Played it a week to average business. Just an average feature."

SLAVES OF PRIDE (VITAGRAPH) ALICE JOYCE.....JAN. 24
"Alice Joyce has familiar story of marital conflict."—M. P. News.
Exhibitor Comment—"A good picture. Alice Joyce is going strong here. Big business three days." "The star pleased, but the balance of the cast seemed rather weak and needs some comedy introduced to relieve it. Average business one day."
Consensus—"Pleasing picture, good puller."

SMOULDERING EMBERS (KEENAN-PATHE) FRANK KEENAN (FEB. 29).....FEB. 21
"Character study is colored by Keenan's art and personality."—M. P. News.
Exhibitor Comment—"A good feature to average business for three days." "Average picture to average business three days."
Consensus—"Average picture, average puller."

SOONER OR LATER (SELZNICK) OWEN MOORE.....MAR. 27
"Farcical idea is frail but fairly amusing."—M. P. News.
Exhibitor Comment—"Good feature to average business three days on account of bad weather." "Very good. Big business three days." "Pleasing entertainment but same situation through the entire picture. Average business two days." "They liked it. Poor business one day." "Average picture to average business three days." "A first class comedy. Very good business one day."
Consensus—"Good picture, good puller."

SPORTING DUCHESS, THE (VITAGRAPH) ALICE JOYCE.....MAR. 13
"Entertaining picture made from Drury Lane melodrama."—M. P. News.
Exhibitor Comment—"A big picture to big business for three days." "This feature did average business for three days, an average picture."
Consensus—"Good picture, good puller."

STOLEN KISS, THE (REALART) CONSTANCE BINNEY.....MAR. 20
"Picture of sticky sentiment and obvious coincidences."—M. P. News.
Exhibitor Comment—"A fair picture to average business." "My patrons did not like this one. They seemed to think there was nothing to it but high class photography and posing. Played it three days to poor business."
Consensus—"Average picture, average puller."

STRANGE BOARDER, THE (GOLDWYN) WILL ROGERS.....MAY 1
"Will Rogers makes another entertaining picture."—M. P. News.
Exhibitor Comment—"Played this one with the Universal feature 'The Road to Divorce' to extra big business six days and big business one."

STREET CALLED STRAIGHT, THE (EMINENT AUTHORS- GOLDWYN) SPECIAL CAST.....MAR. 20
"Popular novel loses its substance on screen."—M. P. News.
Exhibitor Comment—"Went good. Big business three days."

STRONGER THAN DEATH (SCREEN CLASSIC-METRO) NAZIMOVA (JAN. 18).....JAN. 24
"Nazimova's rare art capitalizes again."—M. P. News.
Exhibitor Comment—"A remarkable picture with a good star. Story really does not fit her in many ways, although the name of the star was enough to draw the business. Action dragged in many places. Nazimova should have a better background for her talent. Average business two days." "Played this one for one week to extra big business every day. It is a good picture." "Played to crowded houses."
Consensus—"Good picture, good puller."

STRONGEST, THE (FOX) SPECIAL CAST.....FEB. 21
"Clemenceau's name may carry this picture by."—M. P. News.

TARNISHED REPUTATIONS (PARRET-PATHE) DOLORES CASSINELLI.....MAR. 13
"Dolores Cassinelli burdened with shop-worn story."—M. P. News.

TATTLERS, THE (FOX) MADLAINE TRAVERSE.....APR. 10
"Society melodrama too hearty for general entertainment."—M. P. News.

TERROR, THE (FOX) TOM MIX.....MAY 29
"Tom Mix thriller more than satisfies."—M. P. News.

TERROR ISLAND (PARAMOUNT-ARTCRAFT) HOUDINI.....MAY 8
"Resembles a icild serial in incident and action."—M. P. News.

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 24).....JAN. 31
"Fairly interesting picture on a domestic theme."—M. P. News.
Exhibitor Comment—"Average picture to average business one week."

Box Office Reports continued on page 4692

"LOVE'S HARVEST"

(Fox)

Dainty Star in Comedy Drama of High Order

SHIRLEY MASON, in her third starring picture for Fox, keeps up the pace that ought to enthrone her in the hearts of many fans. "Love's Harvest" may not equal "Her Elephant Man" from a production standpoint, for there is nothing very elaborate about it; but for an interesting little story with many a humanizing directorial touch, and for good acting, not only by the star, but by the entire cast, it will rank among the best.

Howard Mitchell, the director, seems to have attained a happy mean by injecting sufficient, yet not excess, of sugar plum cuteness. For Shirley Mason is a "cute" star and the temptation is to fill the picture so full of sweet little close-ups that it reminds one of a confectionary shop. But in "Love's Harvest" the star is allowed to impress her delightful personality without leaving the feeling that we are witnessing an unnatural characterization of gushy, giggling girlhood. And, in the emotional love-scenes, the star gets under the skin with some sympathetic acting.

As to the story, it is a romantic, clean comedy drama, which takes a rather long time to get started, but once the interest is aroused, it is held until the very end. Jane Day, played by the star, is fifteen when she runs away from home, and is taken in by an old bachelor whose lonely heart has been touched by her childish charms. He is a theatrical producer and realizes she has an excellent voice, so after two years he sends her to Paris to study. There her romance begins, but she feels it her duty to continue her musical career in order to repay the man who has been so kind to her, rather than marry the man she loves. But her foster-father, who now loves her and wants her for himself, makes the sacrifice and orders her to marry the man of her own age.

Raymond McKee and Edwin Booth Tilton help a great deal to make the picture pleasing, and the star's dog will get a number of laughs. The titles are on the intimate type—written in a conversational, humorous style. They improve a great deal towards the end. There are no big interiors, but a Parisian street scene, and good sunset photography, will leave an impression. On the whole, everyone ought to come away satisfied. Such comedy dramas as this may be the cause of some emotional actresses looking for new jobs.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Jane Day..... Shirley Mason
Jim Atherton..... Raymond McKee
Allen Hamilton..... Edwin Booth Tilton
Eleanor Hamilton..... Lilie Leslie

Story by Pearl Doles Bell.
Scenario by Isabel Johnson.
Directed by Howard M. Mitchell.

PRESS NOTICE—STORY

Shirley Mason, the dainty little Fox star, plays the lead in "Love's Harvest," a romantic comedy drama, which will be the attraction at the ———— theatre beginning ————. This is the third picture starring Miss Mason, and is by the same author who wrote "Her Elephant Man," which made a tremendous hit whenever shown. The attractive little star will also be remembered by all who saw Robert Louis Stevenson's "Treasure Island," in which she played the part of Jim Hawkins.

"Love's Harvest" is a pleasing, human story, crammed with comedy, and with bits of pathos sprinkled here and there, while an absorbing love story runs through it. It is guaranteed to be lacking in black-eyed vampires and mustache twirling villains, and gives the star every opportunity to entertain and please you with her whimsical, attractive personality. When the story opens she plays the part of a fifteen-year-old girl, whose dying step-father, having nothing else to bequeath, willed her to a wealthy distant relative. But although Shirley likes the young man, she does not like his friends, so she runs away. Years later they meet in Paris, where Shirley is studying music. Then it is a choice between her career, which she owes to the friends who have been so kind to her, and the man she loves. You can guess, of course, how it ends, but you cannot imagine how delightfully refreshing and entertaining petit Shirley Mason makes this picture.

In the cast are Raymond McKee, an ideal leading man to play opposite such a star, and Edwin Booth Tilton, who gives an excellent performance. And then there is "Buddie," a dog whose equal has seldom been seen on the screen.

PROGRAM READER

"Love's Harvest," with Shirley Mason, is the attraction for ————. Here is a picture that you will not want to miss any more than you would want to go without your dessert. No one wants to eat nothing but roast beef, and no one wants to see only emotional melodramas. Here, then, is a comedy drama just as refreshing as ice cream in August, and as welcome as a place by the fire in December. For Shirley Mason, petit and pretty—an animated mass of pulchritude, is a star who is fast rising to the highest spot in filmdom. You will remember her from "Her Elephant Man," and you could never forget her as Jim Hawkins in "Treasure Island." In this picture she has been given a story that is full of comedy, not lacking in pathos, and overflowing with human interest. Pearl Doles Bell is the authoress, and the picture is an adaptation from her novel, "His Harvest."

SUGGESTIONS

Your boosting of this will depend upon whether you have already shown "Her Elephant Man," "Molly and I," or "Treasure Island" to your patrons. If you have they will remember the star and you can spare a little space to telling about the story. Remember that "Her Elephant Man" and "Love's Harvest" are by the same author. If you are showing Shirley Mason for the first time, try to create an interest in her by lobby photographs, advance slides and newspaper stories. State that she is only nineteen years old. If Viola Dana is a favorite, tell them that Shirley is her sister. In your catch lines get over the idea of the peculiar will leaving the girl to a man she had never seen. You can work out a teaser campaign along the same lines.

"WOLVES OF THE STREET"

(Art-o-Graf-Arrow)

Unsatisfactory Production of Wall Street Story

THE appeal in this picture is not to the fans who desire the artistic in pictures or who want to see finesse in acting. The basis of its appeal is in its western action and the high finance element. And the western scenes present nothing that is unusual and will fail to get a real, spine shivering thrill out of an audience. The production also suffers from lack of satisfying sets as well as original bits of business. One ball-room set, for instance, sprinkled very thinly with extras, presents a rather shabby appearance. This is not hypercritical harping on one error, for in these days of elaborate settings an audience will probably feel vaguely unsatisfied after witnessing such an inexpensive production.

The story is of the dual role variety, with Edmund Cobb, who is featured, playing both parts. Some of the double exposure is well done. The story opens in Wall Street, where Trevlyn the elder, a financier, is trying to break the corner in wheat. He is murdered by his enemies and his son, a western ranchman, comes to continue the fight. He is attacked several times and then departs for his western mine, where Bolshevism is rampant, leaving a "double" to care for his business. In the west Trevlyn is kidnapped, and in the east his double is bribed. His sweetheart is the means of identifying the real Trevlyn and the two are united, with the hero eight million dollars to the good after the Wall Street battle.

Terse matter-of-fact sub-titles tell much of the story. The Bolshevist, half hidden behind whiskers, is not convincing. Neither are the laborers at the mine, who shift their allegiance from anarchy to capital at a moment's notice. There are improbabilities in the story, but these are the least of its troubles. Strange looking New York policemen, a super-villainous villain, and an unsuccessful attempt at sunset photography are some of the others. There are some good shots of New York's financial district. In the smaller towns the picture ought to please because of the romance attached to the magic name of Wall Street. Length, 6 reels. *Matthew A. Taylor.*

THE CAST

Denver Deavers, James Trevlyn } ...Edmund F. Cobb
Eleanor Fernwood .... Vida Johnson

Directed by Otis B. Thayer.

PRESS NOTICE STORY

"Wolves of the Street," thrilling story of the West, and Wall street, the greatest money market in the world, will be the attraction at the ———— theatre on ————. This is an Art-o-Graf film, and Edmund Cobb, who will be remembered from Universal and Essanay pictures, is the featured player. The picture was directed by Otis B. Thayer, who has been in the motion picture industry, both as an actor and a director, almost since its beginning.

The story deals with crooked Wall street financiers and their attempts to profiteer in wheat. In their villainy they even stoop to the murdering of their enemies to accomplish their evil ends. The story shifts to the wild and rugged West, where the hero is cow-punching when his father is killed. James Trevlyn, Jr., comes to Wall street to continue his father's battle against the profiteers, and he is fought as his father was by the unscrupulous crooks. Besides attempting to kill him, they strive to incite Bolshevism among the employees of his Western mine. But Trevlyn finds a man who closely resembles him, and leaving him in charge of his New York office, hastens westward to quell the revolution. His enemies' agents are active in the West, however, and he is kidnapped by a crowd of thugs, while the "double" in New York is bribed by the profiteers. The situation is eventually cleared up by Trevlyn's fiancee, who identifies the real hero.

This is a picture that you will enjoy from beginning to end. It is up-to-the-minute and timely in every respect, dealing with present-day profiteers and Bolshevism.

PRESS NOTICE STORY

On ———— the attraction at this theatre will be "Wolves of the Street," an all star production that contains one of the most thrilling and gripping stories that have reached the screen in many a day. It is as timely and up-to-the-minute as any picture could possibly be, for it is built up around the themes of Bolshevism and unscrupulous profiteers. The "street" is Wall street—the centre of the world's finance, and the "wolves" are those dishonest captains of industry who manipulate the money market to make their millions, even preying on the countless thousands who are forced to pay whatever prices these financiers ask, for the bread they eat. Besides the Wall street setting there is no lack of live, Western action, with Edmund Cobb, who is featured in the production, as the cowboy son of a New York broker. "Wolves of the Street" is a straight-from-the-shoulder wallop at profiteers and anarchistic labor agitators, but it is presented in an interesting story that you cannot afford to miss.

SUGGESTIONS

This has no star, director or author who is well enough known to the fans in general for you to boost. If you are far from New York, or not in a large city, concentrate on the Wall street setting, for there is a certain attraction in the very name to a great many. Tell them of the views of financial district and let them know that they will get an insight into the workings and machinations of high finance. Don't neglect the Western action scenes, stills of which should be mixed with the New York scenes. Get as many catch lines out of the title as you can.

CATCH LINES

"Wolves of the Street" they were, manipulating the price of wheat to fill their own pockets with gold.

A gripping story of labor unrest and profiteers—and a powerful condemnation of each.

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(Continued from page 4690)

PICTURE BRAND STAR RELEASED PLAN BOOK

THIRD WOMAN, THE (ROBERTSON-COLE) SPECIAL CAST.....MAR. 27
"Might be classed as fair entertainment."—M. P. News.
Exhibitor Comment—"Did average business for three days. An average feature."
THIRTIETH PIECE OF SILVER, THE (AMERICAN-PATHE) MARGARITA FISHER.....MAY 22
"Good combination makes interesting picture."—M. P. News.
$30,000 (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....FEB. 21
"Kerrigan in typical melodramatic romance."—M. P. News.
Exhibitor Comment—"An average picture to average business three days."
TOLL GATE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART .....MAY 1
"Quite entertaining picture with Hart as good-bad man again."—M. P. News.
Exhibitor Comment—"Did average business for three days." "Played this one eight days. Consider it of extra fine value. It did big business."
Consensus—"Good picture, good puller."
Exhibitor Comment—"Did average business for three days."
TOO MUCH JOHNSON (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN .....MAR. 6
"Hackneyed story is broadly burlesqued."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "A fair picture to average business one day." "A good picture to extra big business two days." "Washburn gives a consistent performance in a good production. Average business two days."
Consensus—"Average picture, average puller."
TREASURE ISLAND (PARAMOUNT-ARTCRAFT) SPECIAL CAST..APR. 24
"Interesting picture made from Stevenson's famous story."—M. P. News.
Exhibitor Comment—"Wonderful attraction. Big box office value."
TREE OF KNOWLEDGE, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK (JAN. 11).....JAN. 24
"Kathryn Williams runs away with the show."—M. P. News.
Exhibitor Comment—"Played this picture for one week to better than average business. The cast, including Kathlyn Williams and Wonda Hawley, are strong factors in getting the picture over, even though Warwick's acting is above his usual picture standard. The story, while not unusual, is carried along by the stars and satisfied my patrons. Photography, direction and settings are all that can be desired." "An average feature to average business three days." "Very good. Three days to big business."
Consensus—"Average picture, average puller."
TRIP TO MARS, A (TOWER FILM CORP.) SPECIAL CAST.....MAY 29
"Should furnish average entertainment."—M. P. News.
VEILED MARRIAGE, THE (HALLMARK) ANN LEHR-RALPH KELLARD .....MAR. 20
"Not much realism in this complicated melodrama."—M. P. News.
VERY IDEA, THE (METRO) TAYLOR HOLMES.....MAR. 6
"An amusing comedy which should interest."—M. P. News.
VIRGIN OF STAMBOUL, THE (UNIVERSAL) PRISCILLA DEAN.MAR. 27
"Star and Director create excellent Turkish picture."—M. P. News.
Exhibitor Comment—"Excellent."
WALK-OFFS, THE (METRO-SCREEN CLASSICS) MAY ALLISON (JAN. 25) .....FEB. 7
"Praiseworthy effort to make something of poor ideas."—M. P. News.
Exhibitor Comment—"Classy but we did not get the money with it. poor business two days."
Consensus—"Average picture, average puller."
WATER, WATER, EVERYWHERE (GOLDWYN).....FEB. 14
"Will Rogers makes this picture worth while."—M. P. News.
Exhibitor Comment—"Fell down badly on a three day run. Patrons didn't like the story." "Very good." "A pleasing picture which fell rather short of being a feature. Rogers should have more chance in his line of stunts and comedy. Average business one day."
Consensus—"Good picture, average puller."
WHY CHANGE YOUR WIFE? (DE MILLE-FAMOUS PLAYERS-LASKY) SPECIAL CAST.....MAY 8
"Interesting as drama and sure box office attraction."—M. P. News.
Exhibitor Comment—"Wonderful picture, wonderful box office value." "A splendid picture to extra big business for one week." "Played it a week to extra big business. Very good."
WOMAN GAME, THE (SELZNICK) ELAINE HAMMERSTEIN....MAR. 20
"Many interesting elements make entertaining picture."—M. P. News.
Exhibitor Comment—"Average picture to average business three days." "Probably the best we have seen of Miss Hammerstein. Two days to big business." "The star is great and this picture was enjoyed by all. "Average business two days."
Consensus—"Good picture, average puller."
WOMAN GIVES, THE (FIRST NATIONAL) NORMA TALMADGE..APR. 24
"Lots of talent and effort almost wasted."—M. P. News.
Exhibitor Comment—"Very good one from both box office and artistic standpoint." "Played it two days to big and average business."
Consensus—"Good picture, good puller."
WOMAN AND THE PUPPET, THE (GOLDWYN) GERALDINE FARRAR .....APR. 17
"Single track idea overwhelmed with romance."—M. P. News.
WOMAN IN ROOM 13, THE (GOLDWYN) PAULINE FREDERICK.APR. 17
"Pauline Frederick has worthy subject in mystery melodrama."—M. P. News
Exhibitor Comment—"Best Frederick in a long time. Poor business one day." "Big box office value. Picture gave splendid satisfaction." "Good picture to big business three days."
Consensus—"Good picture, good puller."
WOMAN IN THE SUITCASE, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT (JAN. 18).....JAN. 24
"An unusual picture from every angle."—M. P. News.
Exhibitor Comment—"Good entertainment, photography and direction. The story impossible, but acceptable from entertainment point of view. Played it one week to average business." "A good picture to average business one day." "Played this one with the American feature, 'Eve in Exile,' starring Charlotte Walker. It was a good program and extra big to poor business for two days." "An average picture to average business three days." "A good picture to big business for three days." "Excellent attraction. Three days to average business." "Good feature to average business three days."
Consensus—"Pleasing picture, average puller."
WOMAN WHO UNDERSTOOD, THE (ROBERTSON-COLE) BESSIE BARRISCALE .....APR. 3
"Domestic story is obvious but entertaining."—M. P. News.
Exhibitor Comment—"An average picture which I played seven days to poor business." "An average feature to poor business for three days on account of 'Holy Week.'
Consensus—"Average picture, average puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

WOMEN MEN FORGET (AMERICAN CINEMA-UNITED) MOLLIE KING .....MAR. 20
"Mollie King in 'Perpetual Triangle' story."—M. P. News.
WOULD YOU FORGIVE? (FOX) VIVIAN RICH.....MAY 1
"Small appeal in conventional society drama."—M. P. News.
YELLOW TYPHOON, THE (FIRST NATIONAL) ANITA STEWART .....MAY 22
"Anita Stewart's portrayal compensates for theatrical story."—M. P. News.
YOUNG MRS. WINTHROP (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON .....APR. 3
"Moth-eaten story furnishes artificial picture."—M. P. News.
Exhibitor Comment—"A very good picture. A little sad but it did them good. Ethel Clayton's acting fine. Surely a very satisfactory production." "A very good picture to extra big business one day." "Very good—Clayton growing in favor; average business one day." "Good picture to good business for three days."
Consensus—"Good picture, good puller."

"Flashbacks" on Earlier Releases

"The Daredevil" (Fox)—"Mix does his usual stunts and the picture goes over. Big business two days, average one."
"The Amateur Wife" (Paramount-Artcraft—"A fair picture to average business three days."
"Silver Horde" (Goldwyn)—"Picture went very well to big business for three days."
"The Inferior Sex" (First National)—"Exceptionally good."
"One of the Finest" (Goldwyn)—"A good feature to big business for three days."
"Melody of Youth" (Selznick)—"Average picture to average business for three days."
"The Thunderbolt" (First National)—"Played this one three days to big business. A good feature."
"His Temporary Wife" (Pathe)—"Very good. Big business for three days."
"Last of the Duanes" (Fox)—"Average picture to poor business three days."
"Checkers" (Fox)—"A splendid picture to big business for three days."
"The Inferior Sex" (First National)—"A good picture to big business three days."
"Ann of Green Gables" (Realart)—"Pleasing picture to big business three days."
"Soldiers of Fortune" (Realart)—"Played this one three days to big business. Splendid picture."
"The Feud" (Fox)—"Not a typical Mix picture. Played it one week to big business."
"Eyes of Youth" (Equity)—"Very good. Played it three days to big business."
"The Daredevil" (Fox)—"Good to average business three days."
"Everywoman" (Paramount-Artcraft)—"Played this one for a week to big business. A splendid picture."
"Isle of Conquest" (Select)—"Played it three days to big business."
"Third Generation" (Robertson-Cole)—"Average picture to average business three days."
"Teeth of the Tiger" (Paramount-Artcraft)—"Average feature to big business three days."
"Isle of Conquest" (Select)—"Average picture to poor business three days."
"False Evidence" (Metro)—"A very good entertainment; in fact as good as many so-called specials. Played it one day to good business."
"It Pays to Advertise" (Paramount-Artcraft)—"A crackerjack of a comedy drama. Played it two days to big business."
"Almost a Husband" (Goldwyn)—"Another one of those good wholesome comedy dramas that my patrons liked. Just tell your patrons that they will get the homeliest man in pictures in the best picture they ever saw. Played it two days to big business."
"Little Shepherd of Kingdom Come"—"Just an ordinary picture but my patrons liked it. Big business one day."
"The Garage" (Paramount-Artcraft)—"A knockout; best Arbuckle yet."
"Jinx" (Goldwyn)—"The best Normand yet. Played it two days to big business."
"23½ Hours Leave" (Paramount-Artcraft)—"Equal to many of the high priced specials and better than most of them. Played it two days to extra big business."
"Human Desire" (First National)—"A poor vehicle for Stewart. Pleasing to a certain degree but unreal and failed to draw. Average business one day."
"Hawthorne of the U. S. A." (Paramount-Artcraft)—"A very fine picture which played my house three days to big business."
"All of a Sudden Peggy" (Paramount-Artcraft)—"Typical Marguerite Clarke picture. My patrons do not seem to like this stuff. It is too light for them. It is a nice picture for its kind, however. Average business two days."
"Dangerous Hours" (Paramount-Artcraft)—"A very good picture and something for them to think about. Story, acting and direction fine. A picture worth showing anywhere. Average business two days."
"Excuse My Dust" (Paramount-Artcraft)—"Fine picture."
"Mickey"—"Got the money on third Reissue. Big business two days."
"His Royal Slyness" (Pathe)—"A good picture to big business three days."
"Hawthorne of the U. S. A." (Paramount-Artcraft)—"An average picture to big business three days."
"Stronger Than Death" (Metro)—"An average picture to poor business for one week."
"Hawthorne of the U. S. A." (Paramount-Artcraft)—"A good picture to big business for three days."
"Back to God's Country"—"Fine Feature to big business for three days."
"Thirteenth Commandment" (Paramount-Artcraft)—"A good picture to average business three days."
"Beloved Cheater" (Robertson-Cole)—"Average picture to average business three days."
"Hushed Hour" (Garson-Neilan)—"Not good entertainment. Poor business three days."
"High Pockets" (Bennison)—"Good picture to average business three days"

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

The House of Toys (Seena Owen).....6
The Thirtieth Piece of Silver (Margarita Fisher)....6
Slam Bang Jim (William Russell).....5
The Honey Bee (Marguerita Sylva).....6
The Dangerous Talent (Margarita Fisher).....6
The Valley of Tomorrow (William Russell).....6
Eve in Exile (Charlotte Walker).....7

ARROW FILM CORPORATION

Love's Protege (Ora Carew).....5
Woman's Man (Romaine Fielding).....5
The Bromley Case (Glen White).....5
The Trail of the Cigarette (Glen White).....5
The Unseen Witness (Glen White).....5
The Wall Street Mystery (Glen White).....5

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes
Lightning Brice (Jack Hoxie-Anne Little).....15

WESTERN DRAMAS

Blazed Trail Prods. (one every other week).....2
Lone StarWesterns (one every other week).....2

ONE AND TWO-REEL COMEDIES

Hank Mann Comedies (one every other week) 1
Arrow (Eddie Boulden-Lillian Vera).....
Sunbeam (Fatty Filbert-Bert Tracey).....
Hank Mann (Hank Mann-Madge Kirby).....

AYWON FILM CORP.

Blind Love (Lucy Cotton).....6
Days of Daring (Tom Mix).....5
Persuasive Peggy (Peggy Hyland).....6
Eternal Penalty (Henry Kolker).....5
Roses and Thorns (Lenore Ulrich).....5
She Pays (Julia Dean-Louise Huff).....5
Justice (Cyril Scott).....5
The Guilty Woman (Marie Empress).....5

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Andy's Mother-in-law Pays Him a Visit.....1
Andy on Skates.....1
Andy Visits the Osteopath.....1
Andy and Min at the Theatre.....1
Andy's Night Out.....1
Andy's Wash Day.....1
Andy on a Diet.....1
Andy Plays Golf.....1
Andy Spends a Quiet Day at Home.....1
Andy Visits His Mamma-in-law 1
Andy Goes Flat Hunting.....1
Andy's Dancing Lesson.....1

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Mar.—Petticoats and Pants.....2
Feb.—Her Bridal Night-mare.....2

SINGLE REEL COMEDIES

Mary's Nightmare 1
Watch Your Step-Mother.....1
Nearly Newlyweds 1
Fair But False.....1
Kids and Kidlets.....1

[illegible]TY COMEDIES

the Boarder (Bletcher-Reynolds).....1
Wallop (Geo. Ovey).....1
kings (Geo. Ovey).....1
a Harem (Bletcher-Reynolds).....1
ooks Go Cuckoo (Geo. Ovey).....1
eman, Save My Gal (Geo. Ovey).....1
adies Must Dance (Geo. Ovey).....1

CANYON PICTURES CORP.

VANISHING TRAILS

(Twelve Two-Reel Westerns Featuring Franklyn Farnum)

Twelfth, The Cowboy and the Rajah.....2
Eleventh, Cupid's Roundup.....2
Tenth, "Breezy" Bob.....2
Ninth, Brother Bill.....2
Eighth, When Pals Fall Out.....2
Seventh, Shackles of Fate.....2
Sixth, The Puncher and the Pup.....2

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing) 1
Three Whipple Sisters (Boxing and Wrestling).....1
Everson's Comedy Circus (Pony, Dog and Monkey).1
Harry Colher & Co. (Comedy Bicycle Novelty).....1
La Meen Boys.....1
Marie DeWald (Aerial Girl).....1
The Arabian Whirlwind Troupe (Tumbling Arabs)..1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

Four Times Foiled.....2

CHRISTIE COMEDIES

Kiss Me, Caroline (Bobby Vernon) 2
A Seaside Siren (Ray Touchy) .....

TORCHY COMEDIES

Torchy (Johnny Hines).....2
A Knight for a Night (Johnny Hines) .....

MERMAID COMEDIES

A Fresh Start (Marvel Rae) 2
Duck Inn (Lloyd Hamilton).....2

SPECIALS

The Why of a Volcano.....1
The Valley of Ten Thousand Smokes 1
A Day With Carranza.....1
Modern Centaurs 1

ROBERT C. BRUCE SCENICS

The Castaway 1
The Great Mirror.....1
The Hope of Adventure.....1
Falling Waters 1
Solitude 1
By Schooner to Skagway 1
The Song of the Paddle.....1
The Log of the La Viajera 1
The Wanderlust 1
The Chilkat Cubs.....1

CHESTER-OUTING SCENICS

Take in Boarders.....1
Pyrennes and Wooden Legs 1
Bear With Us.....1
Fire 1
Dreams Come True.....1
Pigs and Kava.....1
Wanted, an Elevator.....1
Adam and Eve in the Andes 1

SCREENICS

Foam Fantasies .....½
Duck Days .....½
In a Naturalist's Garden.....½
Horseshoe and Bridal Veil.....½
Barks and Skippers.....½
Forbidden Fancs .....½
Infant Icebergs .....½
Troubadours of the Sky.....½

EQUITY PICTURES CORP.

For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters) ..6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

May—A Lady in Love (Ethel Clayton).....
May—The Dancin' Fool (Wallace Reid).....4124
May—The Dark Mirror (Dorothy Dalton).....5084
May—The Sea Wolf (George Melford Special)...6097
May—Mrs. Temple's Telegram (Bryant Washburn) 4318
May—Why Change Your Wife (De Mille Special).7175
Apr.—Dr. Jekyll and Mr. Hyde (John Barrymore) 6355
Apr.—The Toll Gate (W. S. Hart).....5590
Apr.—Terror Island (Houdini).....5813
Apr.—The False Road (Enid Bennett).....5582
Apr.—The Cost (Violet Heming).....5547
Apr.—Thou Art the Man (Robert Warwick)....5503
Apr.—Treasure Island (Tourneur).....5134
Mar.—Easy to Get (Marguerite Clark) 4119
Mar.—My Lady's Garter (Tourneur Prod.) 4823
Mar.—April Folly (Cosmopolitan).....4983
Mar.—Excuse My Dust (Wallace Reid).....4330
Mar.—Mary Ellen Comes to Town (Dorothy Gish) 4704
Mar.—Jack Straw (Robert Warwick).....4707
Mar.—His House in Order (Elsie Ferguson)....4942
Mar.—His House in Order (Elsie Ferguson)....4938
Mar.—Alarm Clock Andy (Charles Ray).....5771
Feb.—Dangerous Hours (Ince).....4707
Feb.—Young Mrs. Winthrop (Ethel Clayton)...7186
Feb.—Huckleberry Finn (Special).....5358
Feb.—The Amateur Wife (Irene Castle).....5562
Feb.—Black is White (Dorothy Dalton).....4660
Feb.—Mary's Ankle (MacLean-May).....6483
Feb.—On With the Dance (Special).....

Release Information continued on page 4694

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage 2
Nov 16—The Hayseed 2
Sept 7—Back Stage 2

PARAMOUNT-SENNETT COMEDIES

May. 23—Let 'er Go.....
May 2—Fresh From the City.....2
Apr. 18—The Gingham Girl.....2
Apr. 4—Gee Whiz 2
Jan. 18—The Star Boarder.....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning 1
Dec. 21—Those Distant Cousins 1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

May 30—Beating Cheaters 2
May 9—Spring 2

PARAMOUNT-HOLMES TRAVEL PICTURES

May 30—Battlefields of France.....1
May 23—Musko and Musume of Nippon.....1
May 16—Artistic Antwerp 1
May 9—An Oriental Sing Sing.....1
May 2—In Happy Alsace.....1
Apr. 25—In Lovely Lorraine.....1
Apr. 18—Up Country in Siam.....1
Apr. 11—The Franco-British Rhine.....1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz.....1
Dec. 14—Down the Strand in London.....

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle.....1
Dec. 7—Memory Lane.....1
Nov. 23—Sunshine and Shadows.....1
Nov. 9—A Night in June.....1

PARAMOUNT MAGAZINE

May 23—Stars of Stage and Screen.....1
May 16—Lounge Lizards of the Jungle.....1
May 9—The Teeth of the Law.....1
May 2—A Feathered Physician.....1
Apr. 25—The Nurse of the Tenements.....1
Apr. 18—Mental Acrobatics 1
Apr. 11—Tailoring in Metal.....1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoy 2
Mar. 28—Cleaning Up (Al. St. John).....2
Dec. 28—To Good to be True (Ernest Truex).....2
Dec. 14—Speed (Al. St. John).....2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....7
The City of Purple Dreams.....6
Who Shall Take My Life?.....7
Zongar, the Dare Devil of Romance.....5
The Natural Law 6
The Grain of Dust 6
The Lust of the Ages.....6
Has a Man the Right to Kill?.....
Beware of Strangers.....5
Persuasive Peggy 6

FIRST NATIONAL EXCHANGES

45 Minutes from Broadway (Charles Ray).....
The Jacknife Man (King Vidor).....
Curtain (Katherine MacDonald).....
Yes or No (Norma Talmadge).....
The Yellow Typhoon (Anita Stewart).....
Passion's Playground (Katherine MacDonald)...5962
The Love Expert (Constance Talmadge).....
Don't Ever Marry (Marshall Neilan's).....6518
Polly of the Storm Country (Mildred Harris)...6038
The Woman Gives (Norma Talmadge).....5923
The Idol Dancer (D. W. Griffith).....7033
The Family Honor (King Vidor's).....5884
The Inferior Sex (Mildred Harris Chaplin).....5695
Fighting Shepherdess (Anita Stewart).....5954
In Search of a Sinner (Constance Talmadge)....5485
The River's End (Marshall Neilan's).....6584

FOX FILM EXCHANGES

BIG PRODUCTIONS

While New York Sleeps (Special Cast).....5
The Strongest (Special Cast).....6
Should a Husband Forgive? (Special Cast).....7
Evangeline (Special Cast).....7
Kathleen Mavourneer (Theda Bara).....6
Checkers (Special Cast).....7

WILLIAM FARNUM SERIES

The Joyous Troublemakers.....6
The Orphan
The Adventurer 6087
Heart Strings 6
Wings of the Morning.....6

THEDA BARA SERIES

Lure of Ambition 5
La Belle Russe.....6

Advance Information on All Film Releases

(Continued from page 4693)

TOM MIX SERIES
Three Gold Coins....5
The Terror....5
Desert Love....5
Three Gold Coins....5
The Daredevil....5

FOX ENTERTAINMENTS
A World of Folly (Vivian Rich)....5
The Twins of Suffering Creek (Wm. Russell)....5
White Lies (Gladys Brockwell)....5
The Iron Heart (Madlaine Traverse)....5
The Spirit of Good (Madlaine Traverse)....5
Forbidden Trails (Buck Jones)....5
Love's Harvest (Shirley Mason)....5
The Dead Line (George Walsh)....5
The Mother of His Children (Gladys Brockwell)....5
The Tattlers (Madlaine Traverse)....4200
Would You Forgive (Vivian Rich)....5
Leave It To Me (Wm. Russell)....5
Black Shadows (Peggy Hyland)....4100
Molly and I (Shirley Mason)....5
A Manhattan Knight (George Walsh)....4800

SUNSHINE COMEDIES
His Musical Sneeze....2
Mary's Little Lobster....2
Oh, What a Knight....2
Monkey Business....2
Girls and Gunpowder....2
Should Dummies Wed....2
Mongrels....2
Dangerous Eyes....2

MUTT AND JEFF CARTOONS
The Breakfast Food Industry....½
The Mystery of the Galvanized Ash Can....½
Departed Spirits....½
3 Raisins and a Cake of Yeast....½
A Trip to Mars....½
One Round Jeff....½
The Tango Dancers....½
The Toy Makers....½

FROHMAN AMUSEMENT CORP.
(At State Right Exchanges)

TEXAS GUINAN SERIES
Just Bill....2
The Boss of the Rancho....2
The Spirit of Cabin Mine....2
The Heart of Texas....2

MACK SWAIN SERIES
Nimrod Ambrose....2
Ambrose and the Bathing Girls....2
Ambrose in Bad....2
Ambrose's Winning Ways....2

GARDINER SYNDICATE
(At State Right Exchanges, Albany and Buffalo)

Apr.—Tillie's Punctured Romance....6
Mar.—The Superman....6
Mar.—The Forbidden Woman....7
Feb.—Virtuous Men....7
Jan.—Eyes of Youth....7
Dec.—The Lost Battalion....6
Dec.—Everybody's Business....6
Nov.—Birth of a Race....8
Oct.—Yankee Doodle in Berlin....6
Sept.—Mickey....7
The Bandit and Preacher (Wm. S. Hart)....5
The Hell Hound of Alaska (Wm. S. Hart)....5
Satan's Pawn (Bessie Barriscale)....5
The Straight Road (Chas. Ray and Bessie Barriscale)....5
One Day....5
How Molly Made Good....6
The Birth of Man....5
Heart of New York....5
The Salamander....5
The Birth of Democracy....6
Custer's Last Fight....3
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (10 episode serial, Gaumont)....2
The Demon's Shadow (Serial in 10 episodes)....2
Series of 42 Fatty Arbuckle Comedies....3
Series of 29 Chaplin Comedies....3
Series of 28 Sennett Keystone Comedies....2
Series of 28 Keystone Liberty Comedies....1
Series of 16 Shorty Hamilton two reel Westerns....3

GARSON-NEILAN PRODUCTIONS
(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)....9
The Hushed Hour (Blanche Sweet)....

GAUMONT COMPANY
(At State Right Exchanges)

Husbands and Wives (Vivian Martin)....6
Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (Serial, ten two-reel episodes)....

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS
The Slim Princess (Mabel Normand)....
Roads of Destiny (Pauline Frederick)....
Jes' Call Me Jim (Will Rogers)....
The Great Accident (Tom Moore)....
Dollars and Sense (Madge Kennedy)....
The Woman and the Puppet (Geraldine Farrar)....7
Trimmed With Red (Madge Kennedy)....7
The Strange Boarder (Will Rogers)....5
The Woman in Room 13 (Pauline Frederick)....5
Duds (Tom Moore)....5
The Little Shepherd of Kingdom Come (Jack Pickford)....6
The Blooming Angle (Madge Kennedy)....5
The Paliser Case (Pauline Frederick)....5
Water, Water, Everywhere (Will Rogers)....5
Pinto (Mabel Normand)....5

EMINENT AUTHORS PRODUCTIONS
Going Some (Rex Beach)....
The Tower of Ivory (Gertrude Atherton)....
Dangerous Days (Mary Roberts Rinehart's)....7
Partners of the Night (Leroy Scott)....5

BOOTH TARKINGTON'S EDGAR SERIES
Edgar's Hamlet....2
Edgar and Teacher's Pet....2

CAPITOL COMEDIES
Apr. 18—A Fly in the Ointment (Neal Burns)....2
Apr. 4—Rarebits (De Haven)....2
Mar. 21—Matrimoniacs (Neal Burns)....2
Mar. 7—Forget Me Not (De Havens)....2
Feb. 22—One Dollar Down (Neal Burns)....2
Feb. 8—Excess Baggage....2

FORD EDUCATIONAL WEEKLY
Mar. 21—The Alligator Hunt....1
Mar. 14—With Every Meal....1
Mar. 7—Broken Silence....1
Feb. 29—Tick Tock....1
Feb. 22—Silverware....1
Feb. 15—In Higher Spheres....1
Feb. 8—De-Light....1

GOLDWYN-BRAY PICTOGRAPHS
433—People You'd Like to Know (Mary Roberts Rinehart)....1
432—Famous Robberies....1
431—Guardians of Our Gateways....1
430—Professor B. Flat....1
429—Pheasants, Aristocrats of Birdland....1

GRAPHIC FILM CORPORATION
Moral Suicide (Mason-Baird)....7
Ashes of Love (Hackett-Shannon)....6
When Men Betray (Gail Kane-Stuart Holmes)....6
Echo of Youth (Richman-Baird-Shepard)....6
Someone Must Pay (Gail Kane-Edmund Breese)....6
A Child for Sale (Leslie-Hale Connelly)....6

GREIVER'S EDUCATIONALS (CHICAGO)
Serpent's Tooth....1
Speeding Through Dixie....1
Royal Ease....1
Colossus of Roads....1
The Spirit of the Birch....1
Suds....1
Precisely as Polly....1

HALL ROOM BOYS PHO. PLAYS
Apr. 15—Four of a Kind....2
Apr. 1—This Way Out....2
Mar. 22—Oh, Baby....2
Mar. 8—Breaking Into Society....2
Feb. 23—Can You Beat It....2
Feb. 9—Fassing the Buck....2
Jan. 26—Neck and Neck....2
Jan. 12—Wrong Again....2
Dec. 29—The Millionaire Paupers....2

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES
A Veiled Marriage (Lehr-Kellerd)....5
Carmen of the North (Anna Bos)....5
Chains of Evidence (Breese-Shotwell)....5
High Speed (Edward Earle-Gladys Hulette)....5
The Heart of a Gypsy (Florence Billings)....5
The Phantom Honeymoon (Marguerite Marsh)....5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy)....5
A Dangerous Affair (Billings Rawlinson)....5

SPECIAL PRODUCTIONS
Thru the Roosevelt Country with Colonel Roosevelt....2
A House Divided (Sylvia Breamer)....6
The Littlest Scout (Violet Blackton)....6
Wanted for Murder (Elaine Hammerstein)....6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy)....6

SERIALS
The Screaming Shadow (Ben Wilson-Neva Gerber)....15 Episodes
The Trail of the Octopus (Ben Wilson, Neva Gerber)....15 Episodes

THE EVIL EYE
(Fifteen two-reel episodes starring Benny Leonard.)
Mar. 15—First, Below the Deadline....2

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC.
The Sagebrusher (Emerson Hough's)....7
The Westerners (Stewart Edward White's)....7

ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Eltinge F. Warner)
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.
The Harvest Moon (Doris Kenyon)....6
The Bandbox (Doris Kenyon)....6

ARTCO PRODUCTIONS
The Capitol (Leah Baird)....6
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.
The Dream Cheater (J. Warren Kerrigan)....5
$30,000 (J. Warren Kerrigan)....5
Live Sparks (J. Warren Kerrigan)....5
The Lord Loves the Irish (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS
The Blue Bonnet (Billie Rhodes)....6

JOSEPH LEVERING PRODUCTIONS
His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS
King Spruce (Mitchell Lewis)....7

IVAN FEATURE PRODUCTIONS
(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison)....7
Human Clay (Mollie King)....5

JANS PICTURES CORP.
A Woman's Business....6
Love Without Question (Olive Tell)....7

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner)....5
Efficiency Edgar's Courtship (Taylor Holmes)....5
The Misleading Lady (Henry B. Walthall)....5
Open Places (Jack Gardner)....5
The Little Shepherd of Bargain Row (R. Traverse)....5
The Range Boss (Jack Gardner)....5
The Alster Case (Bryant Washburn)....5
The Man Trail (Richard Traverse)....5
Men of the Desert (Jack Gardner)....5
Little Shoes (Henry B. Walthall)....5
Broncho Billy Dramas....
Snakeville Comedies....
Fables in Slang (George Ade)....1
Stripped for a Million (Crane Wilbur)....5
Strife (George Le Guere)....5

CHAPLIN REISSUES
A Burlesque on Carmen....4
Feb. 1—The Champion....2
Mar. 1—Jitney Elopement....2
Apr. 1—Work....2
May 1—By the Sea....1

MERIT FILM CORP.
Fools' Gold (Mitchell Lewis)....6
She Wolf (Texas Guinan)....5
Heart of Texas (Tom Mix)....5
Window Opposite (Leah Baird)....7
Once to Every Man (Jack Sherrill)....6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS
Apr.—The Best of Luck (Screen Classics)....6
Apr.—The Hope (Special Cast)....6
Apr.—The Cheater (May Allison)....6
Apr.—Dangerous to Men (Viola Dana)....6
Apr.—Alias Jimmy Valentine (Bert Lytell)....6
Mar.—Old Lady 31 (Emma Dunn)....6
Mar.—Shore Acres (Alice Lake)....6
Feb.—The Walkoffs (May Allison)....6
Jan.—The Willow Tree (Viola Dana)....6
Dec.—Should a Woman Tell (Alice Lake)....6
Dec.—Fair and Warmer (May Allison)....6
Nov.—Please Get Married (Viola Dana)....6
Nov.—Lombardi, Ltd. (Bert Lytell)....6

C. E. SHURTLEFF PRODUCTIONS
Apr.—Burning Daylight (Mitchell Lewis)....6

HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton)....6

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Advance Information on All Film Releases

(Continued from page 4694)

NAZIMOVA PRODUCTIONS

The Heart of a Child (Nazimova)....7
Stronger Than Death (Nazimova)....7
The Brat (Nazimova)....7
The Red Lantern (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS

May —Nothing But Lies (Taylor Holmes)....6
Mar.—The Very Idea (Taylor Holmes)....6
Dec.—Nothing But the Truth (Taylor Holmes)....6

MISCELLANEOUS

(State Right Features)

The Midlanders (Bessie Love)....
What Women Love (Annett Kellerman)....
The Inner Voice (E. K. Lincoln) American Cinema Corp....6
His Pajama Girl (Billie Rhodes) C. B. Price Inc....
Witches Gold (Phillips-Gauntier) Capital Film....5
A Common Level (Breese-Whitney) Transatlantic Film Co....6
Why Women Sin (Anne Luther) Wistaria Prods....
A Dream of Fair Women (Murray Garsson)....2
Democracy (Special Cast) Democracy Photoplay Co....10
Democracy (Special Cast) Lester Park-Edward Whiteside)....
Why Women Sin (Ann Luther)) Westeria Prods...
Deliverance (Helen Keller) Geo. Kleine....6
The Return of Tarzan (Numa Pictures Corp.)....
Empty Arms (Gail Kane-Thurston Hall) Photoplay Libraries, Inc....

COMEDIES

Tillie's Punctured Romance (Chaplin-Dressler) Tower Film Corp....
Dragon Comedies (Rev. Geo. LeRoi Clarke) Romange Super Film Co....
Up in Mary's Attic (Novak-Gribbon) Fine Art Pictures....
Trouble (Al St. John) Warner Bros....2
Mack Sennett Comedies (Majestic Pictures)....2
Comedy Art Prods. (Special Pictures, Los Angeles) 2
6 Turpin Comedies (Cameo Film, Chicago)....1 & 2
Doubleday Comedies (One Reel a Week) Doubleday Prod. Co....
Jolly Comedies (Film Specials)....2
Bobby Burns Comedies (Jaxon Film Corp.)....2

MONOPOL PICTURES

Crimson Shoals (Francis Ford)....6
Alma Where Do You Live (MacTammany-Larkin)..6

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes)....5
Kentucky Colonel (Special Cast)....5
Captivating Mary Carstairs (Norma Talmadge) Reissue....5

PATHE EXCHANGES

Aug. 1—One Hour Before Dawn (H. B. Warner)..6
July 4—A Broadway Cowboy (Wm. Desmond)....5
June 20—Passers-By (Herbert Rawlinson)....6
June 6—The Little Cafe (Max Linder)....5
May 30—Sherry (Pat O'Malley)....7
May 23—Simple Souls (Blanche Sweet)....6
May 9—The Miracle of Money (Seddon-Morrison)..5
May 2—Dollar for Dollar (Frank Keenan)....5
Apr. 25—Rio Grande (Theby-Sears)....7
Apr. 4—Lifting Shadows (Emmy Wehlen)....6
Mar. 28—The Deadlier Sex (Blanche Sweet)....6
Mar. 14—Tarnished Reputations (Dolores Cassinelli) 5

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors....2
July 18—Ninth, The Race for Life....2
July 11—Eighth, Dangerous Trails....2
July 4—Seventh, The Double Trap....2
June 27—Sixth, The Death Spark....2
June 20—Fifth, The Black Hand Bag....2
June 13—Fourth, Daggers of Death....2
June 6—Third, In Destruction's Path....2
May 30—Second, the Pendlum of Death....2

YOUNG BUFFALO SERIES

Aug. 1—The Hobo of Pizen City....2
July 25—The Law of the Border....2
July 18—His Pal's Gal....2
July 11—Tex of the Timberlands....2

TRAILED BY THREE

July 11—Fifteenth, The Reckoning....2
July 4—Fourteenth, The Hidden Crime....2
June 27—Thirteenth, The Door of Death....2
June 20—Twelfth, The Burning Fuse....2
June 13—Eleventh, The Torture Trap....2
June 6—Tenth, The Slave Market....2
May 30—Ninth, The Pasha's Revenge....2
May 23—Eighth, The Brand of Fire....2
May 16—Seventh, In the Pasha's Harem....2
May 9—Sixth, Wanted for Burglary....2
May 2—Fifth, Buried Alive....2
Apr. 25—Fourth, The Prison Ship....2

THE ADVENTURES OF RUTH

(Fifteen two-reel episodes starring Ruth Roland, William Human and Herbert Heyes)

Apr. 4—Fifteenth, The Key to Victory....2
Mar. 28—Fourteenth, The Fighting Chance....2

DAREDEVIL JACK

May 23—Fifteenth, The Triple Chase....2
May 16—Fourteenth, Terrible Vengeance....2
May 9—Thirteenth, Baiting the Trap....2
May 2—Twelfth, the Unseen Menace....2
Apr. 25—Eleventh, Flames of Wrath....2
Apr. 16—Tenth, Path of Destruction....2
Apr. 11—Ninth, Phantoms of Treachery....2
Apr. 4—Eigth, Blending Hate....2
Mar. 28—Seventh, A Blow in the Dark....2
Mar. 21—Sixth, A Skirmish of Wits....2

BRINGING UP FATHER

June 27—Third, Jiggs and the Social Lion....2
May 16—Second, Father's Close Shave....2
Apr. 4—First, Jiggs in Society....2

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)

May 30—Third, The Emotional Miss Vaughn....2
Apr. 16—Second, The Stimulating Mrs. Barton....2
Feb. 22—The Charming Mrs. Chase....2

ROLIN COMEDIES

July 11—Hello Uncle (Beatrice LaPlante)....1
May 30—Grab the Ghost (Snub Pollard)....1
May 23—All Dressed Up (Snub Pollard)....1
May16—Hello Uncle (Beatrice La Plante)....1
May 9—Trotting Through Turkey (Snub Pollard)..1
May 2—Drink Hearty (Snub Pollard)....1
Apr. 25—Don't Weaken (Snub Pollard)....1
Apr. 18—Shoot on Sight (Snub Pollard)....1
Apr. 11—Speed to Spare (Snub Pollard)....1
Apr. 4—Cracked Wedding Bells (Snub Pollard)....1

ROLIN TWO REELERS

May 2—An Eastern Westerner (Harold Lloyd)....2
Feb. 8—His Royal Shyness (Harold Lloyd-Mildred Davis)....2
Dec. 28—From Hand to Mouth (Harold Lloyd-Mildred Davis)....2

TWO-REEL SPECIALS

Nov. 23—Miss Gingersnap (Baby Marie Osborne)...2

BLACKTON PRODUCTIONS

July 18—Soul and Body (Herbert Rawlinson)....6
Apr. 11—The Blood Barrier (Breamer-Gordon)....6
Feb. 15—Respectable by Proxy (Breamer-Gordon)..6
Jan. 4—My Husband's Other Wife (Breamer-Gordon)....6
Nov. 30—Dawn (Sylvia Breamer-Robt. Gordon)....6

NEWS REELS

Sundays—Topics of the Day....
Wednesdays—Pathe News....1
Saturdays—Pathe News....1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Place of Honeymoons (Stevens-Love)....6
Nobody's Child (Jose Collins-Godfrey Tearle)....5
What Women Want (Louise Huff)....5
Midnight Gambols (Marie Doro-Godfrey Tearle)....5
The Hidden Code (Grace Davison)....6
Dr. Jekyll and Mr. Hyde (Sheldon Lewis)....5
Bubbles (Mary Anderson)....5
The Girl From Nowhere (Madison-Lucas)....5
The Sins of the Children (Holmes-Hanlon)....5
Atonement (Grace Davison-Conway Tearle)....6

THE FACTS AND FOLLIES SERIES

Babes in Bearskin....1
Two's Company....1
Call Me Daddy....1
Knockout Maggie....1
Down Beside the Seaside....1
Professor Was Right....1
Running Romeos....1
Young Ideas....1

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom)....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Deep Purple (Raoul A. Walsh's)....6
The Law of the Yukon (Charles Miller's)....6
The Luck of the Irish (Dwan's)....6
Soldiers of Fortune (Allan Dwan's)....7
The Mystery of the Yellow Room (Chautard's)....6

STAR PRODUCTIONS

Jenny Be Good (Mary Miles Minter)....5
Nurse Marjorie (Mary Miles Minter)....5
Sinners (Alice Brady)....5
The Stolen Kiss (Constance Binney)....5
Judy of Rogue's Harbor (Mary Miles Minter)....5
The Fear Market (Alice Brady)....5
Anne of Green Gables (Mary Miles Minter)....6
Erstwhile Susan (Constance Binney)....5

REELCRAFT PICTURES CORP.

BILLY WEST COMEDIES

What Next?....
Going Straight....
The Artist....
Beauty Shop....
Hard Luck....
Brass Buttons
Masquerader....
The Dodger....
Foiled....
Cleaning Up....
Happy Days....
Strike Breaker....
Mustered Out....

TEXAS GUINAN WESTERNS

A Moonshine Feud....2
The White Squaw....2
The Night Raider....2
The Wild Cat....2
My Lady Robin Hood....2
Outwitted....2
Letters of Fire....2
Not Guilty....2
The Lady of the Law....2
Fighting the Vigilantes....2

ALICE HOWELL COMEDIES

Cinderella Cinders....2
Her Lucky Day....2
Her Bargain Day....2
A Wooden Legacy....2
Distilled Love....2

WILLIAM FRANEY COMEDIES

The Dog Catcher....1
The Paper Hanger....1
The Water Plug....1

BURRUD (SUNSET) SCENICS

The Mountain That Was God....1
Wind Goddess....1
Lake Chelan....1

MILBURN MORANTI COMEDIES

Jealousy....2
Simp and Satan....2
Wild Wild West....2
Installment Plan....2
Love, Where Art Thou?....2
The Kick....2
His Wedding Day....2

NAPOLEON & SALLY COMEDIES

The Deserter....1
Dreamy Chinatown....1
Perils of the Beach....1
Circus Brides....1
Film Fairies....1
Caught With the Goods....1
One Big Night....1
As Others See Us....1
Their First Flivver....1
Stopping Bullets....1

GALE HENRY COMEDIES

Heirlooms....2
Help....2
The Movies....2
The Champeen....2
This Way Out....2
Kids....2
Chicken a La King....2
Don't Chase Your Wife....2
Her First Flame....2
Pants....2
Her Honor, the Scrub Lady....2
Stung....2

REPUBLIC DIST. CORP.

(See Selznick Enterprises)

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

The Brand of Lopez (Seasue Hayakawa)....5
A Woman Who Understood (Bessie Barriscale)....5
The Third Woman (Special Cast)....5
The Flame of Hellgate (Beatriz Michelena)....5
Seeing it Through (ZaSu Pitts)....5
The Luck of Geraldine Laird (Bessie Barriscale)....5
The Beggar Prince (Seasue Hayakawa)....5
The Third Generation (Brentwood)....5
Haunting Shadows (H. B. Warner)....5
Beckoning Roads (Bessie Barriscale)....5
The Tong Man (Sessue Hayakawa)....5

SPECIALS

The White Dove (H. B. Warner)....5
Who's Your Servant (Special Cast)....5

SUPREME COMEDIES

Oh, You Kid....1
Take Doctor's Advice....1
Come into the Kitchen....1
In Room 202....1
Artistic Temperament....1
Her Novel Idea....1
Mollie's Mumps....1

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Advance Information on All Film Releases

(Continued from page 4695)

MARTIN JOHNSON PICTURES

Marooned in the South Seas....1
The City of Broken Old Men....1
Recruiting in the Solomons....1
Lonely South Pacific Missions....1
Domesticating Wild Men....1
Cruising in the Solomons....1
Saving Savages in the South Seas....1

ADVENTURE SCENICS

Ghosts of Romance....1
Sons of Salooskin....1
Sheep O' Leavenworth....1
Flaming Ice....1
The Last Resort....1
The Forbidden River....1
I and the Mountain....1

SELZNICK ENTERPRISES (LEWIS J.)

SELZNICK PICTURES

(Distributed through Select Exchanges)

Youthful Folly (Olive Thomas)....5
The Woman Game (Elaine Hammerstein)....5
A Fool and His Money (Eugene O'Brien)....5
The Desperate Hero (Owen Moore)....5
The Shadow of Rosalie Byrnes (Elaine Hammerstein)....5
Out of the Snows (Special)....5
The Woman God Sent (Special)....5
His Wife's Money (Eugene O'Brien)....5
Footlights and Shadows (Olive Thomas)....5
The Imp (Elsie Janis)....5
Sooner or Later (Owen Moore)....5

SELECT PICTURES

(Distributed through Select Exchanges)

She Loves and Lies (Norma Talmadge)....6
The Last of His People (Mitchell Lewis)....5
The Undercurrent (Guy Empey)....7
A Scream in the Night (Special Cast)....6
Faith of the Strong (Mitchell Lewis)....6
The Isle of Conquest (Norma Talmadge)....6

PRIZMA

Every Saturday.

NATIONAL PICTURES

(Distributed through Select Exchanges)

Blind Youth (Special Cast)....5
Just a Wife (Special Cast)....5
The Invisible Divorce....5

REPUBLIC PICTURES

(Distributed through Republic Exchanges)

Children Not Wanted (Edith Day)....5
Trilby (Reissue) Tourneur Production with Clara Kimball Young....5
Girl of the Sea (Williamson Submarine Prod.)....6
The Amazing Woman (Ruth Clifford)....5
The Blue Pearl (Edith Hallor)....5
12:10 (Herbert Brenon Prod.) Marie Doro....5
Wm. J. Flynn Series (Herbert Rawlinson)....2
Judge Brown Series....2
Twelve Chaplin Reissues....2
Dad's Girl (Jackie Saunders)....5
The Gift Supreme (Special Cast)....5
The One Way Trail (Edithe Sterling)....5

KINOGRAMS

Every Tuesday and Saturday.

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Gareth Hughes)....5
It Happened in Paris (Mme. Yorska)....5
Human Passions (Lottie Tilford)....5
Man and Woman (Betty Mason)....5
The Red Viper (Gareth Hughes)....6
Your Wife and Mine (Eve Dorington)....5
And the Children Pay (Gareth Hughes)....7
Dr. Brind's Wonders of Nature (One every week)....
Johnny Dooley Comedies (Johnny Dooley—one every month)....2

UNITED ARTISTS CORPORATION

Sept. 1—His Majesty, the American, (Douglas Fairbanks)....8
Oct. 20—Broken Blossoms (D. W. Griffith)....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks....6
Jan. 18—Pollyanna (Mary Pickford)....6
Apr. 25—Down on the Farm (Mack Sennett)....5
May 23—Romance (Doris Keane)....7

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

A Tokio Siren (Tsuri Aoki)....5
Everything But the Truth (Eddie Lyons Lee Moran)....5
The Path She Chose (Ann Cornwall)....5
The Girl in No. 29 (Frank Mayo)....5
Bullet Proof (Harry Carey)....5
Locked Lips (Tsuru Aoki)....5
Her Five Foot Highness (Edith Roberts)....5
The Road to Divorce (Mary MacLaren)....5
Burnt Wings (Mayo-Hill)....5
Overland Red (Harry Carey)....5
The Forged Bride (Mary MacLaren)....5

JEWEL PRODUCTIONS, INC.

Mar. 29—The Virgin of Stamboul (Priscilla Dean)..7
Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francelia Bilington)....6
Nov. 17—Blind Husbands (Eric Van Stroheim)....6

THE VANISHING DAGGER

(Featuring Eddie Polo)

June 14—Second, The Night of Terror....2
June 7—First, The Scarlet Confession....2

CENTURY COMEDIES

June 14—Lion's Jaws and Kitten's Paws (Sweet-Gregory-Monberg and Century Lions)....2
May 26—The Tale of a Dog (Brownie)....2
May 12—My Salomy Lions (Century Lions)....2
Apr. 26—Lion Paws and Lady Fingers (Century Lions)....2
Apr. 14—Dog Gone Clever (Century Dog)....2
Mar. 22—A Lion's Alliance (Century-Lions)....7
June 14—Three Pairs of Stockings....1

STAR COMEDIES

June 7—A Hero 'N Everything....1
May 31—His Friend's Tip (Lyons-Moran)....1
May 24—Caught in the End (Lyons-Moran)....1
May 17—Too Many Burglars (Lyons-Moran)....1
May 10—Concrete Biscuits (Lyons-Moran)....1
May 3—Why Lee! (Lyons-Moran)....1

RAINBOW COMEDIES

June 7—Moonshines and Jailbirds) Engle-Jackson-Joby)....2
June 2—An Artist's Muddle (Mann-Byron)....2
May 19—He Loved Like He Lied (Irving-Engle-Henley)....2
May 3—A Restaurant Riot (Cole-Zinilick)....2
Apr. 21—A Jazzy Janitor (Monberg-Warwick)....2
Apr. 5—A Champion Loser....2
Mar. 29—Light Hearts and Leaking Pipes (Monberg-Warwick)....2
Mar. 15—Roaring Love Affair (Monberg-Sweet)....2

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 15—The Mad Woman (O'Neil-Power)....2
Mar. 1—His Woman (Julia Arthur)....2
Feb. 16—The Madonna of the Slums (Blinn Eagles)....2

WESTERN AND RAILROAD DRAMAS

June 19—Bought and Fought For (Magda Lane)....2
June 12—Under Sentence....2
June 9—The Broncho Kid (Hoot Gibson)....2
May 29—Two From Texas (J. Farrell McDonald)....2
May 22—Thieves Clothes (Hoot Gibson)....2
May 15—Ransom (Hoot Gibson)....2
May 7—Wolf Tracks (Gibson-Percey)....2
Apr. 26—The Gun Game (Reeves-Hill)....2
Apr. 24—One He Man (Perrin-Hill)....2

MAJOR ALLEN'S ANIMAL HUNTS

May 3—Tiger Land....1
Apr. 5—The Story of the Wolf....1
Mar. 1—The Story of the Jaguar....1

THE MOON RIDERS

(Featuring Art Accord)

June 14—Eighth, At the Rope's End....2
June 7—Seventh, The Menacing Monster....2
May 31—Sixth, The Caves of Mystery....2
May 24—Fifth, The Trap of Death....2
May 17—Fourth, The Vultures of the Hills (Art Accord)....2
May 10—Third, The Red Rage of Jealousy....2
May 3—Second, The Masked Marauders....2
Apr. 26—First, Over the Precipice....2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 26—Eighteenth, In the Nick of Time....2
Apr. 19—Seventeenth, In Cruel Clutches....
Apr. 12—Sixteenth, The Relentless Renegades....2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

June 7—Eighteenth, The Fatal Letter....2
May 31—Seventeenth, The Trap....2
May 24—Sixteenth, The House of Intrigue....2
May 17—Fifteenth, The Burning Fuse....2
May 10—Fourteenth, The Avalanche....2
May 3—Thirteenth, The Hand on the Latch....2
Apr. 26—Twelfth, Crashing Through....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)....1
Wednesdays—International News....1
Fridays —Current Events (International)....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

Clover's Rebellion (Anita Stewart)....5
The Sea Rider (Harry T. Morey)....5
The Garter Girl (Corinne Griffith)....5
The More Excellent Way (Anita Stewart)....5
The Flaming Clue (Harry T. Morey)....5
Deadline at Eleven (Corinne Griffith)....5
The Juggernaut (Anita Stewart)....5
The Birth of a Soul (Harry T. Morey)....6

VITAGRAPH SPECIALS

Dollars and the Woman (Alice Joyce)....6
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast....7
Captain Swift (Earle Williams)....5
The Sporting Duchess (Alice Joyce)....7
The Fortune Hunter (Earle Williams)....7
Slaves of Pride (Alice Joyce)....6

BIG V SPECIAL COMEDIES

Pals and Pugs (Jimmy Aubrey)....2
Fists and Fodders (Jimmy Aubrey)....2
Squeaks and Squawks (Jimmy Aubrey)....2
Sauce and Senoritas (Montgomery-Rock)....2
Loafers and Lovers (Montgomery-Rock)....2

LARRY SEMON COMEDIES

School Days....2
The Fly Cop....2
The Grocery Clerk....2
The Head Waiter....2
Dew Drop Inn....2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast)....2
An Afternoon Miracle (Special Cast)....2
Trimble, Trimble (Special Cast)....2
The Ransom of Mack (Special Cast)....2
The Passing of Black Eagle (Joe Ryan)....2
A Philistine in Bohemia (Edna Murphy)....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman)....2
The Trials of Texas Thompson (Nell Shipman)....2

THE INVISIBLE HAND

(Fifteen Two-Reel Episodes Starring Antonio Moreno)

Fifteenth, The Closing Net....2
Fourteenth, The Modern Mazeppa....2
Thirteenth, The Plunging Peril....2
Twelfth, The Dungeon of Despair....2

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Duncan

Fifteenth, The Final Trump....2
Fourteenth, The Lake of Fire....2
Thirteenth, A Human Pendulum....2
Eleventh, Shot into Space....2
Tenth, Blades of Horror....2
Ninth, Into the Jaws....2
Eighth, The Crusher....2
Seventh, Dynamite Doom....2
Sixth, The Hidden Blow....2
Fifth, Blotted Out....2
Fourth, Tearing Through....2
Third, Within the Noose....2
Two, Fighting Back....2
One, The Escape....2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

W. H. PRODUCTIONS

The Lost Battalion (Special Cast)....7
Everybody's Business (Richmond-Calhoun)....6
Mickey (Mabel Normand)....7
Satan's Pawn (Bessie Barriscale)....5
The Straight Road (Bessie Barriscale)....5
The Hell Hound of Alaska (Wm. S. Hart)....5
Staking His Life (Wm. S. Hart)....5
The Superman (Sansonia)....5
Custer's Last Fight (J. Barney Sherry)....3
The Bargain (Wm. S. Hart)....6

ONE AND TWO REELERS

W. S. Hart Dramas....2
Shorty Hamilton Comedy Dramas....2
Keystone Comedies (Liberty Brand)....1
Kay Bee Dramas (Union Brand)....2
Kay Bee Dramas (Columbia Brand)....2
Arbuckle Comedies....1
Chaplin Comedies....1 & 2
Sennett Keystone Comedies....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Ahses of Desire (Mrs. Sessue Hayakawa)....6

ALICE BRADY FEATURES

Maternity....5
The Trap....5
A Woman Alone....5
Darkest Russia....5
The Dancer's Peril....5
A Gilded Cage....5
La Boheme....5
The Rack....5
The Divorce Game....5
Spurs of Sybil....5
Miss Petticoats....5
Self-Made Widow....5
The Hungry Heart....5

ROBERT WARWICK FEATURES

Man of the Hour....5
Stolen Voice....5
Friday the 13th....5
Human Driftwood....5
The Man Who Forgot....5
Family Honor....5
Face in the Moonlight....5
All Man....5
A Girl's Folly....5
Sudden Riches....5
False Friends....5

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Established 1910

JUNE 12, 1920

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

A New Feature

Still another link has been added to the "NEWS" chain of service.

Turn to the Music Section of this week's issue and read the first of a series of articles by Charles D. Isaacson, under whose direction the Music Department will hereafter be conducted.

Mr. Isaacson has a following of two million music-lovers he has created and developed in New York City. That means—he has shown results. Watch his work with Motion Picture News.

Another feature of this issue of the "NEWS" is a complete section of blue prints—complete theatre plans just as you would get them from an architect. They are part of the all-round service Motion Picture News is rendering to the theatre man and accessory manufacturer.

The News Covers The Field

VOL. XXI No. 25

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MARY CHARLESON,
AND
GEORGE FAWCETT

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OF THE WESTERN WASTES
AND OF A MAN'S LOVE FOR
WOMAN

DIRECTED BY

MARSHALL NEILAN



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IN the year to come, the Famous Players-Lasky Corporation will continue to produce and distribute the majority of the motion pictures that bring profit to the exhibitors that show them. The producing department, under the direction of Mr. Lasky, will deliver from studios in New York, in California, in England and in India, a quality of product perhaps even better than that which has marked the most prosperous year that exhibitors of Paramount Pictures ever have experienced.

We shall make about one hundred and twenty pictures a year, and will release at least two pictures every week.

A great many of these new productions are completed. To say that they are as strong box-office attractions as the best pictures of this year is to state a fact based upon actual observation of the finished product.

Famous Players-Lasky Corporation enters the new year with more friends than ever before. It has made these friends by delivering a consistent supply of the most popular motion pictures at a fair price. It will keep these friends by continuing to supply the demand for productions of genuine quality.

These new Paramount Pictures will be booked on any plan that suits the convenience of the exhibitor.

Adolph Zukor
President

Paramount Pictures

SEPTEMBER

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GEORGE FITZMAURICE PRODUCTION

"THE RIGHT TO LOVE"

with Mae Murray and David Powell

Photoplay by OUIDA BERGERE Adapted from the play by Pierre Frondaie and Claude Farrare

A Paramount Picture

A picture as rich in setting and costuming, as strong in appeal, and as tremendous in box-office value as Mr. Fitzmaurice's "On With the Dance"

Adolph Zukor Presents

ELSIE FERGUSON *in* "LADY ROSE'S DAUGHTER"

Directed by HUGH FORD

By Mrs. Humphry Ward Scenario by Burns Mantle

A Paramount Picture

Mrs. Humphry Ward's famous novel provides the best vehicle that Miss Ferguson has ever had. Like "His House in Order" it is another triumph of Hugh Ford's directorship

---

Thomas H. Ince Presents

CHARLES RAY *in* "A VILLAGE SLEUTH"

By Agnes Christine Johnston

Directed by Jerome Storm Photographed by Chet Lyons A Thomas H. Ince Production

A Paramount Picture

Charlie's the hired man in a sanitarium—and a correspondence school detective! That makes a story head and shoulders over any of his past stuff. Like "Greased Lightning" and "The Girl Dodger," but funnier

---

Jesse L. Lasky Presents

THOMAS MEIGHAN *in* "CIVILIAN CLOTHES"

Directed by HUGH FORD

From the play by Thompson Buchanan Scenario by Clara S. Beranger

A Paramount Picture

Thomas Meighan has become famous for his work in "The Miracle Man," "Male and Female" and "Why Change Your Wife?" Now a star in his own right, in a Broadway success of proven box-office appeal, he will be one of the really big money-makers of the year

Paramount Pictures

RELEASES

Adolph Zukor Presents

DOROTHY DALTON *in*

Sir James Barrie's Famous Play "HALF AN HOUR"

Directed by Harley Knoles — Scenario by Clara S. Beranger

A Paramount Picture

A luxurious and magnificent production of the great play
by the author of "Male and Female" and "Peter Pan"

Cosmopolitan Productions

"HUMORESQUE" *Featuring* ALMA RUBENS

Story by Fannie Hurst

Scenario by Frances Marion — Directed by Frank Borzage

A Paramount Picture

A story of mother love—with all the comedy of "Potash and Perlmutter," all the pathos of "The Music Master" and
all the heart appeal of "Madame X"

The New Art Film Company Presents

DOROTHY GISH *in* "LITTLE MISS REBELLION"

by Harry Carr

Scenario by Wells Hastings — Directed by George Fawcett

A Paramount Picture

Here's something out of the ordinary for Dorothy Gish. Now she is
a Princess who in the whirligig of revolution becomes a flapjack artist
in a lunch room. There's excitement, comedy
and romance in every minute of it

Jesse L. Lasky Presents

WALLACE REID *in* "WHAT'S YOUR HURRY?"

by Byron Morgan

Directed by Sam Wood — Scenario by Byron Morgan

A Paramount Picture

Wallie Reid's best pictures were his automobile stories—"Double Speed" and
"Excuse My Dust." Now in "What's Your Hurry?" he drives a
motor truck. It has the same zip and pep, and it beats them
both in power and speed and box-office appeal

OCTOBER

Cosmopolitan Productions

"THE RESTLESS SEX"

by Robert W. Chambers

with MARION DAVIES Directed by Robert Z. Leonard

A Paramount Picture

A sure-fire box-office title, a famous author and a wonderful cast make this a genuinely great money-maker. It is an ultra-luxurious production of Chambers' story which ran in the *Cosmopolitan* and later in book form, fascinating millions of readers

---

Jesse L. Lasky Presents

GEORGE MELFORD'S PRODUCTION

ROSCOE [FATTY] ARBUCKLE *in* "THE ROUND-UP"

From the play by Edmund Day *A Paramount Picture* Scenario by Tom Forman

Roscoe Arbuckle in a full length drama! That's all you need to get the crowds. The play was a sensation on the stage, and on the screen, with Arbuckle in his first straight comedy role, it combines every element of success

---

Thomas H. Ince Presents

DOUGLAS MacLEAN *in* "THE JAILBIRD"

A Thomas H. Ince Production

A Paramount Picture

Douglas MacLean was unanimously pronounced the brightest star in the film firmament last year. Exhibitors who cleaned up on "23½ Hours' Leave," "What's Your Husband Doing?" and "Mary's Ankle" don't have to be told that this is a winner

---

WILLIAM S. HART *in* "THE CRADLE OF COURAGE"

A William S. Hart Production

Directed and Adapted by Lambert Hillyer

A Paramount Picture

William S. Hart has been producing the best pictures of his career under his own management. First "The Toll Gate" and then "Sand!" And this one is on the same big scale, as human, as original, as thrilling as the others

---

Jesse L. Lasky Presents

CECIL B. DeMILLE'S PRODUCTION
"SOMETHING TO THINK ABOUT"

by Jeanie Macpherson

A Paramount Picture

Elliott Dexter, Gloria Swanson, Theodore Roberts and other DeMille favorites interpret the roles of this magnificent production, which is rich in human interest, and carries in every scene the artistry of the producer

RELEASES

Jesse L. Lasky Presents

"A FULL HOUSE" *with* BRYANT WASHBURN

Scenario by Alice Eyton — Directed by James Cruze

A Paramount Picture

An adaptation of the popular comedy by Fred Jackson. Genuinely funny, with a unique and extraordinarily entertaining plot

---

MAURICE TOURNEUR'S "DEEP WATERS"

from F. Hopkinson Smith's "Caleb West, Master Diver"

A Paramount Picture

A thrilling story of hazard and courage, and of the struggles and triumphs of love. A wonderful cast interprets the deeply human characters

---

Thomas H. Ince Presents

CHARLES RAY *in* "AN OLD-FASHIONED BOY"

by Agnes Christine Johnson

Directed by Jerome Storm — Photographed by Chester Lyons — A Thomas H. Ince Production

A Paramount Picture

The title alone tells the story. It is a typical Charles Ray subject, and in it he has done what is considered as some of the best and most appealing work in his remarkable screen career

---

Jesse L. Lasky Presents

ETHEL CLAYTON *in* "A CITY SPARROW"

by Kate Jordan

Directed by Sam Wood — Scenario by Clara Genevieve Kennedy

A Paramount Picture

One of the most human and appealing parts ever played by Miss Clayton
The story is one of splendid heart interest and is filled with humor

---

Jesse L. Lasky Presents

"HELD BY THE ENEMY"

with Jack Holt, Agnes Ayres, Wanda Hawley and Lewis Stone

From the play by William Gillette — Directed by Donald Crisp — Scenario by Tom Forman

A Paramount Picture

NOVEMBER

Jesse L. Lasky Presents a

GEORGE MELFORD PRODUCTION

"BEHOLD MY WIFE"

from the novel, "The Translation of a Savage"
by Sir Gilbert Parker. With Mabel Julienne Scott

A Paramount Picture

The magnificent natural scenery of the Northwest, and the richness of modern England form highly contrasted backgrounds for an engrossing story of a man's sacrifice for love, and of an Indian woman's development. This production is as rich in box-office possibilities as it is in power and beauty.

Jesse L. Lasky Presents

ETHEL CLAYTON *in* "ROZANNE OZANNE"

(Working Title)

by Cynthia Stockley

A Paramount Picture

Greater than "Poppy" this tale marks the highest art of Cynthia Stockley and the main character is perfectly fitted to Miss Clayton's talents. It is being produced with a wealth of investiture worthy of so strong a story plot and every effort will be made to make it the Ethel Clayton picture de luxe, the best thing she has ever done.

Adolph Zukor Presents a

GEORGE FITZMAURICE PRODUCTION
"IDOLS OF CLAY"

with Mae Murray and David Powell

By Ouida Bergere

A Paramount Picture

A picture that extends over every phase of life—the glamour of the South Seas, the gaiety of London's Bohemia, and the vice of the lurid Limehouse District. More spectacular than "On With the Dance."

Jesse L. Lasky Presents

WALLACE REID *in* "THE CHARM SCHOOL"

by Alice Duer Miller

Directed by Sam Wood

Scenario by Tom Geraghty

A Paramount Picture

From the famous "Saturday Evening Post" story of the young man who inherited a girl's boarding academy aud turned it into a "charm school." One of the most original and entertaining plots ever devised and filled with humor. Wallace Reid is given a chance to play the real lover again and the supporting cast will be virtually all-star.

RELEASES

Adolph Zukor Presents

DOROTHY DALTON in "A WINTER CITY FAVORITE"

(Working Title)

By Charles Belmont Davis Scenario by Rosina Henley Directed by Harley Knoles

A Paramount Picture

The winter city is, of course, New York and the favorite is a young woman of just such charm as Dorothy Dalton possesses. The story allows for elaborate and thrilling scenes and provides Miss Dalton with a characterization of beauty and gripping dramatic power. The author, brother of Richard Harding Davis, is one of America's greatest short story writers.

Thomas H. Ince Presents

ENID BENNETT in "HER HUSBAND'S FRIENDS"

Directed by Fred Niblo By Marjorie Benton Cooke A Thomas H. Ince Production

A Paramount Picture

A picture about marriage—the kind of picture that rings true, with that human touch that made "Stepping Out" and "Hairpins" so popular. Enid Bennett gives a wonderful portrayal of the wife.

Jesse L. Lasky Presents

"BURGLAR PROOF" *with* BRYANT WASHBURN

By William Slavens McNutt

Directed by Maurice Campbell

A Paramount Picture

A little different sort of picture from every angle. A story that is filled with real humor and heart interest and one of the best characterizations ever made by Mr. Washburn, who is supported by a cast de luxe headed by Lois Wilson.

Adolph Zukor Presents

BILLIE BURKE *in* "THE FRISKY MRS. JOHNSON"

(By arrangement with F. Ziegfeld, Jr.)

Directed by Edward Dillon Scenario by Lawrence McCloskey

A Paramount Picture

The famous play by Clyde Fitch made into a captivating romance of humor, especially suited to Miss Burke's personality. The story of a lively young widow who amuses herself with men, but who sacrifices her reputation and jeopardizes her chances for happiness to save the sister she loves.

FUTURE PRODUCTIONS

BESIDES the productions to be released in September, October and November, the following will be among the year's releases:

ROSCOE [FATTY] ARBUCKLE in "The Life of the Party" from the Saturday Evening Post story by Irvin S. Cobb, "The Traveling Salesman" from the famous play by James Forbes and "Brewster's Millions," George Barr McCutcheon's famous novel and play.

"ALWAYS AUDACIOUS" from the Saturday Evening Post story by Ben Ames Williams.

JOHN BARRYMORE in "Amos Judd" from the well-known novel by John Ames Mitchell.

ENID BENNETT in "I Wonder If" and "The Incubus," Thomas H. Ince Productions.

SIR JAMES BARRIE'S "Peter Pan," "What Every Woman Knows" and "The Little Minister" in which Maude Adams has starred for many years. These will be produced as big special productions.

"CAMILLE," Dumas' famous novel which has been a starring vehicle for the world's greatest actresses.

SYDNEY CHAPLIN in "One Hundred Million."

"THE CONQUEST OF CANAAN" from Booth Tarkington's novel.

"THE CURSE OF WEALTH" by Cosmo Hamilton.

WILLIAM DE MILLE'S "Conrad In Quest of His Youth," with Thomas Meighan; from Leonard Merrick's famous novel; and "His Friend and His Wife" by Cosmo Hamilton.

DOROTHY DALTON in "Jeanne of the Marshes" by E. Phillips Oppenheim.

ELSIE FERGUSON in "Sacred and Profane Love," Arnold Bennett's play, in which Miss Ferguson has been starring on the stage in New York.

"GOOD FOR THE SOUL" by Margaret Deland.

"THE GREAT DAY," the Drury Lane melodrama by George R. Sims and Lewis N. Parker.

VIOLET HEMING in "The Princess of New York" by Cosmo Hamilton.

"HER OWN MONEY" from the successful play by Mark Swann.

"IS MATRIMONY A FAILURE?" which was adapted from the Continental comedy by Leo Ditrichstein.

DOUGLAS MacLEAN in "Lucid Intervals" and "Yancona Yillies," Thomas H. Ince productions.

THOMAS MEIGHAN in "The Frontier of the Stars" from the novel by Albert Payson Terhune, directed by Charles Maigne.

GEORGE MELFORD'S productions, "The Jucklins" by Opie Reid; "The Faith Healer" by William Vaughan Moody, and "The Old Homestead," with Theodore Roberts.

"THE NEW YORK IDEA" Langdon Mitchell's play in which Mrs. Fiske attained her greatest success.

"THE NIGHT HAWK" from the novel and successful play by Edgar Jepson.

"PETER IBBETSON" Du Maurier's novel, which in its dramatic form was one of the most successful pieces in which John and Lionel Barrymore have ever appeared.

"THE QUARRY" from the novel by John S. Moroso.

"THE SIXTY-FIRST SECOND" from the novel by Owen Johnson.

GEORGE LOANE TUCKER'S production "Ladies Must Live" presented by Mayflower.

"THE WITCHING HOUR" Augustus Thomas' most popular play.

These Pictures can be booked at the following exchanges

Boston, Mass.	Famous Players-Lasky Corporation	8 Shawmut Street
New Haven, Conn.	Famous Players-Lasky Corporation	132 Meadow Street
New York, N. Y.	Famous Players-Lasky Corporation	729 Seventh Avenue
Buffalo, N. Y.	Famous Players-Lasky Corporation	145 Franklin Street
Albany, N. Y.	Famous Players-Lasky Corporation	33 Orange Street
Philadelphia, Pa.	Famous Players-Lasky Corporation	1219 Vine Street
Washington, D. C.	Famous Players-Lasky Corporation	421 Tenth Street, N. W.
Pittsburgh, Pa.	Famous Players-Lasky Corporation	1018 Forbes Street
Cincinnati, O.	Famous Players-Lasky Corporation	Pioneer & Broadway
Cleveland, O.	Famous Players-Lasky Corporation	811 Prospect Avenue
Detroit, Mich.	Famous Players-Lasky Corporation	63 Elizabeth Street
Chicago, Ill.	Famous Players-Lasky Corporation	845 South Wabash Avenue
Minneapolis, Minn.	Famous Players-Lasky Corporation	608 First Avenue, N.
Kansas City, Mo.	Famous Players-Lasky Corporation	2024 Broadway
St. Louis, Mo.	Famous Players-Lasky Corporation	3929 Olive Street
Des Moines, Ia.	Famous Players-Lasky Corporation	415 West 8th Street
Omaha, Neb.	Famous Players-Lasky Corporation	204 South 13th Street
Atlanta, Ga.	Southern Enterprises, Inc.	51 Luckie Street
New Orleans, La.	Southern Enterprises, Inc.	814 Perdido Street
Dallas, Texas	Southern Enterprises, Inc.	1902 Commerce Street
Oklahoma City, Okla.	Southern Enterprises, Inc.	128 West 3rd Street
Charlotte, N. C.	Southern Enterprises, Inc.	24 West 4th Street
Salt Lake City, Utah	Famous Players-Lasky Corporation	133 East 2nd So. Street
Denver, Colo.	Famous Players-Lasky Corporation	1747 Welton Street
San Francisco, Cal.	Famous Players-Lasky Corporation	821 Market Street
Los Angeles, Cal.	Famous Players-Lasky Corporation	112 West 9th Street
Seattle, Wash.	Famous Players-Lasky Corporation	2017-19 Third Avenue
Portland, Ore.	Famous Players-Lasky Corporation	14 North Ninth Street
Toronto, Ont.	Famous Lasky Film Service, Ltd.	206 Victoria Street
Montreal, Que.	Famous Lasky Film Service, Ltd.	6 McGill College Avenue
St. John, N. B.	Famous Lasky Film Service, Ltd.	8 Mill Street, White Building
Winnipeg	Famous Lasky Film Service, Ltd.	221 McDermott Ave., Atkins Bldg.
Calgary	Famous Lasky Film Service, Ltd.	310 8th Ave., Princess Theatre Block
Vancouver	Famous Lasky Film Service, Ltd.	61 Central Bldg., 553 Granville St.
Toronto, Ont.	Famous Lasky Film Service, Ltd.	208 Victoria Street

A Thos. H. Ince Special
presenting

HOBART BOSWORTH

in

"Below The Surface"

A Paramount Artcraft Picture



NOVEL in theme, great in production and astonishing in originality of situation, "Below the Surface" strikes a new note in drama.

Here are a few of the amazing, breath-taking thrills that follow one another with lightning speed:

The daring plunge of Martin Flint (Hobart Bosworth) to the depths of the sea to rescue the submarine crew.

The luring of Luther Flint by the confidence woman, to dive for sunken treasure.

The hazardous descent to the sea bed, made by the infatuated youth, to please his bride.

The tragedy of the boy's return to his desolated home, after his bride has fled with her partner in crime.

The descent of Martin Flint upon the gayety of the cabaret, where he seizes his daughter-in-law and takes her home.

The wreck of the liner, and the hair-breadth escape of Martin Flint.

The drowning of James Arnold and Edna Gordon on the wrecked liner.

The boy's dive to the wreck.

What he sees through the porthole.

His rescue when his father, without a diving suit, gropes down a cable under the water, cuts his son's fouled life-line with a knife and swims with him to the surface.

FAMOUS PLAYERS-LASKY CORPORATION

"She's my daughter and she's coming home with me!"



A *Thos H Ince* Special
presenting

HOBART BOSWORTH

in

"Below the Surface"

Directed by Irvin Willat . . . Story by Luther Reed.

A Paramount Artcraft Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Associate Director
NEW YORK.

ARTCRAFT PICTURES

CANADIAN DISTRIBUTORS FAMOUS LASKY FILM SERVICE LTD HEADQUARTERS TORONTO

JESSE L. LASKY PRESENTS

CECIL B. DeMILLE'S PRODUCTION

"Old Wives for New"

BY DAVID GRAHAM PHILLIPS

Scenario by JEANIE MACPHERSON

A Paramount Artcraft Picture





FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

DeMille's Record-breaking Series

"Old Wives for New"

"Don't Change Your Husband"

"Why Change Your Wife?"



THAT wonderful trio of master productions by Cecil B. DeMille, ending with *"Why Change Your Wife?"* established new standards both for screen art and for box-office receipts.

Your people have seen *"Why Change Your Wife?"* It has broken records everywhere.

Now they want to see *"Old Wives for New"*—the first of the series, a picture as marvelous, as true, as deep as the last.

Those who saw it want to see it again. Those who didn't, want to see it now!

New Prints and a complete new line of Accessories ready.



MARY PICKFORD reached the pinnacle of her success in "Rebecca."

It is the greatest picture she ever made. It will stand forever as the crowning achievement of her genius.

Your people want to see it. Some of them saw it once and they want to see it again. The others always wished they had seen it.

New prints and a complete new line of accessories ready.

Mary Pickford

in

"Rebecca of Sunnybrook Farm"

An ARTCRAFT Picture

FROM THE PLAY . . . BY
KATE DOUGLAS WIGGIN
and CHARLOTTE THOMPSON.
Scenario by FRANCES MARION.
Directed by MARSHALL NEILAN.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

"The Greatest Love Story Ever Told"

Wins High Praise
from
Trade Critics

"One of the most successful and inspiring love stories that has been presented on the screen . . . . the screen play is no less absorbing than the stage play was and is free from that enemy of the good drama known as 'padding.'"—*Moving Picture World.*

"'Romance' is a picture of remarkable charm. It has been worth waiting for and unfolds on the screen a succession of maddening love scenes which positively thrill. It is the sort of thing to delight the discriminating and appeal to the masses."—*Exhibitors Trade Review.*

"There is no doubt about the drawing power of 'Romance,' particularly in metropolitan quarters. It will bring out people that seldom come to the picture houses. The older ones, many of whom saw the original play when presented something over six years ago, and those who are familiar with the tragic yet beautiful character of the romance presented, will turn out en masse to see the picture. It is an unusual love story carrying a deep appeal and should appeal especially to the better class of audience."—*Wid's Daily*

"The verdict is sure to be 'an artistic production' . . . . The picture will certainly appeal to those in search of romance or those who have lost it in the days when love was young."—*Motion Picture News.*

"'Romance' is a drama in every sense of the word—a credit to the motion picture art."—*Harrison's Reports.*

"'Romance' is eminently fitted for the screen. It has all the elements of appeal for screen fans."
—*New York Morning Telegraph*

"'Romance' is a romance in every sense of the word, replete with pathos, comedy and tragedy, a story that delicately points a moral."—*New York Dramatic Mirror.*

DORIS KEANE
in
EDWARD SHELDON'S
Celebrated Play
"ROMANCE"
Directed by
CHET WITHEY

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
Hiram Abrams, *General Manager*



DO YOU REMEMBER
THE ROMANCES OF YOUTH,
YESTERDAYS, SWEETHEARTS
AND PUPPY LOVE- THE VERY
THINGS YOU USED TO DO
DONE OVER AGAIN BY

Natty Roubert

A SERIES OF TWO REEL PICTURES
PRONOUNCED BY EVERYONE AS
"NEW AND DIFFERENT"—

REELCRAFT

PICTURES CORPORATION - R. C. CROPPER, PRES.

EDDIE LYONS & LEE MORAN

Announce the release of the first of a series of Comedy Dramas in which they are co-starred to be

Everything But the Truth

In 5 Reels

Wid's: Should please all audiences—a worthy comedy feature for every exhibitor—has series of good complications handled with appreciative comedy sense.

Moving Picture World: The multitude of screen fans who have watched Eddie Lyons and Lee Moran for years in short comedies will be pleased with this five-reel production. Settings are pleasing and story moves smoothly.

Trade-Review: A lively comedy—is humorous—animated sub-titles afford much merriment—direction shows good comedy sense and ability to keep story moving.

Motion Picture News: Both stars will please—sub-titles do some novel tricks.

In preparation a screen version of Fred Jackson's Broadway success

"LA LA LUCILLE"

With an all star cast supporting

MESSRS. LYONS AND MORAN

UNIVERSAL



LEE MORAN

Plays opposite me in "Everything But the Truth"—Universal



EDDIE LYONS

Plays opposite me in "Everything But the Truth"—Universal

Announ

STARTING July 12th, Universal will release during the ensuing twelve months a New Star Series of Universal Special Attractions.

These new Stellar Productions will number forty-eight in all—you will remember them as "The *Great* Forty-eight"—one for every week in the year except for four omissions during July and August.

This is an increase of *one-third* over Universal's production of Special Attractions for the year past. And this increase has but one reason behind it—*demand*—in other words, the complete artistic and commercial success of Universal Special Attractions.

But we have done more than simply increase their number. We have improved the *quality* of Universal Special Attractions in a way that I, familiar with constant improvement tho I am, hardly believed possible. I feel that I can do you no bigger favor in return for past appreciations than to advise you to contract for this newest Universal Series in its splendid entirety.

Carl Laemmle

1920-1921
Universal
Special Attractions

New Star

cement

Carmel Myers in Eight Big Pictures



EIGHT heart-appeal features—some in character some "straight"—all made captivating by Youth and Beauty and Personality that's the program for CARMEL MYERS whose return to the screen will be greeted by the heart-felt applause of millions of picture-goers. The first release of her eight in "The Great Forty-eight" will be August 26th "IN FOLLY'S TRAIN," directed by Rollin Sturgeon, from the story by Katherine Lieser Robbins.

Harry Carey in Eight Big Pictures



THE man who shows big houses how little houses make money—nothing truer was ever said of that finest of all western character portrayers, HARRY CAREY. With eight big, vigorous outdoor productions of this hugely popular star coming up you will look forward to the coming year with at least that many weeks picked out for certain success. A story by H. H. Van Loan, directed by Reeves Eason, is his first—on July 26th.

Series

Universal's New



Edith Roberts in Eight Big Pictures

LOVE stories, pure but not simple—eight of them. Complicated by clever surprise twists—envigorated by the youth and personal charm of this beautiful young star—made delightful to eye and mind through perfect direction. Watch for EDITH ROBERTS and the first of her splendid eight—a gorgeously staged, tremendously absorbing drama of the southern seas made from a story by Ralph Stock, directed by Norman Dawn. The photography alone in this production will open your eyes.

Frank Mayo in Eight Big Pictures



VIGOROUS, but clean cut—virile, but a finished actor in either dress coat or mackinaw, FRANK MAYO comes to your audiences in "The Great Forty-eight" in eight productions packed with modern realism, action and red-blooded romance. The first of these is "THE RED LANE," directed by Lynn Reynolds, the same man who made "The Brute Breaker" for you, and will be released July 12th. Your whole year holds out no surer promise of splendid entertainment than these eight big Mayos.

Seven Nationally Popular Players in

Star Series

Lyons and Moran in Eight Modern Comedy Dramas



THE day of the comedy drama *a la mode* is here. And LYONS & MORAN are here—in "The Great Forty-eight"—with eight hugely amusing, perfectly dressed, "young married folks" productions that are fifty-fifty thrills and chuckles. "LA LA LUCILE," from the well-known operetta, is their first, released on August 16th, directed by THEMSELVES.

ADDED to the forty NEW STAR SERIES UNIVERSAL SPECIAL ATTRACTIONS mentioned in the foregoing this Company purposes to release a series of eight Prize Pictures featuring a NEW STAR. Bear in mind the fact that UNIVERSAL has, in its long, successful career, been the birthplace of more *exhibitor-stars* than any other concern in the business and you will know without our telling you that UNIVERSAL'S new star in "The Great Forty-eight" can be booked without hesitation—for, in addition to her own charming personality and talent, she will have behind her the most complete support in the intelligent, artistic making of pictures which the industry affords today.

UNIVERSAL

Forty-eight Features of the Highest Quality

Featured Above the FEATURE!

Note the Value Exhibitors Set on International Scoops!

"So Wonderful that I FEATURED these pictures in my three theatres" Edward J. O'Keefe Atlantic City, N.J.

"We are FEATURING this Series" (MOEWE) Kinema Theatre Los Angeles

"Completely Overshadowed the Feature Picture!"

What they Say of the MOEWE SCOOP, For instance!

"A Smashing Feature in itself" Cabrillo Theatre, San Diego

Says the BUNNY THEATRE Brooklyn, NY

"Unquestionably the most wonderful pictures of the day" Carr & Schad, Reading, Pa.

"Pictures of this Calibre make International a Feature in itself"

Bennetheum Theatre, Philadelphia, Pa.

RELEASED THRU UNIVERSAL

INTERNATIONAL NEWS

David Wark Griffith

"The most sane and imaginative American who ever revolutionized the theatre when it needed an emancipator."—*Amy Leslie in The Chicago Daily News.*

"It needs only the showing of a Griffith picture to stop all cavil about his pre-eminence in the cinema field."—*Monroe Lathrop in the Los Angeles Express.*

"A new art has indeed arrived; an art as important as that of Poetry or Music. You have immortalized yourself. I feel that a new era has dawned."—*Charles Hanson Towne, editor of McClure's Magazine.*

"He has far exceeded the power of the written word. It would be impossible for the greatest master of language to picture the emotions as Griffith has perpetuated them."—*Louis Gardy in the New York Call.*



A COMING GRIFFITH SPECIAL PRODUCTION

"WAY DOWN EAST"

From the Stage Play by Lottie Blair Parker

With LILLIAN GISH, RICHARD BARTHELMESS, BURR McINTOSH, CREIGHTON HALE, EDGAR NELSON, GEORGE NEVILLE, VIVIA OGDEN, PORTER STRONG, MARY HAY and other representative players.

D. W. GRIFFITH PRODUCTIONS

ALBERT L. GREY, General Manager

LONGACRE BUILDING, NEW YORK


WARNER BROS.
Present
THE ACE OF LAUGH PRODUCERS
AL ST. JOHN
-IN-
"THE AERO-NUT"
An Altitude record breaker in Comedy
Something New—a Comedy played in the Air; Laughs and Thrills one after another without a let-up.
Morgan Bryan

12 TWO REEL COMEDIES A YEAR

TERRITORY SOLD

FIRST NAT. EXH. EXC. — CLEVELAND
NORTHERN OHIO

FIRST NAT. EXH. EXC. — PITTSBURGH
W. PENNSYLVANIA & W. VIRGINIA

FIRST NAT. EXH. EXC. — LOUISVILLE
KENTUCKY & TENN.

FIRST NAT. EXH. EXC. — CINCINNATTI
SOUTHERN OHIO

FIRST NAT. EXH. EXC. — LOS ANGELES
ARIZONA - SOUTHERN CAL.

FIRST NAT. EXH. EXC. — CHICAGO
ILLINOIS

FIRST NAT. EXH. EXC. — KANSAS CITY
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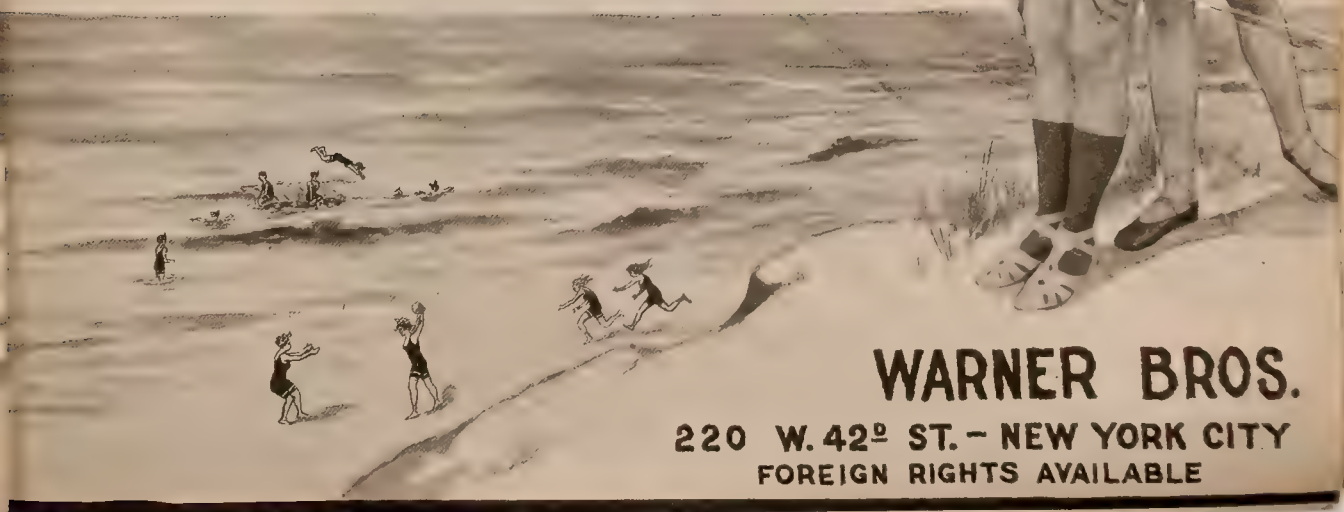
H. LIEBER CO. — INDIANAPOLIS
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WARNER BROS.

220 W. 42º ST. — NEW YORK CITY
FOREIGN RIGHTS AVAILABLE

WILLIAM FLYNN

ANNOUNCES

THE FORMATION OF
A PRODUCING COMPANY
TO MAKE A SERIES

OF

WESTERN PLAYS

FEATURING

JACK GARDNER

RELEASING PLANS
TO BE ANNOUNCED
LATER

RICHARDS & FLYNN

PRODUCING COMPANY

KANSAS CITY

SPECIAL PICTURES CORPORATION

Announces

SUNSET-BURRUD-SCENIC-SERIAL

50% Story + 50% Scenic Splendor = 100% Entertainment

Special Pictures Corporation offers you 700 feet of entertainment each week. A scenic serial of the sports and dangers encountered by two unchaperoned American girls touring the wildest, grandest part of the earth—The Rocky Mountains from Mexico to Alaska. Directed by a master—Dick Burrud—(he's packed over every inch of this country) with the co-operation of Scenic Specialists of Sunset Magazine (500,000 readers) and the U. S. Department of Interior, National Park Service. Tinted and toned, the "Sunset-Burrud-Scenic-Serial" will ease the nervous strain of your tired city dwellers—and your box-office will profit as a natural result.

First release July 4th—Each week thereafter

SPECIAL PICTURES CORPORATION
H. W. HELLMAN BUILDING LOS ANGELES



ANNOUNCING REALART'S NEWEST STAR

BEBE DANIELS

IN GRACE LOVELL BRYAN'S AMAZING STORY

"YOU NEVER CAN TELL!"

(Particulars within)



Here's Our Prediction:

BEBE DANIELS

will place her past successes in the "also ran" class as a star in

"YOU NEVER CAN TELL"

This is the first photoplay she ever has appeared in, which was chosen with her sparkling, vivacious and colorful type of acting *only* in mind.



Miss Daniels attained success in

"MALE and FEMALE"
"EVERYWOMAN"
"THE DANCIN' FOOL"
"WHY CHANGE YOUR WIFE?"

But you will like her even better in

"You Never Can Tell"

because *it is 100 percent. Bebe Daniels,* accentuating her own delicious, inimitable style.

REALART PICTURES

"YOU NEVER CAN TELL"

By GRACE LOVELL BRYAN

is an amalgamation of two great recent SATURDAY EVENING POST story successes — "You Never Can Tell" and "Class."

In line with Realart's policy of thoroughness we had to buy the *two* for *one*

BEBE DANIELS

production. In all that goes to make a fine picture, Realart can safely say to exhibitors:

"MORE than your Money's Worth!"





THE FIRST DANIELS SUBJECT

gives this "bit of the mystic Orient slumbering within a lovely New World personality" — as Miss Daniels has been described— at her creative best, in a part that will win legions of new admirers.

REALART PICTURES

She's
the Good Little Bad Girl

and she'll be wicked and saintly and horrid 'n everything for your audiences, in her own

BEBE DANIELS
PRODUCTIONS

Don't you want a
good little bad girl?

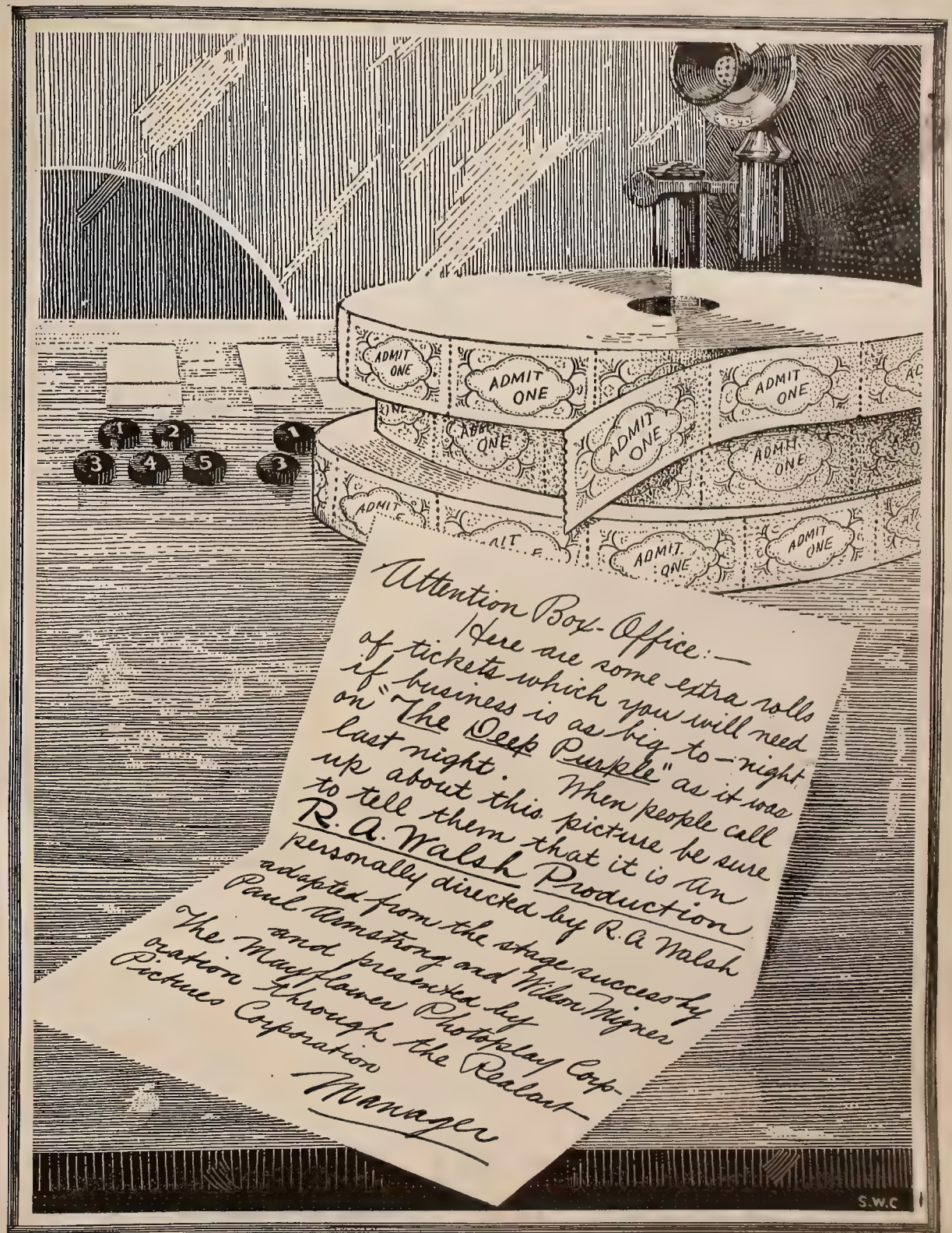
WAITING AT OUR EXCHANGES

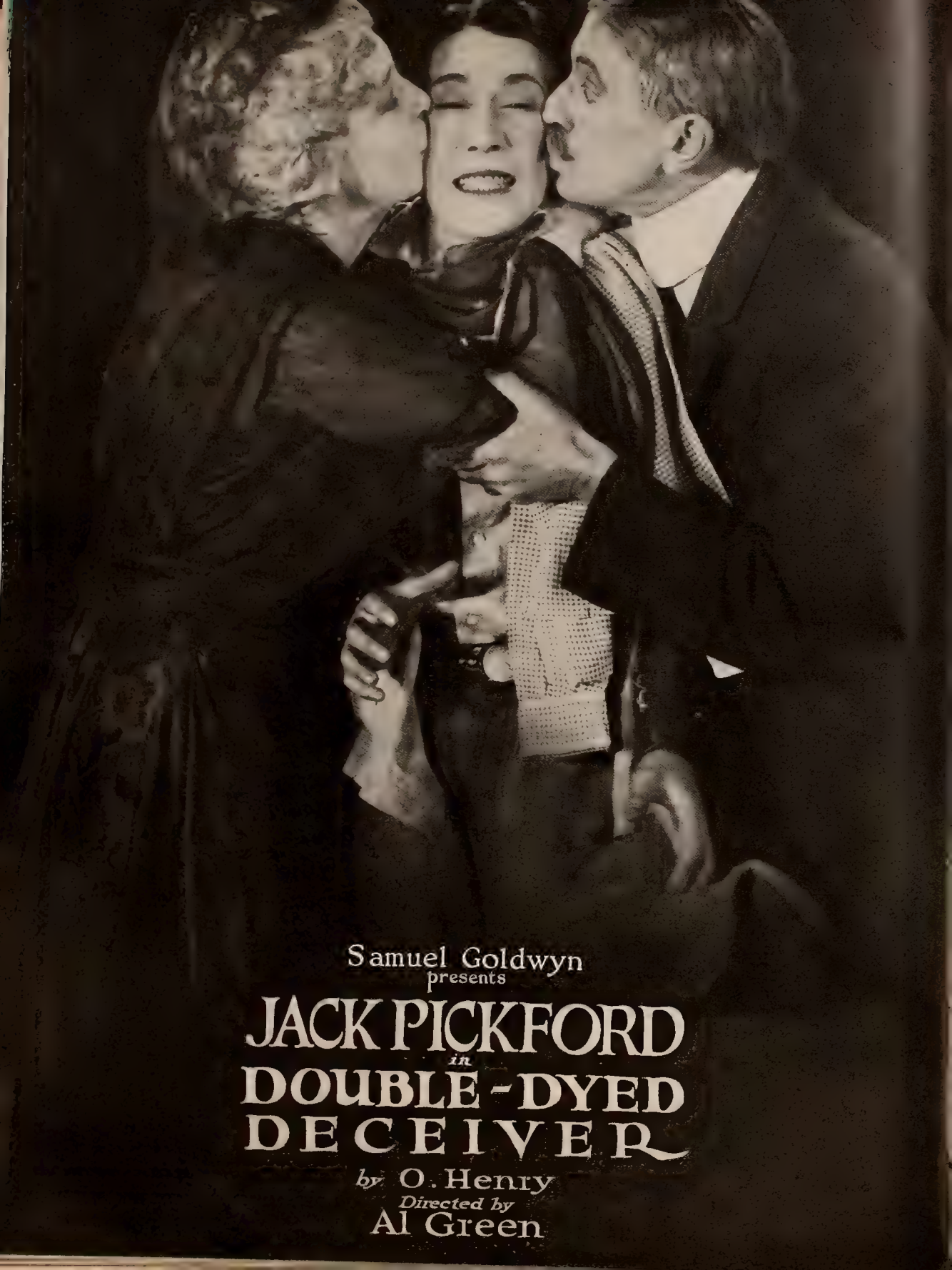
Realart Pictures Corporation

469 FIFTH AVENUE NEW YORK CITY



PRESS OF
THOS. B. BROOKS, N.Y.


ADMIT ONE
ADMIT ONE
ADMIT ONE
ADMIT ONE
ADMIT ONE
ADMIT ONE
ADMIT ONE
ADMIT ONE
1
2
3
4
5
3
Attention Box-Office:—
Here are some extra rolls of tickets which you will need if business is as big to-night on "The Deep Purple" as it was last night. When people call up about this picture be sure to tell them that it is an R. A. Walsh Production personally directed by R. A. Walsh adapted from the stage success by Paul Armstrong and Wilson Mizner and presented by The Mayflower Photoplay Corporation through the Realart Pictures Corporation
Manager
S.W.C



Samuel Goldwyn
presents

JACK PICKFORD
in
DOUBLE-DYED DECEIVER

by O. Henry

Directed by
Al Green

Direct Testimony from Exhibitor, Press and Public on

Samuel Goldwyn presents

WILL ROGERS in *Jes' call me Jim*

By J. C. Holland

Directed by Clarence Badger

Charge to the account of

CLASS OF SERVICE DESIRED: Telegram | Day Letter | Night Message | Night Letter

Parents should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL RISK TRANSMITTED AS A FULL-RATE TELEGRAM

WESTERN UNION TELEGRAM

Form 1228

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

BZOUPD 7E 67 NL 4 EXTRA

SAMUEL GOLDWYN BZ NEWY ORK NY MAY 23 1920

469 FIFTH AVE NEWY ORK NY

WILL ROGERS SCORED MOST GENUINE SUCCESS OF SEASON IN JES CALL ME JIM STOP THE THEME OF STORY IS SO SINCERE DIRECTION PERFECT AND THE MAGNETIC PERSONALITY OF ROGERS SO CONTAGIOUS THAT STRAND AUDIENCES ENTHUSIASTICALLY APPLAUDED THE PICTURE AT EVERY SHOWING HERES HOPING THE INDUSTRY WILL GET A LOT MORE PRODUCTIONS LIKE THIS STOP ACCEPT MY CONGRATULATIONS FOR SUCH A SPLENDID GOLDWYN PRODUCTION

JACK EATON

MGR STRAND THEATRE NY

316AM

In addition to a laudatory review on Monday, "The Globe" on Wednesday makes this extra special comment

The Globe and Commercial Advertiser

[Stackpole.

"Jes' Call Me Jim," with Will Rogers, at the Strand is not what the press agents quaintly call "a wonder play"; it has no spectacular falls or rises or Babylonian scenes large as life and twice as natural. Yet we cannot remember any single film that has caused more grateful comment from film fans in and out of print. So much for sincerity and humor and genuine background.



In face of sweltering heat and the fact that every beach and resort within 100 miles of New York was jammed

"THE RETURN of TARZAN"

played to packed houses all day Sunday and Monday at the BROADWAY THEATRE

OLD SHOWMEN SAY THESE WERE THE TWO POOREST SHOWDAYS IN 10 YEARS.

Produced by
NUMA PICTURES CORP'N.

"THE RETURN of TARZAN"

Directed by
Harry Revier
from the book by
EDGAR RICE BURROUGHS

Is your promise of big business regardless of the weather.

It contains Thrills
Punch · Startling
Surprises · Romance
It is the greatest of all Tarzan stories
Play dates now being arranged

GOLDWYN PICTURES CORP'N.





These "Signs" don't fail in Wet Weather!

Read the post-card above. It's the way the UNIQUE THEATRE of San Francisco told its patrons of the *Ford Educational Weekly* №191 called "Broken Silence" which portrays how a new world is opening up to the deaf and dumb folks.

"*Ford Weekly*" films are audience-getters and profit-builders. By using "*Ford Weekly*" and advertising it as this live-wire Californian has done, you'll get a wonderful response.

52 Issues a Year

Ford Educational Weekly

Distributed by
Goldwyn

Fitzpatrick & McElroy
Chicago
Sole Representatives
Ford
Motion-Picture
Laboratories



There'll be a Franchise everywhere

One territory almost

Sold Out!

Here's the news, hot off the wire:

Pittsburgh, Pa., 932 A.M., May 26/20
J. D. WILLIAMS,
ASSOCIATED FIRST NATIONAL PICTURES, INC.
WILL HAVE OVER PRO RATA ONE THOUSAND
FRANCHISES OPENING CLEVELAND CONVENTION.
JOS SKIRBOLL
FIRST NATIONAL EXHIBITORS EXCHANGE

It's no trouble *at all* to show exhibitors why a First National Franchise is a good thing for them.

CARPENTIER SCORES

"The Wonder Man"

Directed by John G. Adolfi

Has Smashing Premier in NEW YORK CITY at $2.00 Admissions.

The Grand Ballroom of The HOTEL ASTOR seating 2000 people was packed to capacity.

S.R.O. Business the first four days of the run indicates "TURN AWAY". Business for the entire week.

This Triumph was scored in the face of a three day Holiday that caused an exodus to the country, that was unprecedented in the history of New York.

CRITICISM from

THE NEW YORK EVENING TELEGRAM

May 30, 1920

by JANE DIXON

"Last evening, in the grand ballroom of the Astor Hotel, Georges appeared for cinema championship of the world. Beyond preadventure of doubt his is no one-track talent."

A BIG SURPRISE

"The Carpentier picture was one of the *biggest surprises* Broadway has had in many a season.

"We are wise to the ways of capitalizing celebrities—hundred-thousand-dollar name—ten-twenty-and-thirty scenario acting, scenery and support. It always makes us feel as if some one had sold us a toy balloon and then stuck a pin in it.

"Roberston-Cole have not so imposed upon a hero-worshipping public. They have made it possible for us to see one of the most popular athletes of the day in action. This much we expected, but what we did not expect was to find in Carpentier a real actor, an artist with the finish of a French gentleman and the finesse of an habitual stage star."

THE WONDER MAN

"Such is the name under which Robertson-Cole, promoters of the film, have chosen to introduce their boxing star to an already sceptical screen world.

"M. Carpentier not only lived up to the title. He did more. He topped it. Three frozen-faced critics who are wont to use these twilight picture hours for malevolent meditation, were seen to rouse from their stupor and blink their eyes unbelievingly at "The Wonder Man." When our hero caused the villain to kiss the canvas for the fatal ten, one of these three ravens actually committed the critical faux pas of clapping his hands in approval just like an ordinary ticket-buyer. The mistake was overlooked on the part of his fellows owing to the heavy barrage of applause being laid down by a wondering and well-pleased audience."

"MILLION DOLLAR SMILE"

The Carpentier smile is bound to cause the hearts of several million matinee maids to skip a beat every time it lights up his frankly winning face. His is a personality so accentuated as to overcome the silence of the screen, to reach out and make friends among those who have merely meant to pose in the role of onlookers.

The story? Why tell? Suffice to say it is good, substantial, thrilling, sustained, and that it has to do with the French and the United States Secret Service.

SENSATIONAL KNOCKOUT

Moe Mark and Walter Hays

On Screen Examination
PERSONALLY BOOKED

"The Wonder Man"

To follow the Astor showing:—
THE STRAND—New York City, week June 6th.
THE STRAND—Brooklyn, N. Y., week June 13th.

A Few Newspaper Criticisms:

The men like his serious scenes, especially when he is pitting his slenderness in scientific combat against a heavier opponent, but the women like the nice boyish smile that so attractively lights up his face. *New York Morning Telegraph.*

The most striking feature of the entertainment was the revelation of Carpentier as an actor. He has many opportunities for distinctive action, opportunities of which he takes full advantage *New York Tribune*

It is a splendid picture, aside from Carpentier's part in it and he is almost as good a screen actor as he is a fighter. *New York Herald*

"His (Carpentier's) suppleness is a delight and he can act, too." *New York News.*

"Surprised his audience at the Hotel Astor by demonstrating real acting ability. The producers have supplied 'The Idol of France' with an excellent story and a competent supporting cast." *New York Evening Mail.*

Moe Mark says:—

"If the exhibitors have any doubts about "THE WONDER MAN" being one of the REAL BIG PICTURES of the year—have them wire me."

No Actor on Stage or Screen—Has ever received the tremendous VOLUME of PUBLICITY that has been given to GEORGES CARPENTIER—AND HE IS STILL RECEIVING FIRST PAGE SPACE.

Every ROBERTSON-COLE Exchange has a print of this Unusually Big Special—SCREEN IT—or "Ask the Exhibitor that played it."

Ola Carew

The Mountain Rose



STATE RIGHTS NOW SELLING!

Here is a five-reel feature that has already been booked for solid weeks' runs—and in some of America's finest theatres!

INDEPENDENT EXCHANGES

are finding "Love's Protegé" a 100% Entertainment-Satisfaction Picture as well as a real Money Maker.

Buy Your Territory Now







in

"Love's Protegé"



An Arrow Release

A picture that is refreshingly different and one that meets *every* Exhibitor-Public demand.

"Love's Protegé"

has a charming star, as beautiful as she is clever; wonderful scenery and unexcelled photography.

A STATE RIGHTS

Picture Without an Equal
For Entertainment Value!

Distributed by
Arrow Film Corporation
W. E. Shallenberger President
220 W 42nd St. New York City


BOBBY VERNON IS
PUTTING THEM OVER IN
CHRISTIE
TWO REEL
COMEDIES
The
New York Tribune
reviewed a melodramatic feature at the Rialto Theatre and then said:
"'Petticoats and Pants,' a Christie Comedy, is worth a dozen crook plays. It was a vastly amusing picture to the audience and deserved to be."
Watch for next release
"KISS ME CAROLINE"
featuring
BOBBY VERNON
directed by
Al Christie
ERNEST G. KLEIN

During the past week franchises for the distribution of American Cinema Productions for the next year were placed as follows:

New York and Northern New Jersey

PIONEER FILM CORPORATION

M. H. HOFFMAN, Gen'l Mgr.

130 WEST 46th STREET, N. Y. C.

Eastern Pennsylvania and So. New Jersey

SCREEN-ART PICTURES

MICHAEL LESSY

1331 VINE STREET
PHILADELPHIA

First class distribution by reputable and experienced distributors is being established throughout the country for **American Cinema** productions.

Pictures That Satisfy Any Audience Anywhere

Watch for Further Announcements

AMERICAN CINEMA CORPORATION

WALTER NIEBUHR, President
411 FIFTH AVENUE, NEW YORK

ROMAINE

ROMAINE (RF) FIELDING

An Arrow Release



FIELDING

in "WOMAN'S MAN"

A story that trails across Arizona's desert into New York Society Circles With a Notable Cast of Players

ROMAINE FIELDING

A Star Who Is Well Known

"WOMAN'S MAN"

A subject that is ever popular and a story more interestingly told in this picture than ever before.

FACTS

A five-reel feature that should prove the biggest money-making State Rights picture released this year!

MORE FACTS

Already bought by several of the best judges of Independent pictures and the most successful Independent Exchangemen in the country.



THE BEST STATE RIGHTS PICTURE ON THE MARKET!

The fact that many of the leading exchangemen have bought "Woman's Man" after a screen examination—and are booking it for weeks' run in many large cities—in the best theatres, stamps "Woman's Man" as the best State Rights picture on the market!

Distributed by

Arrow Film Corporation

W. E. Shallenberger, President

220 W 42nd St., New York City


BARUM SINGH
"WITNESS FOR THE DEFENCE"
ONE-LAMP-LOUIE
"SHIELDING SHADOW"
THE COOLIE
IN KAUFMAN'S
"CONTENT"
WRAY PHYSIOC. DIRECT'R
CHARACTERIZATIONS
by
LESLIE KING
Address { GREEN ROOM CLUB
NEW YORK, N.Y
THE EVIL EYE
IN
THE SERIAL
"EVIL EYE"

Removal and Announcement

PENN IMPORT AND EXPORT COMPANY HAS MOVED TO 130 WEST 46th STREET NEW YORK, N. Y.

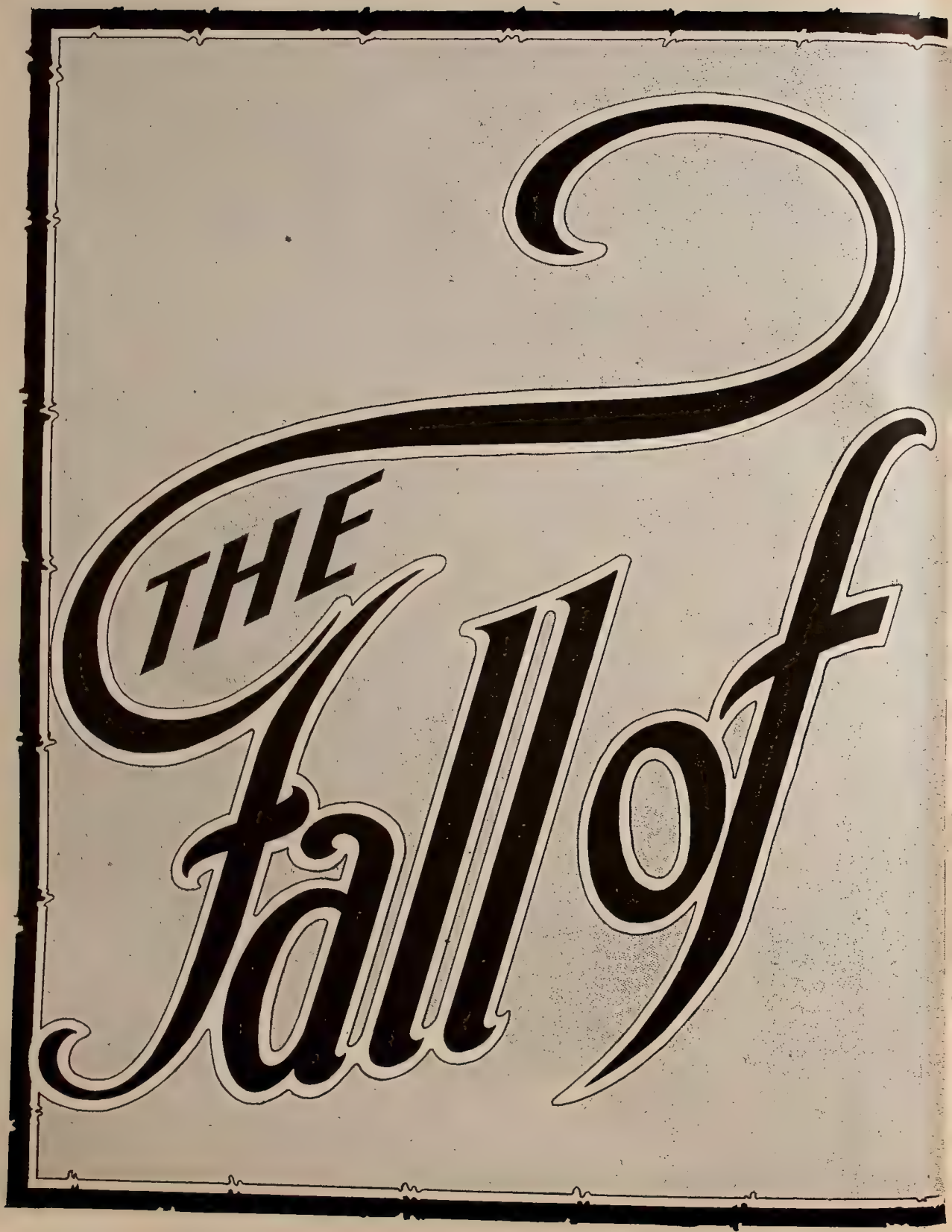
and Announces That it will Handle the Foreign Distribution of the ENTIRE OUTPUT of

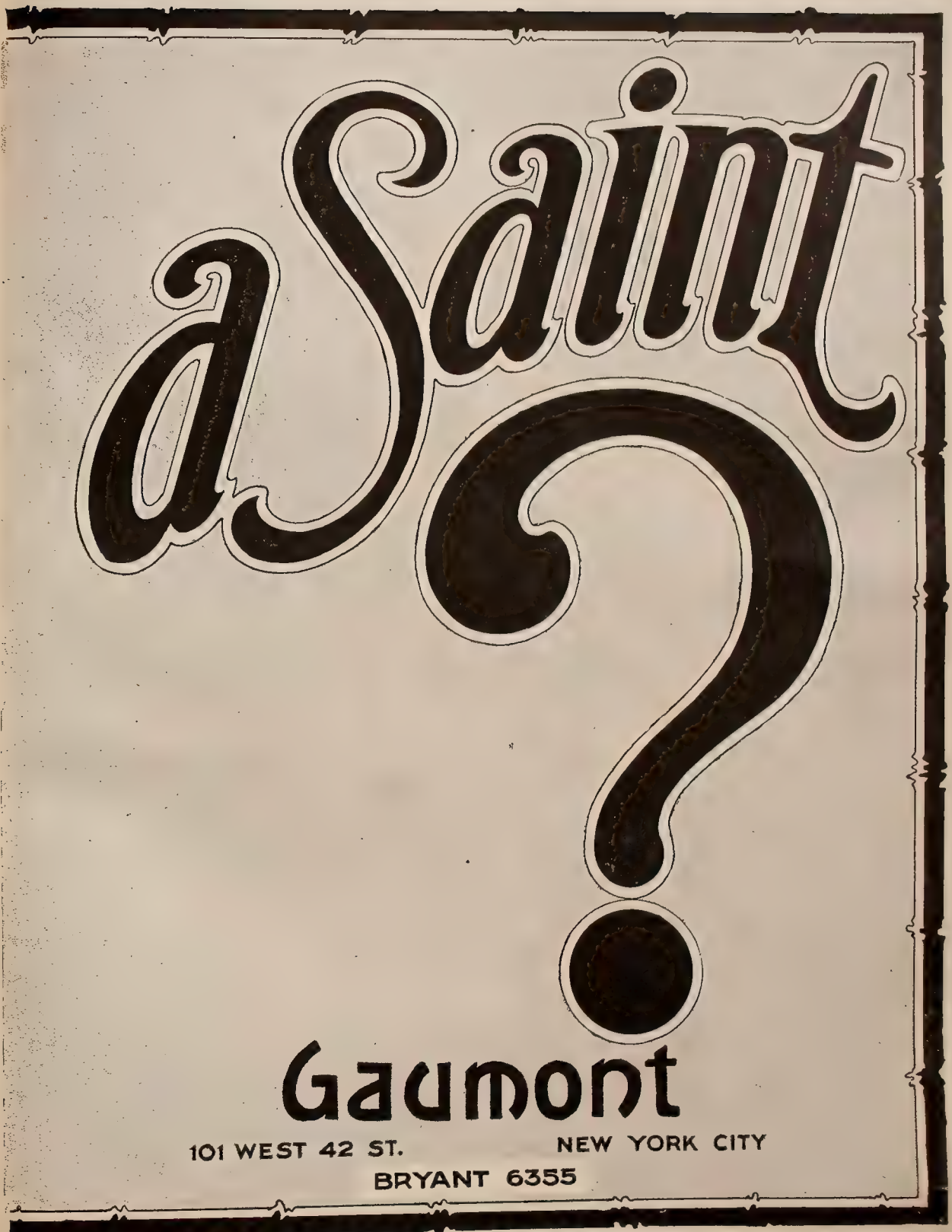
HALLMARK PICTURES CORPORATION

Comprising
SERIALS - FEATURES and COMEDIES

Penn Import and Export Company,
130 West 46th Street
Telephone Bryant 7498

New York, N.Y. Cable address – PENNIMPORT all Codes


THE
Fall of


a Saint?
Gaumont
101 WEST 42 ST.
NEW YORK CITY
BRYANT 6355



Character Pictures Anounce

The ISLE of DESTINY

From the work of Mack Arthur

Featuring

PAUL GILMORE

NOW READY FOR SHOWING

One of the Big Subjects of the year

Breathing Mystery, Color & Romance of the Tropics

Character Pictures Corp. 17 West 42 St. New York City


PHOTOPLAY
Magazine
June 25c
The Pickford-Fairbanks Wooing
Confessions of Theda Bara
In This Issue



PHOTOPLAY MAGAZINE is probably the most *thoroughly* read magazine in the world.

That a magazine *devoted wholly to Motion Pictures* should have a circulation of 600,000 is an indication that motion-picture patrons consider it a pretty dependable medium. PHOTOPLAY is *one* magazine that is read by *all* the family, for *all* the family are "*fans*."

PHOTOPLAY'S two million readers know that PHOTOPLAY sends them to the best pictures and that it brings the best pictures to them.

"TILLIE'S PUNCTURED ROMANCE"

featuring

CHARLIE CHAPLIN

MARIE DRESSLER
MABEL NORMAND
CHESTER CONKLIN
AND MACK SWAIN

THE FUNNIEST FEATURE COMEDY EVER FILMED
WITH
A NEW AND EFFECTIVE EXPLOITATION CAMPAIGN













TOWER FILM CORP.
71 West 23rd. St.
New York City

Some Territories
Still Available



SOLD!

The following exchanges now control the territory listed after their names on the NATIONAL re-issue special

NORMA TALMADGE

in the Henry Sydnor Harrison five-reel photoplay

"Captivating Mary Carstairs"

directed by Bruce Mitchell

FIRST NATIONAL EXH. CIRCUIT OF N. W., Minneapolis, Minn.; Minnesota, Wisconsin, North Dakota, South Dakota.

DE LUXE FEATURE FILMS CO., Seattle, Washington.; Washington, Oregon, Idaho, Montana.

SECURITY PICTURES (SI GRIEVER), Chicago, Ill.; Illinois, Indiana.

GREATER PRODUCTIONS CO., Des Moines, Iowa; Iowa, Nebraska.

SOUTHWESTERN FILM CO., Dallas, Texas; Texas, Oklahoma, Arkansas.

HENNESSEY & MOROSS, Detroit, Mich.; Michigan.

EXHIBITORS FILM EXCHANGE, Washington, D. C.; Delaware, Maryland, District of Columbia, Virginia, North Carolina.

WARNING TO EXHIBITORS: The booking or showing of unauthorized prints of "Captivating Mary Carstairs" will be rigorously prosecuted. The above mentioned exchanges have exclusive rights on this production in their respective territories.

For state rights of unlisted territory wire

Joe Brandt, Dir. Gen.

NATIONAL FILM CORPORATION

1600 BROADWAY **NEW YORK**

State Right Buyers

BILLIE RHODES

IN

"HIS PAJAMA GIRL"

One of the very few pictures that stands out in State Right history, in a day of many good pictures, as a production that combines all the money-making value that an extraordinary picture can contain. ***Popular Star, delightful and entertaining story, quality production*** and a ***title that spells box-office value*** in its nth power.

And it contains in a big measure many highly desirable exploitation possibilities. Its selling angles are numerous. It abounds with possibilities for tie-ups and novelty advertising. It's a picture, which because of its many unusual angles will stand out as one of the most profitable state right offerings of the day.

The beautiful and original line of advertising matter which we have prepared for this production is an unquestionable asset in its promotion. The many who have already purchased this picture for their territory acknowledge not only its big selling possibilities but a big portion of them will present it with a chorus of Pajama Girls and more than double the value of this picture to themselves and the exhibitor.

(Note our new address)

C. B. PRICE CO., INC.

1446 Broadway, New York City



Territory Sold

ILLINOIS *and* INDIANA
Superior Screen Service, Inc., Chicago
Harry Weiss, President

KANSAS *and* MISSOURI
N & M Film Exchange, Kansas City

MICHIGAN
Hennessey & Moross, Detroit

TEXAS, OKLAHOMA *and* ARKANSAS
N & M Film Exchange, Kansas City

NORTH CAROLINA, GEORGIA, FLORIDA, ALABAMA, SOUTH CAROLINA, LOUISIANA, MISSISSIPPI *and* TENNESSEE
Clark-Cornelius Corporation

"FIRST PRINT" LABORATORY

EXTENDED TO

COMMERCIAL PRINTING

Capacity

One Million Feet a Week

24-Hour Service
If You Require It

Highest Quality

Right Prices

No Extra Charge

For the Many Obvious Advantages
to You of a Film Printery
"Almost Next Door"

"ABOVE THE DUST LINE"

Printers of

CHARLES URBAN'S
MOVIE CHATS

KINETO REVIEW

THE PAST ISSUES
OF
KINOGRAMS

SELZNICK NEWS

OFFICIAL
WAR REVIEW

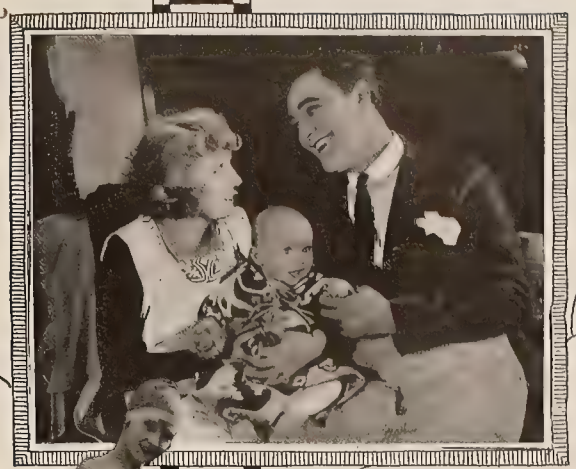
&c., &c.

testify to our

QUALITY

KINETO CO. OF AMERICA, Inc.

Top of the Masonic Building
71 WEST 23d STREET, NEW YORK
Phone: Gramercy 960



"UP IN MARY'S ATTIC"

A Six Part Comedy Sensation

Featuring
EVA NOVAK
HARRY GRIBBON
and an ALL STAR CAST



FINE ARTS PICTURES Inc.
1457 BROADWAY, N.Y.C. PHONE BRYANT 9500
or
L. L. HILLER, 1476 B'way.



TO THE FILM PRODUCER

A new field has opened up

A BY-PRODUCT has come to hand which means REVENUE TO THE PRODUCER which is only just beginning to develop.

REMEMBER

THERE is that Potential Audience of the Motion Picture, the non-theatrical public, which is being developed through the use of the Motion Picture in the Home, Church, Lodge and elsewhere by the use of the "SAFETY STANDARD" FILM.

Here pictures of education, science, entertainment, etc., are of the utmost interest—

To this audience a good negative years old may be as desirable as one made yesterday.

Therefore, by cooperation with the "Safety Standard," non-theatrical field, the Producer can:—

1. Secure additional revenue from his old negative.
2. Create the interest of new audiences.
3. Increase the present audiences with new theatre goers.
4. Stimulate an interest in his new productions.

Associated Manufacturers of Safety Standard Films and Projectors

A PIONEER PICTURE



EDWARD GODAL
presents

MARIE DORO

IN

"MIDNIGHT GAMBOLS"

with

Godfrey Tearle

PIONEER ATTRACTIONS



PIONEER SYSTEM OF EXCHANGES

Pioneer Film Corporation, Detroit, Mich.	Masterpiece Film Attractions, Philadelphia, Pa.	Eastern Feature Film Co., Boston, Mass.	Pioneer Film Corporation, Los Angeles, Cal.	S. & S. Film & Supply Co., Pittsburgh, Pa.
Greater Stars Productions, Chicago, Ill.	Equity Distributing Co., Portland, Ore.	Criterion Film Service, Atlanta, Ga.	Screen Art Pictures, Baltimore, Md.	Pioneer Film Corporation, Cincinnati, O.
Pioneer Film Corporation, Buffalo, N. Y.	Pioneer Film Corporation, Cleveland, O.	Pioneer Film Corporation, San Francisco, Cal.	Merit Film Corporation, Minneapolis, Minn	Amalgamated Exhibitors Circuit Montreal, Canada.

Amalgamated Exhibitors Circuit, Toronto, Ont.

Amalgamated Exhibitors Circuit, St. John, Canada.

Parker Film Co., Dallas, Texas

PIONEER ATTRACTIONS

PIONEER FILM CORPORATION

130 WEST 46TH STREET, NEW YORK.

PIONEER ATTRACTIONS

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

Henry Lehrman

who produced the screamingly funny comedy, "A Twilight Baby," is now working on a series of two-reel laugh-makers for

First National

which will be the last word in comedy production. These are being made independently by Mr. Lehrman, and he promises the best he has ever produced —and that's going some. They are all

Two or Three Reelers



There'll be a Franchise everywhere

The Landslide Has Started

This is a report of what has been accomplished in two weeks in one territory

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

D47NY SAD 21

CG MINNEAPOLIS MINN 920A MAY 26 1920

J D WILLIAMS

0451 FIRST NATL' EXHIBITORS CIRCUIT 6 AND 8 WEST 48ST NY

WILL SEND OVER FIFTY FRANCHISES WITH-IN NEXT DAY OR SO

EVERYTHING GOING ALONG FINE EXHIBITORS TICKLED TO DEATH TO ACCEPT

PROPOSTION

J F CUBBERLY

11A

ASSOCIATED FIRST NATIONAL PICTURES INC.

There'll be a Franchise everywhere

A BIG STAR

Positively her best picture and sure to prove



Norma Talmadge, in a powerful dual role as the "yes" girl and the "no" girl, one rich, one poor—proving how happiness can be won by a "no" and wretchedness by a "yes"—portrayed as only this great emotional actress can present such contrasting characters.

IN A BIG PLAY

her most popular production to date

Joseph M. Schenck
presents

NORMA TALMADGE

in

"Yes or No?"

A powerful drama of married life in the home of rich and poor, showing how near every life is to the shoals of disaster — how happiness or ruin depends on a woman's "Yes or No?"

Adapted from the play by
Arthur Goodrich

Directed by R. William Neill
Photographed by Ernest Haller
Tech. Director, Willard M. Reineck



A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Avenue, New York City

There'll be a Franchise everywhere

A Box Office Duet

THOUGH the piano and the violin differ widely they are alike in this,—that the same melody can be played on both. Between the business of the RITCHEY LITHO CORP. and that of the exhibitor there is a similar likeness and a similar difference. For instance we have a common interest in great posters,—we in their making,—he in their use.

A RITCHEY poster will cause a prospective audience to advance to the box office, whereas from an ordinary one they will retreat to the street. The RITCHEY poster will succeed because it is an instrument whose melody appeals to all. It plays a march, as it were, and to its rythmic beat the public keep step,—on their way to the auditorium.

To our music the exhibitor should play an accompaniment, and his motive should be a demand for RITCHEY posters. He should raise a melodious din positively insisting upon having them. The one thing that matters is that he produces a sufficiency of sound.

In the end he will get the only kind of posters that will answer for his purpose,—

RITCHEY POSTERS!

Ritchey LITHO. COMPANY

RITCHEY LITHO. CORP.

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Motion Picture News

VOL. XXI JUNE 12, 1920 No. XXV

As the Dust Settles

JUDGING from the amount of dust being kicked up in advance, the Cleveland Convention ought to prove a humdinger. We can easily recall previous conventions over which the dust positively refused to rise.

That, we are sure, is all there is to the pre-convention squabble—dust, and nothing more. We have an idea that Frank Rembusch winks at himself as he shaves, these mornings; that Sydney Cohen while piously deprecating the thunder in the air is secretly tickled to death over the interest it indicates. Each of these gentlemen believes too sincerely and unselfishly in organization for organizations' sake to let squabbles stand in the way of what is quite evidently the greatest opportunity that has ever fallen in the lap of National exhibitor organization. We have suspected those leaders, right along, of pulling a very successful publicity stunt on the trade press and have lent ourselves gladly to this end. As for Willard Patterson, he has, we imagine, long since decided that the Chicago meeting was as successful a prologue as could possibly have happened for his Independent Southern Exhibitors and their sturdy issue of self determination. He doesn't, as he says, give a rip what happens at Cleveland so long as a big National organization results. And we know that every other leader, state, national or local, feels—in fact, each one has got to feel—exactly the same way about it.

* * * *

WE only hope that the guns haven't boomed loud enough to some exhibitors to make them feel that Cleveland will give them ringside seats and little else. Nothing of the sort: witness the sane letter of Harry Kress, Chairman of the Committee of Three, in this issue.

This pre-convention shouting will have served some salutary and most practical ends. It will take the place of the speeches, which always precede a convention and thereby it will save much valuable time. It serves also to draw the fire, where any fire exists, and so lets the Convention open up all cooled off and clear-headed enough to see and see only the main issue ahead.

The main issue, of course, is National organization. National organization, embracing all national, state and district associations of exhibitors, must be arranged for, constructed and cemented up so that it can't possibly crack open. If this is accomplished the object of the Convention is achieved; if not, nothing whatever, perhaps even harm, will result. The Convention will have no right to adjourn until this is accomplished, and accomplished satisfactorily; never again, in exhibitor annals, will there be another organization opportunity like this. National organization is hammering at the door. No exhibitor, with strength enough to count, is going to throw his weight against the door.

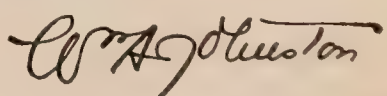
The Convention viewpoint must be National only. We note with pleasure, in this connection, the appointment by Mr. Cohen to the arrangements committee of the Presidents or Secretaries of all the district organizations.

* * * *

EVERY other issue is incidental to this one accomplishment—National organization. Producer-owned theatres, advance deposits, rental policies, adverse legislation—these are all mere bywords without National organization. National organization—and National organization alone makes, does or undoes things. You can speechify over these incidental issues till Kingdom Come, and still be speechifying—without National organization.

So if we may help a little and we do want to help, we offer this: Cut out the speeches and get to work—cool, efficient organization work. Take a tip from the Utica Convention which made history because it *worked*—quietly, efficiently and to the satisfaction of every single man present. The speeches have all been made. The curtain raiser is ended. The audience—and that means every exhibitor in the country whether present or not, wants to see the real show—the show of National Exhibitor organization.

We won't add: Cut out the personalities. That isn't necessary. No exhibitor will want it said that he put vain-glory or gain or self pride or any other motive whatsoever in the way of this one opportunity to organize nationally.



And Still They Come

A Few Words from Some of the Many Letters on Reviews Unanimous Opinion Shown By Brief Extracts That Space Permits

"I believe you are right when you insist that you are not to be hampered or restricted in your Reviews on all pictures. In that way you will deliver a very valuable help to the exhibitor."

Jewel Photoplay Co., Hamilton, Ohio,
John S. Schwalm,
President.

"The Exhibitors Own Box Office Reports and your unbiased criticism are the only safeguard upon which the exhibitor can rely for his personal salvation in booking pictures."

C. B. Davis, Mgr.,
Norwood Theatre,
Norwood, Ohio.

"In regard to the 'reviews' will say that they and the 'Box-Office Reports' are my 'safety valves.'"

James H. Patterson,
"Lo-Net" Theatre,
Wellington, Ohio.

"Your service has been more than fair, it is 100 per cent and I think with your expert staff that you are more than competent to review pictures. Your magazine as a whole is the best in the country."

C. Paul, Mgr.,
Princess Theatre,
Del Rio, Texas.

"If reviews merely reflect the amount of advertising offered a trade journal, exhibitors outside of large cities must of necessity seek other sources of information to guide them."

Jenkins Brothers,
Lansdale, Pa.

"Motion Picture News has established itself solidly with Exhibitors because invariably the service rendered in your various departments has been found to be reliable."

H. E. Cane, Mgr.,
West St. Theatre,
Coudersport, Pa.

"In seven years during which the writer has been connected with this industry, he has discovered that the trade papers are fair to both producer and exhibitor. We are now subscribing to just two trade publications, of which the News is one, and we regard the News as the leading trade paper in the field."

Grand Amusement Company,
Johnstown, Pa.,
L. W. Barclay, Mgr.

"Do we exhibitors want the reviews? I'll say we do. . . . If, I want to book a picture, how do I know if the advertiser is telling the truth? I have to depend upon the reviews out here in the tall grass to know if I want the picture or not. The quicker we are rid of producers who cannot stand reviews the better it will be for the whole industry."

H. P. Weber,
The Orpheum,
Chambersburg, Pa.

"Go to it, I say. Give your readers the real truth and let the devil take the rest. And we will all live to see Truth and Square Deal triumphant."

Earl M. Forsyth,
Star Theatre,
Canonsburg, Pa.

"We certainly do want reviews on the photoplays we run. That is half the reason for getting a trade paper."

J. P. Rogers,
The Realty Theatre,
Middletown, Pa.

"The producer is all wrong when he thinks the exhibitor, as a rule, takes the adverse criticism of the picture to hammer down prices because there are too many good pictures on the market and I know that we will not buy a picture that is not up to the standard. We sincerely hope that the Motion Picture News will be as honest in reviewing pictures in the future as they have been in the past."

Silverman Brothers,
Strand Theatre,
Altoona, Pa.,
per J. Silverman.

"I prize your reviews very highly as they enable me to know what pictures to book and what not to book as it is impossible for me to view all pictures before I book them. I have always found your reviews to give a true and correct description of the picture."

G. R. Wright,
Bluebird Theatre,
Dallas, Texas.

"Keep up the good work, as long as the News is run as at present the exhibitors will back you up."

H. S. Wheary,
Amuzu Theatre,
Crewe, Va.

"In reply to your letter regarding my view concerning the Motion Picture News would like to say that I think your trade paper stands alone in the field and is used by me exclusively in making my bookings and buying my pictures."

Victoria Theatre,
South Richmond, Va.,
K. E. Boyle, Mgr.

"In small towns such as ours we believe the reviews you give in Motion Picture News are good because we are not located so that we can personally see a screening of all the shows we book before we run them and it helps to give us a good insight as to their standing in the ideas of larger exhibitors and your reviews."

Lyric Theatre,
Temperanceville, Va.,
P. P. Henderson.

"In conclusion will state you can publish this letter and I will go further to state that the class of pictures I am now showing have all been reviewed by the Motion Picture News and I now have a standing invitation to the ministers of the Churches here to come out at any time and review the class of pictures that I am showing."

H. A. Kempen, Mgr.,
Queen Theatre,
Nixon, Texas.

"I use your reviews to know just what is in the picture and can then properly advertise same."

H. F. Lloyd, Mgr.,
Colonial Theatre,
Post, Texas.

"We certainly want fair and honest criticisms on all pictures released from an exhibitor's standpoint and service. We value your publication."

M. W. Zimmerman,
Cumberland, Wis.

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Indications That Harmony Will Eventually Prevail

Exhibitors Voice Wish for United Action; Record Attendance Expected

As the time approaches for the assembling of motion-picture exhibitors from all parts of the country at Cleveland on June 8, 9, 10 and 11, indications point to an unprecedented attendance and even hold out some hope for the eventual organization of a single national association for all exhibitors in the United States. The bickering has continued to some extent during the past week; but, despite their expressed differences, the leaders of the various prominent exhibitor bodies show an encouraging disposition towards uniting eventually for the inauguration of a single national organization.

Statements dealing with the various phases of the grand "get-together" continue to sweep in from all parts of the country. Some are in the way of official pronouncements issued by the different theatre-owners' organizations; others are from individuals, promising a wholehearted cooperation with the movement to solve the problems of national import that confront exhibitors in all parts of the country alike. A considerable number urge the cessation of all petty quarrels and differences and the getting together of all exhibitor forces, so as to pursue as a single united body those objects of common interest to all. The more important of the statements received during the past week are submitted in the following:

Cohen Anticipates Success

Unstinted support and a tidal wave of enthusiasm will characterize the coming convention, according to Sydney S. Cohen, whose statement is printed below.

"Coming events cast their shadows before," says Mr. Cohen, "and applying this old saying to the Cleveland convention, it will be the greatest event in the history of filmdom. The shadow of it is even now seen in every part of the country—North and South, East and West.

"Getting down to concrete things, one of the signs of the coming tidal wave of enthusiasm and unanimity is the line of responses that are coming in to me, as the temporary chairman, from many of the representative exhibitors who, in accordance with the request of the Cleveland Arrangements Committee, I have recently appointed on a Committee on Arrangements and Registration for the convention at the Hotel Winton, June 8th. Almost a 100 per cent acceptance has been received.

"Among those who are expected at Cleveland, although no formal and definite acceptance has been received, is Henry B. Varner, secretary of the North Carolina Exhibitors' Association. Mr. Varner represents one of the strongest, most active and most successful exhibitors' organizations in the entire country.

"The convention of the Motion Picture Theatre Owners of America will be called to order at eleven o'clock on the morning of Tuesday, June 8th, at the Hotel Winton and will bring together the most representative gathering of motion picture exhibitors ever held in this country.

"Delegates are coming from all parts of the country in great numbers and the Cleveland committee in charge of reservations reports that everything will be done to see that the individual exhibitor receives proper accommodations and that his stay in Cleveland will be as pleasant as it is hoped it will be productive of results.

"The Committee on Registration and Arrangements, which represents every important film center in the country, comprising either the president or secretary of the exhibitor organizations representing these zones, will meet Monday, June 7th, at the Hotel Winton to complete detailed arrangements for the greatest convention that will perhaps ever assemble. Every exhibitor of the country who comes to Cleveland with the hope of bringing about a great national organization, will be given ample opportunity to lend his help and assistance towards creating an organization which will protect his investments in this industry.

"It is hoped that the interests which have been successful for some years in splitting the growing sentiment for genuine organization and keeping the exhibitors of the United States unorganized and open to attacks from within and without, will at least be present to see for themselves the sentiment which they cannot stop, organized into a great permanent body. Six months of preparation, with all the work this kind of effort entails by the leaders of the various exhibitors' organizations throughout the country will be brought to a climax more successful even than the most ardent organized exhibitor ever hoped.

"The efforts of some for the past few weeks to create in the minds of the exhibiting branch of the industry that the exhibitors of the country could never get together has failed completely. The man who has put his money, his time and his ability into building up a clientele for his picture house is in no mood to see that investment swept aside by the onrush of the "interests" who have been given a new impetus by the millions which have been poured out by the Wall Street promoters.

"Exhibitors from all parts of the country realize that the convention at the Hotel Winton has been brought about by the men who have practically dedicated their life work to bring their fellow exhibitors into a powerful body which cannot be stopped by the few who have been using organization—or the lack of it—for their own selfish interests.

"The screen of the country more and more today is being looked upon by our Government to safeguard the great institutions under which we are living, and we feel that every patriotic American exhibitor in the country who can possibly get to Cleveland will be there to swell the ranks, in order that he may be an individual part of building the foundation of a permanent national exhibitors' organization, officered by independent motion picture theatre owners, backed by independent motion picture theatre owners and financed by independent motion picture theatre owners."

Northwestern Exhibitor Wires Acceptance

SYDNEY COHEN, temporary chairman of the Motion Picture Theatre Owners of America, says the following wire is typical of the communications received by him from all parts. The telegram was one from C. W. Gates, vice-president of the United Theatrical Protective League of the Northwest, accepting appointment to the committee of arrangements:

"I accept appointment as per wire. Special train of Northwestern exhibitors leaves Minneapolis for Cleveland on June 5th, to put a stop for all time to come to the aggression or organized minorities."

"C. W. Gates."

Rembusch Tells His Side

In a letter to Harry Kress, of Piqua, Ohio, Frank Rembusch, chairman of the Independent Motion Picture Exhibitors of America, fully explains his stand on the coming convention. The letter is printed in full:

"I am very sorry you misunderstood my saying pro-Cohen. I thought that every one caught on at the Chicago convention that Mr. Van Prag was put in. You remember that he asked that Kansas be represented after the committee was already appointed, and that's all right. Furthermore, I mean no offense when I say pro-Cohen, as I was that way once myself but got over it. This is not a question of personalities, except that Mr. Cohen has a film proposition that he is putting over, and I think as long as you mix anything else except big broad principles in a national organization we will have no end of trouble. That has been our history for ten years.

Cleveland Will Be Busy Place

(*Continued from preceding page*)

"I assure you that your chairman cheerfully invites criticism, and does not claim to be infallible, but when I do anything I do it because I feel it is right, and for that I will stand even before my friends. There is no animus or bitterness in the affair, but I am sick of exhibitors coming together, bolting, disbanding, and coming together, never accomplishing anything or supporting anything year after year.

"Look at the situation right now. We have the ten-year-old National League, which did not suit Mr. Cohen and his crowd, and therefore he is going to start the Motion Picture Theatre Owners. Mr. Patterson called a convention at Chicago, and we organized into a permanent independent national body to do one thing, force producers out of the theatre business.

"For two days we convened in Chicago, and in our sober, sane, right minds we decided to have a national organization of the Independent Motion Picture Exhibitors of America, and go to Cleveland and report what the producers have decided to do. Now, I have asked that the first day a mass meeting be held under the direction of our committee, with our officers in charge so that we can make that report. If there is anything unreasonable about that let me know where. We are a permanent national organization and able to make our report better in charge than any other way.

"Let me acknowledge that I do distrust any set of bolting exhibitors who work an entire year, belittling everything that has ever been done in order to gain control of National Exhibitors' activities, and who go around to any meeting of exhibitors and belittle the convention as they did in Chicago. I have no faith in the men who bolted the St. Louis Convention; they refused to abide by the majority then, and they will not abide by the majority now, and it is my prophecy that you will have to go along without them, or let them rule. I have purposely called a spade a spade with the hope that it will force them to abide by the majority. I want to warn all exhibitors what to expect and call especial attention to this everlasting bolting.

"I ask, as your chairman, that you stay with me until I have proven unworthy of the trust placed in me by the Chicago Convention. I took this chairmanship under protest, but I won't quit, especially under fire, until the truth is out, and what this is all about, and we either do the things we started to do or repudiate them.

"Mr. Van Prag has made an unwarranted attack on me in the trade journals, and that does not worry me, except he has been in partnership with Cohen for many months and his opinion is not unbiased.

"Let me again assure the committee of my desire to bring about harmony. I am still waiting to hear from Cleveland, as I wired Mr. Lustig over a week ago as to our meeting place. I am more than ever convinced that I was right in providing a place at the Cleveland hotel. I am ready to go anywhere if they promise to allow me to report and abide by majority rule.

"How is this for a compromise: Let Mr. Cohen's crowd agree that they are to give up their national organization, and we give up our independent organization, and the league give up theirs, and then we will put $200,000 in the treasury out of our pockets, and hire the best brains we can get to keep us out of trouble, and have a representative in each of the twenty-six film centers for that purpose. To see that producers do not build theatres, or do any other of the damn fool things that have been put over on us for all these years, because we won't organize right. What is all this fuss about? Think it over.

"To any exhibitor who is afraid that the producers will find out that exhibitors are not together let me say that I certainly give them credit for sufficient intelligence to see that we have never been together, and the proof is that they would never have dared to put over the things in the unfair contracts and conditions imposed on us, if only one exhibitor in ten had been together. Here is your opportunity as I see it. You have ten producers ready to go along with you, on the line of not going into the theatre business. It would be easy to go along on other lines and get a decent proposition, and force the outside producer to come in. Think this over.

"*Another thought.* It is better for us to go to Cleveland divided and leave united than the opposite. I am smoking them out every day. Just stay with me and you will get a run for your money and the nigger will soon get out of the wood pile."

Patterson Makes Strong Plea for Union

THE following wire was received by the News from W. C. Patterson:

"Committee of seventeen appointed at Chicago meeting was instructed to make report to original Cleveland convention. I do not doubt the sincerity of Rembusch, but think he is making a mistake in calling a second convention unless he has positive information that the Chicago committee would not be recognized on the floor. Independent exhibitors need men of the executive ability of both Rembusch and Cohen. For the good of the cause they should get together.

"There are too many problems, both factions will agree, to split now. Let's bury the hatchet and build up one big organization along lines of honesty of purpose. Personally, I have no political ambitions, but will put forth every effort to bring all factions together and help formulate ways and means to protect the independent exhibitor."

"No Monkey Business to Be Tolerated"

Sam Bullock, executive secretary of The Cleveland Motion Picture Exhibitors Association:

"Inasmuch as the necessity for real exhibitor organization is causing all exhibitors to turn their thoughts towards Cleveland from now on to June 8-9-10-11, it behooves every independent motion picture exhibitor to study well what practical plan of organization he will decide to support with his vote at the Convention, for it will be the first national gathering in many years where every bona-fide exhibitor will be his own free agent and as such treated absolutely 'on the level' regardless of the size of his theatre or his (or her) investment.

"We have proved by bitter experience that the various forces, both within and without the industry, have so far succeeded with their plans because of 'class' distinction, self-asserted, within our own exhibitor ranks, though the fact remains that a compact organization of all 'classes,' from 'first-runs' down to 'commercials,' will alone render the exhibitor immune from most of these attacks and impositions.

"The dominant question, therefore, is not merely organization, but, first, 'What plan of organization shall we adopt?' Second, 'How shall it be financed?' Third, 'How shall its finances be safeguarded against grafters and organization wreckers?'

"These three essentials have never yet been worked out at any national exhibitor convention heretofore held, but the Cleveland convention offers the opportunity and the temper of those exhibitors who have expressed their intention to be present indicates that they will stand for no 'monkey business' nor camouflaged producer propositions.

"The writer, as chairman of resolutions committee, was primarily responsible for the adoption of the 'Delmonico' resolution when the Chicago Convention consented to merge the Exhibitors League with the producers—the N. A. M. P. L.—some years ago. It was not a merger. It was a 'submerger,' and we were submerged. However, organization pulmotors have been working steadily and Cleveland's Lake Erie ozone will quickly restore those not altogether 'done for.' Let us guard against being 'Delmonicoed' again by the 'Hungry Joes' of Broadway.

"At Cleveland the 'plan' and not the 'man' must count. At Cleveland no plan of financing by expositions, producer 'charity doles' or anything outside of the exhibitors' own personal financing should receive the least consideration."

Sound Common Sense from Kress

THE following letter, received by the MOTION PICTURE NEWS from Harry W. Kress, of May's Opera House, Strand and Bijou, of Piqua, Ohio, sheds further light on the convention wrangle:

"My Dear Sir:

"My attention has been called to the article on page 4463 in your issue of May 29th: 'Factions Menace Harmony of the Exhibitors' Get-Together' at Cleveland.

"Now, I believe I am in a position to throw a little light on the situation in regard to the apparent differences that have arisen between the Independent Exhibitors of America and the Motion Picture Theatre Owners of America regarding their meeting on June 8th, 9th, 10th and 11th, at Cleveland.

"As you know, I happen to be on the Directing Committee of Seventeen of the Independent Exhibitors of America, of which Frank Rembusch is chairman. Before leaving Chicago a committee of three was appointed out of the committee of seventeen, namely, myself as chairman, with Mr. M. Van Praag of Kansas City and Mr. Farley of Montgomery, Alabama, to go to Cleveland to find out what the conditions were there before the convention took place on the above dates.

"After interviewing Mr. Henry Lustig, of the Cleveland Exhibitors' League, who is affiliated with the Motion Picture Theatre Owners of America, I was thoroughly convinced that the meeting that is being called by the Motion Picture Theatre Owners of America at Cleveland was being done in good faith, and so wired my report to Mr. Rembusch.

"This squabble, which seems to have arisen between Rembusch and Cohan, reminds me of heat lightning, and will have no effect upon the ultimate successful outcome at Cleveland. Everything is being done to have a perfect understanding between the two organizations that are now going to meet there, and I am fully convinced that harmony is bound to prevail in the end. Of course we will have our differences of opinion to start out with, but there will be too many big men in this meeting to allow any particular set of men to dominate the meeting to the detriment of the Independent Exhibitors as a whole. It is unfortunate, of course, that the Cohan and Rembusch factions have gotten into an unnecessary argument and are casting suspicion upon one another. Snap judgments in a matter of this kind are bad, and being in the position that I am in regard to these two organizations, I think you should send out word to the Exhibitors that harmonious action is bound to prevail at Cleveland. Personally, I believe that this will be the biggest gathering of Independent Exhibitors of the United States ever held in any one place. I have the assurance of men interested in both organizations (that I have every confidence in the world in) that the ultimate outcome will be one big National Independent Exhibitors' Organization.

"It will be impossible for one hotel in Cleveland to take care of the Exhibitors that will be present at this meeting, so no particular harm can come out of the fact of the Exhibitors meeting at two central points, namely, the Cleveland and Winton Hotels. It is better to have them centralized in these two hostelries than to have them scattered all over Cleveland.

"I have been in constant touch with Mr. Rembusch and Mr. Lustig, on account of being chairman of the Sub-Committee on Arrangements in Cleveland, and as stated above, think you are perfectly safe in assuring all of the Exhibitors that come to Cleveland that they will be attending one of the liveliest and most important meetings that they have ever attended in their lives. There are some very momentous questions to be decided at this time, and this will be the time and place to do it. A fair field and no favors will be offered at this meeting, and every independent exhibitor will be entitled to a voice in its transactions.

"Very truly yours,

"HARRY W. KRESS."

"May's Opera House, Strand and Bijou,

"Piqua, Ohio."

Hodkinson Talks on Exhibitors' Troubles

ON the eve of the great national exhibitors' convention, to be held from June 8th to June 11th at the Hotel Winton, Cleveland, Ohio, the whole industry seems to have focused its attention on the big questions which will absorb the attention of the assembled exhibitors. There is a wide-spread discussion among exhibitors and various remedies for the many undoubted evils are going to be offered.

The convention has attracted the attention of men in every branch of the industry, and one of these men is W. W. Hodkinson, the president of the W. W. Hodkinson Corp. Speaking to a reporter of the MOTION PICTURE NEWS, Mr. Hodkinson said:

"For some time past I have noticed considerable confusion in exhibiting ranks amounting to an almost panicky feeling. I confess that in spite of my intimate experience with all sorts of conditions in our industry, the exhibitor has always been a problem to me. His power to keep the producer out of the exhibiting field is clear. Indeed, the strength of his position is not doubted by anybody, but he seems more or less incapable of concerted action. The buying power of the industry is in his hands, and if he only knew how to exert it he could do the industry a lot of good and at the same time effectively and permanently protect his own investment.

"It seems to me a foregone conclusion that unless the exhibitor pool his interests with other exhibitors and make intelligent use of his combined buying power, he will in the very near future be crowded to the wall and forced to go out of business.

"In the last three years I have succeeded in building up an organization founded on a conception of justice both to the producer and to the exhibitor. As you know, the Hodkinson organization owns no theatres and has no intention of going into the exhibiting field. We do not produce any pictures.

"Many of the evils which the exhibitor is compelled to fight today at a cost both to his purse and to his peace of mind arise from the fact that so many producers are distributing their own product. This means all sorts of machine-made pictures, generally of an inferior quality, which are forced upon the exhibitor, and upon the public. I have always believed that the interest of the producer must be severed from the interest of the distributor.

"The relations between producer and exhibitor, which ought to be based on principles of equity and fair dealing, at present remind me of a dog-eat-dog policy.

"The producer has taken a preposterous load on his shoulders. The elements of this load consist of waste, incompetence, overcapitalization and poor judgment. He is unable even with the heaviest rentals to get enough money from the exhibitor to enable him to carry this load. That is the reason he is now reaching out for the profits of the exhibitor by trying to take his investment away from him.

"I invite the exhibitors of the country to look into the mechanism I have built up for them to use, if they see fit. Its object, among other things, is to secure a dependable supply of high quality pictures and to absolutetly keep the exhibitor free from producer domination. Backed by the buying power of any considerable group of exhibitors this mechanism means many benefits to the exhibitors. It secures their absolute independence. It will enable them to get the very best pictures in the market on favorable terms and ahead of any competition.

"I may liken the system under which I am operating and which accounted for the initial success of Paramount pictures to a process of winnowing, separating the chaff from the wheat. My plan operates impartially and as automatically as a machine. Under its workings the consensus of exhibitors' reports on the commercial value of pictures is taken as the basis of judging the standard of the producer. A producer whose pictures in point of quality do not show up favorably in the light of an exhibitors' consensus of opinion is

(*Continued on page 4771*)

Gaumont Explains Picture Conditions in France

French Producer Talks on Foreign Market and New Trichrome Process

AN explanation of the recent action of the French Government in prohibiting the importation of raw film material into that country is offered by Mr. Gaumont, head of the Gaumont company. The opportunities of American producers in France, Mr. Gaumont points out, are now very limited, on account of the heavy taxes imposed, and only the films of the highest quality will be able to pay for themselves.

"The unfavorable conditions which are prevailing in France," said Mr. Gaumont, "where the principal industrial districts have been savagely devastated, has compelled the Government to restrict importations and films, as we could expect, have been placed on the restriction list.

"First of all, probably due to an error, the restrictions comprised exclusively the raw material, that is, the film unexposed. Since then, a new decree has probably been passed, interdicting instead of the raw material all impressed positive films, but permitting the temporary importation of developed negative films, however with exceptionally high duty charges, fully as high as the duty imposed on French negatives entering the United States.

"These decrees are going to stop the importation of films which are below a very high standard and only films which will assure a big success so as to cover the high duty on the few copies necessary for exploitation on the French market will be imported.

"Now, more than ever, the opportunity is very limited for American producers to open their own branches in France, and I would not be surprised if those who are already established there would rapidly discontinue and give up the upkeep of an unproductive staff and office.

"We must not forget, in fact, that there are hardly two to three hundred exhibitors worth that name in France and that they pay from 20 to 35 per cent taxes on their gross receipts. Besides, with the lack of materials and workmanship it will take years before we can consider the increase of such establishments."

The French producer went on to explain the recent results obtained by his Trichrome process. He recalled that before the war the first presentation of these pictures was made in New York. "Today," continued Mr. Gaumont, "we are fortunate enough to bring to American people for their appreciation of the practical end of our process, one of the most important historical documents ever made, 'The Victory Parade.'

"From the start we immediately and resolutely directed our efforts and our researches to the Trichrome process, being



M. Gaumont Now On a Visit to America

convinced that it is materially impossible to reproduce with two colors all the shades and all the tints which please our eyes. The complete solution of the problem was to be studied, or nothing at all. This is how we abandoned the bicolor process, even though it presented the possibility of using the film in any of the usual cameras."

So confident was Mr. Gaumont that the Trichrome process alone furnishes the complete solution to the problem of colored pictures that he is ready to pay $1,000 to any benevolent society if a competitor can show him a picture equal to his in quality.

"The future of cinematography in natural colors is incommensurable," said Mr. Gaumont. "No demonstration is required. If we will just think for a minute we will immediately realize how illogical it is to present on the screen the numerous manifestations of life uniformly in black and white. What a terrible infirmity it would have been if our Creator had deprived us of being able to appreciate the splendid harmonies of color existing in the world.

"In some future time, nearer perhaps than we expect, color will master the screen, and we will wonder how we could be satisfied with the present monochrome pictures. The need of colors is so much felt that the public is asking for colored scenics, even 'au pochoir,' and for want of something better this public is satisfied with any other solution, no matter how it has been produced.

"Following is some information which will confirm our statement that we have completely and practically solved the problem of cinematography in colors. Films used for view taking and projecting purposes are the very films regularly supplied by the Eastman Kodak and on which we have done all possible trials. We are using the same width and the same perforation. The formulas and processes of panchromatizing pertain to the domain of the laboratory. There is no sorcery in it once you know the nature of the products and the proportion of the mixtures of panchromatizing products.

"The various developing operations, toning, printing, are the same as those for ordinary films with the exception, however, of the development of the negative in an almost absolute darkness.

"Do not forget that the colors appear on the screen only thanks to and on account of the use of filters placed before the objectives of the camera and also before those of the projecting machine. The apparatus differs in a very small degree from that used daily by all the operators, and the use of them is neither difficult nor complicated.

"The only criticism that could be made regarding our process, if this can be called a criticism, is the fact that by projecting and superposing simultaneously three pictures a special projecting machine is an absolute necessity, also a metalized screen making the projection more luminous, avoiding thus the diffusion at the rear sides of the room, of part of the projected light.

"We would advise the American producer, who will undoubtedly engage himself in color pictures, to give up from the start the thought of producing big features, dramas or comedies, the amortization of the expenses for the negative being only assured by the exploitation of a certain number of projecting machines. He should realize immediately that he must be satisfied with a collection of scenic films or documentary films which will also form the basis of his laboratory and which will be of great help to the exploitation of the process. Big events alone can constitute sufficient exploitation elements."

Chicago News and Comment will be found on Page 4798

Federated Film Exchanges Now Ready to Start Work

Organization Completed in New York Conventions and Charter Obtained

THAT The Federated Film Exchanges of America, Inc., a recently organized body of independent exchange men, has obtained its charter and is fully paid up and ready to start business, is revealed as the result of the convention held in New York City during the week of May 24th.

The preliminary meeting was held in Chicago on March 24th, when Joseph Friedman, president of the Celebrated Players Film Corporation, summoned a number of independent exchange men to meet in the Hotel Congress. Before the adjournment of this meeting, temporary officers were elected and a charter applied for under the laws of the state of Delaware, the corporation being capitalized at $100,000. At the New York meeting it was announced that the charter had been granted and the officers made permanent.

Preparations were started immediately after the Chicago gathering. The call of independent exchange men was not confined to one single exchange man in each territory, and the selection of the men now in the organization and the choice of franchise holders was left to the body as a whole.

The purpose of the Federated Exchanges, according to an announcement of the organization, is primarily that of collective buying as well as collective advertising and increased exploitation. It had been realized for a considerable time that the independent exchange man is naturally the most logical man for distributing purposes, because he is operating an exchange himself, has his own money at stake, and naturally is watching it with every degr of closeness, and therefore, is bound to get results. It was also realized, however, that prevailing conditions precluded the possibility of securing the best the producers had to offer. This, it is said, was due in turn to the fact that where a program company could take a feature and release it throughout the country at one time, the independent exchange men, by reason of other purchases and other subjects contracted for, were not always in a position to act simultaneously.

Producers, state the Federated Exchanges, would start advertising and would only continue this advertising until all their territory was sold, and then stop. The injustice of this is said to be so manifest that only the most casual observation is necessary. But in a great many cases the exchangeman might own either a feature or a serial and be unable to release it concurrently with the man who released first, and therefore not receive the benefit of a single advertisement.

"The independent exchangeman," reads the Federated statement, "is also put in another very unpleasant position and that is that the producer, realizing that, irrespective of the merit of his production, he was never sure of 100 per cent distribution, consequently had no standardized prices. He was forced to make allowances for which the buyer had to pay. In some cases as much as 60 or 70 per cent was added to the price to compensate for the unsold territory.

"Another fact that brought the organization to a successful issue was that any production of a big nature was never offered on the independent market until all other avenues of distribution were closed, and then at prices higher than those offered to the producing companies."

Among the other activities decided upon by the New York Convention was the employment of the highest grade man possible for its general manager, and, while the position has not been closed, it is understood that the officers are now negotiating with a man who has already been president of one of the large distributing organizations. Moreover, negotiations are also pending for some productions of the greatest magnitude, and Federated has also already closed contracts on several short reel subjects of various companies. Its policy will be the purchase of the productions of only the highest class, whether they are features, short subjects or serials.

The one great difficulty the organization has had to overcome was the seeming impossibility of meeting the divergent ideas of the various members of the company, regarding its wants. But this difficulty has been overcome and Federated Exchanges is now ready to buy anything on the market, provided it meets the requirements and is fully up to the standard that Federated has set for itself.

Federated believes that it is built upon the soundest principles. In addition to the collective buying, it will be possible to advertise the production at the same time throughout the country, while exploitation possibilities allow for greatly increased and concerted action.

J. L. Friedman, of Chicago, was made permanent president of the organization, and J. E. Pearce, of New Orleans, is vice president. D. J. Chatkin, of Los Angeles and San Francisco, is secretary, and Sam Grand, of Boston, treasurer. The board of directors, in addition to the above named officers, consists of H. L. Charnas, of Cleveland; H. E. Whyte, of New York, and B. Amsterdam, of Philadelphia.

Following is a list of those who hold franchises: New York City and Northern New Jersey, Arthur B. Whyte, Empire State Film Co., New York City; New England states, Sam Grand, Federal Feature Film Corp., Boston, Mass.; Eastern Pennsylvania, Southern New Jersey, B. Amsterdam, Masterpiece Film Attractions, Philadelphia, Pa.; Western Pennsylvania and West Virginia, H. Lande, Quality Film Service, Pittsburgh, Pa.; Ohio, Michigan and Kentucky, H. Charnas, Standard Film Service Co., Cleveland, Ohio; Delaware, Maryland, Virginia and District of Columbia, Abe Dresner, Exhibitors Film Exchange, Washington, D. C.; Louisiana and Mississippi, J. E. Pearce, Pearce Films, New Orleans, La.; Texas, Oklahoma and Arkansas, R. D. Lewis, R. D. Lewis Film Co., Oklahoma City, Okla.; Minnesota, North and South Dakota, F. W. Thayer, Merit Film Corporation, Minneapolis, Minn.; Wisconsin, R. Wettstein, Midwest Distribution Co., Milwaukee, Wis.; Eastern Missouri, S. Warner, United Film Service, Kansas City, Mo.; Kansas and Western Missouri, A. Kahn, Crescent Film Service, Kansas City, Mo.; Colorado, New Mexico, Wyoming, Utah and Southern Idaho, H. E. Kyler, Supreme Photoplays, Denver, Colo.; Canada, J. J. Allen, Allen Bros., Toronto, Ontario, Canada; Iowa and Nebraska, M. J. Frisch, A. H. Blank Enterprises, Des Moines, Iowa; California, Nevada and Arizona, D. J. Chatkin, Marion Hohn, San Francisco, Calif.; Indiana and Illinois, J. L. Friedman, Celebrated Players Film Corporation, Chicago, Ill.

Ascher to Build Another in Chicago's "Loop"

ASCHER BROTHERS have announced that they will build another moving picture theatre de luxe in Chicago in the "loop" district. The house will have a seating capacity of 3,000, will cost $3,750,000, and will be erected on the site extending from 16 to 30 West Washington street, for which Ascher Brothers have signed a one hundred and one year lease. This new building will make a total of 24 theatres now in the list of Ascher enterprises, including the Roosevelt theatre, now being built on North State street, in the "loop," at a cost of $800,000.

Introducing Mary Jane Nolan to the Trade

Announcement is made of the birth of a daughter to Mr. and Mrs. Harry T. Nolan, of Denver. In due time the little girl will answer to the name of Mary Jane.



Stage setting and prologue characters used for "The Spider and the Fly" dance a part of the presentation of "Sex" at the Rialto theatre, Lawrence, Mass., recently

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. O. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Geo. Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.

Advisory Board
Exhibitors' Service Bureau

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
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R. B. Wilby, Strand theatre, Montgomery, Ala.
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Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Lowell W. Calvert, Managing Director, New Garrick theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
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Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Director of Publicity and Advertising, S. A. Lynch Enterprises, Jacksonville, Fla.

"Toll Gate" Plays Palace, Des Moines, For Full Week



When Jess Day, manager of the Palace theatre, Des Moines, played "The Toll Gate" he left nothing undone in the way of exploitation to make the week's engagement, the first in the history of the house, a success. Above is shown some of this exploitation. (Top) lobby display of unusual merit. (Bottom) a "stage coach" manufactured for the occasion from a semi-disused "hack"

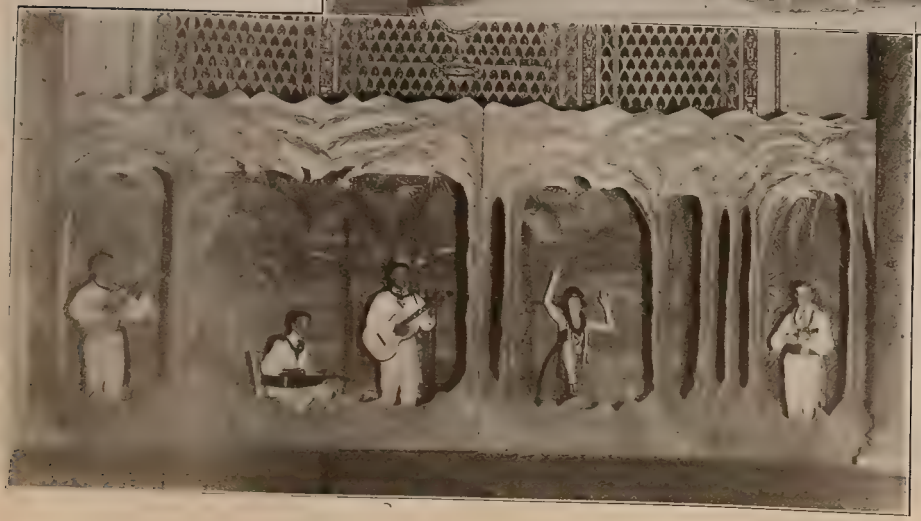
Stolte's Presentation of "Idol Dancer" Deserves Praise



(Below)
Arthur G. Stolte's lobby display for "The Idol Dancer" when this feature played the Des Moines theatre, Des Moines. For details of the presentation and advertising campaign see opposite page



(Below)
Second part of the stage setting for "The Idol Dancer" at the Des Moines showing the Hawaiian musicians who were used in the prologue presentation as described on the opposite page



(Above)
Part of the stage settings provided by Manager Stolte for the prologue used for "The Idol Dancer." Note the "volcano" in the background

Benson Practises Exhibitor Psychology with Success

PSYCHOLOGY, as a dollars-and-cents method of emphasizing the importance of a feature production, is being turned into an exploitation device by a Massachusetts exhibitor. He has found that such procedure has many advantages. In the first place, it lowers the daily cost of rental, it saves money on advertising, it gives opportunity for better and more effective presentation and special music can usually be arranged by the theatre orchestra.

Charles Benson, manager of the Olympic theatre, Lynn, Mass., is the showman who consistently practices psychology, although he declares that his exploitation methods are merely dictated by business sense.

"The public is always attracted by something unusual," says Mr. Benson. "An unusual picture will always draw unusual patronage if the exhibitor lets the public realize that it *is* unusual. An exhibitor who advertises 'Come early and avoid the rush' gives the lie to the thought in the advertising than an unusual number of people will want to see it when he makes it available for only the same number of performances as he does an ordinary picture, and the public knows it. An ad worded similar to this: 'In order that no one in Lynn shall be disappointed, as thousands were in Boston, where four theatres had to turn people away, anxious to see' has the stamp of sincerity on it. The theatre manager is convinced that it is a great picture or he wouldn't have booked it for the extra days, and the public is usually keen to accept his sincerity.

"The ad that I have quoted is the one I used in connection with a run of Anita Stewart in 'In Old Kentucky.' I booked the production for a full week, instead of the customary three days.

"Humoresque" Opens at Criterion Theatre

WE sat in at the opening performance of "Humoresque" at the Criterion theatre Sunday afternoon for the purpose of viewing Dr. Riesenfeld's presentation, having seen the picture previously, but found ourselves as interested in the offering as when we first saw it in the projection room.

There is something so human and heart gripping in this simple homely story by Fannie Hurst which Frances Marion and Frank Borzage have brought to the screen that we are constrained to ask ourselves again what makes the really great picture? In this case, at least, it is the characterizations and the novel, pleasing incident that is to be found in nearly every scene. The plot of "Humoresque" is neither new nor novel, and viewed from the standpoint of most features where action predominates, it is exceedingly slender, but the picture is without doubt one of the greatest releases of the year.

Viewed from a box office standpoint, attention is drawn to the fact that the "Potash and Perlmutter" plays, "The Music Master," etc., have met with universal favor. We do not believe that any exhibitor should hesitate in booking "Humoresque" because the story is largely a racial one. Rather do we think this fact is an asset, since in it is contained the basis of some of the best screen comedy to come to light in a long time and the opportunity for the wonderful characterizations of which the production boasts.

How the "Gump" Club Was Formed

Some weeks ago M. J. Mintz, of Celebrated Players got the bright idea of forming the Glorious Order of Gumps, whose main aim in life would be to see how much humor and fun they could get out of living. He started it as a joke among exhibitors in and around Chicago who were playing the Gump Cartoons but the idea spread by word of mouth and Mr. Mintz was surprised to have queries come in from various state right buyers who have purchased the Gump Cartoons for their territories, asking him just what the Gump Club was and how they could get in on it. This gave Mr. Mintz and Mr. Friedman, president of Celebrated, the idea of spreading the joyful spirit of the club all over the country and, as a consequence, every exchange handling Gump Cartoons is a headquarters for the local Gump Club, furnishing application blanks and identification cards to the theatres who, in turn, furnish them to the patrons of the house upon request.

As an exploitation proposition the Gump Club certainly is a winner and Messrs. Friedman and Mintz are lending every effort to further the idea back of it.

All that is necessary for a patron of the theatre to do to become a member of the Gump Club is to ask his theatre manager for a Gump card and promise himself that he will look on the brighter side of things.

Those exchanges handling the Gumps who have not yet allied themselves with this movement can secure any number of application cards they wish upon application to Mr. Mintz.

First Runs
Pages 4782-83-84

Stolte Gives "Idol Dancer" Fine Campaign

Lobby Display and Prologue Featured by Des Moines Theatre

"SHE'S HERE," blazoned forth in liberal newspaper display, on billboards, heralds and always accompanied by a silhouette figure of a hula dancer brought the attention of the entire city of Des Moines to "The Idol Dancer" when this feature played the Des Moines theatre, one of the A. H. Blank string managed by Arthur G. Stolte.

From lobby to special prologue sets the theatre was made to carry out the South Sea theme.

Ticket booth and lobby entrances were transformed to thatch-domed grass huts. Interior lights—the Des Moines has the most complete arc lighting equipment of any middle western theatre—were dimmed and made to correspond to the "dreamy" atmosphere of the Hawaiian music.

On the opposite page are cuts from photographs which give a good idea of what Mr. Stotle did to put over the Griffith feature, although, of course, they are minus the lighting effects that were one of the most artistic portions of the displays.

The lobby display was lighted in white under the canopy, blue in the first lobby and red in the second lobby, the effect from the street being very beautiful. The presentation opened with a special title, which said, "Des Moines Theatre Presentation." The curtains were then drawn and the house switched to darkness. The orchestra opened with a specially arranged prelude with smoke seen coming from the highest "volcano" of the stage setting provided, as shown on the opposite page.

Red flames and fire effects followed the smoke effect with the blue and amber lights turned in gradually until the stage was fully lighted, when a company of Hawaiian musicians and dancers were presented.

The set for the prologue was arranged in a box-like effect with all lights shaded from the audience, the appearance being as if looking through the palms out on the water. This was the presentation on one side of the theatre.

For the stage setting provided on the other side, Mr. Stolte used the box effect also, dimming his other stage setting before showing the second number. Blue and white lights were used in front of the set pieces with amber brought up from full dim for a sun effect on a back drop which was transparent. The five Hawaiian musicians were used for this setting.

Four short numbers were given by the Hawaiian's, finishing with a native dance. At the end of the dance the liglits were cut from the front of the set with only a red sunset effect showing on the back transparency. The musicians were again used at this point, playing on steel rings until the lights were all dimmed out.

All Des Moines was enthusiastic in its praise of the prologue and Mr. Stolte is convinced that his exploitation and presentation was instrumental in bringing many extra dollars to the Des Moines box office.

Sun Theatre, Omaha Originates Novel Lobby Display



Special decorations at the Sun theatre, Omaha, for the showing of "Alias Jimmy Valentine." Note the novel "prison" front used and the safe placed on view in which fifty dollars was locked for advertising purposes

Omaha Jimmy Valentine Opens Safe in Front of Sun Theatre

Harry Goldberg Originates Fine Advertising Stunt for Lytell Picture

HERE is a story which has a news, dramatic and an exploitation value. The exploitation value comes as a suggestion. Every exhibitor may not have a "Jimmy Doig" living in his city, but he can deputize some one to act as a "Jimmy Valentine," hand him the combination of the safe and collect all the publicity which Mr. Goldberg did with his exploitation stunt.

Here is the story of how Harry Goldberg, manager of the Sun theatre, Omaha, pulled a new one for his showing of "Alias Jimmy Valentine."

Mr. Goldberg based his exploitation on the story of the photoplay, relating the adventures of the master cracksman who opened safes by means of a delicate sense of touch.

Outside of his theatre he had a large safe from the Herring, Hall, Marvin Safe Company mounted on a stand which had posters announcing:

"Fifty Silver Dollars Locked in This Safe.
It's Yours If You Can Open It by
Working
The Combination Only.
No Safe Blowers, Please.)"

Another poster read:

"Jimmy Valentine
Could Open This Safe.
Is There a Man in Omaha
Who Can Duplicate This Feat?"

The answer to the question turned out almost unexpectedly to be "Yes."

The man was Jimmy Doig, 22 years old, who, after thousands of men had toyed with the combination of the safe, strolled along and stood in the crowd for a while, watching the vain efforts of the amateurs, then got into the line of those who were waiting for a chance to try their hand.

Jimmy got at the safe in the manner of a cracksman to the manner born and developed by real professional training. Working coolly and methodically, he quickly found the combination and opened the safe.

"No, I don't make my living that way," the young man explained. And his record shows steady employment in Omaha as a stenographer. But his only answer to the curious as to how he came by the sensitive touch was:

"It must be from the typewriter; I use the touch system." A cut of Mr. Goldberg's lobby display, including the safe which Jimmy Doig opened like a Jimmy Valentine, is shown on the opposite page.

"Eli Eli" Basis of Prologue for "Humoresque"

UNDER the title of "Through the Ages," the Criterion theatre is staging a prologue for "Humoresque," which is especially effective. While not so defined on the program, the number is symbolical of "The Wandering Jew."

With stage and theatre in darkness, voices off stage begin the strains of the Jewish song, "Eli, Eli." Then, with very dim floods in purple and blue from the flys, a company of singers, headed by Emanuel List, basso profundo, assemble on the stage as if choosing it as a resting place during a journey. They are attired in the tribal robes of the Jewish people in the time of Moses. The song "Eli, Eli," is now used in full volume, with Mr. List as soloist and the chorus aiding in the singing. The wonderful melody of the Jewish lament, together with the artistic lighting, gives the number a peculiarly effective flavor. After the song is finished the company departs slowly, still singing as if beginning their wanderings again. Once off stage the song is allowed to die to but a faint echo, as if the tribe had passed out of hearing.

Ince Special Gets Unusual Exploitation

Los Angeles Premiere of "Below the Surface" Given Much Publicity

"BELOW THE SURFACE," the new Thomas H. Ince special which received its premiere at Grauman's Rialto theatre, Los Angeles, received an exploitation campaign for the showing that contributed its full share to bringing record crowds to the Rialto. Heading the list of exploitation was an unique three cornered link-up between the Los Angeles Record, Grauman's Rialto theatre and the publicity department of the Ince studios.

The Record has been conducting a campaign against the quack movie schools which operate about the cinema capital and was induced to go on a free "movie test" idea.

Test-desiring persons, those who had aspirations to become picture players were urged to Rialto to study the various characters in "Below the Surface" preparatory to assembling at the Ince studio for a collective pose before the camera, through the Record's pages which had previously announced that such a test picture would be taken for the purpose of securing "types" and character actors.

The initial spread in the Record stated that the ten persons who registered most effectively in the collective group tryout would be given individual tests prior to securing parts in the forthcoming Ince production.

Considerably more than two thousand individuals applied for the first test, which was here held on Saturday, May 15, and with the beginning of the second week's engagement, a young army of aspiring men, women and children thronged the theatre for the second preliminary trials to be staged on Saturday, May 22.

The class of persons participating in the plan is distinctive in that it represents a percentage of individuals who ordinarily do not patronize the Los Angeles theatre. An inspection of the home addresses submitted by the applicants disclosed the interesting fact that of the several thousand persons who responded for the first week's test, about one thousand four hundred of this number claimed adjacent suburbs and towns as their residences. This disclosure, it is pointed out by Sid Grauman, clearly indicates that the test-applicants may be classified as "extra" business — and revenue — for the Rialto register.

In the daily editions of the Record, the "follow-up" announcements on the unique "stunt" continue to attract attention and interest on page one. Following the collective tests news space and pictorial spreads were given to the ten winners and to human interest articles by the Record staff writers.

Simultaneously with the presentation of the Ince-Record Rialto drive in the Record, the Los Angeles Herald raised the curtain on a series of production articles under the signature of Thomas H. Ince. The coming of the series, which were described by The Herald as "of intense interest and instruction to all readers," were announced in boxed space on page one of the second news section for four days prior to the first installment.

The series continued for the entire week. The timeliness of the Ince production stories forcused additional attention to the Rialto theatre, where the name of Thomas H. Ince is displayed in four-foot electric lights over the theatre's entrance.

Mayer Stages Exploitation Campaign in Home Town



For full details of this layout see the opposite page

Ban on Kissing Lifted During Run of "Love Expert"

New and Original Idea Conceived for Exploiting Talmadge Picture

A STRIKINGLY original idea in exploitation conceived by N. A. Benson, manager of the Stadium theatre, Pittsburgh, turned out to be a money-maker for Mr. Benson and a real treat for all the lovelorn in Pittsburgh.

Love Expert"

We promise each member of the audience a thrill. Boys: Bring your prettiest girls. Girls: Make a good-looking fellow bring you

General belief was strong that Mr. Benson would have a beauty chorus traverse the isles or at least flit about the stage in abbreviated costumes. The novel announcement a week in advance brought many and varied impressions which were proven wrong or right on the opening night of "The Love Expert," when directly after the showing of this picture, Mr. Benson flashed this slide:

ANNOUNCEMENT — All Sweethearts are Entitled to one kiss directly after this slide and while the house is dark. Are there any "love experts" in the audience.

The slide was taken away and for five seconds or less the house became almost pitch dark save for fire-escape lights. A series of smacks that drowned out the orchestra's strains of "Kiss Me Again" was heard and the lights flashed on to find smiling young couples and not a few very pleased elderly people who had enjoyed a novelty.

Word of mouth exploitation that followed after the first night's kissing spread with more effectiveness than that which accompanied any other promotion effort ever attempted by the Stadium.

"The exhibitor who overlooks the advantage of injecting a little spice into his program with certain novelties even though they do not seem to hold much appeal for him, is overlooking a mighty attractive bet," said Mr. Benson. "Whether he sees and feels the lack of program novelties or not his patrons do. And that is the big thing. He must learn to look at his program through the eyes of the audience, and not from the angle of the exhibitor, who is bound in nine cases out of ten to be prejudiced as to the fan-merits of his attractions.

"When the Stadium was planning to play a four-day engagement, 'The Love Expert,' my ticket-taker came to me directly following the private showing of the picture at the Stadium with the suggestion that we might make an announcement stating that every fellow in the audience would be allowed to kiss his girl one time during the run of the picture. At first, for some reason or other, the idea did not appeal to me—as I figured that it might lead to some embarrassing situations in the audience, and might result in having to eject some of the spectators should they take the announcement serious and proceed to get rough. This, of course, would terminate their patronage of my house, and for this reason the idea did not strongly appeal to me at the outset. However, I turned the matter over in my mind, and decided that a good-natured stunt should be pleasing. It certainly was—and very profitable.

Memorial Day Special Has Exploitation Value

AT the Rialto, New York, a long strip devoted to the battlefields of France where the A. E. F. figured prominently is given a place in the Rialto Magazine and proves both a timely and interesting subject.

Among the scenes shown is one with a fine panoramic view of the American cemetery where so many thousands of Uncle Sam's soldiers are buried under the white wooden crosses that dot many acres at Sursnes.

Other equally interesting views of places in this far off country with which the American forces were identified are shown.

The Rialto has compiled the strip as a special Memorial Week offering, but such a reel would be interesting and possesses decided exploitation possibilties at any time, and especially for our next national holiday, the Fourth of July.

How Mayer Aroused Cincinnati's Curiosity

"Virgin of Stamboul" Exploitation Instrumental In Attracting Big Business

CINCINNATI recently diverted its attention from the Reds long enough to take an interest in the exploitation stunts which heralded the showing of "The Virgin of Stamboul" in the Grand Opera House in that city. The stunts were good and the interest was genuine, as the Grand Opera House box office showed at the end of the run.

Joseph H. Mayer, Director of Publicity for Universal, slipped away from New York and engineered the exploitation. Cincinnati is his home town and knows it. The first thing he did was to arrange for an attractive lobby display. This, he considers vital in the proper presentation of a big picture.

He then obtained a tally-ho bus and covered it with "Virgin of Stamboul" display signs, and arranged cut-outs of the characters of the picture, in the bus windows. The equipage circled Fountain square, Cincinnati, during the several days immediately preceding the opening, and aroused great curiosity.

The driver was dressed up like the 1001st night of the Arabian nights. A big bass drum, concealed inside the tally-ho, and administered by a strong-arm and a heavy drum stick, helped to herald the passage of the bus through the streets. On the top of the bus, two singers, sang Oriental songs through megaphones.

After several hours of intermittent drum-fire and song-barrage, the police took part and piped a mourning dirge over the proceedings. They put the quietus on the bass drum and the megaphone artists, but the bus drove on, silently encircling Fountain Square until the driver became dizzy.

In the meantime, a mysterious Turk appeared on the streets with a huge carpet bag. Every block or so he would open the bag. It formed a stand, which he set up on the side-walk, displaying an ad for "The Virgin of Stamboul." Everytime he did so, he had an argument with the police, and attendant crowds, all of which was highly pleasing to Mayer, who hovered in the offing, ready to go bail for his befezzed protege, should the police actually run him in.

Also, two pretty young women, dressed in the approved Turkish harem attire, visited every large store in the city, and approached clerks and customers with variations of the following questions:

"Have you seen Sari? She was to meet me here."

"The Virgin of Stamboul is coming here to meet me. Have you seen her."

These stunts, together with an elaborate newspaper advertising campaign, put the picture over with a bang.

Mexican Revolution Reel Worthy of Attention

THE Rialto Magazine contains a timely strip of considerable footage secured from Educational and released under the title of "A Day with Carranza," which has exceptional business-getting possibilties just at this time and for quite a period in the future, providing the Mexican revolution doesn't quiet down all at once, which is not probable if history is any criterion.

The reel is a mixture of a news weekly and a scenic, showing among other things some great shots of Mexico City, in which the spectator may view with some surprise evidence that said city is not the dwelling place of uncivilized people, if the beautiful buildings, handsome residences and broad, well-laid-out streets prove anything.

After the scenic part comes views of the late Mexican president, Carranza, showing him at his home, on horseback and in his official position. These are followed by some shots of his probable successor, Obregon, his victorious army entering Mexico City and a pageant staged outside the city celebrating the event.

As a whole, the picture is a mighty interesting offering, containing opportunity for attracting to the box office that portion of a city's residency which doesn't attend the picture house as a regular thing.

Gerbracht Attracts Extra Business by Lobby Display

Manager Joe Gerbracht, of the Twin Star theatre, Ames, Iowa, must be credited with an attractive conception in the arrangement of his lobby for the two-day engagement of "The Flame of the Desert." In the carrying out of an unusual display, he succeeded in suggesting the atmosphere of the picture in a manner calculated to arouse the curiosity of the passer-by.

For the days of the Farrar engagement the lobby of the Twin Star theatre was dressed to represent a desert. About two inches of white sand covered the floor of the lobby, while out of the sand, in places that did not block the entrance and exit doors, arose palms and southern grasses. Two miniature pyramids and a small cone tent made of Hindoo draperies added a distinctive tone to the display that brought much favorable comment from the patrons of the theatre.

Manager Gerbracht did not overlook the opportunity to use cut-outs from the stock lithographs, also a liberal number of cards and photographs. Long spray grasses and colored lights were the dominant feature of the stage setting arranged to place the audience in a receptive mood for the picture.

Book "A Gold Star Pilgrimage"

AS the Memorial Week special, the Strand theatre is showing a reel sponsored by Burton Holmes-Paramount under the title of "A Gold Star Pilgrimage," which is a short subject no theatre should pass up regardless, whether or not it is Memorial Day or Fourth of July.

As may be inferred by the title, the subject is a scenic trip to the places in France which have been made immortal in America by the fact that our soldiers in the great war fought their way to victory in and about them and where so many of them "Went West."

The showing at the Strand is announced as being by special request of the American Committee for Devastated France, but since the reel is released by Paramount it should be available in every city in the United States, and likewise should be secured at the first opportunity.

American audiences may be tired of "war stuff" in their screen drama, but they are still interested in seeing actual scenes of the places about which they have read and which became more than names in the geography by reason of their association with Uncle Sam's soldiers.

This reel properly exploited will bring to any theatre some business that could not be attracted by a "Miracle Man" or a "Birth of a Nation."

Harris Says Use Soft Pedal Occasionally

Exhibitors Are Sold on the Exploitation Possibilities Rather Than Worth of the Picture

DECLARING that the "soft pedal on the piano of rag-time motion picture promotion has almost rusted through its lack of use," Elmer Harris, manager of the Blackstone theatre, Pittsburgh has made a plea for *a more sensible and appropriate line of exploitation.*

With a number of instances to back up his contention that many exhibitors are not reaping maximum profits on account of their hammer-and-tong promotion angle to showmen.

"Exploitation, as it is practiced today, is not getting a square deal," Mr. Harris said, prefacing his interview. "It is batted around by ninety per cent of the people engaged in the film business, from the presidents of producing companies to the exhibitor with a 75-seat house. And only about four per cent of the people trying to make money out of exploitation use the soft pedal occasionally. Nor does a very large percentage try to harmonize the exploitation to the nature of the picture.

"The practice of having special feature attractions put on at private showings before booking would cure many promotion ills of the day." The exhibitor is usually sold on an exploitation campaign the instant he books his picture. It should be often he has his campaign cooked up just from reading the title. There is no reason whatever why he should exploit an attraction without knowing what it is, any more than a dry goods store should put in a big supply of clothing without knowing whether it is worth $5,000 or $10,000. It is extremely regretable of course, but this sort of exhibiting is being carried on in a great many houses. In such a case there is no way for the exhibitor to gauge himself, as he is working blindly, in the dark. He has no idea of what he is buying when he has not seen the picture with his own eyes, previous to the beginning of its run at this house—no matter whose assurance he has for the merits of the picture.

"As a matter of fact, once the exhibitor has reviewed his picture and taken it in from all angles, it is comparatively easy for him to judge just what kind of exploitation the picture will take.

"An exhibitor—he who makes motion picture special features his business, and deals with them as his grocery man does with sugar and eggs, should have slightly more than the average judgment, along this line. Why should not he, then, be in a position to judge how much exploitation his picture will stand for? And yet, consider how many exploitation campaigns have been terribly grotesque and out-of-line.

"The answer to the question is simple. It is one of the greatest temptations in the world to buy low and sell high. When the exhibitor is shown a comparatively cheap attraction, which he thinks he can dress up in a good looking lobby display advertising, bill boards and what-not, it is the greatest temptation for him to want to take this film and grab off all the coin he can on it, clearing as great a marginal profit as possible. The exhibitor is no different than any other business man. The same rules of business apply to the exhibition game as apply to any other branch of trade.

"Moreover, there is another angle to the perverted sense of exploitation. Promotion that does not fit the picture makes no impression. When we wanted to exploit 'Back To God's Country' we didn't throw away the First National press sheet and talk about our returned soldiers. When the time came to promote Anita Stewart in 'In Old Kentucky' we used the race track idea. Exploitation should impress the thought of the picture. If it does not link the picture and theatre with the idea at which it is aimed, it is not good exploitation."

"There are a great number of pictures that will stand big advertising, as big a campaign as the exhibitor wants to put forth, and that is why an exhibitor who likes to put out campaigns, should steer clear of big efforts for weak sisters and not risk his chance of cleaning up. It's a rule that works both ways. If you're spending money and effort on a picture that is meritorious you are bound to make a hit with your patrons.

Makes Excellent Use of Cut-Outs for "Idol Dancer"

(Right)
Princess Kalma, who helped Manager Charles Benson, of the Olympia theatre, Lynn, Mass., put over "The Idol Dancer"

(Below)
Effective use of the cut-out supplemented with South Sea stalks is herewith shown, the conception of Mr. Benson in building a lobby display for "The Idol Dancer" at the Olympia





Programs of the First Runs

REPORTS BY WIRE

LOS ANGELES

Clune's Broadway Theatre—
Current Events—From Pathe, Selznick and Gaumont Graphic.
Comedy—Mary Had a Little Lamb—Supreme.
Educational—Up Country in Zion—Holmes Paramount.
Vocal—Popular Songs by Earl Howard.
Feature—The Dark Mirror.

Symphony Theatre—
Current Events—Fox News.
Comedy — Dangerous Eyes — Fox Sunshine.
Vocal—Selections by Nina Booth, soloist.
Cartoon—The Wrestler's—Mutt and Jeff.
Feature — Days of Daring — Tom Mix.



Clever hand drawn ad by the Majestic theatre of Columbus, Ohio, for "The Butterfly Man." Original size twelve inches by three columns

Superba Theatre—
Current Events—Universal Weekly.
Comedy—My Salomy Lion—Century.
Vocal—When Irish Dreams Come True—Allan Walters, tenor.
Feature—The Path She Chose—Anne Cornwall.

Kinema Theatre—
Overture—Love Tales of Hoffman.
Specialty — Universal Letterlaughs.
Cartoon—Brab it Rabbit.
Orchestra—Rainbow of My Dreams. Composed by Oliver Wallace, organist of the Liberty Theater, Seattle.
Current Events—From Pathe Kinograms and International.
Feature — Passions Playground — Katherine McDonald.
Prologue — Behind the Convent Walls.
In a stage setting showing three walls of a convent, a singer in convent costume renders "The Holy City." Lighting from the rear through three large Gothic windows bring out pictures of Jerusalem.
Comedy — The Speakeasy — Mack Sennett—Paramount.
Next Week—Don't Ever Marry.

Grauman's Theatre—
Overture—Caliph of Bagdad.
Scenic—Where the Earth Buckles—and Billows—Paramount.
Organ—Jesse Crawford plays Mendelsohns "Spring Song."
Novelty—Topics of the Day—Pathe.
Specialty—Davie Harvey and James Balders impersonate two children of a tenement district who have stage aspirations.
Current Events — From Gaumont Graphic, Pathe News and Review and International News.
Piano—Solo of classic number.
Cartoon—Foxy Felix—Paramount.
Specialty—Edna and Arline Bassett aged five and six give Russian Dance.
Feature—Sick Abed—Wallace Reid.
Next Week—The City of Masks and Bottom of the World.

Victory Theatre—
Fifth week of "That Something."

Tally's Theatre—

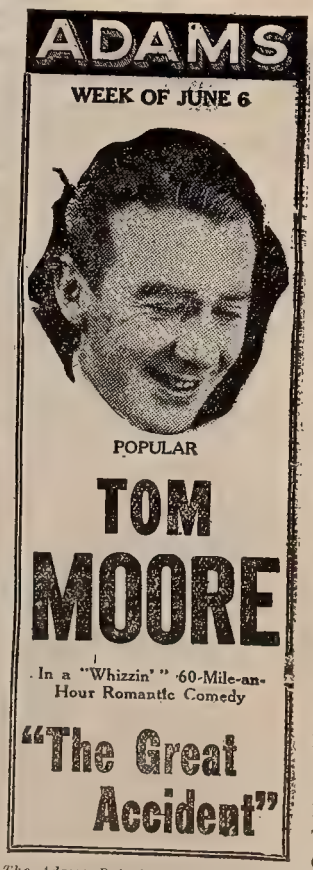
Broadway Theatre—
Overture—Hawaiian Medley.
Current Events—Pathe and International releases.
Organ—"At Dawning," with scenic film to suit the words of the selection.
Feature—The Gift Supreme—McCaulley—Republic.
Next Week—Passions Playground.

Rialto Theatre—
Fourth week of "Below the Surface."

Alhambra Theatre—
Current Events—Selznick News.
Cartoon—The Wrestlers—Mutt and Jeff.
Feature—Silk Husbands and Calico Wives—House Peters.
Comedy—The Pawnshop—Kremer Chaplin.
Next Week—For the Soul of Rafael (Second run).

Miller's Theatre—
Cartoon—The Wrestlers—Mutt and Jeff.
Current Events—From Pathe and Kinograms.
Comedy—Should a Wife Come Back—Christie.
Organ—Bubbles.
Feature—Jes' Call Me Jim—Will Rogers.

California Theatre—
Overture—Semirandie.
Novelty — The Illiterate Digest — Kohn Rogers.
Instrumental—Bass by Osmin Parrot, "The Horn." Presented with full stage woodland stage setting.
Current Events—From Pathe, Kinograms and local events.
Organ—Stephanie Gavotte.



The Adams Detroit theatre used this small display, six inches single column, for "The Great Accident," as an advance announcement for the picture booked for the week beginning June 6



Excellent display used in the Sunday Detroit papers for "Polly of the Storm Country" by the Adams theatre. In size ten inches by three columns

Special — Content — Kaufman — Selznick.
Specialty—Ariel Ghazalla in a solo dancing act entitled "The Brook."
Feature—The Deep Purple—Walsh—Realart.
Orchestra—"Turkish Gift," composed by Harold Neides, booker of Goldwyn's Los Angeles Exchange.
Novelty — A Fitting Gift — Bray Goldwyn.
Next Week—The Double Dyed Deceiver—Jack Pickford.

DENVER

America Theatre—
Vocal—Just Like a Gyspy. Baritone solo by Henry Klotz.
Current Events—Pathe News.
Comedy—The Eastern Westerner—Lloyd Pathe.
Feature—Sinners—Alice Brady.
Next Week—The Silver Horde.

Rialto Theatre—
Vocal—Goodbye. Baritone solo.
Current Events—Pathe News and Topics of the Day, Pathe.
Feature—Rebbecca of SunnyBrook Farm—Mary Pickford.
Comedy—Let He Go—Sennett-Paramount.
Next Week—Jennie Be Good.

Rivoli Theatre—
Overture—Popular 1920 Hits.
Special—Concery by Eleanor Orchestra.
Cantoon—The Paper Hangers—Mutt and Jeff.
Educational—The Bottom of the World—Robertson-Cole.
Instrumental — Meditation from Thais. Violin solo.
Feature—The Orphan—William Farnum.
Next Week—Shore Acres.

Tabor Theatre—
Current Events—Kinograms.
Special—The Gumps.
Feature—Don't Ever Marry—Marshall Neilan.
Next Week—The Sage Brusher.

SAN FRANCISCO

Musical—"Kreutza Sonata," visualized with violin solo played by N. Trobbe.
Current Events—From Pathe, Fox, Gaumont and Selznick releases.
Feature—For the Soul of Rafael—Clara Kimball Young.
Next Week—Miss Hobbs and special musical act.

Imperial Theatre—

Feature—Below the Surface—Hobart Bosworth.
Presented with musical interpretation from Wagner and others of the old masters.
Current Events—From Pathe, Fox, Gaumont and Selznick releases.

Tivoli Theatre—

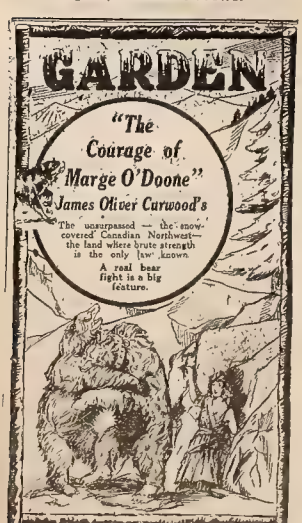
Overture—"Melodies of the South" and "Evolution of Yankee Doodle."
Current Events—International News.
Comedy—Brownies Busiest Day.
Vocal—Little Irish Girl. Sung by the Tivoli quartette.
Feature—In Search of a Sinner—Constance Talmadge.
Next Week—The Family Honor.

SEATTLE

Overture—"American Fantasie" and Mendelssohn's Spring Song.
Feature—Alias Jimmy Valentine—Bert Lytell.
Comedy—School Days—Larry Semon—Vitagraph.
Current Events—Selznick News.
Next Week—The Butterfly Man.

Coliseum Theatre—

Overture—Rachmaninoff's Prelude.
Feature—The Fighting Shepherdess—Anita Stewart.
Educational—Paramount Magazine No. 38.
Current Events—From Gaumont Graphic, Gaumont News.



The first display we have secured for "The Courage of Marge O' Doone," the current week's bill at the Garden theatre, Baltimore



Here is the display which the Merrill theatre, Milwaukee, used in Sunday's papers to advertise "For the Soul of Rafael." In size it was five columns by twelve inches

Cartoon—Bud and Susie.
Special—Harp solos by Hazel Thorpe.
Current Events—Universal Weekly No. 38.
Next Week—"Huckleberry Finn."

KANSAS CITY

Newman Theatre—

Overture—William Tell.
Current Events—Newman News and Views.
Special—Newman Anniversary Gala.
Feature—"The Dancin' Fool"—Wallace Reid.
Next Week—Charles Ray in "Paris Green."

New Royal Theatre—

Overture—"Egyptian Ballet."
Vocal—"Kizno"—Sung by Arthur Ball.
Feature—"Virgin of Stamboul"—Priscilla Dean.
Next Week—"The Heart of a Child"—Nazimova.

Liberty Theatre—

Overture—Floradora.
Current Events—Pathe No. 38—Prizma.
Comedy—"Edgar's Hamlet"—Booth Tarkington.
Feature—"Mind the Paint Girl."

Doric Theatre—

Current Events—Kinograms.
Feature—"The Forbidden Woman."
Special—"Rex," the Man who Knows.

Regent Theatre—

Current Events—Regents News.
Feature—"Old Wives for New" by Cecil B. DeMille.

Loew's Theatre—

First Half Week—"My Husband's Other Wife."
Second Half Week—"When a Woman is a Woman."

DETROIT

Adams—

Overture—Selections from "Sometime."
Current Events—Free Press Weekly
Vocal—Ruth Chase, soprano.
Feature—"Polly of the Storm Country," Mildred Harris Chaplin.
Next Week—Tom Moore in "The Great Accident."

Broadway Strand—

Overture—"Tales of Hoffman."
Educational—"The Story of the Jaguar."
Current Events—International News.
Comedy—Hall Room Boys.
Vocal—Holmes Boston Quartet.
Feature—"Paris Green," Charles Ray.
Next Week—Hobart Bosworth in "Below the Surface."

Madison—

Overture—"Light Cavalry."
Current Events—Pathe News.
Vocal—Antonio Gregoria, baritone.
Feature—"The Courage of Marge O'Doone."
Educational—"The Striking Tires."
Next Week—Basil King's "The Street Called Straight."

Washington—

Overture—"Eilene."
Current Events—Fox News.
Educational—Martin Johnson Cannibal series.
Comedy—Mutt and Jeff in "The Paper Hangers."
Vocal—Frank Magine.
Feature—"Love's Harvest," Shirley Mason.
Comedy—Charlie Chaplin in "The Champion."
Next Week—Marjorie Rambeau in "The Fortune Teller."

WASHINGTON

Metropolitan—

Overture—Jolly Robbers.
Current Events—International News—Topics of the Day.
Comedy—School Days (Vitagraph).
Feature—Alias Jimmy Valentine (Bert Lyttell).
Next Week—The Cheater (May Allison).

Palace—

Overture—La Veeda.
Current Events—Pathe News.
Comedy—None.
Cartoon—Mutt and Jeff.
Feature—Romance (Doris Keane).
Next Week—Paris Green (Charles Ray).

Rialto—

Overture—See Saw Selections—12th Street Rag.
Current Events—Pathe News—Topics of the Day.
Comedy—Fore and After (Christie).
Feature—The Deep Purple (Miriam Cooper).
Next Week—The Yellow Typhoon (Anita Stewart).

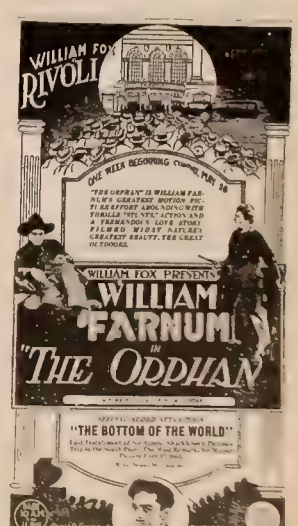
CLEVELAND

Stillman—

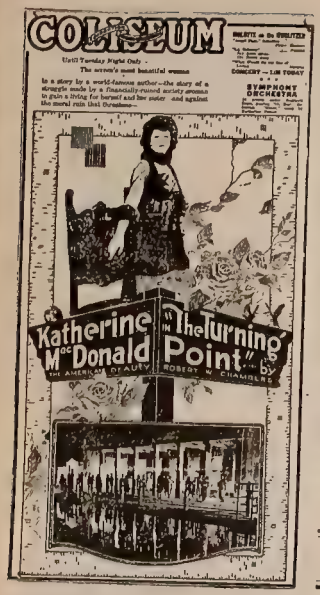
Overture—"Sweethearts."
Themes—"Flame of Love" and "Don't Keep Me Waiting" from "Irene."
Current Events—Kinograms—Loew's Diversified Clippings.
Added attraction—Herbert Kaufman Editorial, "The Dictionary of Success."
Cartoon—Mutt & Jeff in "The Paper Hangers."
Comedy—Bungalo Bungles, a Supreme Comedy.
Feature—Mary Miles Minter in "Jenny Be Good."
Next Week—William Faversham in "The Man Who Lost Himself."

Euclid—

Overture—"Mignon."
Theme—"I Want to be a Little Chicky."
Current Events—Kinograms No. 43A, Pathe News No. 44, Topical Tips Vol. 2, No. 7.
Editorial—Herbert Kaufman's "Pitty the Poor," released through Select.



Louis K. Sidney's idea of how he would have exhibited "The Orphan" at the Rialto theatre, Detroit



Attractive large size display, four columns by eighteen inches, by the Coliseum theatre, Seattle, for "The Turning Point"

Feature—"Huckleberry Finn."
Next Week—Doris Keane in "Romance."

Metropolitan—

Theme—Selections from the opera "Tina."
Current Events—Selznick News.
Educational—Bray Pictograph 436.
Comedy—"Dongerous Eyes," a Sunshine Comedy.
Feature—"For the Soul of Raphael."
Next Week—"Polly of the Storm Country," starring Mildred Harris Chaplin.

Alhambra—

Overture—Jingles of 1919, arranged by musical director Homer L. Walters.
Theme—"Oh What A Whopper!"
Current Events—Pathe News No. 43—Pathe Review No. 53.
Comedy—"Jiggs in Society," the first of the "Bringing Up Father" series.
Feature—Viola Dana in "Dangerous to Men."
Next Week—Charles Ray in "Paris Green."

BALTIMORE

Wizard Theatre—

Current Events—Selznick News.
Special—Paramount Magazine.
Cartoon—"Eggbert and Billy in Kill or Cure."
Feature—"The Sea Wolf."
Next—"Why Change Your Wife."

New Theatre—

Current Events—Pathe.
Vocal—Operatic Selections by James Welsh, basso soloist.
Feature—"The Fortune Teller," Marjorie Rambeau.
Next—"Heart of a Child," Nazimova.

Parkway Theatre—

Overture—Quartette from "Rigoletto."
Current Events—Pathe News, Topics of the Day.
Pictorial—Bray Pictograph.
Feature—"The Little Shepherd of Kingdom Come," Jack Pickford.
Next—Madge Kennedy in "Dollars and Sense."

MINNEAPOLIS

New Garrick Theatre—

Feature—"Evangeline"—Mariam Cooper.
Musical—Harry Woodworth, blind violinist playing Mendelssohn's "Spring Song" and "Humoresque."
Comedy—"Edgar's Hamlet"—Goldwyn.
Current Events—Pathe News.
Novelty—Stars of the Stage and Screen—Paramount Magazine.
Cartoon—Bud and Susie.
Organ—Julius K. Johnston.
Next Week—"The Forbidden Woman."

ST. PAUL

New Garrick—

Overture—Symphony Pathetique (Third Movement).
Current Events—New Garrick Digest, compiled from Pathe and International releases. "Miracles of June" Pathe and "The City of Duges Clin France" Pathe Color.
Novelty—"The Waters Fine"—Pathe Novagraph and "Hawaiian Interludes"—Paramount
Vocal—Walter Pontius in repertoire.
Cartoon—Foxy Felix—Pat Sullivan.
Feature—"The Yellow Typhoon"—Anita Stewart.
Organ—"Irene" played by Helen DeFresne.
Next Week—"Duds."

BUFFALO

Shea's Hippodrome—

Overture—"My Golden Girl"—Victor Herbert.



From the William Fox Washington theatre, Detroit, is this three-column ten-inch display for "Love's Harvest"

Stage Setting—"A Summer Idyll," beautiful silver-hued landscape giving a delightfully cool effect.
Vocal—"Love's Young Dream." Sung by Redferne Hollinshead, concert tenor.
Feature—"Paris Green"—Charles Ray.
Comedy—"By Golly!"—Mack Sennett.
Current Events—Hippodrome Events, including Gaumont and Universal News, Pathe Review, Topics of the Day and pictures of dedication of "The Hiker" Monument in Buffalo in honor of Spanish-American war veterans.
Next Week—"Alias Jimmy Valentine," and Larry Semon in "Schooldays."

Strand—

Overture—Kammenoi—Ostrow.
Current Events—Latest Pathe News.
Feature—"The River's End," shown all week.
Comedy—"Passing the Buck"—Larry Semon.
Special—"The Lost City"—Juanita Hansen.
Next Week—"In Search of a Sinner."—Constance Talmadge.

Palace—

"The Manhattan Knight."

Family—

"Why Change Your Wife"—starting first three week run in Buffalo.

ST. LOUIS

Kings Theatre—

Overture—"Martha."
Current Events—Especially edited from the leading news weeklies.
Feature—Maurice Tourneur's production, "Treasure Island."
Pointed Paragraphs—Topics of the Day.
Comedy—Mack Sennett's "Fresh from the City."
Next Week—George Melford's production "The Sea Wolf."

Pershing Theatre—

Overture—Memorial Day number, "Evolution of Yankee Doodle."
Current Events—Pathe News.
Pointed Paragraphs—Topical Tips.
Feature—Viola Dana in "Dangerous to Men."
Organ solo by Tom Terry.
Comedy—Hall Room Boys in "Beat It."
Next Week—"Little Shepperd of Kingdom Come."

Royal Theatre—

Current Events—Kinograms.
Feature—Thomas H. Ince's production, "Dangerous Hours."
Comedy—One reel Pathe.
Next Week—George Melford's production, "The Sea Wolf."

Mozart Theatre—

Overture—Al Davidson's symphony orchestra.
Current Events—Pathe News.
Feature—Viola Dana in "Dangerous to Men."
Comedy—One reel Pathe.
Next Week—"Little Shepherd of Kingdom Come."

William Fox Liberty—

Overture—Il Trovatore.
Sunshine Comedy.
Cartoon—Mutt and Jeff.
First Feature—Shirley Mason in "Love's Harvest."
Current Events—Fox News.
Prizma—Colored Pictorial.
Second Feature—George Walsh in "The Deadline."

New Grand Central—

Overture—
Selznick News.
Feature—Mildred Harris Chaplin in "Polly of the Storm Country."
Comedy—Hank Mann—"The Bashful Blacksmith."
Added Attraction—Robertson-Cole Production "The Bottom of the World."

West End Lyric—

Overture—
Mack Sennet Comedy.
Feature—Ethel Clayton in "A Lady in Love."
Current Events—International News.
Topics of the Day.

PHILADELPHIA

Stanley Theatre—

Overture—William Tell.
Feature—"The Woman Gives"—Norma Talmadge.
Current Events—Special compilation from Pathe News, Fox News, Select News, Gaumont News, Current News.
Topics of the Day—Literary Digest.
Cartoon—"The Paper Hangers"—Fox.
Comedy—By Golly—Mack Sennett.
Next Week—"The Heart of a Child."

Arcadia Theatre—

Feature—"Mrs. Temple's Telegram.."
Scenic—Burton Holmes Travelogue.
Educational Paramount Magazine.
Current Topics—Pathe News.
Comedy—"The Ransom of Mack," O. Henry story.
Next Week—"The Butterfly Man."

Victoria Theatre—

Overture—Humoresque.
Feature—"The Daredevil."
Current Topics—"Pathe News."
Comedy—"The Dangerous Eye"—Fox.
Next Week—"The Adventurer."

Regent Theatre—

Overture—Anitra's Dance.
Feature—"The False Road'—Paramount.
Educational—Ford Weekly.
Comedy—"A Home Made Hero."
Next Week—"A Manhattan Knight."

Palace Theatre—

Feature—"Pollyanna."
Current Topics—Pathe News.
Next Week—"The Woman Gives."

Capitol Theatre—

Feature—"Why Change Your Wife."
Current Topics—Kinograms.
Topics of the Day—Literary Digest.
Cartoon—Andy Takes a Dancing Lesson.
Next Week—"Paris Green."

Live News From The Producers

Clara Kimbal Young Picture Completed

Coincident with the metropolitan premiere at the Astor Hotel, May 26, of Equity's third Clara Kimball Young production "For the Soul of Rafael," which was accorded an enthusiastic reception, Equity Pictures announce the completion at the Garson Studios, Los Angeles, of their fourth Clara Kimball Young output, "Mid-Channel." Under the direction of Harry Garson, cutting and titling of picture is now under way, and prints will be forwarded East within two weeks.

"Mid-Channel," a screen adaptation of Sir Arthur Wing Pinero's drama of the same name in which Ethel Barrymore played the leading role severay seasons ago.

Madge Kennedy Ill, No Work for Few Days

Goldwyn has been forced to suspend work on its eastern production of "The Girl With the Jazz Heart," from the story by Robert Shannon. The delay was necessitated by the illness of Madge Kennedy, who is being starred in the picturization, and it is expected that several days will elapse before the star will be able to resume work.

Joe King is playing opposite Miss Kennedy, and the rest of the cast includes Leon Pierre Gendron, William Walcott, Helen de Bois, Robert Vaughn, Emile Hoch, Lilian Worth, Robert Tansey and Dorothy Haight. Lawrence Windom is directing.

Ralph Ruffner Joins Jensen-Von Herberg

Announcement was made this week that Ralph Ruffner had accepted a position with the Jensen and Von Herberg chain of theatres, owners of the First National Exhibitors' Circuit franchise for the Seattle territory. Mr. Ruffner was formerly attached to the publicity department of the First National home office. His affiliations with the Jensen and Von Herberg interests will be in the position of director of exploitations for the Peoples, Star and Majestic theatres of Portland.

"Flying A" Sales Force Greatly Increased

In order to hold the high points made by the "Flying A" sales force during the S. S. Hutchinson Tribute Month, and to insure against any possible summer slump in business, the American sales organization has been increased. The summer campaign includes several Specials of high grade, among which are listed "The House of Toys," "Peggy Rebels" and "The Week End," a screen adaptation of the novel by Cosmo Hamilton.

Original Story Chosen for George Walsh

"The Plunger" is the title of the story selected by William Fox to be the next George Walsh starring vehicle to follow "Number 17." It is an original story by Thomas F. Fallon.

Cosmopolitan Has Fine List

Five Productions Nearly Completed and Many Others Planned

AN idea of the extent of Cosmopolitan Productions' picture plans can be gleaned from the fact that this company now has five new productions completed, or nearly completed, two more to be started this week and several others ready to be put into work within the next few months—every one of them taken from a world famous story or play.

"Humoresque," which is running at New York's Criterion theatre, is the latest Cosmopolitan Productions' release. Proclaimed by some critics as the pictorial success of the season, and the logical successor to "The Miracle Man," it is admitted by everybody who has seen it as one of the greatest stories of mother love ever put on the screen.

"The Restless Sex," Marion Davies' latest starring vehicle, is another Cosmopolitan Production that has been completed and scheduled for early release. This is the screen version of Robert W. Chambers' famous novel of the same name, which ran serially in the Cosmopolitan Magazine.

Another picture recently completed is "The World and His Wife," with Alma Rubens as the featured player. "A Whiff of Heliotrope," by Richard Washburn Child, is also ready. "The Inside of the Cup" by Winston Churchill, is now being filmed, and Marion Davies has started on "Buried Treasure," while "Just Around the Corner," by Fannie Hearst, and "The Passionate Pilgrim," by Samuel Mervin are now under way.

Among other big features scheduled for early production are "The Young Diana" by Marie Corelli; "The Commandment" by Fannie Hurst; "The Wild Goose" by Gouverneur Morris; "Uneasy Street" by Arthur Somers Roche; "Zal" by Rupert Hughes; "Yellow Magic" by F. Britten Austen; and "Superman" by Fannie Hurst.

Vitagraph Builds on Coast

Additional Structures in Hollywood Provide for Big Increases

AN extensive building campaign approximately $200,000 in cost has been inaugurated at Vitagraph's Western studios by W. S. Smith, general manager, in keeping with plans outlined during the recent visit to Hollywood of Albert E. Smith, president of the organization. Work will begin shortly on a construction schedule to occupy the summer months and which is designel to give Vitagraph one of the most modern plants in the industry by early autumn.

The additional structures have been necessitated by increased production by Vitagraph in Los Angeles and the further increases anticipated for the future. Vitagraph will continue to maintain its Brooklyn studios, but more elaborate production by companies now maintained in the west has demanded extra facilities. Further, the improvements indicate a business precaution against the developments of the future.

Vitagraph's administration offices will be entirely renewed. A separate modern building will be erected for stars' dressing rooms exclusively. More stages will be put up, including one huge glass enclosed structure designed for the large sets of the feature companies.

W. S. Smith recently was the successful bidder in probate court for ten acres of an old Los Angeles estate which adjoins the original Vitagraph property in Hollywood. This has been in use for temporary sets for the last two months. Under the new plans much of the extra area will be devoted to permanent sets, work on which has already begun. Vitagraph now holds twenty acres in Hollywood.

Screen Stars Seen in Stage Production

For the first time in the history of motion pictures, according to reports, a theatrical drama of the speaking stage was presented with an all-star cast of motion picture stars at Clune's Auditorium, Los Angeles, on the nights of June 3, 5 and 5, at which time a super-production of Augustus Thomas' famous drama "Arizona" will be given.

Clara Kimball Young headed the cast, playing the leading feminine role. It was Miss Young's first appearance in a drama on the speaking stage since entering motion pictures nine years ago.

Playing opposite her in the leading male role was Hobart Bosworth, whose fame upon the stage was equally as great as his success on the screen. The cast included such stars as Dustin Farnum, Gloria Swanson, Theodore Roberts and William Desmond, while Sessue Hayakawa had the important role of the Chinese servant. Bessie Barriscale and Milton Sills were both cast in important parts.

Fox Sales Force Visit New York Studio

The new William Fox studio and administration building in New York was the scene of two important events last week, beginning Monday with the official opening of the structure and the meeting which opened the first day of the sixth annual convention of the Fox Film Corporation sales forces.

Early on Monday the representatives of the sales branch of the company gathered on the floor of the big studio. They were conducted through the maze of settings, and overlooked no detail of the highly efficient lighting installation with which Mr. Fox has equipped his productions department.

Preparing for Neilan's Work in Europe

Marshall Neilan, as recently announced, will make an extended trip abroad within the next few months. He will be accompanied by an entire producing organization, including several internationally known screen celebrities. In France, England, Spain, Ireland and Belgium arrangements are now being made by Mr. Neilan's foreign representative, Harry Ham, for the picturization of some of the most noted historical landmarks of the globe. These will be embodied in the different stories which the director-producer will stage during his six months abroad.

Goldwyn Closes Big Foreign Deal

Arthur Ziehm, foreign sales manager for Goldwyn Distributing Corporation, has closed another record-breaking deal for Goldwyn's third year product. This time the sale is for Australia and New Zealand and includes Booth Tarkington's two-reel "Edgar Comedies," the first three episodes of which are now being enthusiastically received in the United States.

Special Opens at Hotel Astor

Many Notables Witness Premier Showing of "The Wonder Man"

WITH the Hotel Astor as its place of exhibition and under the auspices of the American Legion, the premier of "The Wonder Man," starring Georges Carpentier, which took place last Saturday evening, was a remarkable motion-picture event. The premier showing of the production, which is now released for general distribution by Robertson-Cole, followed a dinner in the Rose Room of the Hotel Astor, at which the releasing company entertained one hundred leading newspaper reviewers, trade paper writers, sporting editors, cartoonists and journalistic figures.

The Robertson-Cole Company has issued the following statement in connection with the opening showing of its big special:

"The picture was viewed by one of the most notable assemblies ever gathered, from a standpoint of diversity and prominence. The boxes in the Grand Ball Room of the Astor, where the showing took place, were filled with dignitaries. Among them were the French High Commission; the International Sporting Club; representatives of the United States Navy and of the United States Army; Lieut.-Gen. Robert L. Bullard, head of the department of the East; the party of John G. Adolfi, who directed 'The Wonder Man'; Frank Hall, motion picture distributor; Chic Sale, the comedian and party; supporting actors of 'The Wonder Man'; and the American Legion Committee, representing the organization under whose auspices the picture was presented.

"The premier opened with the dinner which took place in the Rose Room of the Hotel. After this was finished the guests were escorted into a section which had been reserved for them near the middle of the first floor of the big ball room.

"By 8.30 the grand ball room was filled and a moment later a bugle sounded from the upper balcony, calling attention of the crowded floors to the Marine Band of thirty pieces which came from Ft. Totten for the event. Broadway, a short time previous, had been stirred by the strains of the band's music, when it stood in front of the hotel for fifteen minutes, in Times Square, playing popular and military airs.

"Inside, the band played 'The Star-Spangled Banner,' as the great crowd stood, and a minute later. 'The Marseillaise,' closed its concert and the program proper was under way. The overture and incidental music was played by an orchestra of 25 pieces, especially engaged for the Astor showing and following a special musical setting put out by the Robertson-Cole music service.

"Above a specially installed screen were the American and French colors intertwined, and below, on either side of the screen, were an American and French flag. The orchestra was hidden by palms and flowers. After the showing of the Robertson-Cole scenic, 'The Wonder Man' was shown to the public for the first time.

"The premier was a real one, for no exhibitor nor motion-picture men had been given a preview. None outside of John G. Adolfi, who made the production, and Robertson-Cole officials, had seen it. From the time when Georges Carpentier appeared on the screen through to the end the picture was greeted by frequent applause.

"Carpentier, as he is seen in 'The Wonder Man,' reveals the quality of winning and holding the sympathy of the spectator, to a remarkable degree. His wonderful smile and his appealing ways quickly drew the interest and friendship of the big audience, as evidenced by the applause which became thunderous in the scenes in which he knocks out his antagonist in the bout staged at a fashionable club.

"One feature of the showing which was met with great applause was the exhibition on the screen of a telegram from Georges Carpentier, thanking the American Legion for its support of the picture, and praising the American soldier, as he personally had known him in the world war."

In addition to the co-operation given by the Hotel Astor, a great number of stores, automobile sales agencies and restaurants along Broadway from Fortieth street as far north as Sixty-third street offered their valuable display windows to aid in advertising the initial showing of the picture.



Thea Talbot, who is playing an important role in Metro's "The Marriages of Mayfair"

Metro Has Bought "The Hunch" by P. Wilde

Metro announces the purchase of a new photoplay story, "The Hunch," by Percival Wilde. Although "The Hunch" is Mr. Wilde's initial effort for the silent drama after having written copiously for the stage, Metro officials state that the freshness of his style and deft construction stamp him as an author with a "motion picture sense," and they predict a great future for him in this new field for his talents. In fact, those who have read the Mr. Wilde's original 'script of "The Hunch," were so impressed by it that it is probable Metro will make use of more of his original screen stories.

L. J. Bamberger and Joe Levy Opens Office

Leon J. Bamberger and Joe Levy have become partners under the firm name of Bamberger and Levy, and will act in the capacity of general sales agents to the trade. They have established themselves on the second floor of the Putnam Building, 1493 Broadway, New York.

The following items have been quoted by Mr. Bamberger as coming within their field of operation:

"The sale of United States rights, state rights and foreign rights on both features and comedies; the sale of scenarios and stories; the booking of big productions on percentage; exploitation; publicity; advertising; financing; promotion; organization; systems installed; production of advertising and industrial films."

Realistic Sea Setting Results in Accident

According to a report from Metro, Edward Sloman, who is directing a picturization of Jack London's "The Mutiny of the Elsinore," sustained "painful cuts and bruises" during a filming of one of the scenes for the picture in the Metro studio at Hollywood. The accident is said to have occurred when eight tons of water were hurled on the deck of the "ship" that had been constructed indoors on a large rocker to give the proper rolling effect of a vessel laboring in a heavy sea. Mitchell Lewis, the star, is also said to have been tossed about considerably by the on-rush of water.

Bert Lytell Is Selecting Scripts

Will Do His Next Four Pictures in East; "A Message from Mars" Chosen

WADING through a mass of manuscripts was the first task that came to the hand of Bert Lytell, when the young Metro star arrived in New York last Saturday from the Pacific Coast, where he had spent nearly two years at the Metro studios in Hollywood, Cal. Mr. Lytell has returned to the metropolis to make a series of special productions at Metro's Sixty-first Street studios.

At least four pictures will be done in the East by Mr. Lytell, according to present arrangements, and as only one play as yet has been definitely decided upon for the star, he is reading a great number of vehicles with a view to picking out the other three. Metro officials have found Mr. Lytell's judgment in the selection of plays to be excellent, and upon his arrival in the East they turned over to him for his perusal an accumulation of literary material, designed for a male star of his qualifications.

"A Message from Mars," Charles Hawtrey's most successful play, written by Richard Ganthoney, is the one already decided upon for Mr. Lytell's early use. This whimsical comedy-drama is well known to many of the present generation of theatre-goers. Charles Hawtrey starred in it almost continuously for six years in England and the United States. The play has had well over a thousand performances, including several late revivals, and ranks among the first of the great successes in theatrical history.

"A Message from Mars" has a fantastic story slightly reminiscent of Dickens's "A Christmas Carol." A reviewer in this country at the time of the play's first appearance here at the Garrick theatre, October 7, 1901, described it as having the "rare merit of being novel in theme." The plot tells of a wealthy but hard-hearted and utterly selfish young man who is awakened to more generous sentiments by being brought into actual contact with human suffering through the nocturnal visitation of a strange messenger from the planet Mars.

Before leaving the West Coast Mr. Lytell completed his work before the camera in "The Price of Redemption," one of the most spectacular productions, it is said, that has ever been made by Metro. The picture is based on the powerful novel of East India, "The Temple of Dawn," by I. A. R. Wylie. It was adapted to the screen by June Mathis and directed by Dallas M. Fitzgerald. The special settings and effect were by A. W. Alley and G. M. Carpenter, and the photographer was Sol Polito.

In looking through the voluminous new material submitted to him Mr. Lytell has announced that he will not confine his choice to any one type of drama. He is exceedingly fond of unusual character delineations and has achieved success in comedy roles as well as in straight ones.

C. B. Price Sells Film to Canada Exhibitors

C. B. Price, president of the C. B. Price Co., Inc., has just returned from Canada where he negotiated the sale of several of his productions. During the several weeks that Mr. Price was in Canada he visited the important cities of the Dominion and disposed of the Mona Darkfeather Indian dramas to the Canadian Exhibitors Exchange, Ltd., who also bought the Canadian rights for "His Pajama Girl," starring Billie Rhodes.

Goldwyn Product Sold in South America

Arthur Ziehm, foreign sales manager for Goldwyn Distributing Corporation, has closed a contract at a high figure for the marketing of Goldwyn's third year product in Chile, Bolivia and Peru. The deal negotiated last week brings the largest return to Goldwyn ever realized in those South American countries.

Up-to-date exploitation methods are being adopted, and exhibitors, profiting by experience, are said to have come to realize the value of creating a following for certain stars Several of the Goldwyn artists are already well established with South American motion picture fans, and their popularity has created the exhibitor's confidence in the newer favorites on the Goldwyn program, such as Will Rogers and Jack Pickford.

June Mathis Adapting "The Four Horsemen"

June Mathis, head of Metro's scenario staff, who recently arrived in New York from Hollywood, already is deep in the task of casting into motion picture form Vicente Blasco Ibanez's novel, "The Four Horsemen of the Apocalypse." At Metro's Sixty-first street studios it was intimated that production of this celebrated story would start about the first of July. No mention was made of the probable members of the cast. It will be produced under the personal supervision of Maxwell Karger, Director General of Metro, with an all-star ensemble.

Items Regarding Pathe Serial Activities

Robert Brunton has selected Jack Mathers for the heavy role, Natalie Warfield for a "vamp" part, and William Brown to play characters in the new serial, starring Charles Hutchison. W. S. Van Dyke is directing the picture under Mr. Brunton's supervision.

According to Pathe, reports from the branch offices show that the favorable verdict of the reviewers on "The Third Eye" is being verified by the cordial reception accorded it upon its initial showing in the various houses that booked it on release.



A scene from "The Return of Tarzan," a Numa Pictures production, distributed by Goldwyn

Sixty Features on Its Schedule

A MINIMUM of sixty special feature attractions, from fifteen independent producing organizations, will be released to exhibitor owners of sub-franchise by Associated First National Pictures, Inc., during the 1920-1921 season beginning August 30 of this year and terminating about May 15, 1921. This statement, together with an explanation of production sources and the nature of releases, is contained in an announcement made this week, preliminary to an official listing of the titles of the entire schedule, which, it is said, will be available for publication next week.

The new schedule carries an increase of approximately twenty-five per cent in the total number of attractions to be distributed by Associated First National for the coming season over the aggregate schedule for the season just ended.

The summer schedule of releases, which begins on June 7, with an Allan Dwan production, "A Splendid Hazard," presented by Mayflower, was announced two weeks ago. This has since been supplemented with two additional attractions, giving a total of nine releases instead of seven. Following the initial Allan Dwan production through Associated First National will be "Married Life," first of the series of Mack Sennett specials, to be released on June 14. "Yes or No," starring Norma Talmadge, will be given its first-run presentations the week of June 28, and will be succeeded on July 12 by the third Marshall Neilan production, which has not yet been officially announced under its releasing title. Constance Talmadge will star in "The Perfect Woman" as the production for first-run houses the week of July 19, to be followed on August 2 by the fifth Katherine MacDonald attraction for the Circuit, entitled "The Notorious Miss Lisle."

King Vidor's special feature, "The Jack Knife Man," from the famous story of the same title by Ellis Parker Butler, will be the second release for the month, with August 16 as the date, and the final attraction, concluding the summer season, will be "The Scoffer," the second Allan Dwan production to be released through First National by Mayflower.

The fall season for First National's exhibitor members will, it is announced, begin on August 30 with "Forty-Five Minutes from Broadway," the first of Charles Ray's personally produced attractions, and adapted from George Cohan's greatest stage success. The star is reported to have taken three months of constant work at the studios to complete this production, which is now being cut and edited, and is complete with the exception of about a thousand feet of important exteriors which, it is expected, will be photographed in New York City within the next thirty days.

Charles Chaplin has a total of four productions to deliver to First National under the terms of his contract, and Marshall Neilan will provide three special attractions after August 30, not including the third of his releases through the Circuit, which is scheduled on the summer season list for July 12.



George McManus, the famous cartoonist, paid a visit to the Chaplin studios recently and sketched the incomparable Charlie while the latter was making his next big laugh-producer for First National Exhibitors' Circuit. The picture shows Mr. and Mrs. McManus with little Jack Coogan, Jr., and the world's premier fun-maker

Norma Talmadge will star in four productions, including one exceptionally big special, and Constance Talmadge will have an equal number of new attractions for release between the dates established as the start and finish of the new season.

James Oliver Curwood has been given a contract for two personally supervised productions, adapted from his own stories. The first will be "Nomads of the North," on which he is now at work with a company in the north woods of Canada.

Charles Ray will provide productions. Katherine MacDonald is the only other star in the total of fifteen who will have a maximum of five productions, one of which is scheduled for release before August.

The remainder of the schedule will be made up of three pictures starring Anita Stewart, three in which Mildred Harris Chaplin will be starred, one production to be directed by Sydney Franklin and released under his name as the producer, four releases in which Lionel Barrymore will star under his contract with Whitman Bennett, three personally produced pictures from Allan Dwan, three from Alan Houbar, one special feature from Mack Sennett, three R. A. Walsh productions, a special release with Mr. and Mrs Carter De Haven in the stellar roles, and a minimum of twelve independently made specials of unusual calibre.





First view of J. Stuart Blackton's picturization of the famous stage success, "Passers-by," to be released by Pathe

Blackton Release June 20

"Passers By" Surpasses Producer's Previous Works, Predicts Pathe

"PASSERS BY," the new J. Stuart Blackton production, has been scheduled for release by Pathe for June 20th. According to reports it will mark the highest point in the producer's career.

"Passers By" stars Herbert Rawlinson, and was adapted from the stage success by C. Haddon Chambers. This author is probably one of the best known in the United States, for in addition to "Passers By" he has written "Captain Swift," "The Saving Grace," "The Tyranny of Tears" and "The Idlers." Effects new to the motion picture have been introduced by Commodore Blackton. Most of the action is laid in London and in the time of the year when fogs are densest. He obtained remarkable results from his "fog" photography, which lends to the production an atmosphere as true as could have been obtained in London itself.

The Blackton studio in Brooklyn was transformed into a section of London during the filming of "Passers By," and because of Mr. Blackton's knowledge of the great English city he had every detail absolutely correct.

The feminine interest is maintained by Leila Valentine, Ellen Cassity and Pauline Coffyn, while considerable appeal is won by little Charles Stuart Blackton, son of the producer-director. Herbert Rawlinson, as Peter Waverton, is admirably assisted by Tom Lewis, Dick Lee and W. J. Ferguson, three highly capable character actors whose work in "Passers By" stands out as a conspicuous tribute to their art.



Sub-Franchises Granted

First National Exceeds Quota of Proposed Extension of Membership

WITH eleven hundred and twenty-two sub-franchise applications granted, and over two thousand recommendations for additional awards before the Executive Committee of Associated First National Pictures, Inc., the first thirty day period in the extension of exhibitor membership privileges ended this week with an approximate total of three thousand theatres on record or seeking to be recorded, as part of the Circuit's cooperative market for independently produced attractions.

This result, it is said, exsceeds the quota fixed by Associated First National officials at the Chicago convention of members and exchange managers, by more than one hundred per cent. The Executive Committee, composed of N. H. Gordon, of Boston, Moe Mark, of New York, and H. O. Schwalbe, secretary-treasurer of Associated First National Pictures, is expected to pass finally on all pending application for sub-franchise grants before the middle of June.

Delay in official action by this committee resulted from the determination of company officials to make a ten days' trip to Dallas, Texas, in response to requests from a committee representing independent exhibitors in Texas, Oklahoma and Arkansas, that some plan be formulated whereby the sub-franchise plan could be made immediately available in that territory as a proposition separate from the previous First National affiliation there. This trip delayed the work of the Executive Committee in deciding on applications from all territories.

Important first run theatres in every territory have filed requests for sub-franchises and the great majority of these have been granted and issued. The total number of subfranchises authorized to date includes a membership extension, on the new plan, to every theatre owned and operated by the original members of First National who signed the agreements for the Associated First National proposition in Atlantic City last January.

An interesting feature of the awarding has been the group applications from several territories where First National exchange managers called conventions of independent exhibitors to discuss the plan in all its details, immediately after the Chicago meeting.

Dwan Presents Strong Cast

Five of Players in "A Splendid Hazard" Have Featured Formerly

ONE of the noteworthy features of "A Splendid Hazard," Allan Dwan's third independent production presented by the Mayflower Photoplay Corporation through the First National Exhibitor's Circuit, is said to be the appearance of an unusually strong cast. Headed by Henry B. Walthall, it consists of seven prominent players, five of whom have been featured in other productions.

In the role of Karl Breitman, "the man who took the greatest sporting chance," Walthall gives one of the most brilliant characterizations he has ever contributed to the screen. The feminine lead in "A Splendid Hazard" is played by Rosemary Theby whose work in serials and dramatic features has brought her to the fore as a screen star. The young American newspaper correspondent, who figures prominently in the story, which was written by Harold MacGrath and published originally as a book, is essayed by Norman Kerry, one of filmdom's best known leading men.

Others in the cast are Joseph Dowling whose performance as "The Miracle Man" in George Loane Tucker's sensational success of that name, attracted much attention and who is also featured in "The Kentucky Colonel," and Ann Forrest, who has starred in a number of Western subjects produced by Universal.

The supporting company includes Thomas Jefferson, son of Joseph Jefferson who attained fame in the role of "Rip Van Winkle." The former is recognized as one of the most skillful character actors on stage and in pictures and has a score of successes to his credit. Others in the cast of the Dwan production are Philo MacCullough and Jiquel Lance.

"A Splendid Hazard" is scheduled for release during the early part of June. According to a statement from Mayflower, reports received from First National franchise holders throughout the country indicate that exhibitor interest has been keyed to a high pitch by the box-office potentialities of the Dwan production.

Y.M.C.A. Worker Has Praise for Ray

What the motion picture meant as a means of recreation and inspiration to the soldiers during the Great War is described in a letter written by a former Y. M. C. A. worker to Charles Ray, thanking the first National star for his clean, wholesome plays that were a source of real service during the troubled war times. The writer, J. Franklin Candy, pastor of the Congregational Church of Geneva, Ohio, says the appeal of Charlie Ray was such that he could always count on a full house when a Ray film was showing.

The veteran war worker declared further, that because of the high tone of Ray's photoplays he was glad to urge the members of his congregation to take advantage of the star's wholesome films.





Two scenes from "Madonnas and Men," a Jans picture. Evan-Burrows Fontaine is the lady

Broadway Showing of "Illiterate Digest"

What is probably a unique record in moving picture circles, was made recently by "The Illiterate Digest," by Will Rogers, which is produced by the Marion H. Kohn Productions. The N. Y. Independent Masterfilm Corporation acquired the New York distribution rights for this novelty reel from Joe Brandt. Through error, is the report, the first issue was sent to the Strand theatre on Broadway, N. Y., and through another oversight the reel was shown at one performance without actually being booked.

Chas. Maigne Awaits Star in New York

Charles Maigne has returned to the East after several months spent in directing pictures for the Famous Players-Lasky Corporation on the Coast, whither he went upon completion of "The Copperhead." He is awaiting the arrivel in two weeks of Thomas Meighan, who is finishing "Conrad In Quest of His Youth," under the direction of William DeMille, and who will come East to work under Mr. Maigne's direction in "The Frontier of the Stars," by Albert Payson Terhune.

Mrs. Drew Completes Fourth of Series

Mrs. Sidney Drew has completed the fourth of her series of two reelers for Pathe distribution, in the Essanay studio at Chicago. "The Unconventional Maida Greenwood" is the title of the successor to "The Emotional Miss Vaughn," which is to be released by Pathe on May 30.

Elaborate Premiere Is Planned

"Madonnas and Men," Jans Picture, to Be Shown

CONSIDERABLE of an event in the history of motion pictures is to take place at the 44th street theatre, New York City, on the evening of Sunday, June 13. At that time the Jans Pictures, Inc., special super-feature production "Madonnas And Men" is to be given its world premiere.

This presentation is to be in the nature of an invitation affair to which all those connected in anyway with the motion picture industry will be invited to attend. In fact, the officials of Jans Pictures, Inc., especially request that should anyone be overlooked when tickets are sent out a few days previous to the showing that they immediately inform the company so that seats can be sent to them at once.

The special showing of "Madonnas And Men" which was directed by B. A. Rolfe will give exhibitors, independent exchangemen and all others interested, an opportunity to view what is said to be a most remarkable story of ancient and modern times. "Madonnas and Men" will be presented with an augmented orchestra playing a specially prepared musical score.

It is expected that all of the members of the all-star cast will be present at this showing of "Madonnas And Men." These players include Evans Burroughs Fontaine, Edmond Loew, Faire Binney, Gustav Von Seyffertitz, Anders Randolph and Raye Dean, as well as Carey Wilson and Edmund Goulding, who wrote the story, and Violet Clark, who was responsible for the continuity. These players, authors and the well known people of the industry who will be in attendance promise to make this premier showing of "Madonnas And Men" one of the most important events in local amusement circles that has taken place in many months.

Plans are already under way to give "Madonnas And Men" an extensive exploitation campaign not only in this country but through the British Empire and Europe as well. So confident are the Jans officials of the great success this feature is bound to achieve that they not only spent a small fortune to make it but will appropriate another one to give it the widest publicity and advertising.

Jot down in your date book right now that you are going to see "Madonnas And Men" at the 44th street theatre on Sunday evening, June 13th and keep the appointment, so you'll not miss seeing what Jans Pictures, Inc., assures us is a real triumph for the motion picture.



Film to Be Feature of Advertisers' Meet

A special film, showing the New York headquarters of the Associated Advertising Clubs of the World, is being made under the direction of Harry Levey, manager of the Educational and Industrial Department of the Universal Film Company. It will be one of the special features of the convention of the clubs to be held in Indianapolis from June 6th to June 10th. The picture will be titled "How the Truth Got into Advertising."

The Screen Advertisers Association of the World will be well represented at the convention.

Early Goldwyn Product Grows in Favor

Because managers of the smaller theatres have awakened to the fact that the first and second year's Goldwyn product is not too high class to be appreciated by their audience, there has arisen a strong demand for the circulation of these pictures in communities not heretofore visited. To meet this demand, a sales promotion department has been formed as a part of the sales organization. The promotion department will devote its energies to the marketing of the early Goldwyn pictures. New prints will be issued.

Pathe Claims "Scoop" for Its News Reel

According to a statement from the Pathe headquarters, O. A. Aultman, Pathe News cameraman defied death by violating orders that no motion-pictures of the overthrow of the Carranza government were to be made in Mexico City. He was hunted for days by the agents of the Obregon forces, says Pathe. They followed him when he made his escape from the Mexican capital with the negative of the revolutionary scenes. Aultman, however, eluded his pursuers and reached.

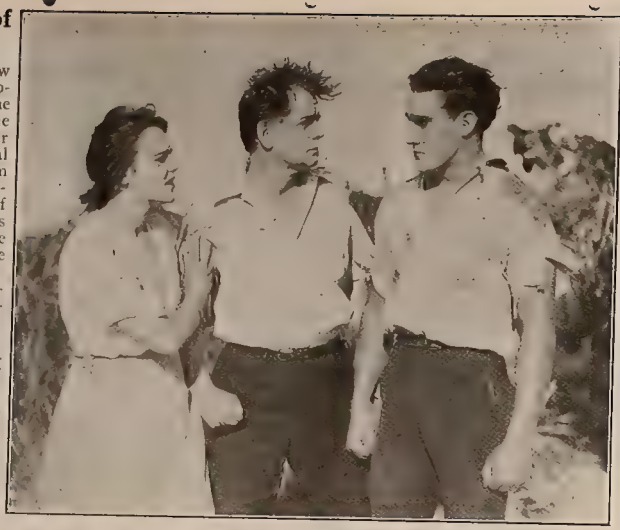
Husted Starts Work on Storyart Scenics

Work on the filming of the first of the Storyart Scenics, which Charles Clemens Husted is producing, was begun last week and it is said that the initial release will be in readiness for a private showing within a very short time.

Mr. Husted has as his camera man Earl W. Rossman, formerly one of the experts with the Prizma organization. A specially engaged cast of players has been used in the first of the Storyart Scenics.

"His Temporary Wife" Booking Fast

The W. W. Hodkinson organization announces additional bookings among big exhibitors for its all-star release, "His Temporary Wife," an adaptation by Joseph Levering from Robert Ames Bennet's magazine story. Jacob Lourie has engaged it for a week's run at his Modern and Beacon theatres, Boston. C. E. Stilwell will play it at his Casino in Spokane. The Poli chain in New England has booked the picture for its theatres in Bridgeport, Waterbury and New Haven.



Paul Gilmore, Hazel Hudson and Frank Williams in a scene from "The Isle of Destiny," a Character Picture

"Isle of Destiny" Is Ready

MORE than the usual amount of interest is expected to be manifested in "The Isle of Destiny," recently completed by the Character Pictures Corp., when it is shown on the screen. The story, which is from the pen of Mack Arthur, deals largely with a question that has always been prominent in the public mind—the question of whether the practical man or the dreamer and idealist is most useful to mankind—and the author's masterful handling of the matter brings about situations that should create wide comment among those who view the production.

"The Isle of Destiny" is offered as the type of story that has been found to be well suited to the demands of the screen, as it provided not only an interesting theme but a chance for spectacular scenes and beautiful backgrounds.

The Philippines form the early locale for the story. Jim Stafford, a self made man, has steadily worked himself forward until he has become owner of a large plantation. He is a firm believer in the doctrine of hard work and in reaching the top of the ladder his health has run down. He sells his plantation to return to America, and finally persuades Ruth Haney, who is tired of the dullness of the tropics, to marry him on their arrival in New York. Bob Elliot, a cousin of Stafford's has a discussion with the latter which results in a quarrel, Stafford upraiding Bob for not getting down to hard work. Stafford declares that money is the only thing worth while, Bob feeling differently. All three leave for the United States, Stafford bringing all his wealth in cash, fearing to leave it out of his possession. A few days out the steamer catches fire and the trio are wrecked and washed upon a desert island.

Through a chain of unexpected and thrilling circumstances the wealth that belonged to Stafford becomes Bob's property and their situations are reversed. Complications result when Stafford tries to regain his money and hold the girl. The story comes to a climax when a band of savages attack the huts and a real showdown is called for between the two men. The question as to the better man is held until the end and left entirely to the audience.

Paul Gilmore is featured in the production and there is a strong supporting cast including, Hazel Hudson, Frank Williams, Helen Pierce, John Hedges and last but not least Mac, a trick collie dog. "The Isle of Destiny" has gone through the cutting and editing stages and is now ready for showing. Announcements regarding its distribution will be made in a few days.

Pathe Says "Sherry" Is Winning Wide Favor

Edgar Lewis's second Pathe production, "Sherry" is being received with favor by exhibitors throughout the country, Pathe states. The screen version of George Barr McCutcheon's "best seller," was not scheduled for release by Pathe until May 30th, but advance screenings of it were held in each of the thirty-two branch offices of Pathe.

Like "Other Men's Shoes," which, until the release of "Rio Grande" held the Pathe record for numbers of bookings and average price per day, "Sherry" has a large amount of human interest. It is typical of the work of Edgar Lewis, who found greater opportunities for spectacular outdoor production in "Sherry" than in "Other Men's Shoes."

Palmore and Homan Point Out Error

A recent communication from the Palmore & Homand Co., of Baltimore, points out an error in the May 15th issue of the Motion Picture News, in which it was stated that the Baltimore State Rights Film Co. owned a building at 420 E. Lexington street, Baltimore. Palmore & Homand state that they are the owners of the building.

Blumenthal Sails to Boost Jans Picture

Ben Blumenthal, president and general manager of the Export and Import Film Corp., sailed for Europe on May 29. The reason for the trip, which is to be an extensive one, is the Jans Pictures, Inc., special super-feature production "Madonnas and Men." The Export and Import Film Corporation made contracts sometime ago whereby they acquired the foreign rights to all Jans Pictures, which contracts include "Madonnas and Men."



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Exhibitors Commend Harold Lloyd

Pathe Exchange calls Harold Lloyd the "Laughter king." In a statement just issued Pathe submits a number of telegrams, voicing exhibitor approval of Lloyd's past performance, as the reason why the preceding title has been conferred on the comedian. Pathe, moreover, asserts that these telegrams are simply typical of the wide expression of approval which exhibitors everywhere are registering.

The Washington theatre, Boston, wires:

"Two reel Harold Lloyd comedies are certainly making a big hit with our patrons. They are greeted with applause and the house is in a continuous roar of laughter during the run of each comedy."

Jacob Albert of the Victory, Putnam, Conn., wires:

"I can play Lloyd day and date against any other screen comedian, bar none, and guarantee outdraw the other bird."

Holiday Bookings for "Slam Bang Jim"

"Slam Bang Jim" is booking for the Fourth of July feature in some of the largest theatres, according to an announcement from American Film Co. Among the extended bookings on "Slam Bang Jim" received during the past few days are the Gaiety Theatre of Cleveland, Ohio; Folly Theatre of Oklahoma City; the Lubin of Cincinnati; the Royal of Sioux City; the Franklin of Oakland, Calif.; the Idle Hour of Kansas City; Fox's Theatre of Springfield; the Wilson of Baltimore, Maryland; and the Casino of Davenport.

Bray Gets Films from Noted Naturalits

Bray Pictures Corporation announces that it has completed arrangements with William L. Finley, nationally known naturalist, whereby the Bray organization will acquire 16,000 feet of Mr. Finley's motion pictures of bird and animal life for distribution through the Goldwyn exchanges. These pictures are said to be of an exceedingly rare quality and represent the work of Mr. Finley and his wife for the past three years.

Jaccard to Make Five Reeler for Universal

Jacques Jaccard, who is directing a series of two reel Royal North Western Mounted Police pictures for Universal, has been authorized to produce a five reel feature, using the same characters and following the same lines as the shorter stories.

"Duck Inn" is Second Mermaid Comedy

"Duck Inn" is announced as the title of the second of the Mermaid Comedies which will be released by Educational Films Corporation through its own system of exchanges. "Fresh Start" is the initial release of the series.

Dan Lederman Resigns Posts

"SMILING DAN" LEDERMAN, genial general manager of the Universal Film Manufacturing Company for the past two years, has resigned, to get a few months' rest and recreation from his strenuous labors. That he has performed some labor while general manager of the Big U outfit is readily apparent when you note the different organizations he had to resign from in order to make a getaway.

Dan pulled a good laugh when he handed in his resignations for it took him half a morning to write them out. He held the following official capacities for the Big U: Assistant treasurer, assistant secretary, assistant director, assistant to the president of the Universal Film Manufacturing Company, assistant treasurer and assistant secretary of the Big U, treasurer of the Canadian Universal Film Exchange, assistant secretary Motion Picture Realty Company of California, assistant secretary and assistant director of the Universal Film Exchanges, Inc.; director of the Roma New York Film Company.

Nearly thirteen years ago Dan started the first motion picture theatre west of the Missouri river at Topeka, Kansas, in the days when 500 feet of miscellaneous junk film was considered "some show." There were no posters, no slides, no photographs, no advertising, no aids or accessories of any character. All he used in those days was a painted card done with a marking pot and brush reading, "New Big Show Today, Admission 5 Cts." "People wouldn't come to picture shows those days," says Dan, "and I had to send men to street corners to hand out complimentary tickets to get people to attend." After five months he opened the Elite Amusement Co. and with a flourishing business new houses were opened. One in Junction City, two in Wichita, one in Leavenworth, three in Lincoln, three in Omaha, three in Council Bluffs, two in South Omaha, one in Burlington, Iowa.



Mr. and Mrs. Dan Lederman, who are motoring from New York to Omaha

Before he had quit opening theatres he had thirty-seven houses under the control of his company. To be exact it was just thirteen years ago to the month when Mr Lederman entered the film business during the formation of the old Pittsburg Calcium Light Company and shortly afterward took the management of the General Film Company's branch at Omaha.

After an extended period with the General Film Dan associated himself with the Mutual and later went with the Universal with whom he has remained until last week. As a boy and in his early teens Dan was employed by the Missouri Pacific Railroad, where he remained for several years when he went with the Santa Fe and in his employment with that Company climbed the heights to the chief clerkship of the road. Later Dan went with the Queen and Crescent Route.

It was during his stay with the Rubber Trust that Dan got his first idea of pictures and for thirteen years without a break Dan has given his concentrated time and labors to the industry.

For twenty-seven years without a break Dan has worked without a real vacation and his resignation from the Universal was to save a little of the Old Dan for further use in the commercial world.

The manner in which Dan carried the load of "official capacities" while with the Universal has made him "a thirteen wonder," he being an official in no less than twelve organizations and while the labors of his position as general manager of the New York office of the Universal demanded all of his time he still found time to look after the interests of the many organizations in which he was directly associated

Personality as A Screen Asset

Picture Demands Brains as Well as Beauty of Its Real Stars

THE American Film Company, Inc., has issued the following statement concerning the character of the leading parts to be found in each one of its three forthcoming productions, "The House of Toys," "The Blue Moon" and "Whispering Smith." "The House of Toys" has been picturized from a novel by Henry Russell Miller, "The Blue Moon" by David Anderson and "Whispering Smith" by Frank H. Spearman. The statement issued by the American Film Company is submitted in the following:

"For super-specials such as the American has been putting out, President S. S. Hutchinson believes that not only a beautiful heroine and good acting are imperative, but that the personality of all the players must be as nearly as possible in accord with the author's own concept of his characters. Pursuing this course, R. R. Nehls, the general manager, has been at the Coast studios with the directors making an exhaustive study of the personal equation in each case. For instance, the choice of Mme. Marguerita Sylvia for the heroine of Samuel Merwin's novel, 'The Honey Bee' is an unusually good illustration of this point. A woman of matured thinking and strong personality put the idea across in a forceful way, whereas the prettiest little flapper would have made this powerful heart drama simply the ordinary type of love story. So in 'The House of Toys,' Seena Owen seems born for the role she carries—a romantic, selfish girl in love with love, and with no sense of the obligation she was incurring in marriage with a poor young architect; while Helen Jerome Eddy, as 'the other woman,' carries her role with the winsome simplicity of the true woman which is her chief personal charm, and which, in the drama, gives ample reason for the wife's anxiety regarding the power of the stenographer or female assistant her husband meets in business.

In 'The Blue Moon' directed by George L. Cox, another all-star cast includes Pell Trenton, and Elinor Field in the leading roles. As the Pearl Hunter, the man of few words who mixed with the roughest characters of the river scum on the Indiana flats, was one of them, yet apart, a man who did not know his own name, yet through whom the characteristics of a fine family strain shone this is Pell Trenton's part in 'The Blue Moon.' And little Elinor Field is the Wild Rose whom he loves. Incidentally the audience will learn some interesting things about pearl hunting.

"Charles Clary and Irene Rich who carry prominent roles in 'Whispering Smith' are with the American by special arrangement during the production of this one drama. Kathleen O'Connor and Billy Elmer are also in this all-star cast.

"According to R. R. Nehls, a premium should be placed upon the intellectual apparatus of the players; and camera beauty, not necessarily even 'skin deep,' is not claiming and holding as many devotees as in the past. The charm of personality and individuality is not lost through the medium of the film, as was feared at one time by the actors of the legitimate stage. True, the attraction of the human voice is lost, but the qualities which are responsible for the tones are still in evidence on the silver sheet, and there again 'It's the man that you are' that counts even in the movies

Miss Dean to Resume Work

Continuity of "Outside the Law" Being Written; Browning to Direct

ELABORATE preparations are being made at Universal City for the next Priscilla Dean feature, which will be started within the next two weeks. Tod Browning, who directed Miss Dean in her last production, "The Virgin of Stamboul," will direct her next picture. He is also the author of the new story, which is called "Outside the Law." The continuity is now being prepared by Lucien Hubbard, scenario chief at Universal City, and the technical department is busy with plans and blueprints for a series of elaborate settings.

"Outside the Law" is a crook drama of a new type. It has no crooked police or dishonest city officials. All the principal characters move in the same orbit, and the featured role of the story is that of a Chinese philosopher who preaches the doctrines of Confucius.

Miss Dean will have the role of the daughter of a keeper of a notorious gambling den in San Francisco's Chinatown, a part that will afford her better opportunities, according to Mr. Browning, than any character yet provided her. The part was fashioned to her temperament and personality by the man who knows her professional side better than any one else, for Tod Browning is the director who first brought Priscilla Dean into prominence several years ago and who has shared in her rapidly increasing popularity.

The filming of the story will include a three weeks stay in San Francisco and a week's tour in an ocean liner. A super-excellent cast is now being engaged.



Joe Ryan and Jean Paige in Vitagraph's thrilling serial, "Hidden Dangers"

Bebe Daniels in Good Role

To Star for Realart in Adaptation of Saturday Evening Post Stories

BEBE Daniels' first production as a Realart star will be "You Never Can Tell," an adaption of two short stories that were published recently in the Saturday Evening Post by Grace Lovell Bryan. According to J. S. Woody, general manager of Realart, the selection of this material will give exhibitors an accurate line on the manner in which the company intends to satisfy the public's insatiable taste for "something different."

Miss Daniels' first starring vehicle will deal with the adventures of a cigar-counter girl in a large New York City hotel. Miss Daniels will have the role of Rowena Jones, daughter in a large family of six, who decides that her living conditions are unbearable and that it is up to her to become a martyr by marrying a rich man.

All she needs to do is to find the rich man. Her first experience is a heart breaker. Charles Allentown, uncle of the celebrated heir to the Armour millions, Vincent Armour, pays a lot of attention to her at the cigar counter of the Giltmore and then takes her one day for dinner to a Long Island resort hotel. When his wife finds them there and reveals his ulterior motive Rowena gets the first real jolt of her career.

However, undismayed, Rowena continues her search for a "rich mate." She lands one eventually but only to find the doors of society closed to both herself and the man she has married. Next, her mother-in-law gets busy and lays plans to get rid of the disconcerting daughter-in-law. However, Rowena is equal to Mother-in-law's ruses, and how she eventually maneuvers her husband's unfriendly parent, wins a recognized place in the family circle and establishes herself in the graces of society is told in the action of the picture.



One of the many tense scenes from "Riders of the Dawn," the Hodkinson picture adapted from the Zane Grey novel, 'The Desert of Wheat"

Serial Release in July

Vitagraph's "Hidden Dangers" Half Completed on West Coast

ON his return to New York from the West Coast late last week, Albert E. Smith, president of Vitagraph, announced that "Hidden Dangers," the Vitagraph serial in which Joe Ryan and Jean Paige are co-starred, will be released in July. More than half of the fifteen episodes have already been completed on the coast under the direction of William Bartram.

The story of "Hidden Dangers," which was written by Mr. Smith and Cleveland Moffett, has received many words of praise from exhibitors who have seen the first episodes screened and who have booked it on the strength of this early action. Mr. Bertram, the director, however, in a wire to Mr. Smith this week, claims that the big "walloping" thrills, as he styled them, are yet to come.

"If they like those first two episodes," he said, "just wait until they see episodes eight and nine and the thrills that you worked out here with Mr. Moffett. "The Jekyll-Hyde idea of the serial gets stronger as the story unfolds," Mr. Bertram said. The exhibitors are already referring to this production as "the Jekyll-Hyde serial," as Joe Ryan plays the dual role, appearing at times as a genial retired physician and again as the leader of a vicious criminal band.

Good Cast Seen in "Suds"

Mme. Rose Dione, Albert Austin and Harold Goodwin Support the Star

THE cast selected to support Mary Pickford in her new picture "Suds" is said to embody an unusual high class of screen talent. The following statement, issued from the offices of the United Artists' Corporation, describes the past achievements of the members of Pickford cast.

"Prominent in her support is Mme. Rose Dione, for a long time one of the leading members of Sarah Bernhardt's company in Paris and who since the outbreak of the war has appeared in French dramas at the French theatre in New York, and more recently came to California to appear in the silent art. Mme. Dione's screen debut was in 'The Secret Garden' and recently she appeared in 'The Luck of the Irish.'

"The principal lead—the possessor of the shirt upon which this story is founded, is Albert Austin, an English comedian of note, who for the past four years has been prominent in all of Charlie Chaplin's productions, and was loaned by the world famous comedian to Miss Pickford for this production.

"Harold Goodwin, who scored such a success in support of Miss Pickford in 'The Heart of the Hills' is also seen in 'Suds' as Benjamin Pillsbury Jones, master of transportaion for the laundry.

"Nadyne Montgomery, the clever English character actress who has played in a number of eastern productions, but who more recently has appeared at the Little theatre in Los Angeles, has a splendid part as one of the girls in the laundry who is rather skeptical of Amanda's aristocratic lineage. Miss Montgomery being a fluent linguist, also acts as interpreter for Mme. Dione.

"One of the principal members of the organization, but who is entirely new to the film world, is Lavender, the woe-begone nag which pulls the laundry wagon. Lavender was selected out of some two hundred applicants for the position, being the most dilapidated specimen of horse flesh ever seen around any studio."

Carpentier on Broadway

"The Wonder Man" Booked at Strand to Follow Showing at Hotel Astor



Moe Mark, manager of the Strand theatre, who has booked "The Wonder Man"

Moe Mark, director of the Strand Theatre, New York, and of the Strand Theatre, Brooklyn, has booked "The Wonder Man," the Georges Carpentier picture. It will be shown, according to an announcement by Robertson-Cole, which is distributing the production, for a week in the New York house, immediately following the close of the Astor Hotel engagement, and in the Brooklyn house for the week following this New York engagement.

Despite the fact that the picture ran eight days at the Astor Hotel, under the auspices of the American Legion, thereby giving Broadway opportunity to see it, Mr. Mark immediately booked it and for his two New York houses, and for several other houses outside New York, for which he engages attractions.

These bookings, neither of which will be started until the end of the Hotel Astor engagement show Mr. Mark's opinion of the picture. Recognizing it as one of the big attractions of the season, he felt in booking the picture for a week on Broadway and for the following week in Brooklyn the previous American Legion showing on Broadway was a preparation for success in his houses.

Together with the Astor Hotel showing of eight days, which began Saturday evening, May 29, the Strand showing will give "The Wonder Man" fifteen days on Broadway, a run which has been equalled by only a few productions. Considering that Brooklyn is part of New York city, and easily accessible, this give the Carpentier picture a total run in leading houses of the Greater City of 22 days. Following these showings, in the most advantageous positions possible, there will be countless others in the more important neighborhood houses of New York City, as the summer progresses.

Goldwyn in Book Tie-up

Appleton & Co. and Producer Will Exploit "To the Highest Bidder"

THE latest important purchase announced by Goldwyn Pictures Corporation is Maximilian Foster's tremendously successful story, "The Trap," which ran in McClure's Magazine from December to May, and was read, it is conservatively estimated, by not less than five million people. In novel form, this amazing tale of love, mystery and intrigue will be published by D. Appleton & Co., some time in July, and the book will be exploited in connection with the picture.

Executives of Goldwyn Pictures and Appleton & Co. have decided to change the title from "The Trap" to "To the Highest Bidder," and the author has approved the alteration. When the book appears it will carry the new title, it is stated.

The co-operative exploitation campaign, to be shared in by Goldwyn and the publishers, is being prepared far in advance to include every possible angle for advertising tie-ups. D. Appleton & Co., recognized as the "house of best sellers," has come to appreciate the great impetus given to book sales through the picturization of a novel and a simultaneous release. In the instance of Maximilian Foster's latest work, the publishers plan going further than ever in uniting the publicity given the book and the picture.

The campaign to accompany the publishing of "To the Highest Bidder" will incorporate the fact that Goldwyn Pictures Corporation is issuing a screen version, so that readers of the novel will be prepared to look for the picture when it is shown at a local theatre. Window cards, suitable for display space, will be distributed through Goldwyn exchanges to book-dealers in all parts of the country.

Says Will Rogers Has Scored Big Success

Goldwyn expresses the opinion that Will Rogers' work in "Jes' Call Me Jim" places him securely in the front ranks of screen comedians. Goldwyn forwards a copy of a telegram said to have been sent to Samuel Goldwyn by Jack Eaton, managing director of the Strand, New York, following a week's showing of the picture at the big Broadway house:

"Will Rogers scored most genuine success of the season in 'Jes' Call Me Jim.' The theme of the story is sincere, direction perfect, and the magnetic personality of Rogers so contagious that Strand audiences enthusiastically applauded the picture at every showing."

Barbara Bedford With Tourneur Organization

Contracts were recently consummated under the terms of which Barbara Bedford will be a member of Maurice Tourneur's organization for a number of years to come.

Barbara Bedford at the present time is unknown to photoplay fans throughout the country. She came to California a few years ago, and Maurice Tourneur recognized in her a most unusual and promising young lady.

Industrial Scenario Is Bought at High Price

Harry Levey of the Universal Industrial and Educational Department has purchased a scenario for an industrial picture at the sum of twenty-five hundred dollars, it is stated. In addition five other scenarios have been purchased by him during the past week, the prices paid ranging from one thousand to two thousand dollars, it is declared.

"Shore Acres" Crowds Washington Theatre

"Shore Acres," with Alice Lake, played to standing room at Crandall's Metropolitan theatre, Washington, D. C., during a week's run beginning Sunday, May 9th. News of this was contained in a letter from Nelson B. Bell, general press representative of the Crandall theatres, to the home offices of Metro Pictures Corporation which produced and distributes "Shore Acres."

Four Episodes of Ruth Roland Serial Here

The first four episodes of "Ruth of the Rockies," the serial in which Ruth Roland will make her next appearance as a Pathé star, were shipped in complete form to New York from the Astra studios recently for the purpose of an initial screening for the Pathé officials in the home office.



Louise Loraine, playing a prominent role in Universal's new serial starring Elmo Lincoln, "The Lightning's Eye"

Read to Send Agents to Key Centers

Pursuant to his co-operative exploitation policy, J. Parker Read, Jr., will dispatch personal representatives in each key section of the country, whose duty it will be to get in personal touch with the exhibitor and the distributor in the key centers.

Mr. Schlager is expected to leave on a second tour within the month. He will cover the eastern division while the other personal representatives will cover the balance of the country.

Humorous Is Added to Universal Staff

Universal has engaged the services of another popular writer. The latest acquisition is Don Kahn a recognized writer of humorous literature. Kahn formerly was on the staff of Puck and Judge. From now on he will write comedies for Universal.



Experts Laud "Doug's" Next



Scene from "Friends and Enemies," a new Comedyart comedy produced by Special Pictures Corporation

Tom Gibson to Produce Fifty-Four Comedies

Charles Carpenter, general manager of the Eclipse Film Company, announces this week the closing of a tentative contract with Tom Gibson, formerly director of Hank Mann, Gale Henry, etc., to produce the series, "The Problems of the Potts Family," by Wycliffe A. Hill. The contract calls for fifty-four two reel comedies and covers a period of two years. Pictures one and two have already been completed by Mr. Gibson.

Anita Stewart Picture Has Feminine Appeal

"Harriet and the Piper," Anita Stewart's latest Louis B. Mayer-First National attraction, now in the course of production, is said to have an unusual feminine appeal. The story is by Kathleen Norris and was published first as a serial in the Pictorial Review, one of the leading woman's magazines. It is now being published in book form.

THE headquarters of the United Artists Corporation announces that following the completion of "The Mollycoddle," starring Douglas Fairbanks, many communications have been received from the Coast — some from persons prominently associated with the industry—which proclaim Fairbanks' next picture as "another big winner." The receipt of these commendatory messages is made the subject of a statement from the United Artists' offices. The statement follows:

"Douglas Fairbanks has come through with another big winner. That's the consensus of opinion of West Coast experts who were given the opportunity of seeing the first print this week of 'The Mollycoddle.'

"Messages telling of the exceptional value from box-office and patron standpoints of the picture have been received by Hiram Abrams, of the United Artists Corporation, who has set June 13th as the release date for this production, the third 'Doug' has made for the 'Big Four.'

"This universal opinion comes from such disinterested persons as Allan Dwan, the well known director; Anita Loos, the celebrated scenarist; Charles Chaplin, and a host of others who were the guests at a private viewing of the working print. The message received by Mr. Abrams states:

"'Just finished cutting working print "Mollycoddle." Length approximately six thousand feet. Chaplin says brilliant, clever and a wonderful characterization, the best picture he ever saw Douglas in. Dwan says, "best picture Doug ever made in his entire career." Anita Loos unqualifiedly agrees with Dwan. Mary Pickford very enthusiastic. We all think it a knockout.'

"Everything seems to point to the fact that Doug has come through with another spectacular production, one that will add more laurels to those already won by his exceptionally clever 'big four' pictures. Heredity and environment supply the themes for this production and 'The Mollycoddle' is unlike anything Fairbanks has yet been seen in, a new idea and a story which finds him in a character which will not alone please his host of admirers, but one which will add tremendously to his already gigantic following.

"Fairbanks has made a departure from the usual type of picture, for which he is famous, having done away with much of his stunting which has been supplanted by a sweet love story, affording him an opportunity to place himself in a rather subdued character of a sympathetic nature.

"The Mollycoddle" Is Departure from Usual Brand

"Right from the beginning a story is woven in 'The Mollycoddle' and with each following episode it builds up to a great moral and finishes up in whirlwind fashion.

"There is a fight participated in by the star and Wallace Beery, who shoulders the 'heavy' work, which surpasses any business of this character yet brought to the screen. For fully ten minutes the two batter each other and in such a spectacular manner that the realism is nearly perfect.

"Among the outstanding features of 'The Mollycoddle' are the scenes which were taken at the Hopi Indian reservation in Arizona. Twenty-five hundred Indians perform in this episode and regardless of the picturesqueness of their presence in the production it marks their initial performance in motion pictures.

"It was only after days of considerable debating that Fairbanks was given the permission by the Chiefs to photograph the members of the tribe and when the Redskins finally did get in action they proved to be a tremendous asset.

"Considerable attention will also be drawn to Ruth Renick, the new leading woman playing opposite the star, who is a newcomer to the screen. Miss Renick, because of the manner in which she responded to her part, indicates that a successful future in the film world is assured. The credit for the direction of "The Mollycoddle" falls to Victor Fleming."

Educational Lists Its Releases

ONE two-reel comedy every week is provided for in the initial release schedule of Educational Films Corporation through its own exchanges, starting with the week of June 20. There will also be a Chester-Outing every week, with a Bruce Scenic Beautiful and a Screenic alternating. There will also be other special releases weekly, including two single-reels among the first block.

One Two-Reel Comedy Every Week; a Fine List of Scenics

Prints and supplies of material are now being shipped to the various exchanges in preparation for the opening. It is possible that some of the offices will not be ready for business at the time set, but the mechanical arrangements are being pushed and wires received at the New York offices indicate that those jointly interested in the various exchanges are seeking to overcome every difficulty.

Four of the releases for the first week have already been given pre-release showings in New York theatres, and Educational points out that the opinions of the critics makes them a known quantity for the theatre. The comedy offering is a Chester, "Four Times Foiled," which was given its original showing at the Rivoli. It was then placed on the bill at the Rialto for another week and afterwards billed for a record run over the entire Loew metropolitan circuit. It received 84 days or twelve solid weeks showing on Broadway or in its immediate vicinity.

"The Hope of Adventure," a Robert C. Bruce Scenic, made on his recent trip to Alaska, had an important position on the Rialto bill this month. The Strand last week played two of the pictures that are numbered among the initial releases. One of these was "Pigs and Kava," a Chester-Outing taken on the Samoan Islands and the other "Modern Centaurs," which was given a share of the billing at the Strand. This picture portrays some remarkable riding by a troop of Portuguese cavalrymen.

The first of the Mermaid Comedies will be seen the week of June 27. This is "A Fresh Start," directed by Jack White, of Sennett comedy and Sunshine fame, and featuring Marvel Rea. "Kiss Me Caroline," the first of the Christie Comedies to be released by Educational under the new contract, will be shown in leading theatres for the first time during the week of July 4. Bobby Vernon is the featured player in this picture, the cast including Teddy Sampson, Neal Burns, Vera Stedman and the Follies Girls. The initial "Torchy," produced by Master Films, with Johnny Hines as the red-headed office boy will get its first general showing during the week of July 11.



Tyrad Pictures Changes Title of Feature

The Tyrad Pictures, Inc., has changed the name of "The Scar of Shame," in which Lucille De Tar plays the stellar role, to "Broken Hearts."



Showing how "The Wonder Man," Carpentier's picture for Robertson-Cole was advertised along Broadway, New York. On the right is a booth in the Hotel Astor, where the picture was given its premiere

"Tit for Tat" Will Be Hallroom Comedy

The new two-reel Hall Room Boy comedy will be titled, "Tit for Tat." Percy and Ferdie become mixed up in a criminal chase with an eye to collecting the reward. The criminal turns out to be the exact double of Percy and the resultant complications lead to many warm and fistic arguments. "Tit for Tat," closely follows "Four of a Kind," "Tell Us Ouija," and "Movie Madness."

Stage Presentation of Universal Feature

During the recent National Electric Convention in Los Angeles, a special show was staged for the visitors at Universal City. Several scenes from "The Virgin of Stamboul" were put on with the original cast and original settings.

Exhibitors to Feature "Screen Snapshots"

From reports coming in from various parts of the country there is good indication to believe that many exhibitors are going to feature "Screen Snapshots," the new bi-monthly release in the same manner as they do their five reel features.



Sidney Franklin

Barthelmess to Be Starred

Griffith Star to Head Own Company; to Work in Griffith Studio

RICHARD BARTHELMESS, whose work in "Broken Blossoms," "Scarlet Days" and the "Idol Dancer" raised him high in the ranks of filmdom, is to be a star in his own right.

From the Griffith headquarters, however, comes the news that Mr. Barthelmess is not leaving David Griffith. "The situation at the Griffith studios at Mamaroneck," says the announcement, "is rather interesting just because it is so unusual in these days of selfish personal advancement at the other fellow's expense. For instance, news comes of the starring ambitions of Mr. Barthelmess, or Mr. Harron, or Miss Lillian Gish, and the idle gossips begin to say: 'They're leaving Griffith.' Now, as a matter as fact, these Griffith players who are 'going it on their own' actually are getting nearer to Mr. Griffith than they have been before. That may sound strange, but a lot of true statements often do.

"As an illustration, when Miss Dorothy Gish, following her triumph as the Little Disturber in 'Hearts of the World,' went to Mr. Griffith and told him she had received an offer to head her own companies, Mr. Griffith smiled and said: 'All right, I'm for you, and I'll give you all the help I can.'"

The Richard Barthelmess productions will be made at the Griffith studio, and are expected to begin immediately following the completion of "'Way Down East," the Griffith super-feature in which Mr. Barthelmess will be seen as David Bartlett.

Other Griffith players who are soon to head their own companies are Robert Harron and Lillian Gish. Practically all the pictures will be made at the Griffith studios.

Equipment Shipped for New Bombay Studio

The Sunlight Arc Corporation announces unusual activity in its New York service department preparatory to the first shipment of accessories abroad for the proposed Famous-Players-Lasky studios in Bombay, India. Nine cases, comprising two complete Sunlight Arc units, are to be shipped May 31st aboard the City of Chester. The Sunlight Arc Corporation anticipates a rapid extension of its foreign trade in the near future.

Al. Kaufman Engages Sidney Franklin

Albert A. Kaufman has just closed a deal with Sidney Franklin, according to an announcement made last Friday, which involves a long-term arrangement between the producer and the director, calling for four super-special productions to be staged yearly. These pictures are to be known as Sidney Franklin productions and will be produced on an elaborate plan.

Screening of "Restless Sex" Is Postponed

The special private showing of Marion Davies' latest starring feature, "The Restless Sex," a Cosmopolitan Production, which was announced for Wednesday evening, June 2, at the Ritz-Carlton Hotel, New York, has been changed to the following Wednesday, or June 9, at the same time and at the same place.

Reelcraft Sets Release Date for Series

The Reelcraft Pictures Corporation announces June 20th as the date set for the first release of the series of two reel farce comedies in which Milburn Moranti is featured.

The releasing of this series has been held back until there were sufficient releases on hand to assure an uninterrupted program to be released every other week. Distribution will be through the Reelcraft and allied Exchanges covering the entire United States and foreign countries.



Chicago and the Mid-West

Covered By L. H. MASON

Universal has taken a year's lease with an option to extend the lease for five years on a building at the corner of Congress and Jefferson Streets, and the physical handling of all Universal film in the Chicago territory will be done at that building. The two-story structure is absolutely fireproof and has an extensive sprinkler system, having been erected for a celluloid factory which occupied it for some years. It is conveniently located only two blocks west of the river and one block from express offices and railroad depots. The present commodious offices of Universal on the fifteenth floor of the Consumers Building will be retained and Manager Lesserman plans an auto service between the Consumers Building and his new film building for the convenience of exhibitors. He also has had a private wire installed between his office and the new building. It is reported that Metro and Hallmark also will have their films handled in the Universal Building.

J. J. Doyle of Chicago has acquired patent rights to the theatre signs, manufactured by the Enterprise Sign Company, Inc., and Charles C. Pyle Company, and is preparing to push the sale of these signs throughout the country. Headquarters have been opened by Mr. Doyle in the Tacoma Building, 5 N. La Salle street, Chicago.

J. R. Kratz, owner of the New Princess Theatre at Monticello, Ill., has appointed W. C. Martin manager of the house which is scheduled to open the first week in June.

Jack Graumont, Chicago manager of Metro, has returned from the convention of his company held in New York last week and reports that he is enthused over the sales plans developed at the convention and the release program which was outlined.

Harry M. Berman, general manager of Universal exchanges, has returned to New York after a week spent in Chicago conferring with Manager Lesserman over the problem of the future location of Universal's office and distributing rooms in the Windy City.

Harry Weiss, manager of Superior Screen Service, Inc., and the leading Isaac Walton of the screen industry in this territory, went to Logansport, Indiana, over the Decoration Day holiday and returned with a creel full of fish. Next to putting over a contract, there is nothing Harry enjoys more than hooking a lively bass.

Lewis Gasnier, Leon Barry and Tom Walsh were in Chicago for a few hours enroute to Los Angeles, where they will start work on "Kismet," featuring Otis Skinner.

All booking and collection records were broken by the Chicago Pathe Exchange during the month of May, according to Manager Aschmann who also looks forward to splendid business during June. All Pathe features released during the month just past had loop showings. Extra time bookings on many features were a feature of the month's record.

Eddy Brislane, slayer of Manager Mills of the Crawford Theatre, who recently was convicted of first degree murder, has been sentenced to hang and will pay the extreme penalty on June 18th.

Rayman K. Aitken was elected commander of the American Legion, Cinema Post 494, at a meeting which was held in the studio at the Rothacker Film Manufacturing Company last week. Edmund A. Bertram was chosen adjutant and George Kilgore sergeant-at-arms. It was decided that the regular meeting nights would be on the first and third Fridays of each month. Commander Aitken wishes that all Chicago veterans in any way connected with the motion picture industry would make mental note of these meeting nights and be present at the Rothacher Studio. An intensive membership campaign will be opened with a dance which will be held in the same studio within the next few weeks.

Samuel I. Levin, General Manager for Jones, Linick & Schaefer, has left on a motor trip of the east to be gone several weeks, during which time he will cover New York and Pennsylvania and New England, making all the important large cities. Motoring is a great hobby with Mr. Levin and each year he takes an automobile trip to some distant section of the United States. Mrs. Levin will accompany him.

O. F. Spahr, manager of the Enterprise Optical Company, will be in Cleveland for the Exhibitors' Convention week and will divide his time between a booth which his company will have at the Motion Picture, Machine and Accessory Show and the convention hotels. He has arranged for the use of one of his Motographs for the projection of Independent Producers pre-release pictures at the show. Another Chicago accessory man who will be prominent in Cleveland during the week is Carl Fulton. The products of the E. E. Fulton Company will be exhibited by Argus in the Argus booth at the show. Dan Barton of the Bartola Musical Instrument Company also will be in Cleveland and will be prepared to demonstrate Barton Pipe organs and Bartolas to interested exhibitors. Mr. Barton will be accompanied by a staff of expert organ men.

Lee Herz of Silee is back in Chicago from New York with four new feature pictures which he purchased from Ayone in the East. Mr. Herz also has deals pending which will add several more good pictures to the Silee's list. The four just purchased are "Blind Love," featuring Lucy Cotton, which has received wonderfully favorable criticisms from the trade press and three Rex Ray five-reel features, the first to be released being "The Unknown Ranger."

Richard Kippling, who has been in Chicago for the past two weeks conferring with Eddy Eckels over the recently formed Independent Films Association, has left for Los Angeles by way of Minneapolis and Duluth and plans to open offices for the new association in Los Angeles at once, as well as get production started on a series of feature pictures which he plans to distribute through Independent Films Association.

Announcement was made during the week that Tom Bourke, for several years connected with Chicago's largest daily newspaper, had been appointed general publicity representative for Ascher Brothers, owners of one of the largest string of motion picture theaters in the West. Mr. Bourke took active charge last Monday. His first work will be directing the publicity for the opening of the new Ascher houses in Dayton, Peoria and Cincinnati. A special staff will be appointed to work under the direction of Mr. Bourke, who was at one time dramatic editor of the Chicago American, a writer for years for the Tribune and one of the first daily newspaper men to devote space to the exploitation of motion pictures.

C. A. Meade, sales manager of C. B. Price Company, Inc., was in Chicago this week, where he screened the new picture, "His Pajama Girl." During his trip through the Middle West he also visitted Detroit, Cleveland, Milwaukee and Pittsburgh.

Chicago schools will utilize the movies in instruction work next year, according to E. S. Davis, president of the Board of Education, who expects attendance to grow accordingly. Among the films to be used in the educational work will be those showing the work of colonists, astronomy visualized and geological history.

"The Woman He Chose," the Swedish Bioscope production being put on the state rights market by the Mickey Film Company, has made a big booking record in Chicago, more than one hundred and ten theatres already having shown it, according to President Ludwig Schindler of the Mickey Company.

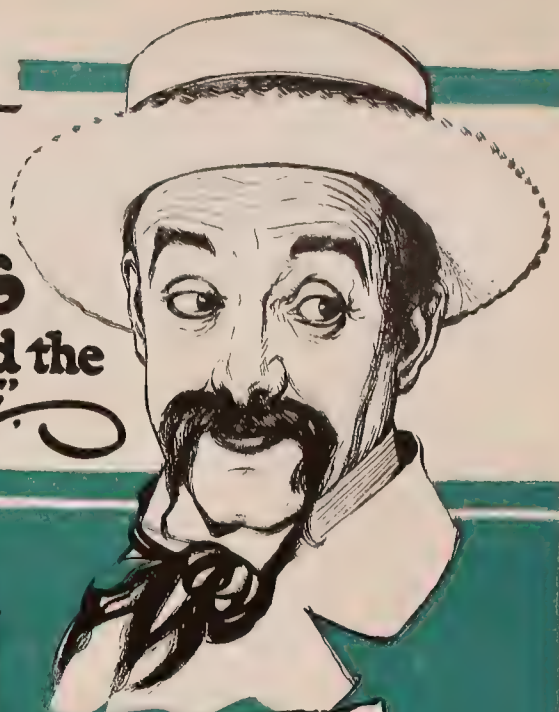
Andreas Dippel's experiment in combining Grand Opera and movies has not proved the success that the Maestro expected and the big auditorium will be dark this week. Mr. Companeri is arranging, however, to resume on June 6th and hopes to put the same sort of a show over at a two dollar rate for reserved seats, although during the first week of the performance, he charged one dollar. His reason is that the plain people are not sufficiently educated in music to be lured by a good picture to sit through an opera, but that the people accustomed to opera will be willing to pay the higher rate and attend.



"Highly amusing,"
"Lively,"
"Splendidly Staged,"—

ROLIN ONE REEL COMEDIES

with "Snub" Pollard and the funny little darky, "Sammy"



"Cut Your Cards." (Snub Pollard Comedy Released by Pathe. One Reel.) An amusing card game is the piece de resistance of this comedy. Snub and a pal are dodging the landlady when they fall headlong into a "quiet game" being held by various gentlemen of color, Hibernians and Jews. The new arrivals are warned that the game is on the level and to prove it each player produces a weapon. Revolvers, raisors, lead pipes and axes are some of the implements carried as means of protection by the gentlemen. Snub carefully manages to sneak the hand which a burly chap is betting his entire fortune upon, and, of course, the scene ends in one of those wild riots without which no slap-stick comedy is complete. The picture contains fun of a hilarious sort and no lack of action. Snub Pollard with his soulful and innocent expression puts a lot of fun into the card game, and where feminine pulchritude is needed he is ably assisted by a pretty brunette who revels in the name of Marie Mosquini.

TRADE REVIEW

"Speed to Spare." (Snub Pollard Comedy in One Reel. Released Through Pathe.) Snub Pollard is seen as an elevator boy in this extremely amusing short subject. Most of the comedy arises from the sprightly manner in which Snub dashes into his elevator when trouble approaches, and dodges all sorts of people by landing at the floors just vacated by his pursuers. Eventually he capures a gang of desperados by allowing them to chase him and then steering them into a jail. Snub is assisted in the merriment by the little colored chap who provides so many laughs in these features. The picture is highly amusing, is lively every foot of the way and is sure of putting an audience in the best of humor.

"Trotting Through Turkey"—Pathe

Few single reel comedies have been produced on as elaborate a scale as this one. The settings and draperies throughout hold the eye, the photography is unusually good and the entire affair a very satisfactory offering. It opens with a scene in the Palace of a Turkish sultan, where a giant wrestler manhandles his hapless opponents. Snub Pollard, starred in the piece, and his little colored companion appear upon the scene to shoot stuff for a news weekly, teach the members of the harem how to shimmie and incur the aid of the Sultan's displeasure. Snub is pitted against the giant grappler and with the aid of the peppery fluid is returned the victor. That scheme in itself is not especially humorous, duc to the many forms in which it has been employed, but the reel has much that is of value, is splendidly staged and ranks with Pollard's better ones.

"Drink Hearty"—Pathe

Prohibition has been used as a source of humor in more than one comedy, but the barn gin-mill in this one has been filmed so as to result in giggles and much of the material used is clever. Snub Pollard is the star and works earnestly. The mustached comedian looks funny enough and does not shirk work. In this he has been given satisfactory stuff and the result is an acceptable reel—another of his good ones.

WID'S



Produced by **Hal Roach** · *Directed by* **Fred Newmyer**

Pathé Distributors


Pathé
Distributors
MAX LINDER IN
"THE LITTLE CAFE"
A Feature Comedy Adapted
From The Broadway Stage
Success By Tristan Bernard



Chorus of impatient men patrons; "Boy, a little service please!

Unspoken comment of the women; "Isn't he cute!"

Proprietor of the Cafe; "I hope he chokes before he ruins me!"

The Girl aloud; "Get busy, you loafer!"

(Her unspoken thought); "He's adorable!"

Presenting the only Linder in a story of chortles and roars; his role that of a millionaire waiter who cannot quit his job, but who endeavors to work by day and play by night, with the inevitable complications.

Pathé
Distributors



A PATHÉ SERIAL

THE THIRD EYE

WITH WARNER OLAND AND EILEEN PERCY

Written by H. H. VAN LOAN

Produced by ASTRA



Watch Mr. Oland from episode to episode as he spins his plots, and concocts his villainies; see how sinister, forbidding and dangerous he appears. So able is his acting that no one can wonder at his reputation of being the best "villain" of the screen.

And Miss Percy; beautiful, athletic and daring, she is the persecuted heroine as your audiences want her. She is a charming foil to Mr. Oland.

Together they star in a serial of countless surprises and thrills, written by an expert and produced by serial experts. "The Third Eye" belongs on your screen!



Victor Beals

International Film Service Inc.

presents

FATHER'S CLOSE SHAVE

from Geo. McManus' famous series

BRINGING UP FATHER

with JOHNNY RAY

The second of Mr. McManus laugh provokers to be brought to the screen and even better than the first.

From the Atlantic to the Pacific and from the northern border to the Gulf men, women and children who have roared at the newspaper comics have flocked to see "Jiggs" and "Maggie" in real life. Exhibitors report these comedies to be marvelous business bringers. They are playing the best houses everywhere. See them, you'll see the reason.

TWO PARTS

Produced by

Christie Film Co. Inc.

Pathé Distributors

Exploit Short Subjects Urges C. C. Burr

That exhibitors all over the country are passing up big opportunities by not properly exploiting their short subjects is the contention of C. C. Burr, president of Master Films, Inc., who are producing "Torchy" comedies. "A short subject," says Mr. Burr, "if it is properly exploited, will outdraw the average feature."

"A few live exhibitors who have sensed the value of meritorious two-reelers," continues Mr. Burr, "have not been backward in exploiting them, with the result that they have more than made good at the box office. Hugo Reisenfeld has featured the Shackleton "Bottom of the World" pictures, first at his Rivoli and Rialto theatres in New York for two weeks and now at the Criterion, with splendid results. The novelty and quality of the subject gave them general interest and word of mouth advertising which is life to the picture theatre.

"Wonder Man" Author Is Revealed

Not until the picture was projected on the screen in the grand ballroom of the Hotel Astor in New York did it become known that the author of Georges Carpentier's first American starring vehicle, "The Wonder Man," was written by Dr. Daniel Carson Goodman.

Robertson-Cole, producers of the mystery drama, kept the identity of the author a secret by pre-arrangement, with Dr. Goodman. It was agreed at the time Dr. Goodman entered into arrangements to write the script that the authorship should be kept secret until the first presentation of the picture.

D. Clarke on Screen in Two Broadway Houses

The season's record for Broadway appearances in pictures is being claimed for Downing Clarke, former actor-manager under the Belasco banner. Mr. Clarke is having the distinction of making appearance via the screen in two different Broadway shows for two successive weeks.

In "The Wonder Man," the Georges Carpentier production being showing in the Grand Ballroom of the Hotel Astor, Mr. Clarke plays the role of Judge Robert E. Stoner, and at the Strand theatre, Mr. Clarke appeared on "The Man Who Lost Himself."

Nelson and J. F. Polanp Join Ince Forces

Jack Nelson, who joined the Thomas H. Ince forces several months ago as director of the Douglas MacLean company, has been placed under a long-term contract to continue the direction of MacLean in his new role of a star in his own right.

Joseph Franklin Poland, for the past six months a member of the Ince scenario department, also has affixed his signature to a contract which calls for his exclusive services for a long period of time.

Wm. Fox Names June Releases

DRAMATIC offerings predominate in the schedule of releases listed by Fox Film Corporation for June. Along with the regular quota of Sunshine Comedy films and Mutt and Jeff Animated Cartoons, William Fox, president of the company, has arranged to present five of his stars in as many features during June.

Notable among these features is a new William Farnum picture, "The Joyous Troublemakers," the original story of which comes from the pen of Jackson Gregory. It is said to be a big picture with a big cast of celebrated players supporting the magnetic Mr. Farnum, and is, as usual, a directorial masterpiece of J. Gordon Edwards. "The Joyous Troublemakers" was adapted to films by Charles Kenyon, who has contributed in this respect toward several Farnum successes, and John Doyle, the Farnum photographer, again has developed some new angles, working with Mr. Edwards.

The Tom Mix number on the Fox schedule is the first of the original stories written for this star by H. H. VanLoan, the noted short story writer who has come speedily to the fore as author of many successful screen entertainments. "Three Gold Coins" is the title.

The cast supporting Tom Mix ranks with those found in all Mix pictures and includes Margaret Loomis as leading woman, Frank Whitson, Bert Hadley, Dick Rush, Margaret Cullington, Sylvia Jocelyn, Bonnie Hill, Sid Jordan, Walt Robins and Frank Weed. The adaptation is the work of Alvin J. Neitz.



Winifred Westover, leading woman for "Buck" Jones in Fox features

In "White Lies," the Gladys Brockwell vehicle which comes to the first run houses in June, this star has a role in which she is called upon to demonstrate her histrionic ability as she has in no other Fox production for some time. The play is based on the novel by Charles Beade, and in it are many intensely heavy scenes between Miss Brockwell and her leading man, William Scott.

"White Lies" was directed by Edward J. LeSaint from the scenario by Charles Wilson. In addition to the leading man, William Scott, Mr. Fox has given his emotional star able support consisting of Josephine Crowell, Evans Kirk, Violet Schram, Charles K. French, Howard Scott, and Lule Warrenton.

The June release starring William Russell is a screen version of Ridgwell Cullum's story "Twins of Suffering Creek," one of the most successful of this noted author's works. In the picture with Russell are Louise Lovely, leading woman; E. A. Warren, Bill Ryno, Henry J. Hebert and Joe Ray. The direction was by Scott Dunlap and the photography by Clyde DeVinna.

The second production of Vivian Rich as a Fox star is titled "A World of Folly" and both story and scenario are by Jane Grogan. An unusual feature, about this picture is the fact that the cast includes but four persons in addition to Vivian Rich, the star. These four are Aaron Edwards as lead; Augustus Phillips, long known to theatregoers and followers of stock in various parts of the country, P. M. McCullough, and Daisy Robinson.

Among the short subjects scheduled for June, Fox offers four rapid-fire Sunshine Comedies -"Monkey Business," "Oh, What a Knight!" "Mary's Little Lobster,' and "His Musical Sneeze.' The Bud Fisher contributions for the month, in Animated Cartoons costarring the funny fellows, Mutt and Jeff, include four breezy black-and-whites. They are "The Toy Makers," "The Tango Dancers," "One Round Jeff" and "A Trip to Mars."

Forms A New Releasing Policy

EDUCATIONAL Films Corporation announces that hereafter it will pursue a policy of issuing one and two reel "specials" in scenic, tropical and scientific subjects without reference to series. This plan has been determined upon as the result of the immense number of inquiries received for "Modern Centaurs" and "The Valley of Ten Thousand Smokes" in advance of their release.

"We believe that the five years' success of Educational," says a statement from that company, has fully proven the place that the short subject deserves on the program. We feel that we have convinced the exhibitor that the question of length should not be the chief one considered, but quality, and we feel very sure that when they are furnished with exceptional product in short subjects they will give these the attention that they deserve.

"At the Criterion Theatre "The Valley of Ten Thousand Smokes' was featured in the electric signs and in the newspaper advertising where it was called 'Alaska's eighth wonder of the world.' The slogan was fully justified by these remarkable pictures made by the expedition sent to the Mount

Educational to Issue "Specials" Outside of Series

Katmai region by the National Geographic Society. Similarly, 'Modern Centaurs' was strongly billed by the Strand during its showing last week and the hearty applause with which it was greeted by audiences was a tribute to its entertainment value.

"The reviews given both these pictures by the motion picture trade papers and the New York dailies were unusual, and they have resulted in scores of inquiries coming from exhibitors in all parts of the country. Educational believes that it is a healthy sign when exhibitors pay this unusual amount of attention to a short subject. It shows that they are interested in their whole bill and that they are getting further and further away from the circus method of advertising a single attraction and selecting the remainder of their offerings at random.

"We intend to make a real specialty of these specials. We will not attempt a regular schedule because we will offer one only when there is something really special to offer."

"Sex" Is Novelized for Newspapers

More than 800 newspaper editors throughout the country are now in receipt of a seven chapter novelization of "Sex," Louise Glaum's most recent J. Parker Read production. Such publications as the Augusta Herald, the Syracuse Post Standard and the Boston Post will run the story according to an announcement from the company. It is expected to be a great aid to the exhibitor in the exploitation of "Sex."

Exhibitors See Latest Ince Production

A private showing of Thomas H. Ince's latest special production "Homespun Folks," delighted several prominent exhibitors who were the guests of Producer Ince this week. Among those present were Sid Grauman, Otto Lyttle and Roscoe Del Rose.

Sennett Feature to be Released June 15

Following private screenings at Pasadena, advices from Sol Lesser and E. M. Asher, who claim that "Married Life,'" Mack Sennett's initial special feature attraction to be distributed by First National Exhibitors' Circuit, is one of the greatest comedy knockouts ever produced, First National this week authorizes the statement that June 15th has been set as a national release day.

Among the members of the cast Ben Turpin and Philys Havers stand out prominently. The Sennett beauties have a prominent place in the production, the nature of which takes in almost everything.

"The Vanishing Dagger" Released Shortly

Universal's long heralded policy of making serials that are high class adventure and travel pictures, instead of the usual serial hodge-podge of torture chambers and crashing railway trains, will have its initial try-out in the next few days, when Eddie Polo's international serial, "The Vanishing Dagger," will be released.

Polo and his party crossed the Atlantic last summer in order to film scenes in England, Scotland and Wales, and the continent of Europe. Three months were passed abroad. Many thousand feet of film were taken showing the actors in the serial enacting incidents of the plot in the actual settings called for in the scenario.

Eileen Percy at Work on Another for Fox

Word has reached the executive offices of Fox Film Corporation in New York that Eileen Percy, who has been made a full-fledged star by William Fox, is about to start work upon her second stellar production under that banner. Several popular short stories and novels have already been purchased by the producer for use by Miss Percy, and the selection of the first to go into work was put up to the star herself. She chose F. Scott Fitzgerald's "Myra Meets His Family."

Ince's Studio Tests Attract 2,000

The complimentary motion picture tests and tryouts, staged by Thomas H. Ince as an exploitation feature for Hobart Bosworth's "Below the Surface," attracted approximately two thousand ambitious men, women and children to the Ince lot recently. The test drive was staged in conjunction with Sid Grauman and the Los Angeles Record.

Bosworth Completes "Bucko MacAllister"

The Hobart Bosworth company returned to San Francisco this week to complete the "ship-burning" scenes that were started when the company were in the Bay City a few weeks ago. These scenes will complete Bosworth's Read production, "Bucko MacAllister."

Ray Signs with Rothacker

The Prints of Star's First National Pictures to Be Done by Rothacker



Charles Ray

CHARLES RAY has just completed arrangements in Los Angeles for the services of Rothacker prints in his forthcoming First National series. Mr. Ray, in signing with the Rothacker Film Manufacturing Company of Chicago, issued a statement to the film concern asserting his satisfaction that his First National productions were to be Rothacker printed, and declaring that the importance of this detail of production could not be underestimated.

The first of Mr. Ray's productions to be printed in the Rothacker laboratories will be his picturization of "Forty-five Minutes from Broadway," the well known George M. Cohan comedy-drama. As the initial First National attraction to be presented by Arthur S. Kane, in which Mr. Ray makes his bow as an independent star, every detail of production is being carefully considered, it is stated, and the selection of the Rothacker concern for printing reflects the faith which the star and his sponsors have in the standard of work done by the Chicago concern.

In a statement to the Rothacker company Mr. Ray makes plain his estimate of the important place which film-printing should occupy in the process of photoplay production. According to the First National star, it has frequently been the misfortune of stars and directors to see particularly effective work into which they had put time and money eradicated in the final showing by mediocre print work. Upon the ultimate appearance of a picture play on the screen everything depends, and therefore the printing of a film should be considered one of the greatest considerations, according to the First National star.

S. Hayakawa Gone West

To Resume Work for Robertson-Cole; Makes Statement of Plans

AFTER a fortnight's sojourn in New York City, Sessue Hayakawa, the Robertson-Cole star, has returned to California to resume work for Robertson-Cole under his new contract with that organization. Before leaving for the Coast, Mr. Hayakawa issued the following statement:

"While the pictures which are now being released are excellent attractions, and represent a maximum of entertainment for the time and money invested, the ones just ahead will be better, for the natural reason that I will have both greater time and means to put into them. Already we have chosen out first picture, and I will start work on it immediately upon my arrival on the Coast.

"This picture, and the others of the new series, will have strong dramatic stories, and the most colorful artistic atmosphere obtainable. Beyond these elements we will stress another factor, which is the spiritual. By this I don't mean anything heavy, or psychological, but an all pervading spiritual tone, which goes home to the brain as well as the emotions.

"If you think it over, you will find that the photoplay which has nothing behind it but thrills, and rapid-fire action—such as many of our passing successes have—makes its appeal only to the emotions. We thrill for the moment, and then forget. Let me show you how differently the great success, which lives for years, gets over.

"The latter sort of picture—the kind you never forget—has beyond its action, its love interest, its drama, a spiritual—perhaps one might esay an intellectual—tone which appeals to the mind. It carries conviction. It impresses in an indelible manner. It goes deeper than the emotions, appealing direct to the spirit. That is what we know we are going to be able to do under the new contract which provides at least three months for each picture, and an unlimited financial support."

Terriss Will Complete Picture in East

After three months on the Coast where he has been directing the big Vitagraph special, "Trumpet Island," Tom Terriss is on his way East with a large company to make the final scenes for this picture in New York City and along the Hudson. It is stated by Vitagraph that an expenditure of $200,000 has already been realized on this production.

Marguerite De La Motte has the principal role. The male lead is Wallace MacDonald. Joseph Swickard, Arthur Hoyt, Marcelle Daly, Hallam Cooley, Percy Challenger and numerous other widely known players make up the supporting cast.

Realart Executives Are Presented with Gifts

The managers' dinner at the Hotel Astor, New York, which closed the recent convention of the Realart field forces, was marked by the presentation to Morris Kohn, president of the Realart Pictures Corporation, of a massive gold set; and to John S. Woody, general manager, of a valuable platinum and diamond watch and a pearl-linked platinum chain. The presentations were made by Ben F. Simpson, Realart's San Francisco manager, on behalf of the assembled managers.

Mr. Kohn in his response thanked the men not only for the gift but especially for the spirit of fraternity that prompted it. Mr. Woody expressed his gratitude for the rare marks of appreciation conferred on him and declared that the way the managers had met his approaches of good fellowship had fairly staggered him. Parchments, personally signed by the donors, accompanied each one of the gifts.

Christie Names Cast of "So Long Letty"

Al Christie has secured Grace Darmond to play the title role of "Letty" in the production "So Long Letty," the filming of which will soon start at the Christie studio in Hollywood.

Another big name which has just been added to the cast is that of T. Roy Barnes. Walter Hiers has been secured through the courtesy of Charles Eyton and Frank Garbutt of the Famous Players-Lasky Corp. The other important girl part in "So Long Letty" is to be played by Colleen Moore who is under contract with the Christie company for a long period of time.

"Miss Hobbs" Opens at Sid Grauman House

With a list that showed 3,500 bookings in the most representative houses in the United States, "Miss Hobbs," the initial production in which Realart's recently launched star Wanda Hawley appears, was given an enthusiastic premier at Sid Grauman's theatre in Los Angeles, announces Realart Pictures Corporation.

Sid Grauman wired J. S. Woody, Realart's general manager, that "Miss Hobbs" was a "perfect production and superior to anything of a similar-theme" and that "its national premier was gratifying in the extreme."

Exploitation Campaign for "Sex" Feature

F. B. Warren, general manager of the Associated Producers and formerly manager of the W. W. Hodkinson Corporation, and Sig Schlager, a representative of the sales department of the J. Parker Read, Jr., Productions, have mapped out an exploitation campaign for Mr. Read's production, "Sex," it is stated, in an announcement from the Read offices at Culver City. Great stress has been placed on the feminine appeal of the picture, it is declared. Mr. Warren has supervised the distribution of the paper from the Hodkinson office, while Schlager has arranged number of tie-ups.



Bebe Daniels, who will star in multiple reel features produced by Realart

Record Duplicated by "The River's End"

The statement first started at the New York Strand in connection with Marshall Neilan's initial independent production, "The River's End," that this picture proved the biggest attraction in the history of this theatre has again been duplicated by the Empire theatre, Portland, Me., it is stated, in a telegram from Manager Boucher of that house. After the usual run of three days, it was extended another day. The business of the fourth day was so great that Manager Boucher again extended the booking two more days.

Mr. Boucher's telegram to the Neilan company read as follows: "The River's End proved a most successful week's run of any picture in the history of our house. Truly great production. You have a real winner. Congratulations."

Universal Announces Tsuru Aoki Release

Universal announces as a special attraction the release of "The Tokio Siren," with Tsuru Aoki (Mrs. Sessue Hayakawa), June 14th. Norman Dawn directed this production, which is a comedy-drama of modern times with a touch of picturesque antiquity including old Japanese ruins and the religious ceremonies of the Buddhist worshippers. The picture is based on Gwendolyn Logan's story "Sayonara."

Percival Forms Company in New Jersey

Earnest P. Percival, formerly connected with the Lubin company, has opened his own studios in Gloucester City, N. J., to specialize in the production of two reel comedies and a series of features. The first comedy will be entitled "Their Troubled Honeymoon." Mr. Percival is president of the new company; Charles P. Thompson, vice-president, and Henry A. Miller, secretary and treasurer.

Do Fans Like Actors or Types?

Leslie King Champions Cause of Character-Actor on Screen

"DOES the moving-picture public want to see Actors or Types? Is it more profitable for the producers to carry in stock a few players, with sufficient ability and training to portray any number of characters with convincing realism, and such expert knowledge of make-up that their appearance is thoroughly satisfactory; or to use time, which means money, in a constant search for persons whose resemblance of the character needed is indubitable, but who may or may not possess dramatic ability?"

These are the pertinent questions put forward by an actor who should know what he is talking about, a man with twenty-five years' experience in big and little repertaire companies, a man who has been through the mill of presenting nine parts a week—Leslie King—creator of such unforgetable characters as One Lamp Louie in "The Shielding Shadow," Evil Eye in "The Evil Eye," the poor Coolie in Herbert Kaufman's "Content," the secretary in "Here Comes the Bride," and Blinky Bill in "The Fatal Fortune.'

Mr. King maintains that with ultra-finesse in the practice of the art of make-up, an inventive genius can devise means that will completely eradicate any lines indicating where nature leaves off, and artificiality begins—the straight, pronounced lines denoting the artificial beard, putty nose and blend of the wig. His make-up is absolutely camera-proof, he asserts, and his book of 'stills," none of which has ever been retouched, he assures us, proves his assertion.

This being true, certainly public taste is unquestionably in favor of the *real* actor, who can create a character beyond the latitude of his own personality, and present it with all the fine transitional acting which actually "puts across" a part, as opposed to a player chosen for a part because of certain physical peculiarities, who can satisfy so far as appearance goes, but through lack of experience and training, or through inability to visualize any personality foreign to his own, inevitably loses the fine shadings that are the greatest joy of the play to the observing playgoer.

We can assume, then, that the only reason for the producers ever casting types rather than actors is due to the one remaining argument in their favor—namely, the commercial element—money saving.

"It's an important factor," Mr. King admits, but he is quite ready with impressive facts on that point also.

"It takes the time of the casting and assistant directors, and often of the director himself, to look up certain types," he says. "Time costs money! Frequently a set may be ready. Suddenly an overlooked character is called for. There is no one suitable at hand. The set, the star, the director, with their salaries going on, are kept waiting, while the necessary search is made. Whereas, a competent character-actor might have stepped into the breach and filled it."

"In selecting the type," Mr. King continues, "there is always the chance of pulling a lemon. Again the star and the other players wait, while the director exhausts patience and energy trying to squeeze out of the lemon what isn't there—ability to 'put it over.' That time costs money!"

"Furthermore, there are often times when the good character-actor can play more than one brief part in a picture. And the really worthwhile actor shouldn't object to playing a small part, when his services are not otherwise required, provided of course, that he is under contract, and that there are times when he is given opportunity to prove his ability to the public. So is another salary saved."

Mr. King's recommendation to producing companies is that they carry in stock two character-actors who have had long experience in dramatic stock work, which insures their being versatile, and, as a rule, make-up artists. One of these men should be tall, the other medium sized. The director hands the script of his play to these men, and tells them to submit characterizations for certain parts that he designates. These two men may play four or more, or only two parts in the play. The director may have ideas, himself, about the physical characteristics of the types required. He states them and his stock actors act upon his suggestions. They appear before him with the characterizations called for. The chances are that they will be exactly what the director wants. If not, they will serve as a basis upon which to arrive at the desired result.

We can only add to Mr. King's statements that we are thoroughly in sympathy with his ideas. We prefer, and we believe sincerely that the public prefers, actors to types. Everyone knows how frequently a character part is responsible for spontaneous applause during the showing of a film—applause that means infinitely more to the box-office power of the play than a polite hand-clapping at the end. And we hope with Mr. King, than whom we have never met a more ardent and sincere devotee of his profession, that the producers will realize this, and accord the capable actors the recognition they so fully deserve. *Marguerite Jones.*

Artist Will Be A Director

Penrhyn Stanlaws Signs Contract with Famous Players-Lasky Corp.

ALTHOUGH at the height of his fame as a painter and illustrator, Penrhyn Stanlaws, creator of the famous Penrhyn Stanlaws girls for magazine covers, and author of several successful plays, has given up painting and in the future will devote himself entirely to motion pictures, it was announced yesterday by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

Mr. Stanlaws, who has signed a long-term contract to devote all his time to Paramount Pictures, will spend the next twelve months in the Famous Players-Lasky eastern studio studying the motion picture art to become a writer and director of Paramount pictures. In directing pictures it is Mr. Stanlaws' purpose to apply his knowledge of drama and artistic effects to the staging of photoplays that will combine dramatic story with artistic charm.

The engagement of Mr. Stanlaws, Mr. Lasky said, was in line with his policy of obtaining the services of noted writers and artists to work directly for Paramount Pictures. Mr. Stanlaws' decision to abandon painting in favor of motion pictures is said to be due to his belief that the production of beautiful motion pictures is more worth while than the painting of pretty girls' heads.

"The motion picture, because it is a picture of moving things," said Mr. Stanlaws, "gives an artist a vastly greater opportunity than oil or water color or pen and ink drawings. With the immense world-wide audience which the motion picture affords I do not think an artist or a writer can afford to ignore this great artistic force. I have always been a student of the drama and, therefore, am intensely interested in this new great dramatic medium."

Big Houses Are Booking "Simple Souls"

Philadelphia, Chicago and New York are leading in Pathe's booking race on Blanche Sweet's newest Jesse D. Hampton release, "Simple Souls," which was adapted from the celebrated novel by John Hastings Turner, and published by Scribners.

The principal circuits in the Metropolitan area have booked "Simple Souls." The most important theatres in the Loew, Moss and Fox chains of theatres have been granted exhibition dates on the productions.

Jack Dillon in East; on Brief Vacation

Jack Dillon, Mary Pickford's director, is at present in New York, enjoying a short vacation after completing "Suds." It is expected that Mr. Dillon's stay in the East will be limited to two weeks as he is scheduled to direct Douglas Fairbanks' fourth "Big Four" production and must leave shortly for the Coast to make necessary preparations.

Men Who Figure Prominently in Paramount's Fame



Top—Adolph Zukor, president of the Famous Players-Lasky Corporation; Jesse L. Lasky, first vice-president; Al. Lichtman, general manager, Department of Distribution. Bottom—Cecil B. De Mille, director general (photo, copyright Underwood and Underwood, New York); George Fitz-maurice, William De Mille, and George H. Melford, Paramount directors

Adolph Zukor's Annual Statement : : : :

"IT has always been my custom at this time of the year to make a statement regarding the place and policy of Famous Players-Lasky Corporation for the season to come. I have endeavored to place before exhibitors facts upon which they could base a fair estimate as to what our organization had to offer them, and I have striven to make clear to them the reasons why they could depend upon Famous Players-Lasky Corporation as a dependable source of supply of quality pictures in quantity. My statement for this year is as follows:

"Paramount Pictures for September:

George Fitzmaurice production 'The Right to Love,' with Mae Murray and David Powell, as fine as 'On With the Dance."

Elsie Ferguson in Mrs. Humphry Ward's 'Lady Rose's Daughter.

Charles Ray in 'The Village Sleuth,' supervised by Thos. H. Ince.

Thomas Meighan in the famous story 'Civilian Clothes.'

Dorothy Dalton in Sir James M. Barrie's story 'Half an Hour.'

'Humoresque,' Cosmopolitan's production of Fannie Hurst's story.

Dorothy Gish in 'Little Miss Rebellion.'

Wallace Reid in 'What's Your Hurry.'

Paramount Pictures for October:

'The Restless Sex,' an elaborate Cosmopolitan production of Robert W. Chambers's story.

'Fatty' Arbuckle in 'The Round Up,' his first big feature picture.

Douglas McLean in 'The Jailbird,' a Thos. H. Ince production.

Wm. S. Hart in 'The Cradle of Courage,' third of his own production.

Cecil B. DeMille's 'Something to Think About!'

'A Full House,' the famous farce, with Bryant Washburn.

Maurice Tourneur's production, 'Deep Waters,' from F. Hopkinson Smith's story, 'Caleb West, Master Diver.'

Charles Ray in 'An Old Fashioned Young Man,' a Thomas H. Ince production.

Ethel Clayton in 'The City Sparrow.'

'Held by the Enemy,' from William Gilberte's famous stage play.

Paramount Pictures for November:

George Melford's finest work, 'Behold My Wife,' Sir Gilbert Parker's story.

George Fitzmaurice production, 'Idols of Clay,' with Mae Murray and David Powell.

Ethel Clayton in 'Rozanne Ozanne.'

Wallace Reid in 'The Charm School,' from a Saturday Evening Post story, by Alice Duer Miller.

Dorothy Dalton in 'The Winter City Favorite,' a story of city gaiety.

Enid Bennett in 'Her Husband's Friends,' a Thos. H. Ince production.

'Burglar Proof,' a comedy, featuring Bryant Washburn.

Billie Burke in Clyde Fitch's play, 'The Frisky Mrs. Johnson.'

ADOLPH ZUKOR.

What Jesse L. Lasky Has to Say : : : :

"THE motion picture has reached a state that demands organization — the big, intricate, highly specialized organization, which alone is capable of producing the type of photoplays that please the public and are successful at the box-office.

"Famous Players-Lasky Corporation has this organization. Famous Players-Lasky has it because the men at the head of this corporation long ago had the vision to see that the day was coming when the public would demand that producers produce photoplays and not merely manufacture movies. The production department of the Famous Players-Lasky Corporation did not spring into being overnight; it is the fruition of years of patient toil, eternal vigilance, alertness to the constant growth of the motion picture art, and the combined efforts of a corps of men and women who have blended the best talent and genius of the new art with a fine loyalty to an ideal. Only such an organization, backed by resources which places every possible facility and aid in the hands of directors and stars, is capable of producing the newer and finer type of pictures which the season now closing has so conclusively shown to be what the public wants.

"Only such an organization could have ready—in exchanges to be shown to exhibitors—the really notable list of photoplays which we now have on hand for the coming season. It is by means of this organization that we have been able to produce twenty-five pictures four months in advance of the opening of the season, September 1.

"The best promise which the production department of the Famous Players-Lasky Corporation can make for the next year is the twenty-five pictures which have already been made. These pictures include such sterling photoplays as George Fitzmaurice's special production 'The Right to Love,' the Elsie Ferguson picture, 'Lady Rose's Daughter,' Thomas Meighan in 'Civilian Clothes,' Roscoe Arbuckle in 'The Round-Up,' a wonderful new Wm. S. Hart picture, 'The Cradle of Courage,' and 'Something to Think About,' which I am assured is one of the best pictures Cecil B. DeMille ever made.

"Just as the public has now come to discriminate between good and mediocre photoplays—and discriminate by reading motion picture advertising—so the motion picture has grown to a point that demands infinitely more than a director, a camera, and a star. And the new season beginning September 1 marks the crossroads where exhibitors and producers must elect whether they want to climb the road to better pictures or make the easy descent along the other road to mediocrity, oblivion, and bankruptcy.

"The Famous Players-Lasky Corporation's production department will continue on the high road. It is our plan to make 104 pictures during the coming year—and every one of these productions will be given all the care and skill and thought that long experience and the best of production genius can supply.

"That the public wants the big, special production, was established this year, not only to our satisfaction, but also to the satisfaction and profit of the thousands of exhibitors who were foresighted enough to book such splendid Paramount productions as George Loane Tucker's 'The Miracle Man,' Cecil B. DeMille's wonderful productions, 'Male and Female' and 'Why Change Your Wife,' George Melford's 'Everywoman,' 'The Sea Wolf,' George Fitzmaurice's 'On With the Dance,' 'The Copperhead,' and that remarkable photoplay, 'Dr. Jekyll and Mr. Hyde.'

"In the season of 1920-21 it is our intention to develop this policy of big, special productions. Specials will be produced in the ratio of two to every four Paramount pictures made. And the making of these specials will be in the hands of such masters as Cecil B. DeMille, George Fitzmaurice, George H. Melford, William D. Taylor, who made 'Huckleberry Finn' William DeMille, and other prominent directors whose names will be announced later.

"Back of every one of our directors, back of every one of our stars, is a vast invisible force of writers, artists, technicians. Experience has shown that even the best directors cannot do their best work while burdened with the cares and innumerable duties of business. Their task is to make pictures; and they cannot produce the best pictures unless the multiplicity of details are removed and placed in the hands of an organization. Thus the organization we have built up assures the exhibitors of America the very best work of the artists assembled for the production of Paramount pictures.

"Moreover, the photoplay material which we place in the hands of our directors and stars is not the output of hack writers. We have a big reservoir of novels, short stories, and stage plays, the work of recognized writers, which enables us to choose only the very best material for our artists.

"Our studio facilities have been enlarged to such an extent in the last year as to surpass even the imagination of the men who started this art. The new season will see us producing pictures in Hollywood, in the new $2,000,000 studio in Long Island City, in our new studio in London, and in our new studio about to be built in Bombay, India. Every one of these studios is of such magnitude and is so well equipped as to afford the greatest possible resources for directors and artists. The new Eastern studio in Long Island City, for instance, will allow eight companies to work on its stages at the same time. In the London studio only big special productions will be made, with English casts in English settings. This will bring a new, and utterly distinctive note to the screens of America. But the most far-reaching studio development of the coming season will be the production of pictures in our new studio in Bombay, affording as it does the production of photoplays in a picturesque land that is virgin territory to the motion picture director.

"This is what I mean by production organization. This is what I mean when I say that successful photoplays cannot be made on promises and publicity. The Famous Players-Lasky Corporation's production organization, like its distributing system, is world-wide. It has the resources and the facilities to bring to the screens of American exhibitors the very best photoplays that can be produced anywhere in the world; and in the season of 1920-21 it is our intention to use this vast production organization to the utmost of its powers, to the end that exhibitors will be able to promise their patrons the very best in motion picture art."

Scenes From Three of the Big Specials Already Completed



Top at left—Mae Murray in the forthcoming George Fitzmaurice production, "The Right to Love." Top at right—Gloria Swanson in her first starring vehicle from the Cecil B. De Mille studio, "Something to Think About." Above—William S. Hart in his second feature from his own producing unit, "The Cradle of Courage." All are Paramount Specials

"Two a Week; One Hundred and Four a Year"

MORE than one hundred features will be released during the forthcoming season, according to an announcement of Al Leichtman, general manager of the Department of Distribution of the Famous Players-Lasky Corporation.

"Famous Players-Lasky Corporation will release in the season of 1920-1921," says Mr. Lichtman, "at least 104 feature productions, at the rate of two each week, beginning September 5.

"Forty per cent of these negatives are now completed. Before July 1 more than twenty-five of these productions will be on their way to the exchanges so that exhibitors can review them.

"The plan for booking these productions will be so elastic that they will be available to every exhibitor who wants a steady supply of the best pictures for his patrons.

"An enormous amount of capital is tied up in these Paramount pictures, but Famous Players-Lasky Corporation is ready to forego immediate returns and in order that it may establish a policy of giving every exhibitor an opportunity to see a picture before he books it and to allow him his sufficient time to prepare an exploitation campaign and a supporting program based upon personal knowledge of the features he is going to give his public.

"All productions throughout the year will be shown to exhibitors several months before release date.

"Success can come to exhibitor, distributor and producer only through a consistent supply of good pictures, intelligently presented and properly exploited and one of the greatest necessities is plenty of time for the preparation of everything that goes into the making of a successful showing. Our producing department is taking all the time needed for making perfect pictures and now under the new plan we are giving the exhibitor, in turn, the advance information necessary for him to present these pictures with the careful attention that is due them.

"The producing organization that has in the past given the exhibitor of Paramount Pictures the dominating position in his community is the same organization that has already completed pictures that are as fine, perhaps even finer, than the best that have ever been delivered to exhibitors from our studios.

"We shall ask exhibitors to judge completed production, not promised productions, and shall rise or by their judgment and by that of the great public that Famous Players Lasky Corporation, through the exhibitor has so well served in the past."

New Studios Increase Facilities : : : : :

THE Famous Players-Lasky Corporation, today stands at the beginning of a new era in film production. With the opening of its new $2,000,000 studio in Long Island City, the completion of its elaborate studio in London, the development of large studios and laboratories in Bombay, India, and the constant improvement of its West Coast plant in Hollywood, the corporation finds itself in possession of facilities for producing photoplays of a quality and a diversity of appeal never before equalled in the motion picture field.

Unique among structures of its kind, the new Famous Players plant in Long Island City, which will be in operation next season, represents the best efforts of specialists and experts in motion picture production working in combination with leading engineers in the fields of construction, lighting and ventilation. In it the Eastern production activities of the organization, now scattered through four studios, will be housed under one roof.

Architecturally the new studio is one of the most interesting buildings in the metropolitan area, its exterior suggesting a great railway terminal rather than the home of a business concern. Its principal lighting, especially for production work, will be by an elaborate electric plant, which will allow 7,600 volts, alternating current to be received from the Central station.

Another departure from convention is to be found in the direct current feeder system for lighting the studio stage, designed to supply 10,000 amperes to the main studio at present, which later will be increased to 15,000 amperes. In this feeder system alone 20,000 pounds of copper are used. This system will feed ten overhead remote switchboards, each of which can be controlled by the cameraman or director from any point on the studio floor.

The main studio floor in the new building measures 120 by 228 feet. Above it rises a dome roof which does away with the necessity of supports, leaving the entire space clear for the construction of sets. Grouped about this floor are the departments actually concerned in the making of the picture. Here is located the Art and Decoration Department.

Adjacent to the Art and Decoration Department is the carpenter shop and the assembling room, separated from the stage by huge sliding doors, of such size as to permit the moving in and out of completed sets. These doors are designed to prevent the noise attendant on the construction of sets from reaching the stage and interrupting the work of the stars and the directors. Across from the carpenter shop is the scene dock for the painting of scenery and backgrounds.

Below the main stage is another stage of the same size, about which are grouped the lighting, heating and ventilation plants, the restaurant and the property and paint rooms. On this stage, which is broken by the supports of the main stage set forty feet apart, will be constructed the smaller sets.

On the main studio floor there is a magnificent miniature theatre, designed for the use of executives of the corporation and for special showings of featured pictures; the seating capacity is about fifty on the orchestra floor and a balcony has been provided for any overflow or for an orchestra.

On the mezzanine floor of the building are the offices of Mr. Zukor, Mr. Lasky, a boardroom, private offices for directors, cutting, assembling and projection rooms. On the second floor is the scenario department and library, and elaborate suites for stars, including reception room, secretary's room, dressing room, bath room and several large closets.

In another large building, occupying the street front across from the city block which the studio proper fills, is the new laboratory, designed by and equipped under the personal supervision of Frank E. Mayer, assistant secretary of the Famous Players-Lasky Corporation. In this building will be housed the work of four laboratories, two in New York and two in New Jersey, in which the developing and printing of all Paramount Pictures made in the east, is now being done. In addition to office space and a complete research laboratory the building will contain two separate and distinct laboratories. On the first floor six developing machines of the latest type, with a capacity of 30,000 feet of finished film per hour, have been installed under the supervision of the Spoor-Thompson Company.

The London studio of the Famous Players-Lasky British Producers, Ltd., in which Paramount pictures with British casts will be made, has been hailed by experts as one of the most complete and best equipped studios in the world. It compares favorably with the largest American studios, sufficient room having been provided on two stages for the filming of five large productions at one time. Every modern convenience for the comfort of the large staff of workers has been installed. The office of the casting director is near the main entrance and the office of General Manager Milton E. Hoffman and his staff are also located here. Beyond these offices are the quarters of the costume department, the paint shop and the stage, 110 feet by 65 feet. Twenty-two dressing rooms, each with a private bath, a model projection room, and other features have been provided. The studio will use more electric power than the entire tram service of Islington, the district in which it is located.

The recent announcement that the Famous Players-Lasky Corporation, in conjunction with a syndicate of British and Indian bankers, would soon begin the production of motion pictures in Bombay, India, for distribution throughout the Indian Empire and other countries of the Far East, marks one of the most important and far-reaching developments in the history of the motion picture. The name of this newest subsidiary of the Famous Players-Lasky Corporation is the Indian Empire Famous Players-Lasky Film Company, Ltd., and it begins its operations with a paid-in capital of $3,000,000.

Arrangements are being made for the erection of a mammoth studio and laboratory in Bombay, the principal city of the Indian Empire, where the most approved American methods of picture production will be introduced by American experts. Not only will Paramount Pictures be produced in a Paramount studio in India, but they will also be distributed through a system of Paramount exchanges modeled after the efficient exchange system in this country.

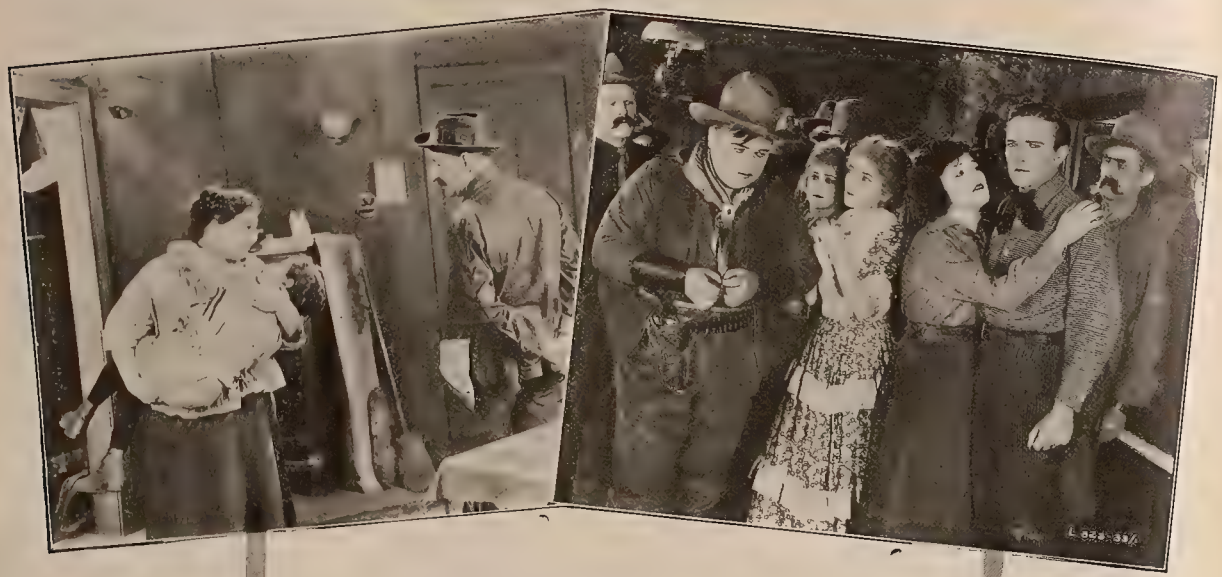
Frank Meyer, who has been in charge of the construction and real estate division of the corporation, and Tarkington Baker, have already sailed to begin work on the Indian project. Mr. Meyer will erect the studio and Mr. Baker will remain in India as the general Indian representative of the Famous Players-Lasky Corporation.

Five years ago the Lasky studio at Hollywood occupied the building which, recently, was too small for the properties of the present studio Today the Lasky studio has four stages cover a floor space of 47,000 square feet. The studio lots cover ten acres and the plant also includes a ranch of 1,200 acres where exteriors are taken, gigantic laboratories, mills and manufactories of all kinds.

Charles D. Isaacson's first contribution to the Music Department appears on page 4858 of this issue.

Don't miss this New Service Feature.

More of the Big Special Features Already Completed







A wide range of variety is to be found in this layout of "stills" from Paramount's coming attractions. Top—A scene from "Humoresque" now playing at the Criterian theatre, New York; George Melford's production of "The Round Up" with Roscoe Arbuckle. Bottom—George Fitzmaurice's production, "Idols of Clay"; George's Melford's feature, "Behold Thy Wife"

"Paramount" Universally Known

WHAT has been done by Famous Players-Lasky Corporation in the way of national advertising is set forth in detail in the following statement issued from the headquarters of that organization. "Without the shadow of a doubt, the name of Paramount is shown to more people than any other in the whole realm of entertainment," reads the Famous Players statement. "For six years it has been constantly before the public, spread across the length and breadth of the United States in the most ingenious, the most carefully planned, the most widespread and the most successful campaign ever conducted in the interest of the screen.

"Ask any person who reads what Paramount is. The answer of nine persons out of every ten will be, 'The pictures that are advertised in the magazines.' Ask what the Famous Players-Lasky Corporation is, or what it has done, and the answer inevitably must be: 'That is the company that has sold the motion picture to the American people.'

"When the policy of nationally advertising Paramount pictures was first inaugurated, many who professed to be wise in the film industry pronounced it a foolish waste of money. But these men lacked the vision which the sponsors of Paramount possessed. Hundreds of thousands of dollars were expended the first two years. Rival producers and distributors declared that the plan never would succeed because it carried no direct appeal to the exhibitors. But Famous Players-Lasky has kept on, each year increasing its appropriation and increasing its space in the national magazines, building up from week to week, month to month and year to year, an ever-multiplying clientele for the motion picture and selling, coincidentally, Paramount Pictures to that clientele.

"That this policy has been tremendously successful needs no further proof, Famous Players-Lasky officials hold, than that furnished by the fact that American exhibitors are now taking in an annual gross revenue, according to Government statistics, of approximately eight hundred million dollars and that something like eleven thousand theatres in the United States are now numbered among Famous Players-Lasky customers.

"Aside from the straight human appeal of the copy, which is prepared by some of the most expert copy writers in the country, there are two big elements which have made the Famous Players-Lasky national advertising a decisive factor in bringing about the results cited in the paragraph above. One is the fact that the campaign has been continuous from the time of its inauguration. The other is the slogan, always implied if not directly stated: 'Look for the Paramount or Artcraft trademark.'

"Keeping everlastingly at it brings success, is the motto which has guided the Famous Players-Lasky policy. Intermittent advertising never sold a constant product a fact which other film companies that have indulged intermittently in national advertising have failed to grasp. 'We'll try it,' summarizes their attitude, instead of 'We'll *do* it!' Then when a dull period sets in, the first victim of retrenchment is the advertising appropriation. The result is that the product is forgotten by the public and the money has been thrown away.

"On every sheet of poster advertising, on every lobby display, on every newspaper mat or cut advertising Paramount pictures, the identifying word 'Paramount' is conspicuous, thus linking every theatre playing Paramount pictures with the national advertising campaign. And most important of all, the company's far-sighted production policy, reflecting a determination to produce only pictures that will justify and fulfill its advertising promises the real Gibraltar of Famous Players-Lasky success—has made the name *Paramount* more than a trade mark; it has made it the hallmark of the best in motion pictures.

"The recognition of the value of the Paramount name and its enhancement through the Paramount national advertising is rapidly becoming universal among exhibitors. Concrete evidence of this recognition is constantly being brought by letter to the attention of Famous Players-Lasky executives. Within the past thirty days dozens of attesting letters have come, unsolicited, to the home office.

"An approximate circulation of 12,000,000, with readers conservatively estimated at 50,000,000 has been reached at regular intervals throughout the past year by the Famous Players-Lasky national advertising. Including the Saturday Evening Post, Ladies' Home Journal, Country Gentleman, Pictorial Review, Woman's Home Companion, Colliers, Christian Herald, American Magazine, Red Book, Motion Picture Classic, Photoplay, Picture-Play, Motion Picture Magazine, Film Fun, Photo-Play World, Photo Play Journal, Theatre, Vanity Fair, Shadowland, Boy's Magazine, St. Nicholas, Boys' Life, American Boy and Lone Scout, the list of publications is a truly imposing one. All advertising in these magazines is of full page dimensions.

"Supplementing this space, special full page advertisements of individual pictures have been run in those magazines in which the stories originally appeared, as, for instance, 'The Woman Thou Gavest Me,' by Hall Caine, in Hearst's; 'The Miracle Man,' by Frank L. Packard, in Munsey's; 'The Dark Star,' by Robert W. Chambers, in Cosmopolitan; 'The Dark Mirror,' in McCall's, etc. Moreover, at various times specialized circulation has been gained for individual productions through the utilization of so-called class publications."

National Advertising Stands Approved

ELWYN M. SIMONS, of the New Family theatre, Adrian, Mich., writes the Famous Players-Lasky headquarters as follows:

"I liked your advertisement, 'The Luxury of Being Certain,' so well that I could not help writing that these advertisements you people are printing in your national advertising are bringing me lots of money. When your first ads began to appear I saw the advantage I would hold over any future competitors if my theatre were known in Adrian as 'The Paramount Artcraft Picture House.' Consequently I started in five years ago to use that trademark in all my ads. To tell you the story of the results obtained by using 'A Paramount Artcraft Picture' would be relating my success in the motion picture business here. . . . So continue the splendid work. I think so much of your advertising and tying up my advertising with yours that from now on to the end of the year I am planning to book only your pictures as fast as they are released."

Past Year's Record Reviewed

THE year 1919-20 has been the biggest in Famous Players-Lasky history in many ways but probably the outstanding feature has been the number of big productions released and the box-office successes scored by them wherever they have been shown. In fact, so successful has this policy of "big pictures" proved that it has been decided to concentrate more and more on the production and distribution of features of this character.

The month of September furnished an indication of what exhibitors might expect as the result of the adoption of the big pictures policy. The first two releases were "The Witness for the Defense" and "The Valley of the Giants," both of them far beyond, in point of elaborateness, the average feature hitherto characterized as a special. Then came George Loane Tucker's "The Miracle Man," immediately pronounced by many critics the finest photoplay ever made. Following successive and conspicuously successful pre-releases showings at the George M. Cohan, Rivoli and Broadway Theatres in New York, the production swept the country off its feet, setting up in a few months a gross box-office record which even the most optimistic of Famous Players-Lasky executives had scarcely hoped for.

October offered, among other big attractions, Maurice Tourneur's "The Life Line" and the Houdini feature, "The Grim Game," with its sensational airplane collision, a feature of the picture which packed houses wherever it was shown. Then in November came Cecil B. DeMille's "Male and Female," destined to smash attendance records in hundreds of houses and to duplicate if not surpass the success of "The Miracle Man." In passing, mention should be made of "Twenty-three and a Half Hours Leave," which introduced Thomas H. Ince's co-stars, Douglas MacLean and Doris May, and which, although not a big production, in the generally accepted sense, soon took first rank as a money winner.

December brought the Ince special, "Behind the Door," starring Hobart Bosworth, declared by many to be one of the most intense as well as one of the most perfectly produced heavy dramas ever thrown on the screen. Then came George Melford's "Everywoman," with its wonderful all-star cast headed by Violet Heming, Theodore Roberts and Wanda Hawley, and offering the most remarkable advertising opportunities which exhibitors quickly seized and made the most of.

The outstanding feature of January was "The Copperhead," starring Lionel Barrymore in the elaborate screen version of Augustus Thomas's great play, for which a whole village was constructed and twice rebuilt to represent three periods of America's history, and in which hundreds of people appeared.

In February came George Fitzmaurice's "On with the Dance," and Twain's immortal "Huckleberry Finn," carrying a wide human appeal, not only on account of the popularity of the story but because of Mr. Taylor's admirably sympathetic interpretation.

Following Elsie Ferguson in "His House in Order," released among others in March, April brought the Robert Louis Stevenson masterpieces, "Treasure Island" and "Dr. Jekyll and Mr. Hyde," the former a Maurice Tourneur production and the latter furnishing John Barrymore the vehicle for his greatest dramatic triumph on either stage or screen, says Famous Players. The same month saw the release of "The Toll Gate," William S. Hart's first independent production as a Famous Players-Lasky star and pronounced not only by Mr. Hart himself but by many of his admirers the best picture he ever made.

Cecil B. DeMille's "Why Change Your Wife?" and George Melford's "The Sea Wolf," released in May, have just started on their careers and if present indications are borne out, box-office records are going to take a lot of beating before these two have run their courses.

The above productions are cited by Famous Players as already proved box-office successes which have justified the "big pictures" policy. For the remaining three months of the current year Paramount exhibitors are promised

(*Continued on page 4821*)

Paramount Stars Who Add Brilliance to the Screen



Top row—Dorothy Dalton, Gloria Swanson, Elsie Ferguson. Center—Thomas Meighan. Bottom row—William S. Hart, Ethel Clayton, Bryant Washburn

Stars Who Add Lustre to the Paramount Banner













Billie Burke, "Fatty" Arbuckle, Syd Chaplin Center—Dorothy

DeMille and Hart Plans Announced : :

WITH the signing of his latest five-year contract with the Famous Players-Lasky Corporation, Cecil B. DeMille and his productions become an assured part of Paramount Pictures for the forthcoming half-decade.

"Cecil B. DeMille stands today at the pinnacle of motion picture production success," says the Famous Players-Lasky Corporation. "Consistent quality resulting in consistent success has been the motto of his career and will continue to be the working slogan of his future activities.

"During the past two years, Mr. DeMille has given to the screen some of the most powerful photodramas ever presented to the public. Such tremendous successes as 'Old Wives for New,' 'For Better, For Worse,' 'Male and Female,' and 'Why Change Your Wife?' have been universally recognized as the greatest screen achievements of that period.

"No less notable triumphs of the past include 'Joan the Woman,' 'The Cheat,' 'The Little American,' 'The Whispering Chorus,' 'The Woman God Forgot,' 'Carmen,' 'Til I Come Back to You,' and a host of others equally well and favorably known.

"Successful as his past efforts have been, Mr. DeMille's plans for the future promise even greater achievements. At the head of the list of these is his forthcoming production 'Something to Think About,' heralded by those who have seen it in the making as the greatest cessors. It is a photoplay destined to appeal to the hearts of millions of spectators with a lesson that is both wholesome and timely.

"Notable casts are taken for granted now-adays in Cecil B. DeMille Productions, and 'Something To Think About' is a striking example of quality in this respect. Elliott Dexter, Gloria Swanson, Theodore Roberts, Monte Blue, Claire MacDowell, Mickey Moore, Theodore Kosloff, Julia Faye and other notables are numbered in the role of the cast.

"Although it is impossible to name the future productions of the famous producer, Mr. DeMille has secured a number of stories for scenarization. The stories in question are from the pens of some of the best known American writers including Salisbury Field, author of 'Twin Beds' and 'Wedding Bells,' Hector Turnbull, Jeanie Macpherson and others. He is also negotiating for the work of a famous British author whose name cannot be divulged, but those whose works are known and appreciated by millions of English speaking readers.

"Wide variety of theme is promised in all of these productions. Mr. DeMille has definitely abandoned the 'series' plan of which 'Old Wives For New,' 'Don't Change Your Husband,' and 'Why Change Your Wife?' form an illustration. In the future he plans to alternate, using stories of striking contrast in succession.

"No announcement regarding probable casts is possible at this time beyond the fact that a new actress is shortly to make her formal [illegible] under the Cecil B. DeMille

"Approximately four special productions a year will be made, following the established Cecil B. DeMille schedule in this respect. This number is variable, it is understood, but the director-general does not expect to exceed that number."

The production program of William Hart, another prominent producing factor of the Paramount-Artcraft group, is also discussed in detail by the Famous Players-Lasky Corporation. "The first of William S. Hart's personal productions for Paramount release, 'The Toll Gate,' has already established in the minds of the public and the exhibitors the high quality of the pictures the Western star and producer has planned for his output," says the Famous Players-Lasky statement. "'Sand,' the second of the nine great photodramas of Western life which Mr. Hart will make for Famous Players-Lasky, is a worthy successor to 'The Toll Gate' and the third of the list, 'The Cradle of Courage,' though differing in theme considerably, is declared to be one of the most powerful screen plays ever enacted.

"A fourth picture is completed but not yet titled, and the fifth is now in production. This leaves four more to be made according to present plans.

"Around his production activities, William S. Hart has built up an organization of exceptional strength. The roster is as follows: E. E. Allen, manager; Lambert Hillyer, director, who also collaborates with Mr. Hart in many of the stories filmed; Joe August, A. S. C., head cameraman; Dwight Warren, second cameraman; Cal. Hoffner, technical director; LeRoy Stone, film editor; Bennett Musson, scr[illegible] editor; Paul Conlon, press repres[illegible] tative and William Curran, a[illegible] tant director.

"Mr. Hart chooses his casts fr[illegible] among the pick of the sc[illegible] players, and has been singularly [illegible] cessful in selecting types that w[illegible] perfectly fitted to the roles. A n[illegible] leading woman, Eva Novak, sis[illegible] of Jane Novak, appears in [illegible] fourth and fifth productions ma[illegible] under the new schedule.

"In 'The Toll Gate,' Anna Nilsson, the lovely Scandinav[illegible] actress, appeared to advantage [illegible] leading woman; in 'Sand,' M[illegible] Thruman, beautiful and talent[illegible] has the feminine lead, and A[illegible] Little, always a favorite, is seen [illegible] the same capacity in 'The Cra[illegible] of Courage.'

"It is interesting to note that se[illegible] eral of the coming pictures a[illegible] from original stories by William [illegible] Hart and Lambert Hillyer, who co[illegible] laborated on 'The Toll Gate' successfully."

Mr. Hart in speaking of his a[illegible] sociation with Famous Playe[illegible] said:

"There is little to add to what[illegible] have frequently said in regard t[illegible] my associations with Famous Play[illegible] ers-Lasky Corporation and my ow[illegible] work in the production of photo[illegible] dramas. The best evidence of m[illegible] feelings toward the organization i[illegible] that when I signed the contract t[illegible] make nine special pictures for Para[illegible] mount I was beseiged with offer[illegible] and had money alone been the ob[illegible] ject of my endeavors. I migh[illegible] have made even more profitable con[illegible] uections."

[illegible]esented on [illegible]g Schedule



[illegible], Charles Ray; Center, Ewid [illegible]

F. P.-Lasky Exploitation Forces

IF one were to pick out the most distinctive features of the year 1919-20 in motion pictures it undoubtedly would be the development of exploitation, or, to speal definitively, the application of expert showmanship to the exhibitors of pictures. In this development Famous Players-Lasky has been in the advance guard, dominating in the size of its exploitation organization and in the quality of its personnel, in its methods of operation, in the amount of its services to exhibitors and in the results which it has obtained.

The Famous Players-Lasky field exploitation force was organized last Summer by Claud Saunders, exploitation manager, who, as theatrical manager and expert showman with many years of experience is known in practically every city and town of 5,000 or more in the United States. At the outset Mr. Saunders placed twelve men in the field and so pronounced was the success of these men that the number was increased after the beginning of the present calendar year so that now there is an exploitation man working out of every Famous Players-Lasky branch exchange.

Stated in a few words, the duty of the exploitation field force is to enable exhibitors, through the employment of every conceivable legitimate means, to increase their receipts from the showing of Paramount pictures. These men, trained in showmanship, bend their energies especially to the utilization of natural resources of publicity and exploitation which exhibitors for the most part have neglected in the past. Their line of duty embraces the task of increasing the interest of local newspapers in motion pictures in general and especially in Paramount pictures; interesting other lines of business in seasonable and mutually advantageous tieups; and not only giving the exhibitors the benefit of his ideas and experiences but assisting him in carrying out and applying his own, all with the purpose of enabling him to make money and to dominate his theatre's territory.

In choosing the men for these important posts great care has been exercised, practically every man has been conspicuously successful in some branch or other of the so-called show business, it is claimed by Famous Players. For instance, John P. Goring has been a theatrical producer, has managed road and stock companies and for the past six years has been engaged solely in the picture business as manager and as special exploiter of big productions.

Leslie F. Whelan for six years was engaged in special publicity work for high-class Lyceum attractions and for several noted operatic and concert stars, including John McCormack. Lately he has specialized in the exploitation of super-special pictures in New York and adjacent territory.

H. Wayne Pierson was for a long time advance agent for Cohan & Harris and other prominent theatrical firms and then exploited D. W. Griffith's "Birth of a Nation" and "Intolerance."

Charles L. Winston, experienced in the editorial room of the *Boston Post*, had also managed Keith theatres in Boston and other New England cities and had done a large amount of special picture exploitation.

Al. G. Birch, with an early experience in the management of carnival and road shows, came to Famous Players-Lasky from the editorship of the *Denver Post* a rare combination of qualifications for his present position.

These are but few, cited to illustrate the calibre of the men who constitute the field force. The entire personnel, with the present assignments, follows: A. G. Burch, Denver; E. O. Child, Portland, Ore.; Frank A. Cassidy, Chicago; Norman H. Dixon, Des Moines; Oscar A. Doob, Cincinnatti; John P. Goring, Kansas City; John D. Howard, San Francisco; Benjamin Laskin, Charlotte; Walter Lindlar, Minneapolis; Elmer E. Rutter, Pittsburg; John C. McConville, Buffalo; Albert A. Nathan, New York; Paul L. Morgan, New Haven; Hal Oliver, Omaha; Eli M. Orowitz, Detroit; N. K. Parkhurst, Salt Lake City; Norman Peel, Oklahoma City; Herman Phillips, Washington; H. Wayne Pierson, Atlanta; Monte Rice, Los Angeles; Charles Raymont, St. Louis; Daniel Roche, Chicago; Wayland H. Taylor, Seattle; Fred Walters, Cleveland; Leslie F Whelan, Dallas, Spencer G. Sladdin, Boston, and Charles L. Winston, Philadelphia.

The accomplishments of these men have been a matter of weekly record in the trade press and the results of their work are being reflected daily in letters to the Home Office from enthusiastic and grateful exhibitors, "and for the exploitation man who knows his business as does Mr. Winston," wrote H. E. Ellison of the Rialto and Princess Theatres, Denver. "This big showing due entirely to exploitation methods and assistance of Boston Office," wired Roger Upton, of the Majestic, Fitchburg, Mass. "I cannot tell how much I appreciate the efficient co-operation received from your man Taylor," wrote Fred B Walton, of the American, Bellingham, Wash. "Necessary to close ticket box every performance, largely due to exploitation," was the message received from H. F Skinner, of the Alhambra, Ogden, Utah, and pages could be taken up with similar messages from exhibitors in cities and smaller towns of all sizes in all sections of the country, states Famous Players.

Exploitation has come to stay, and as in the present year, it will continue to be one of the biggest factors in keeping Paramount exhibitors in the van in the year 1920-21, declare officials of the Famous Players-Lasky Corporation.

Three Exchanges Opened During Year

WITHIN the past year the Famous Players-Lasky Department of Distribution, under the direction of Al Lichtman, its general manager, has opened three new branch exchanges, the better to handle the rapidly increasing volume of business and give even better and quicker service to Paramount exhibitors than in the past. These new exchanges are located at Charlotte, N. C., Oklahoma City, Okla., and Albany, N. Y. Another is in immediate contemplation at Indianapolis, Ind., and it will be opened for business just as soon as a suitable location in that city can be obtained. This will make a total of thirty branch offices in the United States, splendidly manned and thoroughly equipped for the rapid and efficient distribution of Paramount Pictures and the accessories which are the usual stock in trade of the film exchange.

In addition to these new offices in this country, there was organized during the year in Canada a new Canadian distributing organization known as Famous Lasky Film Service, Ltd., with George W. Weeks as general manager and W. A. Bach as assistant general manager. The headquarters of this organization, which is directly connected with the Famous Players-Lasky Distribution Department and is under the jurisdiction of Mr. Lichtman, are in Toronto, with branch offices in Montreal, St. John, N. B.; Winnipeg, Calgary and Vancouver.

The territory served by the new Oklahoma City Exchange embraces all of the State of Oklahoma except ten counties in the Southeastern part; the Northwestern portion of the State of Arkansas and the Panhandle of Texas. A large number of thriving cities are included in this territory which has a total white population of nearly two millions.

The Charlotte territory contains a white population of 1,750,000 and embraces all the State of North Carolina, a big share of South Carolina and the Northeastern section of Tennessee. Both of these exchanges are in the Southern District, the executive offices of which are in Atlanta. Leslie Wilkes is manager of the Oklahoma City branch and David Prince is in charge at Charlotte.

The Albany office, just recently opened, is located at 33 Orange street in the Capitol City and serves a large section of Eastern, Central and Northern New York which was formerly taken care of by the New York and Buffalo Exchanges. The manager is Joseph Seidleman, who was connected for a long time with the New York Exchange.

Details as to the new Indianapolis Exchange will be forthcoming as soon as the plans are completed.

The big organization over which General Manager Lichtman presides is said to be as near perfect in its operation as human ingenuity can make it. Under Sales Manager Sidney R. Kent, the sales force has increased the volume of business tremendously. The idea that the duty of the personnel is not only to produce revenue for the organization but also to render real service to exhibitors has been kept constantly in the foreground. To this end the office of general service manager has been created and Frank V. Chamberlin has been appointed to the position. Mr. Chamberlin has been connected with the department for several years in various positions of responsibility, and with him in charge Paramount exhibitors have already learned that Paramount service now has a larger meaning than ever before.

Gloria Swanson Will Remain with Lasky

Speculation as to the future screen activities of Gloria Swanson was settled yesterday when Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, in charge of production, announced that Miss Swanson has renewed her contract with Famous Players for a period of five years.

Miss Swanson, whose work in the Cecil B. DeMille productions, "Male and Female," "Why Change Your Wife?" and "Something to Think About," stamped her as one of the foremost artists of the screen, will be featured only in big productions of the same high standard as those in which she recently has been appearing. These pictures will be from stories written by famous authors and dramatists, and will be produced on the same elaborate scale that has marked her recent screen vehicles, such as "Why Change Your Wife?" and "Male and Female."

An indication of the nature of the pictures which will be Miss Swanson's vehicles is given in a statement by Mr. Lasky that Cecil B DeMille, who discovered Miss Swanson and was the first to give her opportunity for the development of her talents, will select her stories and will personallly supervise all her productions. Mr. DeMille will see to it that the public's desire to see Miss Swanson in wonderful gowns and in lavish settings will be entirely satisfied in all fture Gloria Swanson productions. By her beauty and her striking gowns Miss Swanson has come to be known as one of the best-dressed women on the screen, and in future pictures she will maintain this reputation, it is stated.

Advance Release Charts Begin on Page 4866 of this issue

Paramount's New Pictures Offer More than Entertainment











Scenes from coming Paramount pictures. Top—Bryant Washburn in "Burglar Proof." Center—Marion Davies in "The Restless Sex"—Charles Ray in "The Village Sleuth"—Elsie Feguson in Lady Rose's Daughter. Bottom—"Held by the Enemy"

t, Charles Ray; Center, Enid Bennett; Right, Douglas

"Expect Conditions Will Improve"

THE gradual improvement in exchange rates and indications that the nations of the world are succeeding in bringing about a satisfactory readjustment of business conditions on a peace basis, give promise of a record-breaking increase in the film export business during the coming year, in the opinion of E. E. Shauer, assistant treasurer and in charge of the foreign department of the Famous-Lasky Corporation. The greatly increased demand for Paramount Pictures is reflected in inquiries received at the home office from all parts of the world and in reports received from the various distributing offices and agencies throughout the world.

"Despite, the unsettled business conditions existing in the world, the foreign business of the Famous Players-Lasky Corporation has shown a tremendous increase in the last year, and we expect a continuation of this record-breaking growth in the coming year," said Mr. Shauer in discussing export conditions. "The international appeal of Paramount-Artcraft is indicated by the fact that it is becoming necessary to increase and improve our distributing facilities in all sections of the world in order to meet this demand. Much time and attention will be given to the improving of the distributing organizations. The coming year undoubtedly will witness an important addition to the chain of foreign offices and allied organizations now supplying the world-wide demand for Paramount-Artcraft pictures.

Offices and distributing arrangements for Paramount-Artcraft are maintained in thirty foreign countries. This does not include the numerous agents who are distributing these productions in other portions of the world. The coming year, it is expected, will witness an important growth in the chain of distributing offices now encircling the globe.

The foreign offices and allied organizations for the distribution of Paramount Artcraft pictures are as follows:

Famous Players Lasky Service, Ltd., distributors for Great Britain and Ireland, with offices in London, Liverpool, Manchester, Birmingham, Cardiff, Leeds, Newcastle and Dublin. The Famous-Lasky Film Service, Ltd., distributors for Canada, with offices at Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver; Feature Films, Ltd., distributors for Australasia, with offices at Sydney, Adelaide, Perth, Melbourne, Brisbane, in Australia, Wellington in New Zealand and Hobart in Tasmania; Societe des Etablissments Gaumont, distributors for France, Belgium, Holland, Switzerland, French Colonies, and protectorates Egypt, and Asia Minor, with offices at Paris, Lyons, Toulouse, Bordeaux, Marseilles, Lille, Nantes, Nancy, Strassbourg, all in France; Brussels, Belgium; Geneva, Switzerland, and Cairo, Egypt. Others are Famous Players-Lasky Corporation, distributors for Denmark, Sweden, Norway and Finland, with offices at Copenhagen, Denmark, Stockholm, Sweden and Christiania, Norway; Sociedad General Cinematografica, distributors for Spain, Argentina, Uruguay and Paraguay, with offices at Barcelona, Spain; Buenos Aires, Argentina and Montevideo, Uruguay; Peliculas D'Luxo America DoSul, distributors for Brazil, with offices at Rio de Janeriro and Sao Paulo; South Pacific Paramount Company, distributors for Chile, Bolivia and Peru with offices at Santiago, Chile; Caribbean Film Company, distributors for Cuba, West Indies, Venezuela, Costa Rica, Nicaragua, Guatemala, San Salvador and Honduras, with offices at Havana, Cuba, and San Juan, Porto Rico; Continental Film Company, distributors for Mexico, with offices at Mexico City; Nippon Katsudo-Shasin Kaisha, distributors for Japan, with offices at Tokyo.

Foreign Production on Big Scale

AN event of international importance and one which will add greatly to the prestige of Paramount Pictures abroad is the completion of the large studio of the Famous Players-Lasky British Producers, Ltd., in London. Production work already has been begun under the direction of Milton E. Hoffman, general manager of the Islington studio, and the coming year will witness the completion of a number of notable Paramount Pictures in this new Paramount studio.

This is the first American studio to be built abroad, and is the forerunner of other similar developments of vast significance to the world film industry. Announcement has already been made of the plan to build a large studio in Bombay, India, for the Indian Empire Famous Players-Lasky Film Co. Ltd., and other announcements of a similar nature may be expected during the coming year. On the occasion of his recent visit to Europe, Adolph Zukor, president of the Famous Players-Lasky Corporation, completed arrangements for the formation of producing companies in France, Belgium, Spain, Scandinavia, Czecho-Slovakia and Poland. These various corporations with an aggregate capital of approximately $15,000,000 will begin the erection of studios and the work of producing pictures as soon as conditions are found to be ripe for the inauguration of these ventures. This time, it is believed, will soon come, as Europe is giving its serious attention to the work of readusting itself to peace conditions.

Modern American methods of filming productions will be utilized in these foreign producing units, which will some day completely encircle the earth, according to present expectations. British artists and technical experts will be employed largely in the London studio, the director, artists, cameramen and others being given a period of training under American experts. The works of the foremost British writers will be produced in the locations actually selected by the author or described in his story, the studio being the hub of producing activities which will include all of Great Britain and possible frequent excursions of France and other nearby countries for exterior scenes. The great wealth of scenic and historical material in the British Isles offer the widest possible opportunity for the filming of pictures on the scale which will be demanded of future Paramount pictures.

The first production to be filmed in London will be "The Great Day," the famous Drury Lane success which attracted international attention in stage circles some years ago. A cast of famous British players will be used in filming this production, which will be staged on a lavish scale. The release of this picture in America some time during the coming year will do much to bring about a better relationship between the film industries of Great Britain and America, in the opinion of officials of the Famous Players-Lasky Corporation. The fact that Hugh Ford is to direct this first American-British production is evidence of the care and attention which will be given to the making of this ambitious Paramount picture. As Mr. Ford had much experience as a director and producer on the English stage, before coming to America some years ago, his selection for this task is held to be ideal.

Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, has sailed to London to inspect the new studio and to assist in launching production work. It is expected that Mr. Lasky will map out the year's program for the new studio which is to be under his charge, and that important announcements concerning future plans will be made shortly after his return to America.

During the last few months arrangements have been completed for the filming of the works of a number of notable British writers, and additions are expected to this list on Mr. Lasky's return to the United States. All of Sir James M. Barrie's successes, including "Peter Pan," "What Every Woman Knows" and "The Little Minister" have been obtained for filming as Paramount Artcraft pictures. Henry Arthur Jones' new play also is to be filmed by Paramount, it is announced.

The British studio in which some of these stories will be filmed is one of the most modern and complete producing plants in the entire world and compares most favorably with the Lasky studio at Hollywood and the mammoth new Famous Players studio now nearing completion in Long Island City.

The building formerly occupied by a large power company has been converted into a splendidly equipped studio capable of providing accommodations for five large productions at one time on its two big stages. Many months have been required to finish the studio because of the difficulty in getting labor and materials. When contractors asked to submit bids for the transformation of the power plant into a studio refused to accept a contract calling for the completion of the studio within a specified time, the work of altering the structure was undertaken by the Famous Players-Lasky British Producers, Ltd.

While it is too early to announce definite plans for the immense new studio to be erected at India, it is known that it is to be a producing plant which will compare most favorably with the London and American studios of the Famous Players-Lasky Corporation.

Frank Meyer, assistant secretary of the company, who has had charge of the arrangements for the building of the New York City studio, has sailed for Bombay to begin the work of organizing this new producing unit, which will be under the general supervision of Jesse L. Lasky. The studio and laboratory will be in charge of American experts, Parkington Baker, well known in American film circles, will act as general Indian representative for the Famous Players-Lasky Corporation, and will be in direct charge of the producing and distributing organizations which will be provided in India. The pictures produced in the Bombay studio will be released throughout the entire world, and will be of the character having an international appeal. It is expected that the first picture made in India will be ready for release by Christmas.

¶For the complete account of happenings in Cleveland at the Convention. See next week's Motion Picture News.

First View of Forthcoming Paramount Features



Both comedy and drama are contained in the following list of Paramount releases: Top row—Dorothy Dalton in "Half an Hour"; Douglas MacLean in "The Jailbird"; Dorothy Gish in "Little Miss Rebellion." Center—Ethel Clayton and Walter Hiers in "A City Sparrow"; Bryant Washburn in "A Full House." Bottom—Thomas Meighan in "Civilian Clothes"; Wallace Reid in "What's Your Hurry?"

Charles Ray; Center, Enid Bennett; Right, Douglas

Seven Specials Ready Now

IN a series of statements just issued, Famous Players-Lasky Corporation emphasizes its seven special productions, now completed and available for distribution in the near future. The statements from the Famous Players Home Office are submitted in the following:

"A vivid, virile story with a theme standing out in striking contrast to 'Why Change Your Wife?' 'Male and Female,' 'Don't Change Your Husband' and any of his previous successes marks 'Something to Think About,' the first Cecil B. DeMille super-special for Paramount during the coming season, to be released in October.

"For the first time in recent years the most distinctly individual director of motion pictures has left out the society background for a plot and turned his attention to a human, gripping story of the country. The delicate touches of married life which formed the groundwork of the DeMille domestic dramas and the lavish sumptuousness which made 'Male and Female' the most talked of picture of the past few years, have both been supplanted by a new facet of the DeMille genius.

Exhibitors who have found the advance notices of previous DeMille pictures more than upheld by record breaking attendances have another opportunity, it is said, to realize upon the unusual treatment of 'Something to Think About.' The idea of right thinking furnishes the basic idea for the story. In the early scenes the quaint rural characteristics of Luke Anderson, dogmatic blacksmith, and his daughter, Ruth, have a rollicking humor that is veneered with DeMille's expert hand. When the daughter, already engaged to a rich young man of the neighborhood, elopes with Jim Dirk, a handsome newcomer, the clouds of tragedy gather quackly. Luke Anderson in a moment of frantic rage at what he regards as his daughter's unforgiveable disobedience to his will, is responsible for the destroyal of his sight as he works at the anvil. Then a series of swift climaxes come in rapid succession until the mental will power brings with it the restoration of his daughter and her own happiness through the instrumentality of her little boy."

"'Humoresque,' the Cosmopolitan Production directed by Frank Borzage, and featuring Alma Rubens in an all star cast, will be released in September as a Paramount Picture, and is expected to be the film sensation of the year. Acknowledged by critics as the logical successor to George Loane Tucker's 'The Miracle Man,' it is a story of sublime mother love, perhaps the most appealing motion picture seen on the screen in a long time, it is a story of rare emotions, of superb characterizations, of a great love and a great sacrifice. It has more pathos than 'The Music Master' and more humor than 'Potash and Perlmutter.'

"'Humoresque' is the creation of Fannie Hurst, the famous writer. Dealing with the inspired love of a wonderful mother who by sheer will power pushes her son onto the pinnacle of musical fame and makes him a great violinist, it is a motion picture that tugs at the heart strings. And yet there are plenty of humorous touches. With rare artistry and finesse, Director Borzage has succeeded in blending tears with laughter, tragedy with joy, in such excellent proportions that the result is magnificent. Unrivalled for its humanness, its humor, its pathos, and its sublimity, 'Humoresque' stands out as the supreme screen achievement of the season.

"Frances Marion made the screen adaptation. Alma Rubens, a beautiful and well known player, is featured. The others in the all-star cast are Vero Gordon, who plays the difficult role of the mother, Dore Davidson, who plays the role of the father, Gaston Glass, who plays the role of the son, Miriam Battista, Bobby Connolly, Louis Stearns and Sidney Carlyle."

"Put them all together—a startling story adapted from Sir Gilbert Parker's most famous novel, a meritorious cast headed by Elliott Dexter and Mabel Juliene Scott, surpassing outdoor scenery in the heart of the great west and the direction of George Melford—and the answer is the Paramount special production, 'Behold My Wife,' to be released early in November.

"The idea of taking a delicate, unsophisticated Indian girl and thrusting her upon the staid conventions of an English home and family which give the motive to 'Behold My Wife!' offers something unique in motion picture plots. It is the spirit of revenge which prompts Frank Armour to marry Lali and send her, unaccompanied and friendless to his English estate. Through the dissolving scenes the young savage learns to assimilate unknown customs and slowly transforms herself into a model for her society-worshipping 'in-laws.' The pith of the love story finds outlet in the return of her husband and his subsequent awakening,—a story handled with the delicacy of a master-director so as to leave no feeling of revulsion over the trick to which the wife has been subjected but merely admiration for her consumate skill in converting her disadvantages into a triumph.

"The story has been adapted to the screen from Sir Gilbert Parker's 'The Translation of a Savage,' easily the most fascinating story from the pen of this English novelist. This author's works have been found to be excellent screen material. Many have already been made into films, two of them' The World for Sale,' and 'Judgment House' have previously been produced by Paramount. 'Behold My Wife!' however, offers more opportunity for colorful scenery and histrionic art than either of the others."

"Settings and effects of far greater beauty than he has ever achieved in any of his former productions mark the work of George Fitzmaurice in 'The Right to Love,' the second special production which he has directed for Paramount, which will be released in September, adapted by Ouida Bergere from Claude Farrerre's famous French novel, 'L'Homme Qui Assassina,' its scenes are laid in Turkey and along the moonlit Bosphorus, giving Mr. Fitzmaurice every opportunity to indulge his talent for bringing to the screen the exotic atmosphere of the East.

"The story of 'The Right to Love' is one of intense dramatic quality- a strong, virile conflict of human emotions. As a play, dramatized from the novel by Pierre Frondaie, who also adapted Pierre Louy's 'Aphrodite' for the stage, it was a dramatic success in Paris. Later, translated into English by Gilbert Cannan and Francis Keyser as 'The Right to Kill,' it was produced in London, at His Majesty's Theatre, with great success. The scenario for the Paramount version of the story was written by Ouida Bergere, author of 'On With the Dance,' and many other scenarios which Mr. Fitzmaurice has skillfully directed.

"Mae Murray and David Powell, who scored so heavily in Mr. Fitzmaurice's first Paramount special, 'On With the Dance,' again play leading roles under his direction. In the role of a young wife and mother, mistreated by her husband and living solely for her little son, Miss Murray has a part which develops the great emotional promise she showed in 'On With the Dance.'"

"Roscoe 'Fatty' Arbuckle, long a favorite in short comedies, makes his bow as the star in long features as 'Slim Hoover,' the fat sheriff, in George Melford's special production of 'The Round-Up' for Paramount. In it he has a role which offers him every opportunity for the expression of his individual type of humor, combined with a more serious element which presents him as an actor of talents hitherto unsuspected by his admirers. Indeed, as played by Maclyn Arbuckle in the original stage version, the part was classed as a serio-comic, for although there was an abundance of comedy in the delineation, it was by no means predominant, making the character a sturdy, wholesouled, human sort of an individual.

"'The Round-Up,' written by Edmund Day, was first produced in New York at the Broadway Theatre by Klaw and Erlanger in August, 1907. Its success was instantaneous and after a long season in the metropolis it was sent on the road where it continued in popularity for a number of years. From the standpoint of settings, number of players and scenic and dramatic effects, it was one of the biggest productions which ever toured the country. A highly dramatic story of Indians and rough and ready plainsmen, the big scene of the stage play was a battle in a narrow Arizona Canyon. In the screen version, this scene, staged in natural surroundings with hundreds of Indians, frontiersmen and soldiers, gains tremendously in its melodramatic appeal."

"'The Cradle of Courage,' William S. Hart's third picture under his new contract with the Famous Players-Lasky Corporation, offers him one of the most varied roles of his career as well as one of the most unusual parts he has ever played. At different times in the action he appears as a soldier, a policeman, and, later, as the peaceful citizen of a seaport town.

Throughout the picture there are many incidents filled with stirring action. The scenes in the trenches, on board the army transport, the fight in the backroom of the waterfront saloon, and the safe robbery, all lend themselves to the sort of acting in which Hart does his best work.

"Ann Little is the leading woman in the new picture, playing a part which is as varied as the star's and which, at one point, requires her to appear disguised as a boy.

"'The Cradle of Courage' was written by Fred Bradbury and adapted for the screen by Lambert Hillyer, who also is the director."

"All the languorous charm of the South Seas, the beauty and calm of Grecian skies, and the glitter and intrigue of London's fast set go toward making 'Idols of Clay,' the new George Fitzmaurice special, a picture of unusual pictorial and romantic interest. Coming as it does on the heels of such notable triumphs as 'On With the Dance' and 'The Right to Love,' Mr. Fitzmaurice's latest contribution to the silversheet, which will be released in November is sure to elicit comment as a worthy successor, both dramatically and artistically.

"Ouida Bergere, who wrote the scripts for both 'On With the Dance' and 'The Right to Love,' mapped out the continuity from an original story of her own—the first original story she has done for Famous Players-Lasky on her new contract. It affords excellent opportunities for Mr. Fitzmaurice to display the genius for designing the exquisite pictorial effects which have won for him a place in the front rank of present day directors.

"The story concerns the love of Faith Merril, a naive little daughter of a South Sea Island pearl smuggler, for Dion Holmes, a young English sculptor, who has sought the quiet of the South Seas in order to forget a certain unpleasant shattering of what illusions he has entertained about women in general and one woman in particular.

"Mr. Fitzmaurice has surrounded Mae Murray and David Powell, who play the roles of Faith and Dion, with an exceptionally fine cast."

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"more of the same," among others being the Thomas H. Ince special, "Below the Surface," featuring Hobart Bosworth, and William S. Hart in his second independent production, "Sand?" scheduled for June; the big Commopolitan production, "The World and His Wife," in July; and "The Fighting Chance," William DeMille's "The Prince Chap," with Thomas Meighan, and Maurice Tourneur's "The Devil to Pay," in August.

There is the record of another Paramount promise fulfilled, and in the light of the completeness of its fulfillment the announcement that the policy is to be continued and even amplified takes on an added significance for Paramount exhibitors.

Forthcoming Paramount Features : : :

FROM the number of its forthcoming releases Famous Players-Lasky Corporation has singled out the following for special mention in a series of statements just issued from the headquarters of that organization. The pertinent paragraphs of these statements, having to do with the various productions that Famous Players contemplates releasing at future dates, are submitted below in summarized form.

"It was particularly fitting," says Famous Players-Lasky, "that when Dorothy Dalton signed a long-term contract with the Famous Players-Lasky Corporation she should make her debut as a Paramount star in a story of such force and repute as Sir J. M. Barrie's 'Half an Hour,' which will be released in September. This play, one of the most successful of the esteemed author, was first produced on the American stage in 1913 at the Lyceum Theater with Grace George in the role of Lady Lillian, which is enacted on the screen by Miss Dalton. For a long time afterward Blanche Bates played the role in vaudeville."

"Tried and proven in two stage forms, first as a straight farce and then as a muscal comedy, Fred Jackson's play 'A Full House,' which will be released in October as a Paramount Picture with Bryant Washburin in the leading role, offers this player unusual opportunities for the type of fun making in which he has already been so successful in 'Why Smith Left Home' and 'Too Much Johnson,' The story, a tangle of humorous situations in which incriminating love letters, stolen jewels, an exchange of suitcases, and a persistent police force, are ingeniously interwoven, has shown itself to be a producer of sure-fire laughs."

"Never since her first appearance as a Paramount star has Dorothy Gish had so resplendent a role as she has in 'Little Miss Rebellion,' released in September, as her first Paramount picture of the coming season. In 'Little Miss Rebellion' Miss Gish will appear in the royal purple of the little kingdom of Bulgravia, and if you think that Dorothy is not born to the blue blood, just glance at her full name—Her Sublime Grace the Grand Duchess Maria Louise, Countess of Bulgravia, Hereditary Countess of Gorodny, Countess of Warsaw, Honorary Colonel of the Life Guard."

"Three different periods—1860, 1890 and the present decade are shown in 'Lady Rose's Daughter,' a picturization of Mrs. Humphry Ward's famous novel, which released in September, will be the first Paramount Picture of the new season starring Elsie Ferguson. Miss Ferguson, stunning in gowns of the reigning fashion of each period, provides another treat for the hundreds of thousands of film patrons who have learned to regard her screen styles as models to be copied later on Fifth Avenue. Supporting Miss Ferguson is a splendid cast, including David Powell, Holmes E. Herbert, Ida Waterman, Warren Cook, and Frank Losee."

"The perplexing complications of a debonair young man of town who suddenly finds that he has fallen heir to a young ladies' seminary furnish the laughs for 'The Charm School,' Wallace Reid's Paramount starring vehicle released in November. A breezy comedy plot with acting to match bring Wallace Reid to the screen again in the kind of picture he has made his own, the kind that audiences all over the country clamor for. Since his initial success in 'Believe Me, Xantippe,' the dashing young star has not had a play which abounds in more comedy than this."

"Real romance in the form of a bulky motor truck lumbering along the highway at a 20 per crawl disproves the "nothing new beneath the sun" theory and provides a genuine thrill in 'What's Your Hurry?" the picture starring Wallace Reid, which will be released in September. In the role of Dusty Rhoades, daredevil speeder to whom a motor truck means nothing, Wallace Reid finds a part which for thrills and exciting drama is worthy of his work in "Excuse my Dust," "Double Speed" and "The Roarin' Road," all Paramount Pictures which are still fresh in exhibitors' memories for their box-office success."

"The mysticism and romance of South Africa, its diamond mines and the witchcraft of its natives form the background for 'Rozanne Ozanne,' which, set for November release one of the most powerful photoplays which Ethel Clayton has ever appeared. 'Rozanne Ozanne' was written by Cynthia Stockley, famous for her stories of South Africa and the tropics. In 'Rozanne Ozanne,' which first appeared as a two part story in the Cosmopolitan Magazine, Miss Stockley has surrounded a charming love story with a veil of mystery woven from the many Kaffir legends which she gathered during the years of her residence in Rhodesia and the diamond country.'

"Everybody in town was at the station waiting for the train that would take them all on their annual excursion to Crystal Springs. That is, everybody was there but Johnny. Johnny's best girl was there, of course, all dressed up. But the train came in and not Johnny. Then, a minute before the train pulled out, Johnny came sprinting up to the station and explained that he couldn't take Jenny after all; he was broke. And that's how Bryant Washburn loses his girl at the very start of his November Paramount picture, 'Burglar Proof.'"

"'The Restless Sex,' Marion Davies' newest starring feature for Cosmopolitan Productions, which will be released in October as a Paramount Picture, is announced as a spectacular drama of modern society life, a massive production with magnificent settings and scenic investitures, and a cast of more than six hundred players.

"The Restless Sex" is Robert W. Chambers' greatest novel. First appearing in the Cosmopolitan Magazine, it has had a tremendous circulation."

"An actual explosion by which half a building is torn away, supposedly the devastating result of a Confederate shell marks the culmination of a series of stirring climaxes and paves the way for the final scene in 'Held By The Enemy,' the Paramount production of William Gillette's greatest play, which will be released in October with an all star cast. For stirring scenes and excitement the history of the motion picture industry has seldom offered stronger situations than in this picture. In the memory of men and women of North and South alike the story of the great struggle will never grow dim, and 'Held by the Enemy' brings to the screen the pleasantest memories of those years, in a strongly dramatic plot."

"Havana and the gay throngs which visit it during the racing and carnival season form the background for so many of the scenes in 'Civilian Clothes,' the Paramount screen version of Thompson Buchman's play which was one of the season's successes at the Morosco Theatre, New York, and which enjoyed runs in the larger cities of the country as well as a successful road tour. With Thomas Meighan as the star, Hugh Ford as the director, and Clara Beranger as the scenarist, the photoplay offers a combination of talent that is not often found in one picture."

"In the Frisky Mrs. Johnson,' her next Paramount picture, adapted for the screen from the play by Clyde Fitch, Billie Burke finds a role with a far greater emotional appeal than any part she has yet played on the screen. The superficially frivolous Nell Johnson is at heart a very real woman, willing to make the greatest sacrifice—the loss of her good name—to save from disgrace the sister whom she loves devotedly. Edward Dillon, who directed Irene Castle in 'The Amateur Wife,' directs Miss Burke in 'The Frisky Mrs. Johnson.'

"Actual events in which practically the whole world is interested and atmospheric locale that never fails to charm are two important factors in the Paramount production of 'A Winter City Favorite,' written by Charles Belmont Davis, brother of the late Richard Harding Davis, which will be released in November with Dorothy Dalton as the fascinating heroine. This is the third production the star has made since she signed her new contract with the Famous Players-Lasky Corporation. It is also the third production in which Harley Knoles has been her director."

"Ethel Clayton appears in the novel role of an Apache dancer in her Paramount picture, 'A City Sparrow,' released in October. This marks a distinct departure for Miss Clayton, who has been appearing recently in stories of married life, notably, 'The Thirteenth Commandment' and 'Young Mrs. Winthrop.' Although Miss Clayton is unmarried in this picture, the theme of marriage plays a vital part in the production.

"Sam Wood's direction is at its best in this story by Kate Jordon, Clara G. Kennedy did the scenario. Walter Hiers and Lillian Leighton bring a vein of comedy which is in effective contrast to the serious theme."

"Notable among the November Paramount releases wil be 'Deep Waters,' Maurice Tourneur's production of F. Hopkinson Smith's best seller, 'Caleb West, Master Diver.' Jack Gilbert has written the scenario and a typical all-star Tourneur cast will be seen. The locale of the story is the New England Coast and the story deals with the building of a lighthouse. One climactic scene follows another in rapid succession, threatening disaster at any moment. There is a shipwreck at night, filmed as only Tourneur can produce scenes of this character and there are also many under-water scenes produced by an entirely new device which promises something distinctly novel."

"Charles Ray in 'An Old Fashioned Young Man'—story and scenario by Agnes Christine Johnston—will be one of the October releases. In this Thomas H. Ince production Ray plays the role of a youth who has the old-fashioned ideas of love, marriage and home. This picture is replete with the wholesome, genuine small-town atmosphere for which Ray pictures have come to be so distinctive and popular. Jerome Storm directed and the production has the unique distinction of having been filmed without an iris, or "fade-out," and consequently has aroused considerable advance interest in film circles. Ethel Shannon is Ray's leading woman."

"A typical Ray picture, aptly describes Charles Ray's new picture, "The Village Sleuth," from the Ince studios. This September release is from the pen of Agnes Christine Johnston.

"Douglas MacLean, Thomas H. Ince's popular young star, will be seen for the first time in a Julien Josephson story when "The Jailbird" is released in October. Under the direction of Lloyd Ingraham, who handled the production of 'What's Your Husband Doing?' Mr. MacLean in this picture is certain to find a still more secure place in the hearts of motion picture fans."

Many Famous Stories on Hand

THE producing department of Famous Players-Lasky Corporation has no lack of screen stories upon which to draw for their future productions, according to an announcement of the company. Among the works now on hand are all the works of Sir James Barrie, including "Peter Pan," "The Little Minister," and "What Every Woman Knows"; "The Secret Orchard," Channing Pollack's dramatization of the novel by Agnes and Edgerton Castle; "Brewster's Millions," by George Barr McCutcheon; "The Conquest of Canaan," one of Booth Tarkington's earlier stories; "Free Air," by Sinclair Lewis; "The Husbands of Edith," by McCutcheon; "Peter Ibbetson," Du Maurier's famous novel; and "Camille," Dumas' perennial favorite. Other stories by Cosmo Hamilton, Ben Ames Williams, John A. Moroso, Max Marcin, Mark Swan and Owen Johnson are also available.

t, Charles Ray; Center, Enid Bennett; Right, Dorothy

Activities of the Independents

STATE RIGHTS—EXPORT

Foreign Rights of Cohn Comedies Are Sold

A contract has been signed by Inter-Ocean Film Corporation and Jack and Harry Cohn, producers, conveying to the former organization the world distributing rights, exclusive of the United States and Canada, to the "Hall Room Boys" Comedies.

Plans formulated by Jack and Harry Cohn, producers of the "Hall Room Boys" Comedies, will provide for the production of twenty-six releases per year, retroactive January 1st, 1920. Under the terms of the contract, Inter-Ocean Film Corporation acquires the foreign distributing rights to these comedies for a period of three years, effective with the first release January 1st, 1920. This insures a minimum output of seventy-two comedies during the contract period.

Arrow Sells Rights on Comedy Series

Coincident with the announcement this week that Muriel Ostrich is to be starred in two-reel comedies statement made by W. E. Shallenberger, president of the Arrow Film Corporaion, reporting the sale of the territorial rights to the series of twelve productions.

Mr. Shallenberger announces the sales of the rights in the following territories: New York, Northern New Jersey and Eastern Pennsylvania, Southern New Jersey, Kentucky, Michigan, Oklahoma, Texas and Arkansas, New England, Western Pennsylvania and West Virginia, North and South Carolina, Georgia, Florida, Alabama and Tennessee, Kansas and Missouri, Illinois and Indiana.

Exclusive Sells Rights on Neilan Revival

The Exclusive Features, Inc., announce that many territories have already been sold on the revival of Marshall Neilan's "The Country That God Forgot." The territories already sold include, Texas and Arkansas to the Specialty Film Company of Dallas, Texas; Oklahoma to the Tucker Brothers of Oklahoma City, the Southern states, Florida, Alabama, Tennessee, Georgia, North and South Carolina to the K. & R. Film Company of Atlanta, Georgia, and Western Pennsylvania and West Virginia to the Quality Film Corporation of Pittsburg, Pa.

Ayon Sells Rights on Gerald Bacon Picture

Nathan Hirsh, of the Aywon Film Corporation, last week sold the rights to "Blind Love," the Gerald Bacon photodrama starring Lucy Cotton, for the state of Illinois to the Silee Film Corp., of Chicago. In addition Silee purchased from Aywon the Illinois rights to the series of Rex Ray Western pictures.

Mr. Hirsh has also completed arrangements whereby he will put on the state rights market a series of Western photodramas directed by D. W. Griffith when he was connected with the Biograph company.

Reelcraft Engages Warner

Noted Author to Write Stories for Matty Roubert Comedy Series

WILLIAM HENRY WARNER has been engaged to write the stories in which Matty Roubert, the twelve year old "leading man" is to be starred on the Reelcraft Pictures Corporation exclusive short subject program.

Mr. Warner is the author of "Mothers of Men," "The Bridge of Time," and many short stories, plays and articles on travel. His latest book "The Bridge of Time" is now being published in both New York and London.

The addition of Mr. Warner to the staff of the Matty Roubert producing unit is but the fulfilling of a promise to make the forthcoming series of pictures complete two-reel feature comedies in every sense of the word. The stories will concern the romances of youth, dealing with the enjoyable and universal appealing adventures of boys and girls in their teens.

Two of the stories for Matty Roubert have already been completed. One is titled "She's a Vamp," and the second story deals with the greatest joy in the lives of all youngsters—when the circus comes to town, and requires the service of a real Circus for its production. It will be titled "Circus Day."

William L. Roubert who is in



William Henry Warner

direct charge of the productions has endeavored to have every member of his producing staff and expert in their line. Production has already been started at Fort Lee.

Reelcraft plans to release these pictures at the rate of only one a month allowing ample time for the producing unit to make complete productions suitable for presentation in every theatre in the United States. Distribution will be through the Reelcraft and allied exchanges.

Pioneer's Summer Plans

Releases Will Continue During Hot Weather to Meet Demands

FOLLOWING the plans which proved successful last year, the Pioneer general staff announced that during the coming summer months there will be no cutting either in its number of releases or in the quality of the productions to be offered to the exhibitor.

June will see Louis Huff in "What Women Want" put out under the Pioneer banner, while July, August and September will be the release months of Jose Collins in "Nobody's Child," Grace Davison in the "Hidden Code" and Emily Stevens and Montagu Love in the "Place of Honeymoons." All of these pictures are said to be large and notable productions.

The Pioneer general staff believes that it owes a certain duty to the exhibitors handling its pictures to give them as good if not better pictures during the slow months as it does during the winter season. Last summer the Pioneer released some of its biggest productions with no falling off of the estimated receipts.

Usually during the hot spell there is a dearth of large pictures and the Pioneer believes that their summer offerings will help to meet the demands of the enterprising exhibitor.

Christie States Plans Under New Deal

As was recently announced, the Educational Film Corporation and Christie Comedies have perfected an arrangement whereby Educational will distribute all of the Christie product not otherwise contracted for. The new deal between Educational and Christie will include twenty four feature comedies, according to a statement from the Christie studios, meaning a gross business of a million dollars for two reel comedies alone, it is declared.

Two of the new series have already been started by Christie. The players in them include Bobby Vernon, Fay Tincher, Eddie Barry, Neal Burns, Dorothy Devore, Teddy Sampson, Vera Steadman, and Charlotte Merriam and Jimmie Harrison.

C. B. Price Manager Is Touring Mid-West

Mr. C. A. Meade sales manager of the C. B. Price Co., Inc., has left for a trip through the middle west stopping at Chicago, Detroit, Cleveland, Milwaukee and Pittsburgh. In these various centers he will screen the five reel comedy drama which this company is marketing, Billie Rhodes in "His Pajama Girl." Mr. Meade expects to be away from New York for several weeks and upon his return may plan a second trip through another section of the country.

The state right purchasers who have already bought this subject for their territory have expressed their opinions of its big worth in no uncertain terms, according to an announcement from the C. B. Price offices.

Kremer Open Special Service Bureau

Victor Kremer, president of the New York Independent Masterfilms, Inc., announces the establishment of a special department in the exchange to take care of exhibitors' publicity wherever the same may be desired by them. He announces that between the hours of ten to twelve each day the publicity department shall belong to the exhibitor exclusively, and no charge will be made for the service.

Mr. Kremer believes that a good picture never grows old, and with this in mind he has closed for the famous Chaplin comedies and for features, starring Bryant Washburn, H. B. Walthal, Taylor Holmes and others of like calibre, it is stated.

Walter Hiers Engaged for Christie Film

Walter Hiers, the comedian, has been secured by Al Christie for a big part in the forthcoming production of, "So Long Letty." The acquisition of Hiers was made possible, it is stated, by the courtesy of Frank Garbutt and Charles F. Eyton of the Lasky Company, who arranged their schedule so as to permit Hiers to play for Christie for a period of six weeks.

Colleen Moore will play one of the other important parts in "So Long Letty," having already been cast for the role of the domestic wife.

"Son of Tarzan" Under Way

National Busy with Edgar Burroughs' Jungle Serial

A PICTURIZATION of "The Son of Tarzan" from the book of the same name by Edgar Rice Burroughs, is now being made at the studios of the National Film Corporation, the world distribution rights of which will be controlled by David P. Howells.

"The Son of Tarzan" is said to be a new departure in serial making in that it takes the story values from Mr. Burroughs' book and develops them to a highly dramatic point of serial filmization with a background of spectacular jungle settings.

"It is to be no mad jumble of blood and thunder, nor a series of unrelated incidents intended to be mystifying, but it will be a consistently constructed dramatic production from a story which has proved itself intensely popular with the public and which is one of a series which have met with unusual success on the screen," said Mr. Howells.

The company has offered Harry Revier, who is wielding the megaphone on this production, unlimited resources with orders to make the serial on a par, in every detail, with special productions. It is being filmed on the same elaborate scale which distinguished the previous Tarzan pictures.

Burroughs' previous works, "Tarzan of the Apes," and the "Romance of Tarzan," both of which were filmed as features by National and "The Return of Tarzan," which is also a five-reeler directed by Mr. Revier, have all scored highly with the public.

Mr. Revier, with Jean Temple, casting directress spent a long time in gathering together a cast capable of meeting the peculiar requirements "The Son of Tarzan" calls for. Innumerable changes had to be made before the company had its proper quota of talent. To be sure of their services all the "extras" were signed up for the entire length of the serial's production time.

The cast represents the four corners of the globe. Among those selected are: Karla Schramm, who is a Scandinavian; Mae Giraci of Italy, Eugene Burr, Howard Johnstone and H. W. Kearley, all of New Zealand, and a carefully selected quota of male and female talent, drawn from all parts of the world with which the story deals and conversant with the life and mannerisms of their respective peoples.

Gordon Griffith, who is playing the part of the young son of Tarzan, was one of the stars in "Huckleberry Finn." He also played the juvenile lead in "Tarzan of the Apes," the earlier National production. He was selected for the new role because of his unusual daring and pronounced ability before the camera.

Due to the unusual nature of the lighting action and acrobatic feats which the story calls for, the entire cast has been undergoing rigid training to fit it for the literally savage life ordeal which the filming of "The Son or Tarzan" will entail.

Roy Somerville who is photo-dramatizing the story has written original script for Douglas Fairbanks, the Gish sisters, the Talmadges and other leading screen stars. Capt. Harry M. Rubey, president of National, has given him a free hand to make the "Son of Tarzan" a serial classic. Revier and Somerville plan to make each episode a two-reel feature in itself. They will be so filmed that each will have an engrossing and fast moving plot replete with fascinating adventure and romance of the jungles, while each episode will be closely knit in the continued narrative. Because of the strange and tropical scenery the film is expected to offer a peculiar atmosphere of romance and the unknown as the background for the exploits of the "Son of Tarzan."

Pioneer Will Release One Picture a Month

Pioneer Film Corporation now finds itself in a position to announce to the exhibitors of the country that they may count upon one picture a month every month during the future. Pioneer has on hand and in preparation eight productions featuring such stars as Emily Stevens, Marie Doro, Montague Love, Mary Anderson, Louise Huff, Alma Rubens and Jose Collins which will be released monthly during the coming fall and early winter.

Billy Franey Comedies Go Well Is Report

Billy Franey, the comedian, appearing in a series of one-reel comedies, being produced for the Reelcraft Pictures Corporation, has proved the big surprise of the Reelcraft exclusive one and two-reel program. A wire from the Consolidated Film Company of Los Angeles, informs that the Billy Franey picture of "The Water Plug," went over as a great success at Grauman's theatre, Los Angeles.

The Chicago Reelcraft exchange next reported the Billy Franey comedies as booked into Barbee's Loop theatre in Chicago, for full week-runs.

European Rights Sold on "Determination"

The United States Photoplay Corporation has contracted for the entire European rights for "Determination" with the Stoll Film Company of London, England.

Howard Hall, the dramatic writer, has been added to the scenario staff, and has been placed in charge of the continuity of the story "Determination." This production will be first released in New York City, and then follow into London. Arrangements are being made to show it in one of the largest houses in the Stoll chain in Drury Lane, it is stated.

Ward Lascalle Avoids Haste

Will Spend 12 Weeks on Each "Comedyart" Release

BELIEVING that quality product can only be made by the expenditure of a sufficient length of time during which scenario writer, director, cameraman, players, sub title writer and film ties, Ward Lascalle, director general of the Special Pictures Corporation, has announced that twelve weeks will be spent in the production of each "Comedyart" release.

This new policy is heartily endorsed by President Louis W. Thompson and H. J. Roberts, general sales manager, is arranging his releasing schedules so that this innovation in comedy making can be carried out to the fullest extent.

Four companies are now making the 1400 foot comedies used in "Comedyart" releases. Extensive remodeling of the Balboa studio at Long Beach has been effected in order to facilitate the making of the Special Pictures short reel fun features.

Milburn Moranti heads one producing unit; Charles Diltz, a former Rolin director, a second unit; George Cooper, formerly with Taylor Holmes productions and Vitagraph comedies the third; while the fourth producing unit is being personally directed by Director General Lascalle.

Among the better known comedians who are being featured by Special Pictures are Joe Bonner, former Vitagraph player, and well-known English, stage comedian; Max Asher, former associate of Kolb and Bill and other comic stars; Sandy Roth, formerly with the Ziegfeld follies and Gus Edwards reviews on the Orpheum time; and Tex Hewson, the "cowboy mirth maker." Hazel Powell, Alma Lucille and Peggy Weightman are among the beauties who act as feminine foils to the fun makers.

Lascalle has re-organized his producing staff to include George Larson, chief cinematographer; Joe Moranti, technical director; Charles Gorton, transportation and location superintendent; Lucille McGowan, modiste, and G. Gillette, studio auditor. "Friends and Enemies" is the title of the latest Comedyart release of Special Pictures Corporation.

Fine Arts Denies Rumor

Never Contemplated Withdrawing "Mary's Attic" from Market

FINE ART PICTURES, INC., in a statement to the motion picture trade denies absolutely the rumor which has been circulating recently that their six reel supercomedy feature, "Up in Mary's Attic," will not be released on the state right field. They very emphatically wish to impress the fact that "Up in Mary's Attic" will be released through the independent exchange men, that they have never considered releasing it in any other manner, and that all reports to the contrary are not true.

Charles F. Schwerin and L. L. Hiller, who are in charge of the territorial sales for "Up in Mary's Attic" have laid specific stress in all of their dealings with state right buyers or their representatives on the fact that "Up in Mary's Attic" will be sold as was originally intended, to the independent exchangeman.

That this is the case is evident for many reasons. To begin with, Fine Art Pictures state that they believe in the independent market as the best channel for the distribution of a production such as "Up in Mary's Attic." They believe that the independent distributor and the independent exchangeman can put over a production of this type in a manner that will bring out to the utmost its value.

Two important territories have already been sold for the independent market. Nat Robbins, of Utica, N. Y., who has purchased the rights for northern New York State, and Willis Kent of Quality Pictures, Denver, Colo., has purchased the rights for Colorado, Idaho, Utah and Wyoming.

Talmadge Re-Issue is Selling Rapidly

Joe Brandt, director general of the National Film Corporation, which company is planning to re-issue "Captivating Mary Carstairs" in which Norma Talmadge is starred, states that the list of unsold territory on this feature is growing smaller every day.

This film will be ready for release about June 1st, it is said, at wthich time new posters, advertising matter, press sheets and publicity and slides will be available for exhibitor use.

More Exchanges Ally with Reelcraft

Reelcraft announces the addition of the following exchanges to those already distributing Reelcraft subjects: the Seaboard Film Company with offices at 916 G street, N.W., Washington; and at 210 Calvert street, Baltimore, Md.; the Electric Theatre Supply Company of 1309 Vine place, Philadelphia, and the Supreme Photoplays Company of 1446 Welton street, Denver.

Gilmore Offers Studio Site to Producers

Paul Gilmore, who has recently completed "The Isle of Destiny" at Anna Marie Key, Florida, makes an unusual offer to picture producers through the Motion Picture News. He states that he will give absolutely free, with no strings attached, a location on the island to any reliable picture manufacturer who will build a studio and agree to work in the section for six months of the year. The climate, states Mr. Gilmore, is so perfect that he was able to complete a six reel picture in three weeks.

Bacon's "Blind Love" Going Well, He Says

Herman Rifkin, Eastern Feature Film Company, Boston, writes Nathan Hirsh, Aywon Film Corporation, who is handling the distribution of Gerald F. Bacon's six-reel production, "Blind Love," starring Lucy Cotton and George La Guere, that the feature has been booked for a week's run beginning May 31st at the Boston theatre, Boston. "Blind Love" has been booking through the New England States for the past month and Mr. Rifkin reports it is playing to very successful business.

Jack Gardner Returns to Screen Work

Richards and Flynn, Kansas City exhibitors, who hold the First National franchise in their territory, have contracted with Jack Gardner to make a series of twelve five-reel Westerns. Mr. Gardner's vaudeville tour will end in time for the actual production work to start in California on August 14. Distributing plans will be announced later.

Press Book Soon Ready for "Mary's Attic"

According to a report from Fine Arts Pictures, Inc., who are releasing the six reel super-comedy feature, "Up in Mary's Attic," on the state right market, their twenty-eight page campaign book is now nearing completion. This book, it is said, will be a decided novelty from many angles. Every page will contain valuable and useful information.

An Old Struggle Re-enacted

BY VICTOR KREMER

THERE is nothing new under the sun. The exhibitor has nothing to fear. The much talked about producer-exhibitor enterprise is as old as the proverbial hills. From the beginning of time there have always been interests which desired to gobble up everything in sight, and at first flush it appeared that everything went their way. This applies to business as well as to politics, to civil as well as military life. No matter how shrewd in conception, clever in preparation, and efficient in execution, it cannot stand.

It is beyond belief how stupidly blind these interests are who are not satisfied with success and glory more or less justly earned while engaged in enterprise which made them pre-eminent among their fellows. Do those interests, be they autocracies, monarchies, or industries not realize that the grasping encroachment on other domains only serves to ally the ones who might suffer by such encroachment? Do they not realize the futility of any plan which plans to "shove off the earth" anything in the way of their ruthless advance? These producer-exhibitors were they thousandfold stronger than they are, will be blown away as chaff when the whirlwind of indignation will strike them with full force.

I desire to make myself plain on these five points: the producer-exhibitor is buying and building theatres to compete and supersede all contemporaries; the producer-exhibitor has the financial means to do so; the producer-exhibitor with the aid of national advertising has prepared the ground for patronage; the producer-exhibitor has enough productions for its theatre program; the producer - exhibitor, therefore, does not care a rap what independent exhibitors are trying to do to preserve themselves. The producer-exhibitor is united –the independent as yet has no concrete program—and even when they arrange one, it will not stop the producer-exhibitor as he considers himself unconquerable and already dispensing the spoils gained by newly conquered territories. Let's see why the independent exhibitor has nothing, absolutely nothing to fear, yes, rather much to gain.

First of all the independent exhibitor as yet owns and controls 80 per cent of the seating capacity of the moving picture audience. Again he prefers to be his own boss rather than a subsidiary adjunct and although he has been fooled many times he knows how to fight, and knows how to win. In time he is going to present an absolutely united front and will administer the arrogant invader a much needed lesson.

The independent exhibitor has much more resources than the producer exhibitor. These resources are not as yet organized, but they will be in less than three months. The producer-exhibitor laughs at this statement, but remember, others in different vocations have laughed at like statements to their everlasting shame and sorrow.

The independent desires to remain his own master. He must have more product, better product, best product. The summer season gives us all a breathing spell. The independent exhibitor will cancel the producer exhibitor's program, he will take independent product of high grade. Those now big among independent producers will grow bigger, those smaller will become big, and inasmuch as I personally am concerned, permit me to say: "I have set the mark for my high calling in the industry and am straining all efforts to reach said mark, and I have no fear but that I will accomplish what I set out for."

"Tex" Series Is Fully Sold

Arrow Sells Practically Every Corner of World on New Pictures

WITH the announcement this week through the Arrow Film Corporation that William Steiner is now completing the seventh of the series of "Tex" productions, it is announced that the sales rights to this series have been disposed of in practically every corner of the world. An official of the Arrow organization is authority for the statement that very little territory in the world remains unsold on the "Tex" productions.

Territorial buyers and exhibitors who have witnessed a screening of the first of the "Tex" series have commended the splendid work of the casts and the director. No expense has been spared in making this series one of uncommon value. The mystery element in each is played up dramatically in each production and each production has its singular attractiveness.

The first of the series titled "Circumstantial Evidence," "The Wall Street Mystery," and "The Unseen Witness," have been released in several territories and according to the statement from Arrow have proven exceptional box office values. The interest in the series has been aroused to a great extent because of the mystery element in each production. This element gives each of the productions a distinctive drawing power. Exhibitors have declared that the patrons have in a large number of cases made special inquiry into the schedule of the release of the productions and have expressed a desire to see the entire series. Especial emphasis has been made on the fact that so many of the older patrons of the theatres find in the "Tex" productions entertainment similar to a series of mystery novels.

The American demand for just this type of production in series was evidenced in the rapid sale of the American territorial rights by the Arrow organization. The remarkable part of the sales record of this series is the foreign demand.



"The Restless Sex," the Cosmopolitan production from the Robert W. Chamber's novel in which Marion Davies is starred, is a magnificent spectacle as will be proven by the three views from the picture as shown above

News Notes from the West Coast

By J. C. JESSEN

FIRST NATIONAL

ANNOUNCEMENT is made from the Los Angeles First National Exhibitors circuit office that more than $5,000,000 will be expended by this organization for productions in Los Angeles during the coming year. This expenditure is to cover the production cost of subjects made by the twelve producing units occupying nine separate studios in the Los Angeles district. The releases included those of the Mayflower, four by J. Parker Reed, two by Mack Sennett, two with Carter De Haven, in addition to those starring Katherine MacDonald, Anita Stewart, Mildred Harris Chaplin, Charles Ray, Charles Chaplin, Marjorie Daw and Florence Vedor.

The Mack Sennett first contribution to First National "Married Life" was given a try out at Pasadena three days of last week, prior to the subject being taken East by E. M. Asher personal representative of Mr. Sennett. This release which has Ben Turpin, Phyllis Haver, Charles Murray, Ford Sterling, Kalla Pasha, Louise Fazenda, Eddie Gribbin and others was given a very cordial reception in the retired millionaires' town.

The cast for the Marshall Neilan production which is to follow "Don't Ever Marry" has been announced to be composed of Agnes Aires and Pat O'Mally in the leading roles, and the supporting cast include Bull Montana, Noah Berry, J. Barney Sherry, Walter Long, Charles Mailes and Lydia Titus.

King Vidor has engaged Ferdinand Earle to prepare the art titles for his second First National release, "The Jack-knife Man," which is almost ready for final preview.

Vidor has not announced what his next film will be and the selection largely depends on William Parker, scenario chief, and Charles Vidor, manager, who are now in New York to purchase material.

All scenes for the Lewis B. Mayer production "Old Dad," starring Mildred Harris Chaplin, have been completed by Director Lloyd Ingraham. This cast is made up of George Stewart, Irving Cummings, Mystle Stedman, John Sainpolis, Hazel Howell and a number of others.

President Sam Rork of the Katherine MacDonald Productions has a cast selected or the next play, "Curtain," which is to be directed by James Young. Charles Richmond, Lloyd Whitlock and Florence Deshon are principals of this play, which will have a back-stage atmosphere.

The Anita Stewart production of "Harriet and the Piper," from the Kathleen Norris novel, adapted for the screen by Monte M. Katterjohn, is in the final stages of production under the directon of Bertram Bracken. Supporting players are Ward Crane, Vera Steadman, Irving Cummins, Charles Richmond, Byron Munson and others.

Charles Ray organization has "Peaceful Valley" in the final stage of production and this initial First National release will be ready for the screen shortly. In the meantime work is going forward on the preparation of "Forty-five Minues from Broadway," which is to be the second release. Ray has a number of other stories for future productions including an original play by Robert Wagner, fourteen Hoyd stage scenes, two James Whitcomb Riley poems and Booth Tarkington's novel, "Ramsey Milholland."

F. P.-LASKY

THE erection of several elaborate settings at the Famous Players-Lasky studios requiring several weeks time for the technical staff, prevent William R. Taylor from commencing the filming of "The Furnace," by Pan, until about June 7th. One of these is an interior of gambling rooms and adjoining parlors at Monte Carlo, and an elaborate interior and exterior setting of a well known London church is also being built.

Filming of "The Jucklins," by Opie Reed, from screen version by Frank Condon, will be started by George Melford early in June. This story will require a number of elaborate scenic features many of which will be taken near Los Angeles. Monte Blue has been cast for the role of Bill Hawes, Charles Ogle will play Lem Jucklin and Mabel Julienne Scott will appear in the part of Guinia Jucklin.

Another film to be started early in June is that starring Roscoe Arbuckle who this week finished work in "The Life of the Party." Joseph Heneberry is to continue as Arbuckle's director, and Walter Wood has prepared the continuity for the next play.

Director Tom Forman will begin the filming of Roseanne O'Zanne starring Ethel Clayton next week. Mary O'Connor, at the head of the Famous Players-Lasky scenario department, prepared the working script for this, and Jack Holt has been selected as leading man.

James Cruze has been selected to direct the filming of the next Wallace Reid play, "The Charm School," screen version of which was written by Tom Geraghty, and Gloria Swanson has been cast to play opposite Bryant Washburn in "Wanted a Blemish," which will be put in production as soon as Washburn completes work in his present subject, "Burglar Proof." Following Miss Swanson's work in this film she will be granted leave of absence from the Famous Players-Lasky studios, and expects to temporarily retire from the screen.

METRO

ANNOUNCEMENT is made this week at the Metro studios of plans for the next series of Screen Classics. "Blackmail," a crook melodrama, by Lucia Chamberlain, is to be Viola Dana's next starring vehicle, and script is now being written by A. S. LeVino.

Alice Lake is to play in the name role of, "The Gorgeous Girl," from story by Naldro Bartley, which is to be filmed immediately following the completion of "The Mis-Fit Wife."

Sarah Y. Mason is preparing the screen version of the Irving S. Cobb story, "The Five Dollar Baby"; and the Arthur Stringer story, "The Waffle Iron," will serve as the vehicle for May Allison. The latter is being written for the screen by A. P. Younger.

Finis Fox is writing the screen version for "The Turning of the Worm," which will be a comedy drama of matrimonial difficulties from the story by Hannah Hansdale.

Another script in preparation for an all-star production is that of "Someone in the House," from the speaking stage play which ran several years ago. Louis Zellner is writing the continuity for this play.

G. Allen Gilbert, illustrator and Poster artist, has been engaged by the Metro to prepare a new style, or type, of art titles for Winchell Smith's "The Sap-Head."

Director Rex Ingram and company producing "Hearts Are Trumps," are at Huntington Lake in the high Sierra Mountains to secure snow scenes. Francelia Billington plays the featured role in this subject, and the production will serve to introduce a new leading woman in the person of Alice Terry. The company in the mountains also includes Brindsley Shaw, Frank Brownlee, Norman Kennedy, as players, and John Seitz and Tom Storey as cameramen, and about twenty others.

Director Eddie Cline has begun the filming of the first Buster Keaton comedy drama which deals with the trials and tribulations of a young married couple. The play was written by Jean Havez, and Sybil Sealey has been selected as leading woman.

The gym of the Los Angeles Y. M. C. A. was used for a number of scenes in "The Chorus Girl's Romance," Metro is now making with Viola Dana under the direction of William C. Dowlan. A number of professional gymnasts performed stunts for the camera in scenes taken in the gym.

Jack Livingston has been selected by Metro to play the important role in "The Mis-Fit Wife," which features Alice Lake, following Livingston's completing work in the Winchell Smith production, "The Sap-Head."

TWO Jesse D. Hampton productions were forwarded East this week for release. One of these is "Leona Goes a Hunting," starring Blanche Sweet, with her Directory, Henry King, playing the opposite role.

The second film to be completed is that starring William Desmond which was made under the working title of "The Man From Make-Believe," but which will be released as "A Broadway Cowboy."

Fred Myton has completed writing the screen version of the Fanesty stage play, "The Brass Bottle," and this has been put in production under the direction of Henry King with H. B. Warner as star.

BRUNTON

AN announcement of unusual interest is expected from Robert Brunton Studios within the im-

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The Players' Directory:
Motion Picture
News Service Section

mediate future as M. C. Levee, vice-president and business manager of the Brunton plant, returned from New York this week, following several weeks in the Eastern metropolis where he went to investigate conditions pertaining to the film industry and the advisability of the Brunton Company building a commercial studio near New York City. While in the East, Mr. Levee made contracts with a number of producers who expect to make films on the Coast and during their stay in the West, will use space and offices at the Brunton plant.

The construction work on a number of improvements at the Brunton Studios was commenced this week. The building now going on consists of the erection of a tier of 6 dressing rooms which will be adjoining the recently completed 300 feet dark stage. Adjoining the dressing rooms will also be built two office suites for the use of Robert Brunton and General Manager Levee. A six-inch water main is being laid to the new big stage in order to give ample fire protection and large quarters are being built for the scenario department on the west side of the big plant. The department is in charge of Jack Cunningham. Another improvement now under way is that of a fireproof storage place for powder and other explosives. This building is the first to be erected on the ten-acre tract adjoining the Brunton Studios recently purchased.

Filming of the first Robert Brunton all-star production, "The Devil to Pay," from the Frances Nimmo Greene novel, will be commenced next week by Director Ernest Ward. At this time producer Brunton has under construction a number of well known novels, one of which will be selected as his second all-star subject.

Positive print and negative on the ninth and last, J. Warren Kerrigan for W. W. Hodkinson to be made by Robert Brunton, has been shipped East for print making, and the Brunton made serial for Pathe, as yet unnamed, has been completed as far as the fifth episode. W. S. Van Dyke is directing the making of this unnamed serial and Charles Hutchinson and Josie Sedgwick are featured.

Director Hugh Ryan Conway, now filming the "Money Changers" by Upton Sinclair for B. B. Hampton, has sent his assistant, Virgil Hart, to San Francisco to make scenes, both interior and exterior, in Chinatown for use in the Oriental sequence in this production.

The Allan Dwan Mayflower company has been working nights for the last week filming the original story by Dwan, which is said to be so intensely dramatic that work during the day is impossible because of the noise. The big cast for this subject includes Mary Thurman, Niles Welch, Eugenie Besserer, Joseph Dowling, Frank Campeau, George Hackathorn and Stanton Williams.

The Robert W. Chambers' story, 'Athalie," is in the final editing stages and will be ready for final preview at a Hollywood theatre during the coming week. Sylvia Breamer and Conrad Nagel play the leading roles.

General Manager Harry Rapf of the Selznick organization announces the completion of the Olive Thomas picture, "Jenny," and stated Miss Thomas' next story, written by John Lynch and titled "Nobody," would be ready for filming as soon as the star had wardrobe prepared.

Henry Kolker has also finished the making of "The Palace of Darkened Windows," the last scenes being taken at Balboa Beach where desert scenes were filmed.

UNIVERSAL

THE final work is being done on script for the next Priscella Dean production which is to be titled "Outside the Law," a crook drama of a new type, the original story for which was written by Tod Browning who directed Miss Dean in "The Virgin of Stamboul," and he will direct her in the making of this film. Director Browning insists that this crook drama is of a decidedly new type as it does not concern crooked police or dishonest officials. One of the principal roles is that of a Chinese philosopher who preaches the doctrine of Confucius.

Messrs. Lyons and Moran have selected their complete cast for the second five-reel comedy drama, "La La Lucille," from the Broadway stage success by Fred Jackson. Anne Cornwall and Gladys Walton are the leading women for the comedians, and the principal players are Fred Gamble, Henry Meyers, Frank Earle, Charles McHugh, Dora Walbert, Rose Gore and a number of others.

Other Universal productions now in the making are "Fighting Job," starring Harry Carey under the direction of Reeves Eason; "Marama," directed by Norman Dawn and starring Edith Roberts; "Hitchin' Post," being directed by Jack Ford, and Director Lynn Reynolds is doing the final editing of the "Red Lane." Proparations are being completed for the making of "In Folly's Trail," which will be directed by Rollin Sturgeon.

Horace Davies, recently added to the directorial staff of Universal, is filming "Give a Young Man a Chance," a comedy which features Howard Austin and Bartine Burkett and a number of bathing girls. Magda Lane and James B. Warner are featured in "Pranks of Fate," Universal short subject, and Director Mack Wright is filming Bud Kirkland's "Buddy," which features Leo Maloney and May Busch.

HERE AND THERE

THE D. N. Schwab Productions have purchased screen rights on the story, "Girls Don't Gamble Anymore," which is to be the third vehicle starring David Butler. The story is now being prepared for the screen and work on the filming of this is to begin within the next two weeks. In the meantime the company is doing the final work on the second David Butler picture, "Smiling All the Way," which was directed by Fred J. Butler. The new story gives Butler the role of a big hearted, out-of-doors young man which is the same type of characterization he has had in previous stories.

The Monroe Salisbury Players left for northern California this week to make exteriors for their initial production, "The Barbarian," adapted from a late magazine story. Jane Novak plays opposite Salisbury, and other players are Barney Sherry, Harrison Post, Lillian Leighton, Sydney Dean, Larry Steers, and a number of others. Donald Crisp who directed Salisbury in "Ramona" and "Eyes of the World," is serving in this capacity for the new company. The Salisbury Company will have its headquarters at the Brunton Studio where the interior for the subject will be filmed.

GARSON

WITH Mid-Channel's adaptation from Sir Arthur Wing Pinero's play of the English stage, plans are being made at the Garson Studio for the next Clara Kimball Young production which is to be from an original play by Sada Cowan, recently engaged by Harry Garson following her engagement as writer for C. B DeMille. Miss Cowan is the author of the stage play, "The State Forbids," "Playing the Game" and a long list of one-act plays for stage stars.

Edward T. Lowe has also been added to the Garson scenario staff and will give his attention to preparation of continuities.

To
New York
Producers

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Equipped with the following:
1 Magazine, No. 1442.
1 f3.5 50mm Carl Zeiss lens, No. 258639
1 f3.5—75mm Carl Zeiss lens, No. 236164
(Note—The above lenses are marked in millimeter openings instead of regular stops.)
1 f4.5 Special 32mm Bausch and Lomb Wide angle lens, No 2825576.
All lenses above are mounted to the camera in regular Bell-Howell Micrometer mounts
Also 1 f3.5 50mm Bausch and Lomb View Finder lens, No. 2735047.
Veeder counter, new model, with stop-motion extension, No 167.
6-inch lens mount, fitted with a 3½ inch Verito lens, No. 2, in slip tube.
All the above was in a combination case with set of ray filters and holder, camera and tripod cranks
The above is fully insured and protected by a Nationally known detective agency.
In case any of the above is located, wire or phone the owner.

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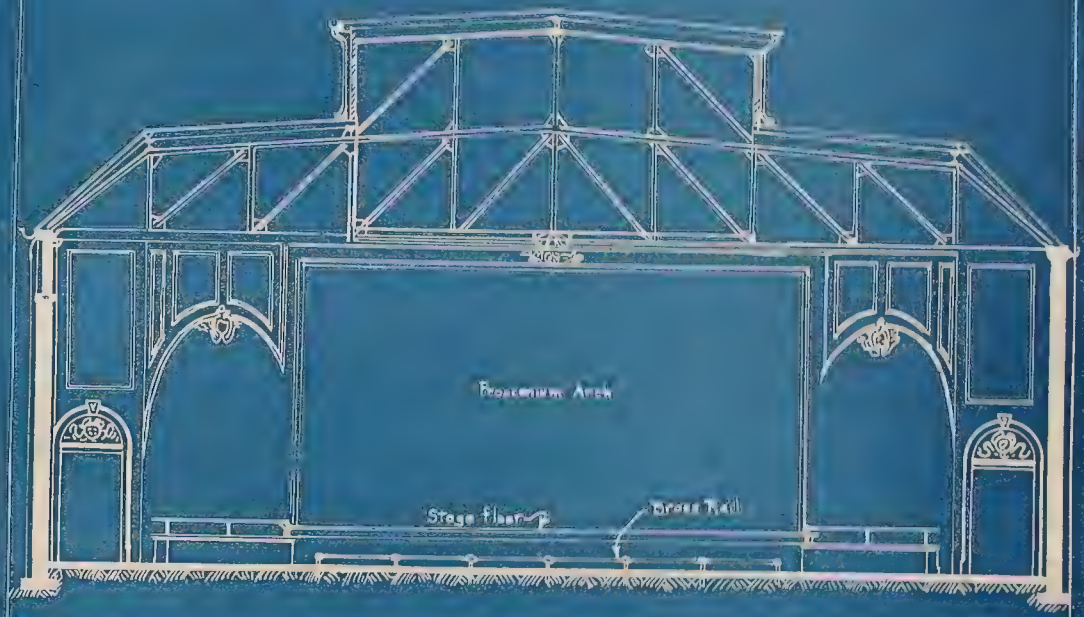


Lobby of Le Rose Theatre, Jeffersonville, Ind. Complete plans of this theatre are given on the following five pages


MOTION PICTURE NEWS THEATRE PLANS
Plate Glass
FRONT ELEVATION

June 12, 1920

MOTION PICTURE NEWS THEATRE PLANS

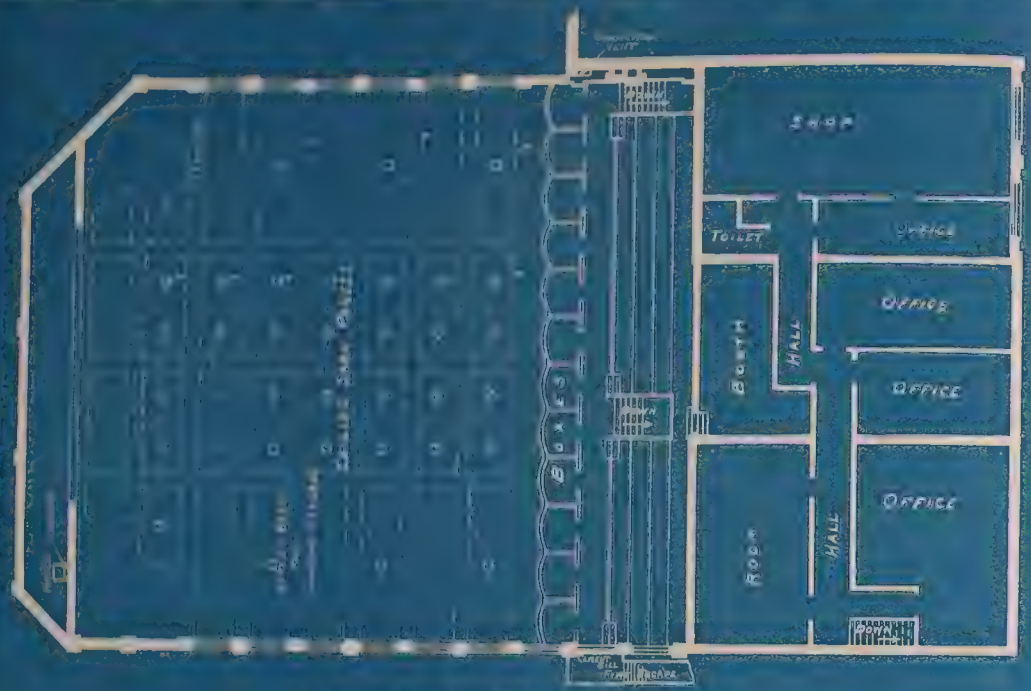


CROSS SECTION LOOKING TOWARDS STAGE



LONGITUDINAL SECTION

MOTION PICTURE NEWS THEATRE PLANS



CEILING BALCONY AND 2ND FLOOR PLAN



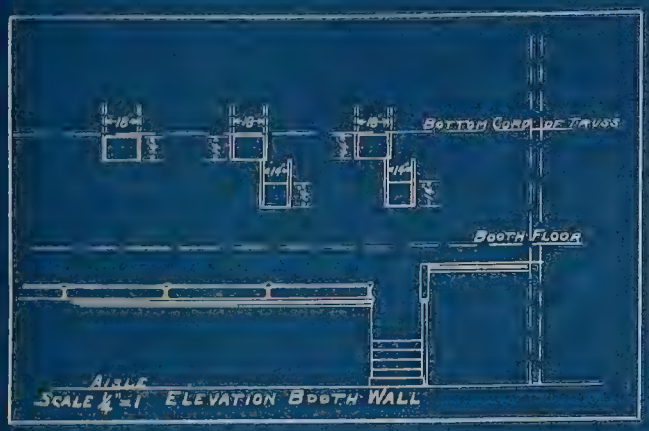
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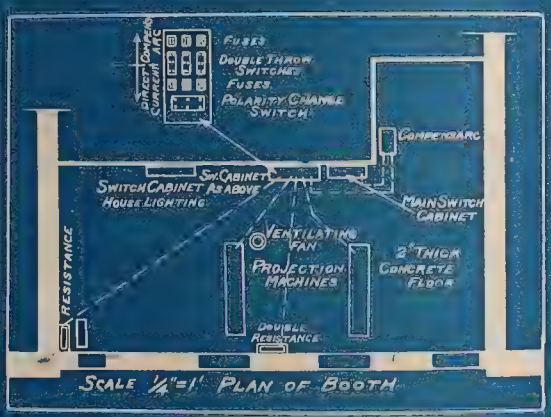


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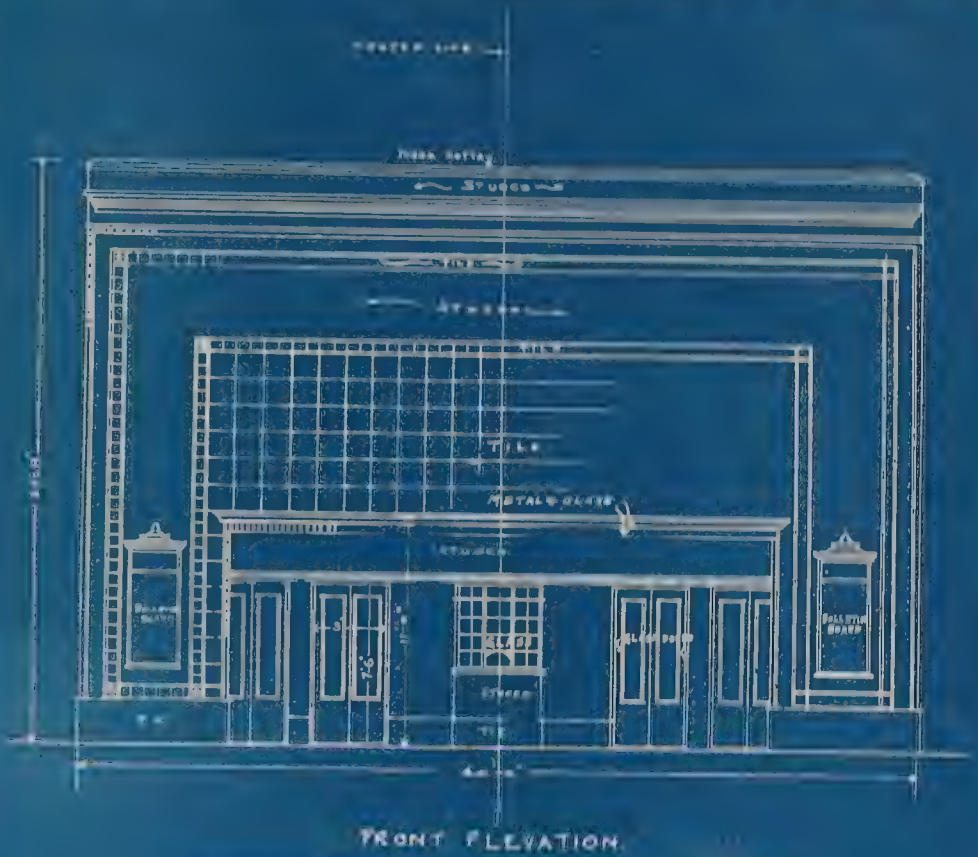
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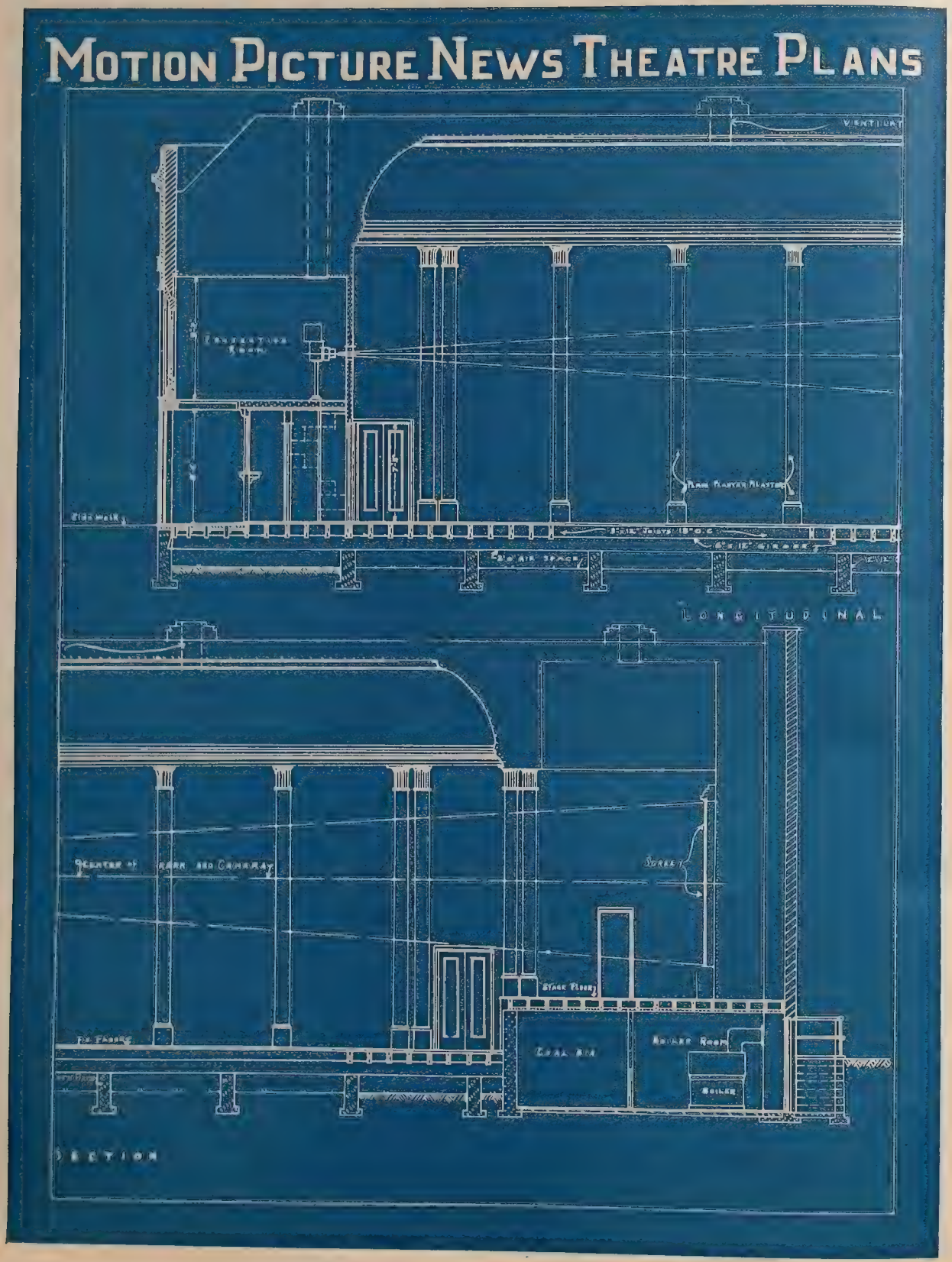


MOTION PICTURE NEWS THEATRE PLANS



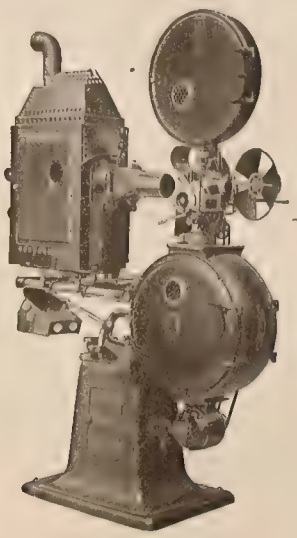
This Drawing

and the one following are specimen sheets taken from the series of theatre designs prepared especially for MOTION PICTURE NEWS *by Frank C. Foster, architect, of New York. The sheets shown here are part of the designs for a 350 seat house. Other designs for 500, 750 and 1000 seat theatres are also available. Apply to Equipment Department of* MOTION PICTURE NEWS *for complete particulars, cost of plans, specifications, etc.*



t, Charles Ray; Center, Enid Bennett; Right, Douglas

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Parkdale Opens in Toronto

WHAT is generally acknowledged to be a new achievement in the shape of a neighborhood theatre is the new Allen's Parkdale theatre, Queen street and Triller avenue, Toronto. This house is rated as a "super suburban theatre" and it possesses all the structural features of a great downtown film palace—with a few more specialties thrown in for good measure. Thanks to the location of the new house in a picturesque and substantial district in the West End of Toronto, more than usual attention has been paid to the exterior details. Between the two entrances on the Queen Street frontage, arrangements have been made for the placing of a grass terrace with a handsome fountain and rustic benches, thus adding a park-like atmosphere to the surroundings. On the Triller avenue side will be found an ornamental garden when the weather becomes appropriate for horticultural work.

Although the Parkdale is a suburban theatre it is comparatively spacious, having seating accommodations on the one floor for 1,800 people. On the opening night, when special ceremonies were conducted by Mayor Church, Controller Gibbons, Alderman McGregor and others, hundreds of people were turned away.

The scheme of decoration in the Adams style with a combination of rose, cream and white colors and cameo mural effects is similar to that of other new Allen theatres in Canada. A special arrangement is the placing of two entrances on the wide front, practically at each corner of the building. There are the usual rest and smoking rooms and the house is heated by oil-burning furnaces, this plan of heating having been adopted for Allen theatres which have been erected during the past six months. Provision has been made for a concert organ and a ten-piece orchestra has been organized, the conductor of which has been Mr. Ernest Johnson, L. R. A. M



The Parkdale at Toronto



Making a "Dream" Out of a "Shell"

BUILDING a new theatre, from the ground up, and making it a thing of beauty is one thing, while taking an old shell of a building and making it into one, is quite another, especially when you are keeping your foot on the "soft pedal" of expense.

Down in Tampa, Florida, is the "Maceo" theatre, operated by Mr. Charles Sappal, for the exclusive amusement of the negro race. That Sappal knows what to dish up for the negro's amusement is demonstrated every day.

Charlie Sappal is a spender too. He just naturally don't care what a feature costs, so long as it looks like a "sure fire" negro attraction, and Charlie calls 'em right about ninety-nine times in the hundred. So, after having about ninety percent of the serials all sewed up in his inside pocket, and how those black boys do love the serials, he decided he'd give his patrons a treat by making his house as attractive as his program.

Now, just imagine a big frame building about 60 feet wide by 120 feet long. Unsealed inside, for Florida's climate does not demand such luxuries, with an inverted V-shaped roof supported by heavy wooden girders from wall to wall, and all in plain view. This was what Charlie had to work on when he decided that he would make the Maceo into a summer garden.

The first thing he did was to paint the roof and girders solid black. Just real old lamp black, glue and water. Now with a stencil, star pattern, he marked out a hundred or more stars on the backs of photos from past attractions. The stars were then cut out and tacked about the roof.

Next a big load of lath were painted white and then nailed upon the girders, giving a lattice work effect. One seated below could look thru the white lattice, see the twinkling stars in the inky heaven above, and murmur, "How nice and cool out here under the open sky. I wonder how they pull the roof off?"

Here and there from the lattice were buckets, all neatly covered, hanging down with vines trailing down over their sides.

Upon the sides of the building he used wall board. This was painted a dark color from the floor up to about six feet and from there on up to the girders it was painted pink.

The lattice effect was carried out on each side of the proscenium arch by painting it all black and then putting up the lath an inch or so away. This gave it depth.

Coolness was there in "looks," and of course looks go a long long way, but, when it's hot, it's hot, and all the cool "effects" in the world won't keep a packed house from sweating, so Charlie set up a battery of oscillating fans, and then topped it off with a big exhaust fan, which he reversed, so the breeze would hit 'em right in the face.

I'll tell the world that, with ocean breezes blowing all over you, the stars a twinkling over your head, and a program of pictures that just naturally keep you right up to the edge of your seat, why; there isn't a chance of keeping those black

American Photoplayer to Move Soon

The American Photoplayer will move very shortly to their new quarters on the tenth floor of the Mecca Building at 1600 Broadway, New York, N. Y., where their Eastern executive offices and salesroom will be located. As has been their policy in the past they will also have a large salesroom in which will be installed a number of Photoplayers as well as Robert Morton Orchestral Organs.

Saving Ideas from New Theatre Section

A NOTE received from W. B. Crooks, manager of the Majestic Theatre, Benicia, Cal., says:

"I think the section under the head of 'New Theatres' is a great help to exhibitors because everyone likes to see what kind of a theatre the other fellow has, and he can get many new ideas from these pictures and descriptions to make his place more attractive. For the past three years I have been cutting out and saving these pictures and when the time came to build my new theatre I got many new ideas to incorporate in the new house from these."



As plans for new theatres are drawn up, it is gratifying to note the almost universal acceptance of the Major Theatre Switchboard as the highest development in the art of theatre lighting and sound electrical construction. This means intimate knowledge of theatre requirements which makes every Frank Adam-Major installation an individual system, designed to give maximum service in the capacity for which it was built.

The above roster is a fair barometer of this universal endorsement, as it is but a partial list of theatres that have specified and included Major Equipment.

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Capitol Opens in Springfield, Mass.

LOCATED on the site of the historic Gilmore theatre at Main and Pynchon streets, the new Capitol theatre, Abraham Goodside of Portland, Me., owner and managing director, claimed to be the latest and best of theatres in this section devoted to vaudeville and motion pictures, was formally opened a few nights ago. The general opening to the public was on Monday, Patriots' day, the schedule calling for programs every day of the week. There were five performances, the theater being opened at 12 o'clock, noon, week days and at 2 p. m. Sundays.

Mr. Goodside will have personal general supervision of the house, dividing his time between it and other of his theatres in the East. James Butler is treasurer of the theatre, and M. J. Kavanagh, until recently general manager of the John Cort attractions, will be local manager. Announced policy will be along the same lines as followed at the Strand and Rialto theatres in New York. A symphony orchestra of 25 under direction of Carlton Kelsey, formerly musical director for John Cort, will play at each performance and there will be selections by a local organist.

The decorative archway to the theatre is of stone, highly ornamental and adapted from Italian Renaissance motifs. An attractive lobby leads to an auditorium seating 1,200. On either side of the lobby an ornamental iron staircase leads directly to the mezzanine floor and balcony. The ceiling of the lobby carries out the same general decorative effect. On the mezzanine floor are located coat, retiring and toilet rooms furnished with every accommodation. The balcony is entered through two vomitories, this being arranged so that the sight line provides that every seat in the house commands a perfect view of the stage.

General design of the auditorium has been arranged according to the latest ideas in acoustics, continuing the same principles of architectural design as that of the exterior. The decoration is in low relief and is reminiscent of the Adam period. Old rose, gold and gray, with mulberry hangings and draperies are liberally used.

Large organ pipes frame the stage on either side, which is set in the form of an open niche, giving an attractive setting for the picture. The whole is framed with an illuminated opalescent glass proscenium arch. The stage is fitted to accommodate both vaudeville and motion pictures. To insure perfect projection of the pictures the picture machine booth is hidden in the front of the balcony. This is intended to eliminate the long, angular throw from the top of the balcony used in many theatres.

Many exits and an automatic sprinkler system are provided as protection against fire. Lighting of the theatre is semi-direct, producing a soft glow all over the house. Heating and ventilating carry out all of the latest ideas in theatre work. Desmond & Long, theatrical designers, were the architects and are now drawing plans for a large theatre to be built by the Goodside interests at Manchester, N. H.

On the Illumination of Theatres

ONE of the most interesting papers delivered at the Montreal Convention of the Society of Motion Pictures Engineers was that on "A New Method of Illuminating Theatres" by L. A. Jones of the Eastman Kodak Co. A synopsis of this paper follows:

This paper contains a discussion of the fundamental principles which must be considered in order to obtain a relatively high level of illumination in a motion picture theatre resulting in a detrimental effect on the quality of the projected picture.

The first few paragraphs contain a discussion of the various visual sensibilities of importance in this problem which include the contrast, brightness, and glare sensibility functions of the average normal human eye. A consideration of the principles involved leads to the conclusion that the illuminating system must be so constructed as to provide adequate illumination on the table plane without the use of visible lighting elements above a certain critical value of brightness in order that the condition of

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glare and lowered adaptation level may be avoided. This can only be accomplished by the use of effective sources of large area and relatively low brightness such as a diffusely illuminated ceiling and walls. Quantitative data of the installation are given. These data apply, of course, only to a room of the particular size and shape considered, but indicate the general character of the system which will be found satisfactory in a motion picture theatre of any kind.

In order to illustrate the general principles of the scheme, a diagram showing a cross sectional elevation of the motion picture theatre is given with the proposed lighting units in position.

From the quantitative measurements it is concluded that illumination on the table plane of from .1 to .2 foot candles may be used without in any way interfering with the quality of the projected picture, and further in order to avoid glare and undue lowering of the adaptation level that the maximum surface brightness that may fall within the field of vision of any observer should not be greater than 2.5 to 3.0 m.l.

Attention is also called the illumination conditions which should exist in the lobbies, vestibules and foyer.

Jack Calicott Makes Distinct Impression at First Performance of Los Angeles Kinema

Overcomes Many Handicaps, But Succeeds in Turning Out a Finished Premiere

WITH the arrival in Los Angeles of Jack Calicott from Seattle to take over the management of the Kinema theatre for the Messrs. Michael Gore, Abe Gore and Sol Lesser, speculation ran rife along film row and the sancto sanctorums of the larger houses were known to have sent some of their aides to witness the first presentation of the new manager.

On Saturday evening, February the 14th, the non-union personnel of the Kinema, under the management of T. L. Tally, left its stations to make room for a thirty-piece orchestra under the direction of Nicola Donatelli, engaged by Mr. Calicott. Two full rehearsals were held before the opening performance until the new aggregation was in perfect unison. New electricians, stage hands, operators, etc., also filled important places, with some of the former employees filling their old stations. C. C. Harden has been made projectionist in charge, with two assistants. Mr. Calicott has already installed a new screen upon which he has perfected projection effects that come nearer stereoscopic effects than anything before attempted. It must be understood that modern and new stage equipment is rapidly being put in place of the obsolete type of material and the owners are putting no limit on the expense of necessary alterations. Jack Calicott stated that Gore and Lesser expect to spend at least $75,000 until a new stage has been built in place of the older one. The entire house is to undergo a remodeling and redecoration, with architects and decorators now in daily session. Turkish and Byzantine effects are to be used entirely, Mr. Calicott's intention to transform the Kinema into a veritable Harun-Al-Rashid's palace, having met with the unanimous approval of the owners. It is estimated that the house will close its doors within a few weeks to allow for final massive building activities, and then Mr. Calicott expects to reopen the New Kinema theatre in a blaze of glory. The front of the house, which heretofore has always been somewhat subdued is to undergo a complete change, with large electrical signs and thousands of lights now being arranged to make the block a sea of blazing light. Buildings are now rapidly going up all around the Kinema and the district promises to become one of intense industrial activity. The plans for the rebuilding of the Kinema are most ambitious and have caused considerable comment in film and exhibition circles since their announcement. Mr. Calicott is working day and night to put the Kinema on the map, and his first presentation bill has met the unstinted praise of the local press. The critics recognized the new spirit which is governing the entire organization and praised the eight-part program fulsomely. Donatelli's overture was Suppe's "Light Cavalry," which was followed by the Kinema Weekly, selected bits from available scenic and educational subjects.



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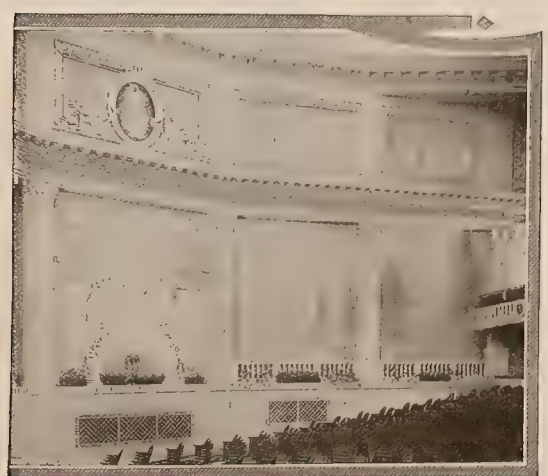
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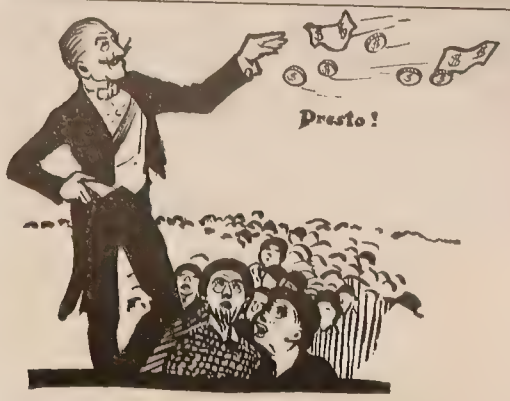


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Equipment Operating Projection Questions Answered

Announcement of the New Westinghouse Automatic Regulator

A Device to Further the Use of Incandescent Lamps for Projection

FOR many months past rumors have been current regarding the early perfection of a new regulator for Mazda projection by the Westinghouse Company. The Equipment Department of Motion Picture News in line with its usual policy is the first to publish a detailed account of the new device.

Since the lamp for use in motion picture projection was standardized at 900 watts, the manufacturers of the lamps have realized the necessity of maintaining the correct current under all conditions if the life of the lamp was to be brought to its maximum. This lamp requires 30 amperes at 30 volts and every ampere over this amount the life of the lamp is greatly shortened. It is not necessary that this over-current be continued for long without having a bad effect on the bulb. One ampere over normal continued for a minute or two will shorten the life of the lamp by a number of hours. Conversely, if the lamp is burned at amperages under 30 the brilliancy of the source is materially decreased and the illumination of the screen reduced. For these reasons, simply stated, the engineers realized the vital need for a constant current regulator that would insure at all times the proper current at the lamp terminals.

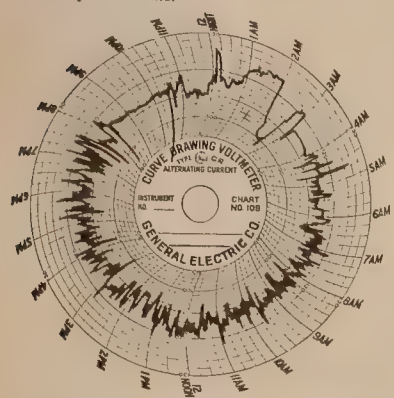


Fig. 1—This regulator has handled the voltage variations shown here

And one more thing, because of the general conditions under which the lamp would be used it was felt that the regulating device should be automatic. Hand controls in numbers have appeared on the market but they, although admirable in their design and scope, permitted the human element to enter in that the current was regulated only when the projectionist noticed from the ammeter that the current was above normal. If his mind and attention happened to be distracted for a minute or two by a troublesome film or a bad acting take-up the

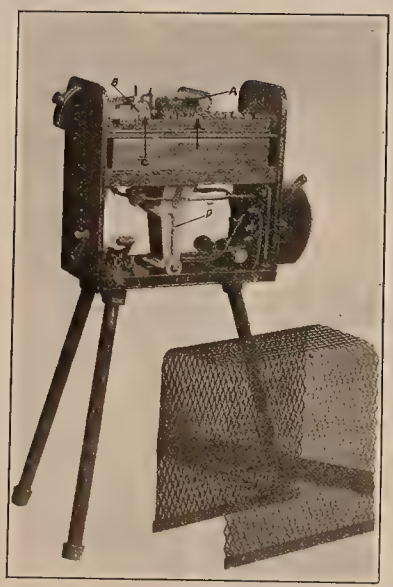


Fig. 2—Regulator with cover removed to show mechanism

lamp might be subjected to an excess current of several amperes for the time being. Accordingly the lamp burned out long before it reached its normal life.

If the voltage of the usual supply line remained constant it would be possible to use an ordinary step down transformer. But in actual practice the supply voltage is far from remaining constant as the curve in Fig. 1 shows. This curve was taken from a recording voltmeter connected to the supply line of a Massachusetts town. By studying it it will be seen that the voltage varied from 90 to 130. Without doubt this is an extreme case as it is improbable that the average voltage variation goes much beyond 10 or 15 volts. But even with this lesser variation, the corresponding current change would be too great for the Mazda projection lamp to withstand and it would obviously be too much to expect a projectionist to catch each variation by adjusting the regulator handle of a hand controlled device. The action must be automatic.

The new Westinghouse Regulator is automatic in its action. It is based upon the old principle of the constant current transformer used in the days of the series street lighting systems. Additional features have been provided to make it specially suitable for motion picture work.

Fig. 2 shows the regulator with its cover removed. The device is mounted at a convenient height above the floor. The tripod consists of three iron legs screwed into a solid cast iron frame which in turn supports the core laminations and also the movable coil. This movable coil is supported on a cast aluminum frame which to allow free movement is supported at its lower end by two sets of ball bearings.

The current comes into the primary coil marked "A" in Fig. 2 and sets up a magnetic current which repels the secondary or coil "B" away from it. But spring "C" exerts a predetermined pull upon "B" which swings upon the pivoted cast iron aluminum frame "D" so the point where the magnetic repulsion is neutralized by the pull of the springs, as shown

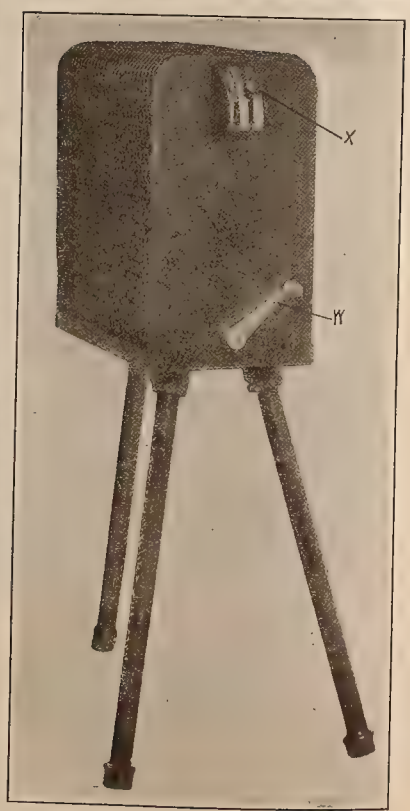


Fig. 3—Front view of regulator

(Continued on page 4848)

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STORAGE BATTERIES

Cells which are reversible in their action i. e. those in which the chemical condition at discharge may be brought back to the original condition, by means of a current flow in the reverse direction, may be termed storage batteries or as sometimes called electric accumulators.

The process of storing electric energy by sending a current through a cell from some external source is called charging. When the cell is producing a current in an external circuit or is supplying energy it is said to be discharging.

When a storage cell is being charged it is necessary to apply a higher voltage than the cell is capable of producing on discharge because of the internal resistance and an action on the plates similar to polarization of a primary cell.

Because of the internal resistance which obstructs the flow of current in the cell an amount of energy equal to that required for charging cannot be obtained on discharge. Thus no storage cell can be constructed to be 100% efficient.

There are two general classes of storage cells those in which lead is used for both positive and negative plates and those in which some other metal is used.

The e. m. f. or open circuit voltage of a cell depends on the material used and the chemical constituents and not in any way on the number of plates or surface area. The voltage varies slightly, however, with the strength of solution and the temperature and upon the state of charge of the plates. During charge the terminal voltage of a cell rises and during discharge it falls due to change in internal resistance and acid concentration effects. The total voltage of a battery is the E. M. F. of each cell multiplied by the number of cells.

For a definite type and thickness of plate the capacity or ampere hours output of a cell is proportionate to the area of the plates. The size of a cell is usually rated in ampere hours output capacity but the normal discharge rate is also given as the capacity falls when a discharge rate above normal is used.

Lead Acid Type,—Storage Cells.

The active material used in the construction of a lead-acid storage cell is the lead oxide, ($Pb O_2$) which makes up the anode or positive plate and the spongy lead Pb) the cathode or negative plate also the dilute sulphuric acid ($H_2 SO_4$) in which the plates are immersed.

When a cell is being discharged both these active materials are converted into lead sulphate ($Pb SO_4$) at the expense of the acid radical of the electrolyte and with the formation of water. On charge the reverse action takes place in that $Pb SO_4$ is broken up.

The following equations show the chemical action which takes place in the cells.

Reaction on the positive plate:

$$PbO_2 + H_2SO_4 = PbSO_4 + H_2O + O$$

Reaction on the negative plate:

$$Pb + H_2SO_4 = PbSO_4 + 2H$$

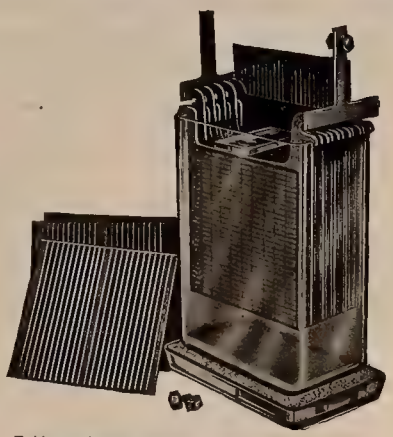
Combining this action we obtain the following:

$$PbO_2 + Pb + 2H_2SO_4 = 2PbSO_4 + 2H_2O$$

By reading from left to right we obtain the action on discharge and by reading from right to left the action on charge.

There are two processes used in the manufacture of storage battery plates or grids, namely, the Plante plates and the pasted plates.

In the Plante process the plates are in a flat form, and have a highly developed surface



Exide stationary lead-acid cell showing sediment space

formed by cutting a blank of heavy sheet lead. The active material of the positive plate is formed by cutting grooves in the surface and subjecting the plates to a lead dissolving acid such as acetic or nitric.

In the pasted form of plates the active material is manufactured separately and introduced as plugs into openings in the lead grids.

Several different methods are used in the manufacture of different makes of cells each one having its own peculiarities.

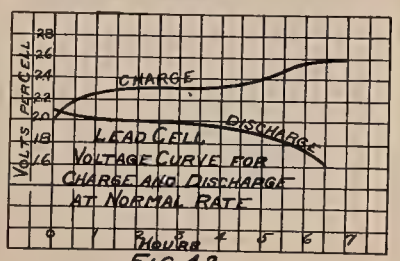


FIG. 42.

There are two processes employed in the manufacture of different makes of cells each one having its own peculiarities. In some cases a pasted plate of one polarity is used with a Planté plate of the other polarity, but plates of different design or age should not be connected to form one polarity of a cell.

The Planté type of plate while being more costly for a given output are heavier and more easily injured by impurities of electrolyte. However, they are able to stand a more rapid charge and discharge without injury and are not so liable to lose their active material.

The pasted plates are cheaper to construct and do not require such a large space for a given capacity and are not easily damaged by impurities of the electrolyte.

As already stated the voltage of a cell increases with charge and decreases with discharge so that the terminal voltage is in a way a measure of the condition of a battery. The relative change of voltage for charge and discharge is shown by the curves of Fig. 42. The unit for the capacity of a battery is the ampere hour and is usually based on an eight hour discharge rate. For example a 2 amp. hr. battery will give 25 amps. for 8 hrs. and theoretically should give 50 amps. for 4 hrs. and 100 amps. for 2 hrs., but in practice, however, it is

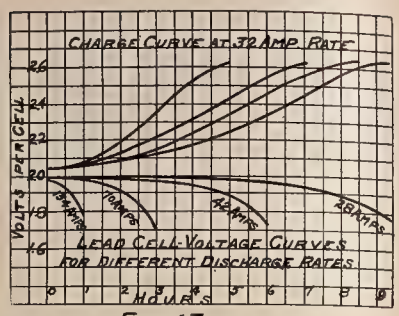


FIG. 43.

found that the capacity decreases for an increase in the rate of discharge. This is shown by the curves of Fig. 43 which show the voltage variation for charge and discharge at different current rates. The discharge was stopped when the voltage had dropped to 1.7 volts, and the charge continued until the voltage and specific gravity had become constant.

The ampere-hour output at a high rate of discharge is shown by the curve of 134 amperes for one hour, or 134 ampere-hours. To charge this battery required 32 amperes for five hours, or 160 ampere-hours. The efficiency of the battery is then given by 134/160 or 84 per cent.

As the rate of current taken from the battery is decreased the ampere-hour output is increased. Thus 42 amperes may be taken from the battery for six hours before the voltage drops to 1.7 volts, which gives an output of 252 ampere-hours and to recharge requires 32 amperes for 8½ hours or 272 ampere-hours, which is 92 per cent efficiency.

The above facts and the curves show that although a battery may be discharged at any desired rate, a greater ampere-hour output is obtained when the current is consumed at a low rate, and while it takes longer to charge because the action at slow rate goes deeper into the plates yet a higher rate of ampere-hour efficiency is obtained.

(To be continued)

Answers to Study Lessons

Rudolph Koller, Roseburg, Ore., writes:

Following please find answers to Questions in April 17th issue of the NEWS:

14. The proper readucing and steadying resistance to be inserted in the circuit should be of 4.757 *ohms.*

15. Short circuits may occur in Rheostats in various ways. First take the wire coil kind—if one of this type has been in use for a long time and was subject to heavy use and overload, the coils will sag and might then touch the adjoining one, thus causing a short. Second—Shorts might be caused by grounds to the frame or broken down insulators of resistance wire coil support, etc. The last two defects might be applied to the "grid" type rheostat also. Third—The only real and absolute short circuit would be at the terminals of a rheostat in such a way as to cause a direct flow of current from one terminal to the other without going through any coils at all.

16. The total resistance is 110 *ohms.*

17. 2 *Amp.* will be the current flowing through the circuit.

18. The equivalent resistance is 1 *ohm* and the current flow through the circuit 110 amperes.

19. The current flowing is 3 *amperes* and the resistance 36.66 *ohms.*

Reply: The above answers are 100% correct.

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NATIONAL CARBON COMPANY
Incorporated

Cleveland, Ohio San Francisco, Calif.

Canadian National Carbon Co., Limited, Toronto, Canada

New Westinghouse Regulator

(Continued from page 4844)

by the arrow, is the position at which at a voltage of 115 the regulator will supply the lamp 30 volts and 30 amperes. As coil "B" approaches coil "A" the amperage is raised. If it goes further away, the voltage drops. But if there is a sudden rise in the line voltage and if these coils were fixed rigid the amperage would naturally rise and injure the lamp. But these coils being free to move, the increased voltage causes greater magnetic repulsion and coil "A" is pushed further away from "B" thereby cutting down the amperage. Every time there is a rise or fall in the line voltage an adjustment takes place within the regulator automatically and practically instantaneously.



Fig. 4—Back view of regulator with terminal board on

The front view of the regulator is shown in Fig. 3. The part marked "X" is the lever for use in setting the regulator at any predetermined current rating based on the normal current of the lamp in use. For instance suppose the lamp demanded 30.5 amperes. This lever would be moved until the figure 30.5 was reached. At that point it would be locked with the certainty that the regulator will supply just that amount of current.

Lever "W" is the switch handle for the lamps. When it is moved to the right, lamp No. 1 is burned at full current while No. 2 is made to glow at half current. Then moving the lever to the left brings No. 2 to full current and No. 1 to half current. The purpose of this is to protect the lamp by warming it up gradually instead of submitting it to the initial rush of full current. When the filament is cold its resistance is much lower and the current consumption many times greater then when it has been heated up. By allowing the filament to become heated gradually the strain is removed and the life of the lamp extended. The "glow period" has another advantage in that it is much easier to properly focus the image and mirror under reduced light than when full illumination is being provided by the source.

The rear view of the regulator is shown in Fig. 4. The cast iron terminal box cover houses the switch whose handle is shown extending through. This switch is used for high and low line voltage, that is, when the voltage is below 90 or above 115. When the ammeter reads below 30 throw the switch in position marked "high"; when over 30 to the point marked "low." This is a convenience for the projectionist since it is necessary for him only to throw this switch to get closer regulation.

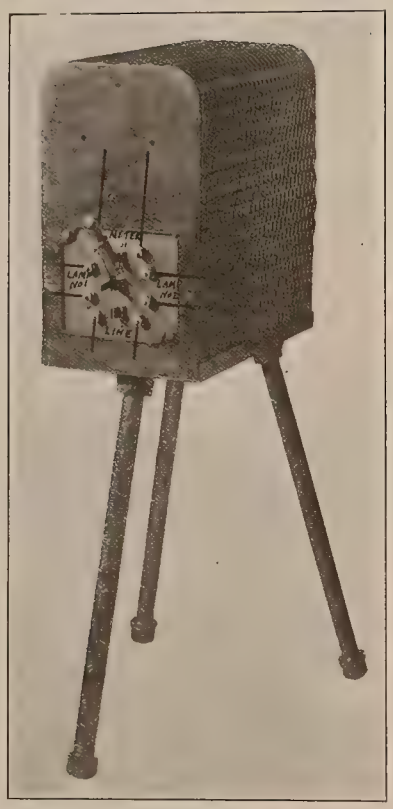


Fig. 5—Back view with terminal board cover removed

Fig. 5 illustrates the terminal board with cover removed. The large binding posts are well spaced to accommodate large lugs. At the bottom are the connections for the line, at the side the pairs for the lamps and at the top the terminals for the ammeter. These terminals are all labeled so that there is no confusion when connecting up.

The Westinghouse Company has given this regulator many months of actual tests under theatre conditions before placing it on the market. Its perfection marks another long step in the progress of incandescent projection.

The Blue Prints are a new feature of the Equipment Section. They will give you many ideas for that new theatre.

Bullet Misses Lucas by Inches

Although the South may be safe for the democrats, it is far from being so for Supply men, whatever their political affiliation. A few nights ago while touring home in his Hakilu sedan, Harry K. Lucas of Atlanta was set upon by a strange bullet of unknown nationality and origin. Only through an error on the part of the culprit in estimating the indexof refraction of Lucas' wind-shield was a real tragedy averted. As it was the flying glass cut Harry's face in a number of places, the flow of blood being the first indication of serious injury. A search of the vicinity failed to reveal the person of the first part.

Recent reports state that Mr. Lucas has recuperated rapidly and is now back to work, but so far as is known the bullet is still at large and still going.

More Typhoon Fan Sales

During the past week, the Typhoon Fan Co. reports contracts signed up for the following theatres:

Signal theatre, Clinton, S. C.; Liberty theatre, Washington, D. C.; Wilkerson & Lyons theatre, Vincennes, Ind.; Stegmayer theatre, Shelbyville, Ill.; Cambridge Amusement Co., Cambridge, Md.; Grand theatre, Philadelphia, Pa.; Broadway theatre, Richmond, Va.; Princess theatre, St. James, Minn.; Palace theatre, Los Angeles, Calif.; Okaw theatre, Finlay, Ill.

Mr. O. R. Brown, Typhoon Fan representative for the States of North and South Carolina and Virginia, has been visiting New York for the past few days, and reports that exhibitors throughout his territory are becoming greatly interested in Typhoons and for this reason Mr. Brown expects to close many orders during the next few weeks.

New Theatre Notes

WASHINGTON

Auburn—A modern theatre building is to be constructed on East First street. Walter Craft, manager of the Terminal theatre is having plans prepared for this building which will be 50x110 feet dimensions. The theatre will have a seating capacity of about 700.

Granger—Oscar Peterson will remodel the present Post Office building into a modern theatre. Work will start soon.

Seattle—A new $20,000 theatre building located at Greenwood avenue and 79th street has been announced by E. W. Houghton, architect in charge of construction.

Wapato—Joseph Blaschke of the Wapato theatre is arranging to increase the seating capacity of the building. It is probable that he will remodel and re-equip to a certain extent.

WISCONSIN

Milwaukee—A new motion picture theatre to cost approximately $250,000 is to be erected at the corner of Third and Wells street by the Saxe interests. The building will seat from 1,000 to 1,500 persons.

OHIO

Columbus—The new James theatre to be erected in Columbus at a cost of over $1,000,000 will have a seating capacity of over 3,000.

Cuyahoga Falls—I. S. Meyers it to build a $200,000 theatre on Portage street and Front street. Work will commence at once.

L, Charles Ray; Center, Enid Bennett; Right, Dorothy

Good projection enhances the box-office value of good bookings—poor light can easily destroy the effectiveness of a good film



D.C.-D.C. Compensarc

Operating Advantages of Compensarcs

1. Steady strong arc.
2. Easily operates two arcs at the same time for change-over.
3. Quiet arc strike and quick settle-down.
4. Self regulating arc voltage.
5. Current stays at set value
6. Current easily raised and lowered
7. Cannot be damaged by short circuit
8. Failure made easy.
9. Not affected by changes in current conditions.
10. Quiet in operation.

G-E Compensarcs insure good projection

Because the use of the right compensarc on any circuit insures the proper current for the projection lamps, theatres so equipped can give their patrons pictures that are uniformly strong, steady and devoid of flicker or sudden fading of light.

Because, with the G-E outfit, it is so easy for the operator to handle the change-over between reels, there is even at this time no flickering or diminution of light on the screen. The outfit is so arranged that the arc on the second machine can be started and adjusted just before the first machine comes to the end of the reel. Then, by throwing a single switch at the actual time of change-over the shift is effected without the slightest break in the projection.

Compensarcs are safe, easy to operate, efficient, economical and reliable. G-E offices or distributors everywhere for prompt deliveries and service.

35B-47

General Electric Company

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Sales Offices in all large cities

Novel Instrument in the Photo Orchestra

THE American Photo Player Company recently completed a new model instrument which is to be known as the "Photo Orchestra." The instrument is designed to combine certain features of the Foto-player and the Robert-Morton Orchestra and may be played with equal effect by hand or music roll.

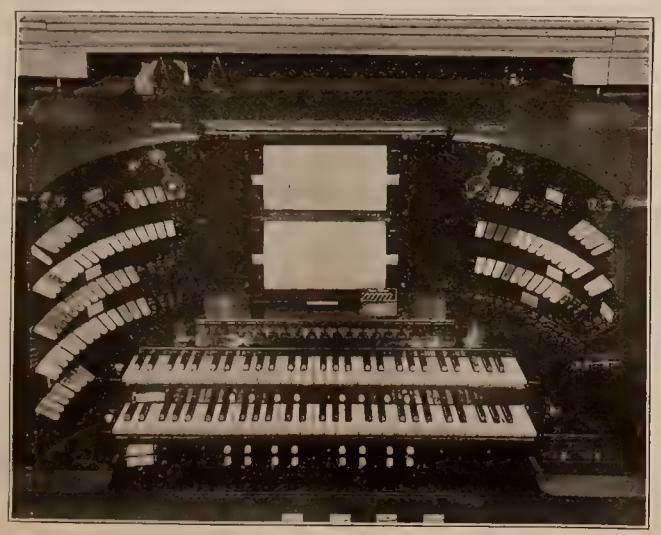
The entire instrument may be installed in the pit of a theatre or divided and placed in different positions. When a pit installation is required, it is possible to have it finished in three days. This is due to several new improvements and the general simplicity of the electric system used in its construction. When the instrument is divided it is necessary only to increase the length of the cables and wind conductors. The console may be placed in the pit, the stops on the lower manual and some of the stops on the pedal may take one position, the stops on the upper manual and part of the pedal may take another position, while the piano and percussion instruments may occupy a third position either in the pit or as an echo.

Both manuals and pedal are equipped with double touch. On the first division (pedal) there are one 32-foot resultant stop. Six 16-foot stops, three 8-foot stops, one 4-foot stop, three trap stops, four couplers on first touch, chimes and six trap stops on second touch. The second division (lower manual) contains two 16-foot stops, ten 8-foot stops, three 4-foot stops, one 2 2-3-foot stop, one 2-foot stop, six percussion stops, six trap stops, one tremolo and five couplers on first touch, one 16-foot stop, three 8-foot stops, two percussion stops, seven trap stops, one tremolo and four couplers on second touch. The third division (upper manual) contains a 16-foot stop, eight 8-foot stops, two 4-foot, one 2 2-3-foot, one 2-foot seven percussion, five trap stops, one tremolo and four couplers on first touch and two 16-foot, two 8-foot, two percussion, four traps, one tremolo and three couplers on second touch.

In addition to this there are twenty-four combination pistons—eight for each manual and eight for the pedal; three piston couplers which couple the pedal pistons to the manual pistons, same number to couple all pistons of same number, two union silent couplers and two second touch "on" and "off" couplers.

The pipes and percussion instruments are enclosed in their expression boxes three inches thick, with individual shutter action arranged so that the last shutter must be wide open before the total amount of tone emanates from the boxes.

For the roll operator there is the double-tracker player with two different ways of bringing out solo effects from standard music rolls. This part of the instrument is operated by the usual roll controlling devices, twelve couplers and fourteen percussion finger keys. When the instrument is being played by hand the rolls are covered by the music rack.



The New Photo-Orchestra

The Value of Fire Protection for the Theatre Cannot be Over-estimated

Care Should Be Exercised That the Correct Type is Selected to Give Greatest Protection

A FEW sparks or a little smoke in a theatre can start a panic where hundreds of lives may be lost. In the Iroquois theatre fire at Chicago and the Rhodes theatre fire at Boyertown, Pa., the fire itself caused comparatively little loss of life. It was in the mad rush for the exits that hundreds lost their lives.

When fire starts in a theatre it is imperative to get it out quickly before the audience knows what is happening. With the fire out at the start there is small chance for damage or a panic.

Reliable hand fire extinguishers make this comparatively easy. Nowadays nearly everyone knows what a fire extinguisher is and how it works, and in the theatre adequately protected someone will catch the fire when it is small and put it out.

There are two types of hand fire extinguishers. The one-quart pump type uses a liquid which, when it reaches the fire, is changed into a heavy gas. It cuts off the oxygen supply and puts it out. The soda-acid type generates carbon dioxide gas in sufficient pressure within the extinguisher to expel 2½ gallons of water which the extinguisher contains. Each type has its separate field and is recommended for use on certain kinds of fires.

The one-quart type is effective on electrical fires or fires in highly inflammable materials, like motion picture films, paints, varnishes, gasoline, oils, etc. For this reason they are used in projection booths or where fires may start from a short circuit or in highly inflammable materials like scenery or painted curtains. This type of extinguisher will not freeze. It needs no recharging except after use and is very light and easy to operate.

The soda-acid type extinguisher is used wherever it is necessary to wet down the fire. This type should not be used on an electrical fire as the current may travel back along the stream and reach the operator. It is not efficient on fires of highly inflammable substances like motion picture films, oils, paints and varnishes as water only spreads such fires. Soda-acid extinguishers to be efficient should be recharged after use and at least once every twelve months.

It is difficult to make any general statement as to what fire protection a theatre needs. Many different types of buildings are used for motion picture theatres. It is obvious that the modern theatre building with fire proof construction throughout presents a smaller fire hazard than an old building of wooden construction.

Theatre owners should not hesitate to consult their local fire chief or insurance inspector. Fire departments are always willing to give advice in such matters and they can be depended upon to inform the theatre owner of the fire protection he requires.

Rialto Opens in Aurora

The opening of Aurora's new 1,400-seat house, the Rialto, was a real gala event in that city and attracted many out-of-town visitors.

One hundred thousand dollars had been spent in rebuilding a former skating rink into this magnificent up-to-date theatre by the Aurora Theatres Company, Inc., which can well be proud of the results obtained.

The officers of the Aurora Theatres Company are Frank Thielan, president; Jewels J. Rubens, treasurer, and W. D. Burford, secretary and managing director. Edwin Lewis, resident manager, is in active charge of the new house.

The entire lobby of the theatre was crowded with beautiful floral pieces and the house was full to capacity when the first program started.

L. Charles Ray; Center, Enid Bennett; Right,

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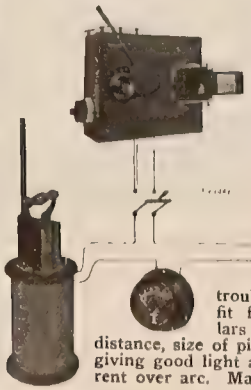
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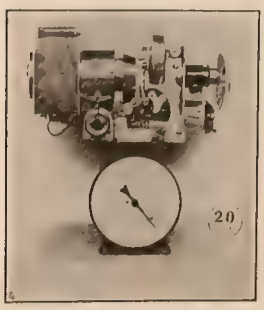
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"THE COSMOGRAPH"

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MAKES FRIENDS ON ITS QUALITY

KEEPS THEM ON ITS PERFORMANCE



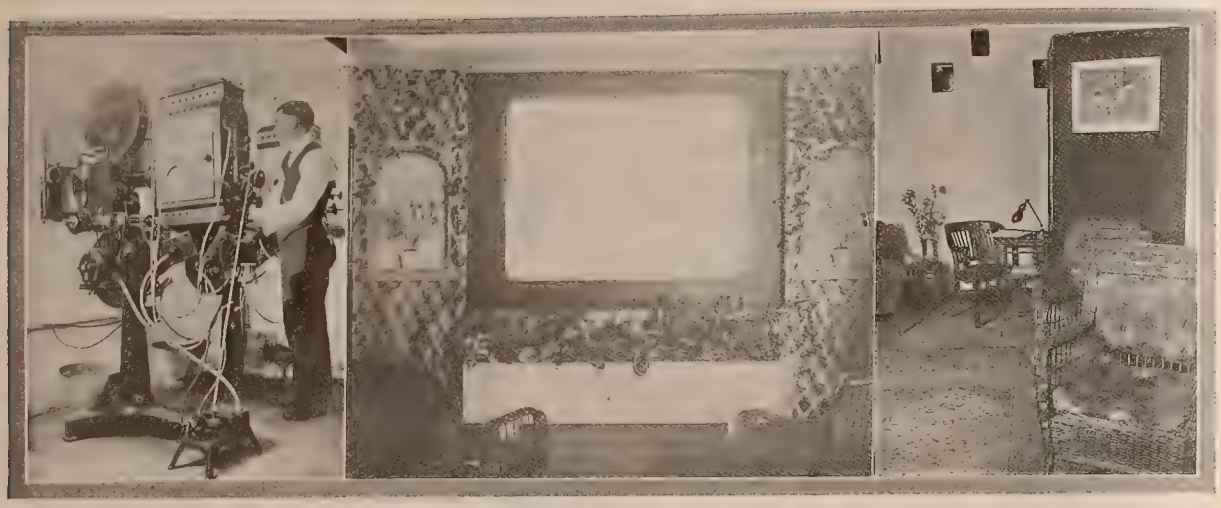
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ATTRACTIVE PROPOSITION TO DEALERS



Views of the Howells Projection Room with its Simplex Machines and comfortable wicker chairs

Howells Projection Room Well Equipped

The exhibition room of David P. Howells, Inc., on the eleventh floor of the Godfrey building has been equipped as a model demonstration salon for Howells Cine Equipment company by Joe H. Hornstein, general manager of the equipment company.

The projection booth is equipped with three Simplex machines of the latest type and equipped with every available accessory designed for perfect projection. Mr. Hornstein himself is a recognized authority on projection and he has secured an expert projectionist to handle the equipment.

In addition to its uses as a demonstration room for Howells Cine Equipment Company, the room will be used for the exhibition of pictures for foreign buyers by David P. Howells, Inc.

The room is furnished with a Gold Fibre screen. The room's furnishings are wicker. The chairs are of the arm chair type covered with cretonne.

Arrangements have been made whereby the room will be used for testing various new appliances patented for projection purposes and new equipment found satisfactory will be adopted from time to time.

Joe C. Hornstein, general manager of Howells Cine Equipment Company, left last Friday on a week's trip to Cleveland, Chicago and Detroit where he will confer with the manufacturers of equipment which is handled in foreign territory by the Howells organization.

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REMOTE CONTROL, which gives the director complete command of the lights, eliminating positively the old-time confusion and noise, misunderstanding of signals, as well as economic loss occasioned by waste of time on the part of high-salaried principals—this is but one feature of E-J Electric Installations. Economy in first cost and maintenance is another.

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IF your patrons are merely coming to your theatre to kill time, they're apt to find the slaughter easier elsewhere. Build your patronage on a foundation of solid amusement—not on a basis of a good place to kill time. Show your pictures to the best advantage in their true values, the greys, blues, browns, blacks and other colors having a distinctive value of their own. Just think of showing your pictures without the slightest eyestrain. All this and more too, is accomplished with the **Gardiner Velvet Gold-Fibre Screen.**

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By Wm. Roy Mott, Research Laboratory, National Carbon Company

(Continued)

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4–B. TABLE OF WHITE FLAME LAMPS USED IN MOVING PICTURE STUDIOS

Flame Lamp	Amperage	Chief Lamp Characteristics	Flame Carbon Trims Upper	Flame Carbon Trims Lower	Number and Position of Flame Arcs
Allison & Hadaway	15 A–25 A	Suitcase Portable	½ x 4" W. F.	⅜ x 4" W. F.	Twin Vertical
Aristo	28 A	Converted Enclosed Arc	½ x 12" W. F.	½ x 6" F. W.	Single Vertical
Bogue	25 A	Stand (Photo-engraving)	¼ x 12" W. F.	½ x 6" W. F.	Single and Twin Vertical
Butler Super Power	15 A to 55 A	Widely Adjustable Amperes	½ x 12" W. F.	½ x 6" W. F.	Single Vertical Adjustable
Chicago Stage Lamp	25 A	Right Angle	⅜ x 12" W. F.	½ x 6" E. A.	Right Angle Arc
Converted Enclosed Arc	15 A to 70 A	Shunt Adjustable	½ x 12" W. F.	½ x 6" W. F.	Single Vertical
Joyce Flame Arc	25 A	Stand (Photo-engraving)	½ x 12" E. A.	⅜ x 12" W. F.	Single Vertical
Klieglight	15–30–40 A	Portable and Heavy Stand	½ x 4¾"W. F.	½ x 4¾"W. F.	Twin Horizontal
Macbeth Tilting	25 A	Stand Tilting	½ x 12" W. F. (A. C.)	½ x 12" W. F.	Single and Twin Arc Tilting
Scott	15–20 A	Inclined trim	⅜ x 11–32" x 12" { W. F. (D. C.) }		Twin Inclosed Trim
Simplex	15–25 A	Suitcase Portable	½ x 4" W. F.	⅜ x 4" W. F.	Twin Vertical
Stage Spotlight	50–100 A	Spot lighting	½ x ⅝" x 6" W. F.		Single Flame Spotlight
Sunlight	120–150 A	Searchlight	⅝ x 12" W. F.	½ x 7" W. F.	Flame Searchlight
Universal	15 A	Tilting	⅜ x 12" W. F.	½ x 12" W. F.	Twin Arc Tilting
Wagonhoarst	30 A	Reactance A. C.	½ x 12" W. F.	½ x 6" W. F.	Twin Arc Vertical
Wohl Tilting	25 A	Portable Tilting	½ x 6" W. F.	½ x 6" W. F.	Twin Arc Tilting
Wohl Duplex	30 A	Side and Overhead	½ x 12" W. F.	½ x 5" W. F.	Twin Arc Vertical
Wohl Broadside	30–60 A	Powerful Stand	½ x 12" W. F.	½ x 5" W. F.	Four Arcs Vertical

Abbreviations: A = Amperes. W. F. = White Flame. E. A. = Enclosed Arc.

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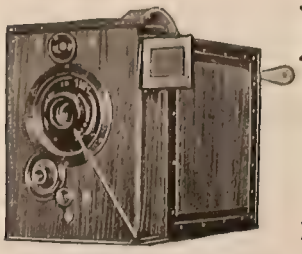
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LOS ANGELES

14. J. E. Williamson. Trans. Ill. Eng. Soc. (London), vol. 7, p. 403, July 20, 1915.
Quartz Mercury Arcs in Submarine Photography.

15. Scientific American, vol. 113, p. 83, July 1915, p. 317, October 1915, p. 393, Nov. 6, 1915.
"Black Maria" Rotated to Face the Sun.
Portable Lighting Plants.
Mercury arcs are used at 100 watts per square foot of floor space.

16. L. A. Jones, M. B. Hodgson and Kenneth Huse. Trans. Ill. Eng. Soc., vol. 10, p. 963, 1915.

PHOTOGRAPHIC EFFICIENCY AT LIKE CANDLEPOWER

Source	Ordinary Plate	Ortho. Plate	Panchromatic
Sunlight	100	100	100
Skylight	181	155	130
White flame light	287	234	215
Clear bulb gas filled	64	68	76
Blue bulb gas filled	108	99	106
Mercury vapor	316	354	273
Mercury arc ultra glass	218	195	165

17. C. E. Kenneth Mees. Trans. Ill. Eng. Soc., vol. 10, p. 947, 1915.
The Electrician (London), vol. 76, p. 167, Nov. 5, 1915.
Artificial Illuminants for Use in Practical Photography.

18. W. R. Mott and V. A. Clark: Lighting Journal, vol. 3, p. 224, November 1915.
Lighting Journal, vol. 4, p. 15, January 1915.
The White Flame Arc Lamp in the Photographic Studio.

19. Ernest A. Dench. American Photography, vol. 9, p. 572, October 1915.
Colors in Staging Interiors of Motion Picture Studios.

20. G. McL. Baynes. Motion Picture World, p. 2234, Dec. 25, 1915.
Lighting Difficulties in England.

21. Ernest A. Dench. Book on Making of the Movies, Pub. 1915.
Lighting with arcs is discussed, pages 12, 38 and 90.

22. Cecil B. DeMille. Motography, vol. 15, p. 249, Jan. 29, 1916.
"Lighting to Photoplay Is Like Music to Drama."

23. W. E. Brewster. Gen. Elec. Rev., vol. 19, p. 186, March 1916.
Blue Bulb Tungsten Lamps in Photography.

24. W. R. Mott. Jour. Cleveland Eng. Soc. p. 281, March 1917.
The Characteristics and Uses of the Flaming Arc.

25. V. A. Clark. Elect. Rev. and West. Elect., vol. 68, p. 1024, June 3, 1916.
White Flame Arcs for Portrait Photography.

26. W. R. Mott. Trans. Amer. Electrochem. Soc., vol. 28, p. 371, September 1916.
Use of the Flame Arc in Paint and Dye Testing.

27. Benjamin Grass. Electrical Age, vol. 49, p. 25, September 1916.
Lighting of Motion Picture Studios.
Mercury arcs and flame arcs are discussed.
Use is made of 60 kilowatts overhead and 40 kilowatts for side lighting.

28. W. R. Mott. Trans. Am. Electrochem. Soc., vol. 31, p. 365, April 1917.
Trans Am. Electrochem. Soc., September 1918.
The colors and light production of different elements in arc are discussed in relation to arc images.

29. Max Mayer. Trans. Soc Motion Pict. Eng., p. 18, April 1918.
Artificial Light in the Motion Picture Studio.
This is a very practical discussion of the use of white flame arcs and studio arrangements.

30. John W. Allison. Trans. Soc. Motion Pict. Eng., September 1918.
All interior lighting is recommended with discard of the hot-house effect of the glass-studio and control of light for *standardization*.

31. Karl Shiller. Motion Picture Magazine, vol. 17, p. 66, March 1919.
Flame arc lamps for after dark photography, outdoors and indoors, for moonlight effects, for fireside effects and for war scenes. Night scenes are lighted by concentrating the arc light on central figures and leaving the surroundings in darkness in order to give the natural and romantic effect desired.

32. Kenneth Macgowan. New Republic, vol. 12, p. 188, Sept. 15, 1917.

Formerly the motion picture studios gave the effect of flat, almost footlight scenes, but the new effect—an American made device—introduces natural lighting from windows, doorways and lamps, This enables sharp staring shadows to be produced in scenes of terror or soft luminous shadows to stimulate the pleasing evening lighting. Again the new lighting can be so arranged to concentrate on the acting and avoid the effect of camera consciousness which is introduced by the old camera for concentrating the attention on the actors. He says that art in the motion pictures arises chiefly from sequence of pictorial impressions but more especially from lighting atmosphere.

THE END

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American Society of Cinematographers



A Page Prepared by and for the Society

Screen Credit

By PHILIP E. ROSEN

Mr. Philip E. Rosen was for three years the president of the Cinema Camera Club of New York City, and after coming to Los Angeles, organized the AMERICAN SOCIETY OF CINEMATOGRAPHERS, of which he has been the only president.

He has been a cinematographer for eight years, working with such stars as Leslie Carter, Valeska Surratt, Nance O'Neill, Theda Bara, Lillian Walker, Madge Kennedy, Maxine Elliott, Madam Petrova, and Robert Mantell. His most famous picture was the "Miracle Man," of which we all know. He is now directing at the Universal Film Company.

TO the motion picture fan the cameraman is the unknown factor in the motion picture. The faces of the popular actor and actress we all know; with the names of Griffith and Neilan, Tourneur and Allan Dwan we are all familiar; but when we admire the wonderful photography in a production, how many can say who made it? Do you know that this silent, unseen worker plans for the picture before the actor begins his work, by studying the script, helping to plan the sets and selecting location? When actual production begins he works long hours, often all night, carrying all responsibility for the photography, and often after that is completed, he supervises the cutting of the picture.

If he has reached a high position in his calling, his name appears on the screen together with that of the director and technical workers. This is a public recognition from producer and director. Then—the picture goes to the exhibitor. When it is thrown on the screen usually the name of the cinematographer has been cut out, to shorten the picture five seconds!

We cannot believe that the exhibitor realizes the disheartening effect that this has upon the man who has put weeks and often months of enthusiastic study and labor into a production, only to have the exhibitor ignore his efforts. To a man of sensitive artistic nature this action cuts deep.

We are not working for salary alone, and appreciate recognition and encouragement from the industry and public.

The Work of the Cinematographer

By HUGH C. McCLUNG

Following are a few excerpts from a lecture prepared and delivered by Mr. McClung, a cinematographer of wide experience and unquestioned ability.

For 18 months he was with Douglas Fairbanks. Among his pictures made during that time were "A Modern Musketeer," "Headin' South," and "Say Young Fellow." Recently he made "Overland Red" and "Bullet Proof" with Harry Carey. He is now with David Butler.

PHOTOGRAPHY is the youngest of the arts, but there is hardly a branch of art or science that is not in debt to it. Drawing and painting have been greatly influenced by it, astronomy has been enriched by it, the meteorologist, the physiologist, the pathologist, the scholar, the traveller, not to mention the Army and the Navy, find it indispensable. Every day its importance as a spreader of valuable knowledge is emphasized and as a means of entertainment it has no rival.

In the early days of the motion picture industry, photography was looked upon as an ordinary mechanical process and no thought was given to the artistic side of it. How times have changed! Now hundreds of pictures are sold on the merit of the photography, the action of the play being decidedly weak.

As an example of the ignorance of the laity regarding the requirements of a cameraman, may I be excused for relating a personal incident? Not long ago we were engaged in making a series of scenes in an interior on an open stage and our work was followed with interest by several spectators. When we had finished one sequence and were waiting for a change of costume, one of the spectators stepped over in front of me. The following conversation ensued:

"What do they pay in your line of work?"

"Oh, from $75 to $300 a week."

"You mean per month."

"No, I mean per week."

"Gee, I'd like to get a job here taking pictures. Any chance?"

"What experience have you had?"

"Oh, lots."

"On the camera?"

"N-n-no."

"Have you had any laboratory experience?"

"I can't say I have."

"Have you a kodak and do you do your own work?"

"Not yet. Do you have to know all these things just to stand there and turn that handle?"

What is the first requisite of a good cameraman? Technical ability, for without this he could not accomplish anything. It seems hardly necessary to speak of concentration, for in this business more than in almost any other it is a most important qualification. Are these the only qualities that are needful? No; the cameraman must have speed, judgment, diplomacy, patience, ingenuity, resourcefulness and courage. The greatest necessity for speed is illustrated in the gathering of events of importance for the pictorial news weeklies, fires, accidents, etc., but speed is equally as necessary in dramatic work.

In viewing a picture replete with thrills, you have swayed to one side to avoid an automobile or given an exclamation at the near approach of an express train rushing head on, or you have "ducked" to escape the aeroplane which apparently swept right out into the audience. During all this you were sitting in a comfortable chair—where do you think the cameraman was? True, this is the spice and not the regular diet of a cinematographer's life, but, notwithstanding, there is hardly a day that passes in which there is not more or less risk.

How would you like to put on a life belt and be lowered down the side of a cliff to get a scene? Or with tripod and camera lashed on the hood of an automobile driven at 60 miles an hour by an inexperienced driver? Or with hardly foot room in which to balance yourself climb around a sky scraper for special scenes? Or ride the rods under a box car, photographing the "tramp" on the brake beam with the train doing 40 miles an hour? Or be strapped in an aeroplane with the pilot executing every fancy stunt he knows? These and many other risks are among the things a cameraman may be called upon any day to do.

Granted that your cameraman has all the foregoing characteristics, are these all the qualities he needs? No, and this last requirement of all is one which is beyond mere knowledge and skill. It is the power to give expression in his work to the imagination and emotion that is in him. It is a creative faculty which is the spontaneous outpouring of his inner, spiritual self. This is what it means to be an artist. For centuries multitudes have gathered about the works of painters and sculptors, uplifted and inspired. We of today are modeling with lights and shadows, giving you not only beautiful composition, perspective, atmosphere and settings, but we make each picture a living breathing example of the art of the cinematographer.

Do not infer that I consider photography the most important element that enters into the making of a picture—but there can be no great or successful picture without adequate photography.

We are striving "to make our work mean something more than a fat pocket-book; to express an idea, beautiful or strengthening, or practically helpful; to put something into the world through our work which will have permanent value—this is real success."

What the A. S. C. Is Doing

That is the slogan that is carrying the American Society of Cinematographers into a national campaign of education to prove to the theatre owners that the name of the cameraman is valuable to the screen.

Philip Rosen, president of the American Society of Cinematographers, is communicating with every theatre owner in the country.

"The name of a cinematographer on the screen puts him under obligation to do good work," said Rosen. "If the producer does not use the cameraman's name he is opening the gates for indifferent, slip-shod photography. If the exhibitor cuts off the cameraman's name he is using the soft pedal on one of the best advertising angles that any picture has."

Rosen has been largely responsible for the privilege accorded producers of using the crest of the society upon films photographed by a member.

The American Society of Cinematographers is regarded as the most exclusive organization in the world. It is composed of sixty-one Ace Cameramen who were invited to membership followng several pictures of unusual photographic merit.

Rosen, who was one of the founders, was a cameraman before he was chosen by Carl Laemmle, president of Universal, to direct Universal features.

Cue Sheets Latest Hits | Music | Musical Equipment

Music for Your Theatre

By Charles D. Isaacson

IT seems as if we must all become musical impresarios! Men who innocently bought a motion picture theatre, find that there is so much more to the showing of the film than merely putting it on the screen, that they begin to wonder. There's the lighting of the house, the development of novelties and the music.

The last of these is a big enough subject to ponder on for many serious hours. Music and the motion picture have become such firm friends, that you can scarcely think of the one without the other.

You yourself recognize the fact. You are possibly using music yourself in some sort of way.

But you want to know more about music, you want to understand the subtleties of the art which has so powerful an influence on the soul of the audiences. You want to be in touch with the spread of musical interest that is entering the homes of your people. You want, in other words, to know something of the technique of music, something of the human aspects of music, that you may use it with a keener appreciation of its possibilities.

It will be with the intention of making you more intimate with music, that this department will be conducted. Except for the purpose of example, I will not attempt to give programmatic suggestions on random films. The cue sheets are prepared for that purpose. They are generally efficient, although for one, I feel that they are not always as well made as they might be.

I am not writing to the musicians of the theatres, but to the owners and the managers. The musicians will find here set down the arguments they have sought, to win the more cordial support of their executives. But the owners and the managers will read the things they have been wondering about. Why this musical idea? Why all this fuss about musical settings? Why the effect on audiences when music is provided with the film? Why all the strange excitement to offer orchestras, orchestrations, musical novelties, operatic selections? Why concerts with motion pictures? What's it all about?.

You want your theatre to make as much money as it can. I am a musician who loves motion pictures and a motion picture man who understands music. But I am not sufficiently removed from the good old terra firma; I am not so much in the clouds that I am not always able to keep my eye on the box office.

Charles D. Isaacson

will contribute to the

Music Department

of

Motion Picture News

each week hereafter

Please, therefore, remember, as you read the things we discuss, that no matter how beautiful, idealistic, uplifting, developing, improving the articles may be, there is behind every remark the question, "Will it make money for the exhibitor?" Of course there are some things which seem at a distance from the pocket-book; and for that very reason are ever so much better money-makers.

You must have vision to use music most profitably. You must have imagination enough to be able to think further than each individual performance. You must have a mind that can think of developments and evolutions and possibilities.

It takes genius to recognize the difference between a film with and without music. I have seen pictures, which in the projection room were uninteresting, transformed under the influence of a fine musical setting. The worst picture can be made possible with a fair musical atmosphere. The best picture becomes doubly a classic, given with appropriate music.

The silent screen calls for a voice, and that voice is music.

You feel that if the screen could talk like the stage, there would be nothing further to ask. But it can't, and it is better that it can't. People don't like to have the words put in their minds. They like to use their imaginations and use the words that are natural to them.

Now, music gives voice to a wordless speech. It gives utterance to a universal expression of *emotions*. If the film is happy, bright, cheerful, music puts the audience in the mood. If the film is sad, then appropriate music immediately gets the sympathy of the audience, and keeps them in the proper spirit. If the audience feels the emotion the actors are supposed to feel, the way is smooth. If the audience feels gay and the episode becomes sad, it is not always easy to change the state of mind. Of course great acting does have its effect on the audience. But great acting—any kind of acting—needs "local" applications to assist it.

In the course of further articles, I will develop this point. I am going to analyze the emotional effects of music, by showing incidents and experiments which I have conducted, thus pointing out to you in a reasonable, logical manner, the way in which you can adapt and adopt the idea. You will be able to understand the scientific reasons behind the musical setting, to judge for yourself if your cue sheet is right, if your musical director is using good material; and you will be able to suggest good ideas that will inevitably come to you.

It isn't necessary for you to be a musician in order that you be a good showman who uses music properly. It is only necessary for you to understand the psychology of music, its effects on the mind, the body, the spirit of men. It is only necessary that you have a general appreciation of the vast literature of music which is at your disposal to use as you will. It is only necessary that you have a little intimacy with the musical instruments so that you can intelligently decide for yourself whether a large or small orchestra will do, whether you ought to augment the daily needs on certain special occasions, or whether you can get along with a piano and violin and a singer, or whether an organ or an orchestration would be just the thing, or whether a phonograph or a player-piano would be a good substitute. It is only necessary that you have a trifling acquaintance with the musical activities of the country, so that you can go ahead and fit your offerings into the groove of necessities and demands.

It is my earnest belief that you can use music as an advertisement for your theatre—*making it your definite and fixed aim to capitalize for yourself that amazing in-*

(*Continued on page* 4860)

The Barton Organ

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Why Take Chances on a Pipe Organ?

Why not have a Pipe Organ that is designed to give the result you expect?

The Barton Organ is a genuine theatre organ—built on years of experience in motion picture theatre music—built to overcome the monotony of the usual pipe organ. The only organ with the Divided Manual, making possible thousands of new and beautiful tonal combinations.

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terest in music, that unprecedented desire among the people to get acquainted with music, that insatiable appetite for a feast of melody and harmony! If the people want to hear music and are willing to go out and pay for it, why should it not be to YOUR *hall that they turn?* Why should *your* theatre not be made a greater-theatre, a more genuine entertainment place? If the offering of good music will make for bigger audiences, you will give it greater attention. Most of the theatre people are opportunists. When they see a chance, they take it. They are not held to hard and fast (and often foolish) traditions and rules. The industry is not old enough to be tradition-musty yet!

Let us therefore take a little trip through music-land. Let us examine the exhibits in the case. Let us observe what some of the leaders are doing with music. Let us find the connection between the screen and the muse, so that we can talk of it ourselves. Let us make sure that people want music, and then figure how to offer the best supply for the demand, to the profit of our box-office.

Let us set about making your theatre a veritable community center, where people will want to congregate.

Next week we will get acquainted with music in respect to its being able to create emotions. We will call the next article "Music and a Wild Chase."

. . . . .

(Mr. Isaacson will be glad to hear from exhibitors who have any questions or suggestions to present to him. Tell him what you think of this department. Tell him what you have been doing in music—why you did it, or didn't do it; any problems of a musical character that confront you. You may address Mr. Isaacson in care of Motion Picture News, and he will personally answer your letters, using the interesting problems in this column for other exhibitors who might find themselves in similar situations.)

ASK ISAACSON WHAT TO DO

These articles tell a continuous story of music which can be turned into money in motion picture theatres.

If you are ahead of the story—if you have some specific music problem, if you have a special music query—ask Mr. Isaacson. He will answer you personally.

Information about instruments, kinds of music, musicians, scores, operas, symphonies, orchestras, travelling companies, etc., will be gladly supplied as part of the NEWS Music Service.

Address CHARLES D. ISAACSON, care of the MOTION PICTURE NEWS.

"THE TEETH"

Specially selected and compiled by M. Winkler

Theme: "Mamselle Caprice" (Intermezzo), Baron

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

1—Theme (1 minute and 55 seconds), until—S: At Screening.
2—"Love's Enchantment" (Intermezzo D'Amour), by Varley (4 minutes and 30 seconds), until—T: "Fred Linen, philanderer."
3—"Babillage" (Entr' Acte), by Castillo (4 minutes and 25 seconds), until—T: "Why are you so distant."
4—"Birds and Butterflies" (Intermezzo), by Vely (1 minute and 30 seconds), until—T: "She carried on terribly."
5—"Serenade Grotesque" (characteristic), by Borch (2 minutes and 50 seconds), until—T: "Stephen Roland, Becky's."
6—Theme (5 minutes and 35 seconds), until—T: "Unless some day you up and."
7—"Impish Elves" (Intermezzo), by Borch (2 minutes), until—T: "I am very sorry, but."
8—"GoodBye," by Tosti (20 seconds), until—S: Linden at piano.
NOTE: To be ragged as fox trot.
9—"Fairy Phantoms" (dance characteristic), by Friedman (4 minutes and 5 seconds), until—S: Change of scene.
10—Theme (2 minutes and 5 seconds), until—T: "Becky dear, I'm not."
11—"Reve D'Amour" (Allegretto), by Zamecnik (4 minutes and 50 seconds), until—T: "Trouble from Baltimore."
12—"Comedy Allegro," by Berge (3 minutes and 10 seconds), until—T: "Stephen ain't, etc."
13—"Gavotte & Musette" (Allegro), by Raaf (3 minutes and 15 seconds), until—T: "Thanks for the money you."
14—"Everything Comes To Those Who Wait" (song) (15 seconds), until—S: Linden at phone.
NOTE: To be produced as piano solo.
15—"Dramatic Recitative" (for intensive and heavy dramatic situations), by Levy (45 seconds), until—S: Becky enters room.
16—"Eccentric Comedy Theme," by Roberts (1 minute and 15 seconds), until—T: "While in Baltimore."
17—"Dramatic Conflict," by Levy (3 minutes and 15 seconds), until—S: Becky in bedroom.
18—Continue pp (3 minutes and 15 seconds), until—T: "Yes, we will separate."
19—Theme (3 minutes and 10 seconds), until—T: "The first morning in."
20—"Scherzetto" (From Symphonette Suite), by Berge (4 minutes and 20 seconds), until—T: "Mrs. Warder may be away."
21—Theme (1 minute and 50 seconds), until—T: "In that case our marriage."

THE END

"THE LAW OF THE YUKON"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Reproach," by Berge

1—Theme (2 minutes), until—S: At Screening.
2—"Hunkatin" (Half tone Jazz), by Levy (2 minutes and 5 seconds), until—T: "Gold City."
3—Continue pp (35 seconds), until—T: "The new editor from."
4—"Northern Serenade" (Moderato), by Olson (1 minute and 50 seconds), until—T: "Tiny Tess has given all."
5—"Wigwam" (Novelty fox trot), by Sanford & Samuels (1 minute and 55 seconds), until—S: Close up of scene on stage.
NOTE: To action pp or ff.
6—"Kiss A Miss" (Valse Chantee), by Baron (2 minutes and 40 seconds), until—T: "If that's Morgan Kleath."
NOTE: ff during dancing scenes only
7—"Agitato Appasionato" (depicting passionate agitation), by Borch (2 minutes and 15 seconds), until—T: "I want a word with you."
8—Continue pp (50 seconds), until—T: "Who did it?"
9—Theme (4 minutes and 25 seconds), until—T: "Men who are grit."
10—"Adolescence" (Entr' Acte), by Collinge (1 minute and 30 seconds), until—T: "How about Goldie, she."
11—Continue to action (1 minute and 45 seconds), until—T: "You know you hate the."
12—"Entreaty" (a Tone Poem), by Colby (4 minutes and 50 seconds), until—T: "The home that Delaney."
13—"The Vampire" (a Dramatic Theme), by Levy (1 minute and 45 seconds), until—T: "Benny, will you find the."
14—"Around The Christmas Tree" (A Yuletide Potpaurrie), by Tobani (1 minute and 10 seconds), until—T: "Christmas Eve, the first."
15—"Why?" (Ballad fox trot), by Levy (2 minutes and 15 seconds), until—S: Close up of orchestra.
NOTE: ff during dancing scenes only.
16—"Perpetual Motion," by Borch (2 minutes and 25 seconds), until—S: Kleath arrives with newspapers.
17—"Dramatic Reproach," by Berge (2 minutes and 10 seconds), until—T: "My combination. It's gone."
18—"Turbulence," by Borch (1 minute and 20 seconds), until—T: "Looks like a yegg trick."
NOTE: To action pp or ff.
19—"Dramatic Narrative" (for scenes of reminiscence), by Pement (2 minutes and 30 seconds), until—T: "I am protecting you."
20—Theme (3 minutes), until—T: "Comes news of gold."
21—"Reve D'Amour" (Allegretto), by Zamecnik (2 minutes and 40 seconds), until—T: "Wait for me in your cabin."
22—Continue to action pp or ff (2 minutes and 25 seconds), until—T: "I have got to see a man."
23—"Gavotte & Musette" (Allegro), by Raff (1 minute), until—T: "You are a better woman than."
24—Continue ff (1 minute and 20 seconds), until—S: Close up of silhouette.
25—Theme (4 minutes and 40 seconds), until—T: "In the hush of my."
26—"That Naughty Waltz" (Valse Unique), by Levy (1 minute and 20 seconds), until—T: "Send me the best of your."
27—"Dramatic Finale" (for concluding dramatic moments), by Smith (1 minute and 20 seconds), until—S: The fight.
28—"Dramatic Recitative" (for heavy intensive and dramatic situations), by Levy (2 minutes and 20 seconds), until—T: "A deserted shack."
29—"Heavy Mysteriosо" (for general use), by Levy (30 seconds), until—T: "While at the San Domingo."
30—Theme (1 minute), until—T: "The return to consciousness."
31—"Dramatic Finale" (for concluding dramatic moments), by Smith (3 minutes and 30 seconds), until—T: "We are locked in."
32—"Dramatic Tension" (depicting dramatic but not pathetic situations), by Andino (3 minutes and 40 seconds), until—T: "I refuse to answer."
33—"Dramatic Tension" (for general use), by Levy (2 minutes and 10 seconds), until—T: "Put me on the stand."
34—Produce shot followed by "Dramatic Conflict," by Levy (40 seconds), until—T: "It's the man known here as."
NOTE: To action pp or ff.
35—Theme ff (1 minute and 5 seconds), until—T: "Dreaming of men who will."

THE END

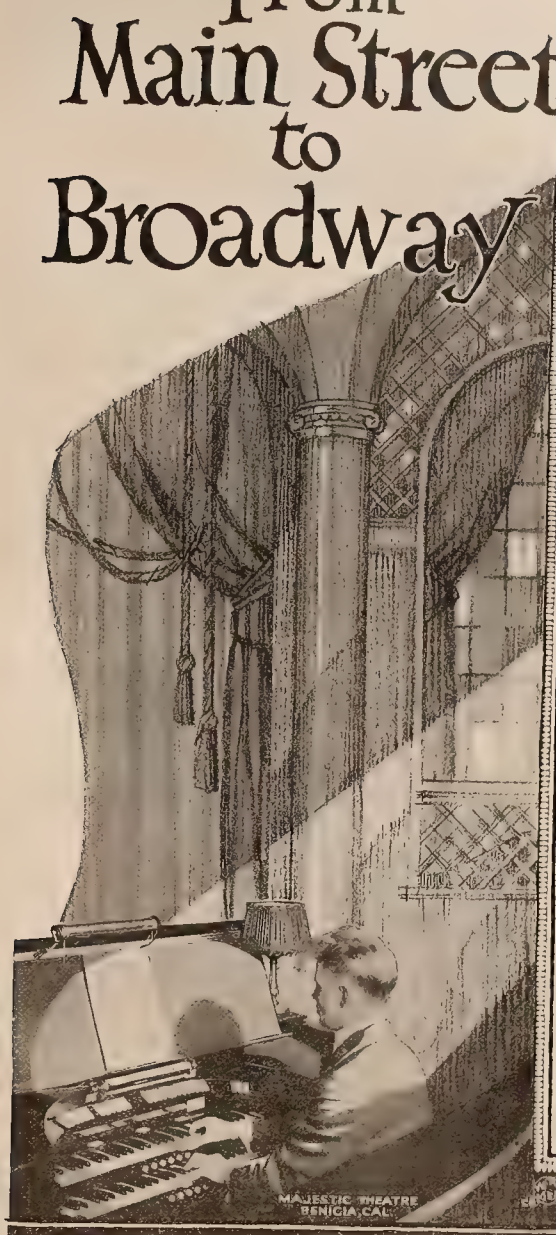
"MIRACLE MONEY"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

1—"Because You Said Good-Bye" (Sentimental ballad), by Levy (55 seconds), until—S: At Screening.
2—Continue to action (1 minute and 55 seconds), until—T: "Gordon McKenzie had heard."
NOTE: To be produced as cello solo with orch. acc.
NOTE: Watch ship gong.
3—"Chinese Serenade" (Moderato), by Puerner (1 minute), until—T: "Busy expectant months."
4—Continue to action (1 minute and 50 seconds), until—T: "Dr. McKenzie has overcome."
5—"Sinister Theme," by Vely (2 minutes and 30 seconds), until—T: "In China the native."
6—Continue to action (1 minute and 30 seconds), until—T: "My father is very ill."
7—"Love's Enchantment" (Intermezzo D'Amour), by Varley (1 minute and 15 seconds), until—T: "Back home, Dr. McKenzie."
8—Repeat "Chinese Serenade" (2 minutes and 50 seconds), until—S: Flashback to Chinese room.
9—"Jesus Loves Me This I Know" (Hymn) (30 seconds), until—T: "Sing song Doctor."
10—Continue ff (15 seconds), until—S: Flashback to Chinese home.
11—"Thoughts at Twilight" (Reverie), by Kendal (2 minutes), until—T: "With the approval of the."
12—Continue to action (1 minute and 30 seconds), until—T: "And so in a foreign land."
13—"Ava Maria" (Dramatic), by J. Ascher (5 minutes and 20 seconds), until—T: "It was a momentous session."
14—Repeat: "Thoughts at Twilight," by Kendal (4 minutes and 50 seconds), until—S: Change of scene to street scene.
15—Continue pp (50 seconds), until—T: "And the greatest dream of."
16—Repeat: "Chinese Serenade," by Puerner (1 minute and 30 seconds), until—S: Close-up of Fong Ling knocking on door.
17—Repeat: "Because You Say Good-Bye," by Levy (2 minutes and 30 seconds), until—T: No, Fong Ling doesn't."

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"THE GARTER GIRL"

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Lovelette" (Moderato Intermezzo), Levy

1—"That Naughty Waltz" (a la Jazz), by Levy (1 minute), until—S: At Screening.
2—"Marriage Blues" (fox trot), by Samuels & Berkin Bros. (1 minute and 15 seconds), until—S: When Rosalie leaves dressing room.
3—"Why?" (Ballad for trot), by Levy (1 minute and 15 seconds), until—S: When boy changes sign to Rosalie Ray. (piano and orchestra)
4—"Wigwam" (Indian fox trot), by Samuels & Sanford (2 minutes), until—S: When Rosalie enters stage.
5—Series of popular choruses (1 minute), until—S: At end of dance.
6—"I Am Looking For a Nice Young Man" (direct cue) (2 minutes), until—S: When Rosalie reappears.
7—"Mysterious Nights" (Valse Dramatique), by Berge (45 seconds), until—S: When Rosalie is lifted by wire.
8—"Long Chord" (15 seconds), until—S: When audience applauds.
9—"Dramatic Tension," by Andino (2 minutes and 30 seconds), until—S: When Rosalie enters dressing room.
10—"Lovelette" (Moderato Intermezzo) (Theme), by Levy (2 minutes and 45 seconds), until—T: "Miss Lynette D'Armond." (telephone bell)
11—"Flirty Flirts" (Intermezzo Rubato), by Levy (3 minutes and 15 seconds), until—T: "The nice little nine o'clock."
12—"Budding Spring" (Moderato Romance), by Platzman (4 minutes and 15 seconds), until—T: "The Garter girl introduces."
13—Theme (1 minute and 15 seconds), until—T: "We have no letter box."
14—"Thoughts At Twilight" (Reverie), by Kendal (1 minute and 30 seconds), until—S: When scene fades to Brad.
15—Theme (2 minutes), until—T: "And he's the minister."
16—"Serenade Romantique" (Moderato Serenade), by Borch (2 minutes), until—T: "I told you yesterday."
17—"Spring Blossoms" (Intermezzo Novelette), by Castillo (2 minutes and 30 seconds), until—T: "While Rosalie finds that."
18—Theme (3 minutes and 30 seconds), until—S: When Rosalie sits at piano. (piano only according to action)
19—Organ improvising only (2 minutes and 45 seconds), until—T: "A new sort of Sabbath."
20—Theme (1 minute and 15 seconds), until—T: "Many more such Sabbaths."
21—"Love's Enchantment" (Intermezzo D'Amour), by Varley (2 minutes and 15 seconds), until—T: "And then something of the."
22—Theme (1 minute), until—T: "I am glad you've decided."
23—"Breath of Morn" (Valse Lente), by Kempinski (3 minutes and 45 seconds), until—T: "Should Rosalie have."
24—Theme (1 minute and 30 seconds), until—T: "All mine, every line and."
25—"Gloaming" (From "Sunset Sketches," Allegretto Moderato), by Kempinski (2 minutes and 30 seconds), until—T: "Mrs. Gurley's only."
26—Theme (2 minutes), until—T: "Arthur, you've never told."
27—"Dramatic Tension," by Levy (3 minutes), until—T: "There's a man downstairs."
28—"Slumbers" (From "Sunset Sketches," Andantino Grazioso), by Kempinski (3 minutes and 30 seconds), until—T: "Oh, Brad, let me tell."
29—"Nightfall" (From "Sunset Sketches," Moderato con expressione), by Kempinski (2 minutes and 30 seconds), until—S: When Mrs. Gurley takes box.
30—"Chant Erotique" (Moderato Expressivo), by Berge (3 minutes), until—T: "Give me a drink of that."
31—Theme (1 minute), until—S: When Arthur finds picture.
32—"Flirting Lovers" (Waltz Amoureuse), by Kempinski (2 minutes and 45 seconds), until—T: "It was just that he could."
33—Theme (1 minute and 15 seconds), until—T: "I am so glad we open."

THE END

"THE SEA RIDER"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Gloaming" (from Sunset Sketches, Allegretto Moderato), Kempinski

1—"Mamselle Caprice" (Allegretto grazioso), by Baron (2 minutes and 45 seconds), until—S: At screening.
2—Theme (2 minutes), until—T: "After supper the home."
3—"Mignonette" (Intermezzo moderato), by Jackson (2 minutes and 15 seconds), until—T: "Deeply though he worships."
4—"Dramatic Recitative" by Levy (2 minutes), until T: "Another trip a cruel one" (wind effects).
5—"Evening Hour" (Amoroso Ballade), by Hulten (1 minute and 45 seconds), until—T: "I'll tell 'em."
6—Humorous Drinking Theme, by Roberts (4 minutes), until T: "Tom Hardy, Stephen's."
7—Agitato No. 37, by Andino (1 minute and 30 seconds), until S: When drunk wakes up.
8—"Dancing Nymphs" (intermezzo caprice), by Braine (45 seconds), until—T: "Stephen brings with him."
9—"Why" (Ballad fox-trot), by Levy (1 minute and 30 seconds), until—S: When Bess starts phonograph (phonograph effects).
10—Repeat theme (2 minutes), until—S: When Bess stops dancing.
11—"Scented Violets" (Moderato Expressivo), by Reynard (2 minutes and 15 seconds), until—S: When Stephen and brother leave.
12—"Babillage" (Allegretto Intermezzo), by Castillo (3 minutes), until—T: "The cruise has been longer."
13—Theme (1 minute), until—T: "What's there to cry about."
14—Hy. Dr. Suspense (No. 20 A-B-C Dramatic Series) (1 minute), until—T: "It's Tom."
15—"Light Allegro Agitato" (No. 20 A-B-C Dramaitc Series), (1 minute), until—T: "Sure you love him."
16—Hy. Dr. Andante (No. 20 A-B-C Dramatic Series), (1 minute), until—T: "Stephen that night renounces."
17—"Flirting Lovers" (Waltz Amoureuse), by Kempinski, (2 minutes), until—T: "I wishes you luck as."
18—"Devotion" (characteristic romance), by Deppen (2 minutes and 15 seconds), until—T: "Hardened, grim, the sea."
19—"Sailors' Horn Pipe" (30 seconds), until—S: When Stephen sweeps cards on floor.
20—"Tragic Theme," by Vely (1 minute), until—T: "Blast your lubberly."
21—"Dramatic Reproach," by Berge (2 minutes and 45 seconds), until—T: "A girl of the city."
22—Theme (2 minutes and 15 seconds), until—T: "Although used to distrust."
23—"Slumbers" (from Sunset Sketches), by Kempinski (4 minutes), until—S: When negro brings coffee.
24—"Serenade Romantique" (Moderato Serenade), by Borch (2 minutes), until—T: "This schooner's no place."
25—Theme (3 minutes), until—T: "Awakening from a night of."
26—"Entreaty" (Moderato tone poem), by Colby (4 minutes and 15 seconds), until—T: "The Trenton lingers at."
27—"Dramatic Tension," by Andino (2 minutes and 45 seconds), until—T: "Comes now Tom Hardy."
28—"Chant Erotique" (Moderato Expressivo), by Berge (1 minute and 30 seconds), until—T: "The schooner has now."
29—"Spring Blossoms" (Caprice Novelette), by Castillo (1 minute and 30 seconds), until—S: When scene fades to ship's cook.
30—Theme (2 minutes and 15 seconds), until—T: "Girl, I thought I sent you."
31—"Grave Allegro Molto" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 45 seconds), until—S: When Stephen overhears Tom.
32—"Half Reel Furioso," by Levy (3 minutes and 15 seconds), until—T: "Now I am going to settle" (fire and explosion effects).
33—Theme (45 seconds), until—T: "When finally the lifeboat."

THE END

"A DOUBLE DYED DECEIVER"

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Love's Enchantment" (Intermezzo d'Amour), Varley

1—"Evening Breezes" (Allegretto), by Langey (2 minutes), until—S: At Screening.
2—"Dramatic Narrative" (for scenes of reminiscence), by Prement (3 minutes and 45 seconds), until—T: "La Cassa Blanca."
3—"Recuerdos" (Spanish Caprice), by Santos (2 minutes and 20 seconds), until—T: "Unless her mind is diverted."
4—"Galop No. 7," by Minot (40 seconds), until—S: Horses running wild.
5—Theme (3 minutes and 30 seconds), until—T: "You are a brave man."
6—Sinister Theme (for scenes of impending danger), by Vely (4 minutes and 10 seconds), until—T: "So I came down here."

NOTE: Watch shots.

7—"The Conspirators" (Sinister Misterioso), by Santos (2 minutes and 5 seconds), until—T: "So I came down here."
8—"Lento Allegro" (from Symphonette Suite), by Berge (3 minutes and 50 seconds), until—T: "I need a young chap."
9—Theme (3 minutes and 40 seconds), until—T: "While the tattooing is in."
10—"Dramatic Suspense," by Winkler (1 minute and 45 seconds), until—T: "I guess I am as near a."
11—"Laughing Beauties" (characteristic intermezzo), by Berge (4 minutes and 25 seconds), until—T: "Thacker paints alcoholic pictures."
12—"Ave Maria" (dramatic), by J. Ascher (2 minutes and 20 seconds), until—T: "For the first time in his."
13—Theme (2 minutes and 25 seconds), until—T: "Plenty of everything, nothing."
14—"Intermezzo Pittoresque," by Kozian (2 minutes and 20 seconds), until—T: "My little lost one."
15—"Moonlight Shadows" (3/4 Moderato), by Baron (1 minute and 30 seconds), until—T: "The moon that shines."
16—"Pizzicato Misterioso" (for burglary and stealth), by Minot (2 minutes and 25 seconds), until—T: "The moment for the."
17—"Because You Say Good-Bye" (Dramatic Ballad), by Levy (5 minutes), until—T: "His trust unbroken, he."
18—Theme (1 minute and 45 seconds), until—T: "Morning finds Thacker worn."
19—"Dramatic Recitative" (for intensive and heavy dramatic situations), by Levy (3 minutes and 35 seconds), until—T: "Thacker wants to see me."
20—Theme (2 minutes and 45 seconds), until—T: "For the first time in."

THE END

"THE GREAT ACCIDENT"

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Drinking Theme: "Humorous Drinking Theme," Roberts

Love Theme: "Adolescence" (Entr'Acte), Collinge

1—"New Era" (Char. Overture), by Heed (4 minutes), until—S: At screening.
2—Love Theme (2 minutes and 5 seconds), until—T: "Joan Arnold Wint's sweetheart."
3—Continue ff (45 seconds), until—T: "Mrs. Chase."
4—"Comedy Allegro," by Berg (2 minutes and 40 seconds), until—T: "Trouble with Caretall's."
5—Drinking Theme (1 minute and 20 seconds), until—T: "Wint continues to be the."
6—Continue pp (50 seconds), until—T: "With Amos out for me."
7—Love Theme (1 minute), until—T: "For four days Routt."
8—"Hot Time in Old Town" (old timer), by Metz (1 minute and 40 seconds), until—T: "Election night."
9—Continue ff (1 minute and 55 seconds), until—T: "The great accident."
10—"Dramatic Recitative No. 2," by Levy (2 minutes and 30 seconds), until—T: "The new mayor is down at."
11—Drinking Theme (2 minutes and 25 seconds), until—T: "Mr. Chase, you're elected."
12—"Entreaty" (a tone poem), by Colby (4 minutes and 30 seconds), until—T: "After a night of torment."
13—Love Theme (1 minute and 20 seconds), until—T: "I can't go on, Wint."
14—"Dramatic Recitative" (for heavy intensive dramatic situations), by Levy (55 seconds), until—T: "I realize that it's a."
15—Continue pp (1 minute and 35 seconds), until—T: "The mayor of Hardiston."
16—"Melody" (Moderato), by Kretschmer (5 minutes and 10 seconds), until—T: "Everybody says you're."
17—Drinking Theme (40 seconds), until—T: "As Wint's interest in his."
18—"Tragic Theme" (for fatal or mournful news), by Vely (3 minutes), until—T: "Hetty took off Wint's."
19—Continue to action (4 minutes), until—T: "After breakfast."
20—Drinking Theme (1 minute and 55 seconds), until—T: "Bone dry."
21—"Dolorosa" (Poem D'Amour), by Tobani (2 minutes and 50 seconds), until—T: "Jean dines with the."
22—Dramatic Conflict," by Levy (5 minutes and 45 seconds), until—T: "At nine."
23—"Dramatic Agitato" (for general use), by Hough (1 minute and 25 seconds), until—T: "Back at the Weaver House."

NOTE: To action pp. or ff.

24—"Dramatic Tension" (depicting dramatic but not pathetic situations), by Andino (3 minutes and 50 seconds), until—T: "I don't care what."

NOTE: To action pp. or ff.

25—Repeat "Hot Time in Old Town," by Metz (1 minute and 10 seconds), until—T: "Prepared to face the jeers."
26—Continue ff (2 minutes and 5 seconds), until—T: "I am going to introduce."
27—Love Theme (1 minute and 50 seconds), until—T: "You did this for me, Hetty."

THE END

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Review of Latest Musical Compositions

1—"Hiawatha's Melody of Love," by Geo. W. Meyer. A quaint Indian waltz ballad. (J. H. Remick & Co.)

2—"On Miami Shore," a beautiful and harmonious waltz. (Chappell & Co.)

3—"Hold Me," a fox trot, by Art Hickman, writer of "Rose Room Fox Trot." (Sherman Clay & Co.)

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5—"Bohemia," a one-step, by Ethel Broaker. (The Boston Music Co.)

6—"Adolescence," by F. C. Collinge, a beautiful number of rather a light character, available for love themes, society drama, etc. (Belwin, Inc.)

7—"Everybody's Buddy," a fox trot, going great in New York. (Stark & Cowan, Inc.)

8—"I'm a Dreamer that's Chasing Bubbles," by Little-Magine. (Jack Mills, Inc.)

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(Two Christie and Three Gayety Comedies—One Reel Each)

THESE comedies hit a higher average than some of the one-reelers reviewed recently. They are short and snappy and are sure to act as a tonic for the mind, especially in the coming hot weather when the lighter form of entertainment is sought for.

The Christie Comedies are, "A Home Made Hero," featuring Eddie Barry, Dorothy Devere and Carl Rodney, showing the popularity of a young "would-be" life saver with the ladies, until it is discovered that he cannot swim, when he becomes decided unpopular and "That Darn Yarn," featuring Bobby Vernon with Vera Stedman. The latter comedy has an amusing story in which a young wife becoming suspicious of her husband, who has a passion for poker parties, determines to find out his haunts. When her loved one leaves home on one of his rampages, she places a ball of yarn in his pocket, the trail from which leads the devoted wife into many difficulties as she proceeds through the streets winding and rewinding.

The Gayety comedies are "Dry and Thursty" featuring Billy Bletcher with Vera Raynolds, the title being explanatory of its story, "Calling His Bluff," featuring George Ovey, showing the way in which a young wife gets even with her husband who is a bit wayward and "Dropped Into Scandal," featuring George Ovey, who gets himself into a lot of difficulties because of his flirtatious ways.

The comedies are not of the rough, slapstick variety but are rather of the farce comedy element, having a pretty little story around which the action evolves.

The comedians are surrounded with the usual quota of pretty girls in many of the comedies, whose beautiful forms and vivacious manners act in splendid contrast to the comedy work done by the principals. *Frank Leonard.*

"The Man Who Lost Himself"

(Feature Production Starring William Faversham—Produced by Selznick)

IN "The Man Who Lost Himself" William Faversham has found a vehicle which fits his personality to excellent advantage and which will provide entertainment for most audiences despite the fact that the production sags to a considerable degree toward its tag and is rather illogical when it comes to plot.

The idea that an American "drummer" could impersonate an Englishman to such an extent that the latter's immediate relatives including his mother and wife would not discover his identity is hardly possible no matter how much physical resemblance the two might have but it does provide an opportunity of plunging the characters of the story into a lot of interesting incident and carries suspense up to the time when it becomes necessary to make provision for the culmination of the eternal romance. From this point on the picture is mechanical and uninteresting.

However so much that is really first class has transpired previously that the offering may be considered better than an average program feature.

The star is somewhat theatric at times and the camera does not treat him any too kindly but he plays with more screen finesse than in "The Silver King," and displays a skill as a comedian that is entirely commendable.

The cast which has been provided in Mr. Faversham's support is flawless with special credit being due Mrs. De Wolfe Hopper as the wife of the lord whom the American impersonates.

The direction is decidedly old-fashioned, too many long shots of no particular value being made and the photography might be better. These points are, however, probably minor when considered from an audience viewpoint.

The story itself is unusually well-knit, its logic not being considered. An American salesman stranded in London bears a striking resemblance to a dissolute English lord. The two meet. The Englishman gets the American drunk, changes clothes with him and sends the Yankee to his home with a letter telling him to become Lord Rochester and then commits suicide. The salesman displays good business judgment and thereby saves the impoverished Rochester family their possessions, falls in love with the dead lord's wife and at last confesses to the impersonation. In the end he marries the widow.

The picture is an adaptation of the novel by H. de Vere Stacpole with Clarence Badger directing. *J. S. Dickerson.*

"Father's Close Shave"

(Bringing Up Father Series—Pathe—Two Reels)

THE second of the "Bringing Up Father" series of comedies, entitled "Father's Close Shave," has not come any closer to the bull's eye than the first which went wide of the mark. The weakness appears to be in the material, there being no semblance of a story. The comedy is devoid of humorous incident because there are no situations. The cast, headed by Johnny Ray, puts a great deal of effort in striving for spontaneity but no results are obtained. If they could only get father doing something which is really funny there would be no question of the pieces getting over.

As in the initial offering a prologue and epilogue are introduced which show a group of negro boys reading the funny page, and the intervening action disclosing the George McManus figures humanized. Father is in "dutch" again with his better half and he goes through several circus stunts which are too obviously planted to bring forth laughter. Instead of the piece developing with an idea it seems as if the players are waiting for something to do. The result is it has an uneven appearance. Some girls cutting didoes on the beach are more interesting than the funmakers. Comedy business is lacking throughout.

Johnny Ray is funny when he indulges in his peculiar laugh, but there are times when he gives too much attention to mugging. As the cartoons are familiar to most newspaper readers, they will undoubtedly have a drawing power. But they won't set a house rocking with laughter unless some ideas are incorporated. *—Laurence Reid.*

The paper shortage is again responsible for the non-appearance of Exhibitors' Box Office Reports in this issue, the Release Pages only appearing.

Let us hope that conditions will aright themselves in the near future so that these pages may appear complete, and the valuable information they contain be a help to those who are always seeking the best in their particular end of the industry.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

The House of Toys (Seena Owen).....6
The Thirtieth Piece of Silver (Margarita Fisher)....6
Slam Bang Jim (William Russell).....5
The Honey Bee (Marguerita Sylva).....6
The Dangerous Talent (Margarita Fisher).....6
The Valley of Tomorrow (William Russell).....6
Eve in Exile (Charlotte Walker).....7

ARROW FILM CORPORATION

Love's Protege (Ora Carew).....5
Woman's Man (Romaine Fielding).....5
The Bromley Case (Glen White).....5
The Trail of the Cigarette (Glen White).....5
The Unseen Witness (Glen White).....5
The Wall Street Mystery (Glen White).....5

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.
Lightning Brice (Jack Hoxie-Anne Little).....15

WESTERN DRAMAS

Blazed Trail Prods. (one every other week).....2
Lone StarWesterns (one every other week).....2

ONE AND TWO-REEL COMEDIES

Hank Mann Comedies (one every other week).....1
Arrow (Eddie Boulden-Lillian Vera).....1
Sunbeam (Fatty Filbert-Bert Tracey).....2
Hank Mann (Hank Mann-Madge Kirby).....2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....6
Days of Daring (Tom Mix).....5
Persuasive Peggy (Peggy Hyland).....6
Eternal Penalty (Henry Kolker.....5
Roses and Thorns (Lenore Ulrich).....5
She Pays (Julia Dean-Louise Huff).....5
Justice (Cyril Scott).....5
The Guilty Woman (Marie Empress).....5

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Andy's Mother-in-law Pays Him a Visit.....1
Andy on Skates.....1
Andy Visits the Osteopath.....1
Andy and Min at the Theatre.....1
Andy's Night Out.....1
Andy's Wash Day.....1
Andy on a Diet.....1
Andy Plays Golf.....1
Andy Spends a Quiet Day at Home.....1
Andy Visits His Mamma-in-law.....1
Andy Goes Flat Hunting.....1
Andy's Dancing Lesson.....1

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Mar.—Petticoats and Pants.....2
Feb.—Her Bridal Night-mare.....2

SINGLE REEL COMEDIES

Mary's Nightmare.....1
Watch Your Step-Mother.....1
Nearly Newlyweds.....1
Fair But False.....1
Kids and Kidlets.....1

GAYETY COMEDIES

Beaned on the Boarder (Bletcher-Reynolds).....1
The Fatal Wallop (Geo. Ovey).....1
Silk Stockings (Geo. Ovey).....1
Kissed in a Harem (Bletcher-Reynolds).....1
Why Cooks Go Cuckoo (Geo. Ovey).....1
Fireman, Save My Gal (Geo. Ovey).....1
Ladies Must Dance (Geo. Ovey).....1

CANYON PICTURES CORP.

VANISHING TRAILS

(Twelve Two-Reel Westerns Featuring Franklyn Farnum)

Twelfth, The Cowboy and the Rajah.....2
Eleventh, Cupid's Roundup.....2
Tenth, "Breezy" Bob.....2
Ninth, Brother Bill.....2
Eighth, When Pals Fall Out.....2
Seventh, Shackles of Fate.....2
Sixth, The Puncher and the Pup.....2

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1
Everson's Comedy Circus (Pony, Dog and Monkey).1
Harry Collier & Co. (Comedy Bicycle Novelty).....1
La Meen Boys.....1
Marie DeWald (Aerial Girl).....1
The Arabian Whirlwind Troupe (Tumbling Arabs)..1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

Four Times Foiled.....2

CHRISTIE COMEDIES

Kiss Me, Caroline (Bobby Vernon).....2
A Seaside Siren (Fay Tincher).....2

TORCHY COMEDIES

Torchy (Johnny Hines).....2
A Knight for a Night (Johnny Hines).....2

MERMAID COMEDIES

A Fresh Start (Marvel Rae).....2
Duck Inn (Lloyd Hamilton).....2

SPECIALS

The Why of a Volcano.....1
The Valley of Ten Thousand Smokes.....1
A Day With Carranza.....1
Modern Centaurs.....1

ROBERT C. BRUCE SCENICS

The Castaway.....1
The Great Mirror.....1
The Hope of Adventure.....1
Falling Waters.....1
Solitude.....1
By Schooner to Skagway.....1
The Song of the Paddle.....1
The Log of the La Viajera.....1
The Wanderlust.....1
The Chilkat Cubs.....1

CHESTER-OUTING SCENICS

Take in Boarders.....1
Pyrennes and Wooden Legs.....1
Bear With Us.....1
Fire.....1
Dreams Come True.....1
Pigs and Kava.....1
Wanted, an Elevator.....1
Adam and Eve in the Andes.....1

SCREENICS

Foam Fantasies.....½
Duck Days.....½
In a Naturalist's Garden.....½
Horseshoe and Bridal Veil.....½
Barks and Skippers.....½
Forbidden Fanes.....½
Infant Icebergs.....½
Troubadours of the Sky.....½

EQUITY PICTURES CORP.

For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

June—Old Wives for New (DeMille-Reissue)....5663
June—Below the Surface (Special Cast—Ince)...5987
June—Paris Green (Charles Ray).....4259
June—Remodeling Her Husband (Dorothy Gish).4844
June—The City of Masks (Robert Warwick)....4708
June—Sick Abed (Wallace Reid).....4327
June—Sand (William S. Hart).....4869
May—A Lady in Love (Ethel Clayton).....4607
May—The Dancin' Fool (Wallace Reid).....4124
May—The Dark Mirror (Dorothy Dalton).....5084
May—The Sea Wolf (George Melford Special)...6097
May—Mrs. Temple's Telegram (Bryant Washburn).....4318
May—Why Change Your Wife (De Mille Special).7175
Apr.—Dr. Jekyll and Mr. Hyde (John Barrymore).....6355
Apr.—The Toll Gate (W. S. Hart).....5590
Apr.—Terror Island (Houdini).....5813
Apr.—The False Road (Enid Bennett).....5582
Apr.—The Cost (Violet Heming).....5547
Apr.—Thou Art the Man (Robert Warwick)....5503
Apr.—Treasure Island (Tourneur).....5134
Mar.—Easy to Get (Marguerite Clark).....4110
Mar.—My Lady's Garter (Tourneur Prod.).....4823
Mar.—April Folly (Cosmopolitan).....4983
Mar.—Excuse My Dust (Wallace Reid).....4330

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford).....5382

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage.....2
Nov. 16—The Hayseed.....2
Sept. 7—Back Stage.....2

PARAMOUNT-SENNETT COMEDIES

June 27—You Wouldn't Believe It.....2
June 6—By Golly.....2
May. 23—Let 'er Go.....2
May 2—Fresh From the City.....2
Apr. 18—The Gingham Girl.....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....1
Dec. 21—Those Distant Cousins.....1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

June 13—A Model Husband.....2
May 30—Beating Cheaters.....2
May 9—Spring.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

June 27—Battlefields of France.....1
June 20—The Lake of the Sun and Moon.....1
June 13—The Lure of the Loreley.....1
June 6—Beautiful Bruges.....1
May 30—Battlefields of France.....1
May 23—Musko and Musume of Nippon.....1
May 16—Artistic Antwerp.....1
May 9—An Oriental Sing Sing.....1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz.....1
Dec. 14—Down the Strand in London.....1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle.....1
Dec. 7—Memory Lane.....1
Nov. 23—Sunshine and Shadows.....1
Nov. 9—A Night in June.....1

PARAMOUNT MAGAZINE

June 27—Quizzing the Prophets.....1
June 20—A Forest Fantasy.....1
June 13—Portraits from Acid.....1
June 6—Long Live the Umpire.....1
May 23—Stars of Stage and Screen.....1
May 16—Lounge Lizards of the Jungle.....1
May 9—The Teeth of the Law.....1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoy.....2
Mar. 28—Cleaning Up (Al. St. John).....2
Dec. 28—To Good to be True (Ernest Truex).....2
Dec. 14—Speed (Al. St. John).....2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....?
The City of Purple Dreams.....6
Who Shall Take My Life?.....7
Zongar, the Dare Devil of Romance.....5
The Natural Law.....6
The Grain of Dust.....6
The Lust of the Ages.....6
Has a Man the Right to Kill?.....5
Beware of Strangers.....5
Persuasive Peggy.....6

FIRST NATIONAL EXCHANGES

45 Minutes from Broadway (Charles Ray).....
The Jacknife Man (King Vidor).....
Curtain (Katherine MacDonald).....
Yes or No (Norma Talmadge).....
The Yellow Typhoon (Anita Stewart).....
Passion's Playground (Katherine MacDonald)...5962
The Love Expert (Constance Talmadge).....
Don't Ever Marry (Marshall Neilan's).....6518
Polly of the Storm Country (Mildred Harris)...6038
The Woman Gives (Norma Talmadge).....5923
The Idol Dancer (D. W. Griffith).....7033
The Family Honor (King Vidor's).....5884
The Inferior Sex (Mildred Harris Chaplin).....5695
Fighting Shepherdess (Anita Stewart).....5954
In Search of a Sinner (Constance Talmadge)....5485
The River's End (Marshall Neilan's).....6584

FOX FILM EXCHANGES

BIG PRODUCTIONS

While New York Sleeps (Special Cast).....5
The Strongest (Special Cast).....6
Should a Husband Forgive? (Special Cast).....7
Evangeline (Special Cast).....7
Kathleen Mavourneer (Theda Bara).....6
Checkers (Special Cast).....7

WILLIAM FARNUM SERIES

The Joyous Troublemakers.....6
The Orphan.....6
The Adventurer.....6087
Heart Strings.....6
Wings of the Morning.....6

THEDA BARA SERIES

Lure of Ambition.....5
La Belle Russe.....6

Release Information continued on page 4868

"The Complete Plan Book"—Reviews and Ad Aids

"THE WONDER MAN"
(Robertson-Cole)

Picture Carries Interest and a Colorful Personality

THE exhibitor who books this feature should look first for its exploitation possibilities. The name of Georges Carpentier means much. The Frenchman makes his screen debut in "The Wonder Man" which is simply a made-to-order picture. In fact its sole purpose is to convey to the public an idea of his fighting quality. And if a story is expressly manufactured for him, which on its surface may be timeworn in theme and treatment, nevertheless the plot will be subordinated to personal interest in the star.

People will want to see what kind of a fellow he is—how capable an actor and fighter. The story may "go hang" under these circumstances. His sponsors, however, have chosen the right material since he is presented in a mystery romance of an international flavor. He plays the part of a French Secret Service agent whose purpose is to hunt down the parties who are profiteering at the expense of his government. It seems as if too much stress is laid upon making him the object of unwarranted suspicion. While the plot is on its vacation, Monsieur Carpentier indulges in some generous samples of his fistic profession. The villain is the amateur heavyweight of the club and he challenges the star for pugilistic honors.

The fight between them is the outstanding feature and certainly will prove entertaining. Grouped around the ring are thousands of gentlemen sports, and Georges is having the worst of it until a note is slipped to him that his sweetheart wants him to win. Then he makes short work of his opponent. His agility in the ring is going to gain him plenty of admirers. And when the plot is re-introduced his real identity is established and the culprits are caught. The continuity is jerky occasionally, but the actor-fighter impresses with his sincerity and ability. Faire Binney as the heroine doesn't have much to do, but her poutful expressions are appealing. "The Wonder Man" comes up to expectations. The fight stuff will carry it, while settings and all other details are on an expensive, lavish scale that will bespeak "class" to your patrons.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Henri D'Alour	Georges Carpentier
Dorothy Stoner	Faire Binney
Mrs. Samuel Stoner	Florence Billings
Alan Gardner	Robert Barrat
Samuel Stoner	Downing Clarke
Harold Robbins	Cecil Owen
Butler	John Burkeli
"Bubbles" Dowd	William Halligan
Frank Monroe	P. C. Hartigan
Percival Chatwell	Charles Craig

Story by Daniel Parson Goodman.
By Joseph Farnham.
Directed by John G. Adolfi.
Photographed by Georges Benoit.

PRESS NOTICE—STORY

Georges Carpentier, heavyweight champion of Europe, makes his first appearance as a moving picture actor in the Robertson-Cole production, "The Wonder Man," which will be presented at the ———— theatre beginning ————. M. Carpentier is known as the idol of France and he enjoys the distinction of having attained world prominence while still a challenger for the world's title. Why he is called "the gentleman of the ring" is demonstrated in convincing fashion in "The Wonder Man."

The star, as the hero, plays the part of a French secret service agent. The plot carries the elements of romance and mystery and the action gives Carpentier opportunity to display his capacity as a boxer and as a sportsman of the first order. Included in the offering is a boxing bout which is remarkably realistic. The incidents are gripping throughout and the note of romance gives it a sentimental flavor. Faire Binney, who plays the feminine lead, gives a charming performance and the remainder of the cast are equally good. John G. Adolfi's direction is entirely praiseworthy. His action is swift and compact and he has provided it with good settings and photography.

PROGRAM READER

The idol of France—the heavyweight champion of Europe—Georges Carpentier, will appear at the ———— theatre next ———— in "The Wonder Man." This picture marks the first appearance of the French fighter in America, not only as an actor but in the ring. He is truly the Wonder Man and after a survey of his fighting history not only in his fighting togs but in the uniform of his country, such a title does not appear unwarranted. "The Wonder Man" is a mystery photoplay which concerns a French secret service agent. And a pleasing romance gives the story much charming sentiment. John G. Adolfi is the director of this entertaining picture and among the players in the cast are Faire Binney, the sister of Constance Binney, Florence Billings and Robert Barrat.

CATCH LINES

See the idol of France—see the champion heavyweight of Europe—see Georges Carpentier in "The Wonder Man." It carries action and suspense and romance.

Georges Carpentier, the wonder man of Europe is coming to the ———— in "The Wonder Man."

"FOR THE SOUL OF RAFAEL"
(Garson-Equity)

Colorful Production Carries Little Entertainment Value

EQUITY has gone to some expense in providing Clara Kimball Young with an artistic production and had a story been found that measured up to her emotional talent or one that provided an interesting plot the expenditure toward mechanical perfection might not have been in vain. As it is this tale of old California in the days of Spanish missions is mighty familiar and lacking in any vital quality. There is too much description for one thing. And the plot is burdened with unnecessary detail which makes the frail action long-drawn out. The theme is based upon the redemption of a soul, the heroine, a convent-bred girl, promising her guardian to marry the latter's wayward son and give him spiritual uplift.

But the role doesn't offer Miss Young a chance to appear other than a colorless individual who experiences untold suffering before she is reunited to her American lover at the timely death of her husband. She had saved the American from the Indians through some tribal custom and had nursed him through his injury. Before she is able to find happiness with him in the concluding scene, the action takes her through a series of tedious incidents. The continuity is uneven at times because stress is laid upon presenting some word-picture or emphasizing some point which has nothing to do with the action. The story carries none of that vitality or vividness so characteristic of Spanish life.

With the exception of the scamp, Rafael, played with effective dash and vigor, the characters are lacking in personality. And the frailness of the story, the burdensome detail are not commpensation enough for rich and colorful exteriors and settings. The director certainly hasn't failed with his atmosphere. The reproductions and costumes are faithful. But fine photography and picturesque backgrounds fail in giving entertainment values when the dramatic spirit is missing. Some may wonder at the scene which shows the heroine accepting her husband's hospitality and failing in her marital duties. And another may perplex the spectator which depicts a wild orgy on Rafael's hacienda on the eve of his wedding. Where did the girls come from and where did they disappear to—when the exterior presents a scene in the wilderness miles from nowhere? Good editing would have helped matters a lot.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Marta Raquel Estevan	Clara Kimball Young
Rafael Artega	Bertram Grassby
Dona Luisa	Eugenie Besserer
El Capitan	Juan de la Cruz
Keith Bryton	J. Frank Glendon
Ana Mendez	Ruth King
Angela Bryton	Helene Sullivan
Polonia	Paula Merritt
Teresa	Maude Emery
Ricardo	Edward M. Kimball

By Marah Ellis Ryan.
Scenario by Dorothy Yost.
Directed by Harry Garson.
Photographed by Arthur Edison.

PRESS NOTICE—STORY

Clara Kimball Young, who is considered one of the screen's greatest emotional actresses, will appear at the ———— theatre the week of ———— the ———— in the Equity picture, "For the Soul of Rafael." This is an adaptation by Dorothy Yost of Marah Ellis Ryan's novel of California in the days of Spanish missions. It is a stirring romance—one that may be called an ideal vehicle for the expression of the star's personality and talent. Her dark beauty enables her to establish a perfect characterization. There is a spiritual quality in this tale which really furnishes the theme.

The star plays the part of a convent-bred girl who is pledged by her guardian to marry the latter's son, Rafael, and watch over his soul during her lifetime. Marta is deeply religious and when she discovers that Rafael is a wastrel who only lives for worldly things it is a stab at her heart, especially when she realizes that she is in love with an American adventurer, Keith Bryton. She nurses the latter when he is wounded by the Indians and a ring is given to him which has a special significance in matters of love. Marta is unhappy with her husband and this feeling is particularly acute when Bryton comes back into her life. She is released from her pledge when Rafael is killed and so she is able to find love and happiness with the American. The picture is rich in scenic backgrounds and appropriate settings. And it is interpreted by a competent cast.

PROGRAM READER

One of the most artistic productions of the year will appear at the ———— very shortly under the title of "For the Soul of Rafael." This is an Equity picture starring one of the screen's most popular stars, Clara Kimball Young, and it permits her opportunities to display her colorful personality and rare emotional talent. The story is laid against a background of California mission life—at a time in the history of the state when the Spaniards were settlers. The star plays the part of a convent-bred girl who goes out into the world under a pledge to save the soul of the man she has promised to marry. The events take her through a series of dramatic situations and climaxes with the dominant factor being the element of romance. Beautiful exteriors punctuate the action with every scene. There is considerable appeal in the atmosphere. Watch for further announcements concerning this treat of the season.

Advance Information on All Film Releases

(Continued from page 4866)

TOM MIX SERIES
Three Gold Coins....5
The Terror....5
Desert Love....5
Three Gold Coins....5
The Daredevil....5

FOX ENTERTAINMENTS
A World of Folly (Vivian Rich)....5
The Twins of Suffering Creek (Wm. Russell)....5
White Lies (Gladys Brockwell)....5
The Iron Heart (Madlaine Traverse)....5
The Spirit of Good (Madlaine Traverse)....5
Forbidden Trails (Buck Jones)....5
Love's Harvest (Shirley Mason)....5
The Dead Line (George Walsh)....5
The Mother of His Children (Gladys Brockwell)....5
The Tattlers (Madlaine Traverse)....4200
Would You Forgive (Vivian Rich)....5
Leave It To Me (Wm. Russell)....5
Black Shadows (Peggy Hyland)....4100
Molly and I (Shirley Mason)....5
A Manhattan Knight (George Walsh)....4800

SUNSHINE COMEDIES
His Musical Sneeze....2
Mary's Little Lobster....2
Oh, What a Knight....2
Monkey Business....2
Girls and Gunpowder....2
Should Dummies Wed....2
Mongrels....2
Dangerous Eyes....2

MUTT AND JEFF CARTOONS
The Breakfast Food Industry....½
The Mystery of the Galvanized Ash Can....½
Departed Spirits....½
3 Raisins and a Cake of Yeast....½
A Trip to Mars....½
One Round Jeff....½
The Tango Dancers....½
The Toy Makers....½

FROHMAN AMUSEMENT CORP.
(At State Right Exchanges)

TEXAS GUINAN SERIES
Just Bill....2
The Boss of the Rancho....2
The Spirit of Cabin Mine....2
The Heart of Texas....2

MACK SWAIN SERIES
Nimrod Ambrose....2
Ambrose and the Bathing Girls....2
Ambrose in Bad....2
Ambrose's Winning Ways....2

GARDINER SYNDICATE
(At State Right Exchanges, Albany and Buffalo)

Apr.—Tillie's Punctured Romance....6
Mar.—The Superman....6
Mar.—The Forbidden Woman....7
Feb.—Virtuous Men....7
Jan.—Eyes of Youth....7
Dec.—The Lost Battalion....6
Dec.—Everybody's Business....6
Nov.—Birth of a Race....8
Oct.—Yankee Doodle in Berlin....6
Sept.—Mickey....7
The Bandit and Preacher (Wm. S. Hart)....5
The Hell Hound of Alaska (Wm. S. Hart)....5
Satan's Pawn (Bessie Barriscale)....5
The Straight Road (Chas. Ray and Bessie Barriscale)....5
One Day....5
How Molly Made Good....6
The Birth of Man....5
Heart of New York....5
The Salamander....5
The Birth of Democracy....6
Custer's Last Fight....3
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (10 episode serial, Gaumont)....2
The Demon's Shadow (Serial in 10 episodes)....2
Series of 42 Fatty Arbuckle Comedies....3
Series of 29 Chaplin Comedies....3
Series of 28 Sennett Keystone Comedies....2
Series of 28 Keystone Liberty Comedies....1
Series of 16 Shorty Hamilton two reel Westerns....3

GARSON-NEILAN PRODUCTIONS
(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)....9
The Hushed Hour (Blanche Sweet)....

GAUMONT COMPANY
(At State Right Exchanges)

Husbands and Wives (Vivian Martin)....6
Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (Serial, ten two-reel episodes)....

GOLDWYN EXCHANGES
STAR SERIES
SPECIALS
The Slim Princess (Mabel Normand)....
Roads of Destiny (Pauline Frederick)....
Jes' Call Me Jim (Will Rogers)....
The Great Accident (Tom Moore)....
Dollars and Sense (Madge Kennedy)....
The Woman and the Puppet (Geraldine Farrar)....7
Trimmed With Red (Madge Kennedy)....7
The Strange Boarder (Will Rogers)....5
The Woman in Room 13 (Pauline Frederick)....5
Duds (Tom Moore)....5
The Little Shepherd of Kingdom Come (Jack Pickford)....6
The Blooming Angle (Madge Kennedy)....5
The Paliser Case (Pauline Frederick)....5
Water, Water, Everywhere (Will Rogers)....5
Pinto (Mabel Normand)....5

EMINENT AUTHORS PRODUCTIONS
Going Some (Rex Beach)....
The Tower of Ivory (Gertrude Atherton)....
Dangerous Days (Mary Roberts Rinehart's)....7
Partners of the Night (Leroy Scott)....5

BOOTH TARKINGTON'S EDGAR SERIES
Edgar's Hamlet....2
Edgar and Teacher's Pet....2

CAPITOL COMEDIES
Apr. 18—A Fly in the Ointment (Neal Burns)....2
Apr. 4—Rarebits (De Haven)....2
Mar. 21—Matrimoniacs (Neal Burns)....2
Mar. 7—Forget Me Not (De Havens)....2
Feb. 22—One Dollar Down (Neal Burns)....2
Feb. 8—Excess Baggage....2

FORD EDUCATIONAL WEEKLY
Mar. 21—The Alligator Hunt....1
Mar. 14—With Every Meal....1
Mar. 7—Broken Silence....1
Feb. 29—Tick Tock....1
Feb. 22—Silverware....1
Feb. 15—In Higher Spheres....1
Feb. 8—De-Light....1

GOLDWYN-BRAY PICTOGRAPHS
433—People You'd Like to Know (Mary Roberts Rinehart)....1
432—Famous Robberies....1
431—Guardians of Our Gateways....1
430—Professor B. Flat....1
429—Pheasants, Aristocrats of Birdland....1

GRAPHIC FILM CORPORATION
Moral Suicide (Mason-Baird)....7
Ashes of Love (Hackett-Shannon)....6
When Men Betray (Gail Kane-Stuart Holmes)....6
Echo of Youth (Richman-Baird-Shepard)....6
Someone Must Pay (Gail Kane-Edmund Breese)....6
A Child for Sale (Leslie-Hale Connelly)....6

GREIVER'S EDUCATIONALS (CHICAGO)
Serpent's Tooth....1
Speeding Through Dixie....1
Royal Ease....1
Colossus of Roads....1
The Spirit of the Birch....1
Suds....1
Precisely as Polly....1

HALL ROOM BOYS PHO. PLAYS
Apr. 15—Four of a Kind....2
Apr. 1—This Way Out....2
Mar. 22—Oh, Baby....2
Mar. 8—Breaking Into Society....2
Feb. 23—Can You Beat It....2
Feb. 9—Passing the Buck....2
Jan. 26—Neck and Neck....2
Jan. 12—Wrong Again....2
Dec. 29—The Millionaire Paupers....2

HALLMARK PICTURES CORP.
FAMOUS DIRECTORS SERIES
A Veiled Marriage (Lehr-Kellerd)....
Carmen of the North (Anna Bos)....5
Chains of Evidence (Breese-Shotwell)....5
High Speed (Edward Earle-Gladys Hulette)....
The Heart of a Gypsy (Florence Billings)....
The Phantom Honeymoon (Marguerite Marsh)....
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy)....
A Dangerous Affair (Billings Rawlinson)....

SPECIAL PRODUCTIONS
Thru the Roosevelt Country with Colonel Roosevelt....2
A House Divided (Sylvia Breamer)....6
The Littlest Scout (Violet Blackton)....6
Wanted for Murder (Elaine Hammerstein)....6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy)....6

SERIALS
The Screaming Shadow (Ben Wilson-Neva Gerber)....15 Episode
The Trail of the Octopus (Ben Wilson, Neva Gerber)....15 Episodes

THE EVIL EYE
(Fifteen two-reel episodes starring Benny Leonard.)
Mar. 15—First, Below the Deadline....2

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC.
The Sagebrusher (Emerson Hough's)....7
The Westerners (Stewart Edward White's)....7

ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Eltinge F. Warner)
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.
The Harvest Moon (Doris Kenyon)....6
The Bandbox (Doris Kenyon)....6

ARTCO PRODUCTIONS
The Capitol (Leah Baird)....6
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.
The Dream Cheater (J. Warren Kerrigan)....5
$30,000 (J. Warren Kerrigan)....5
Live Sparks (J. Warren Kerrigan)....5
The Lord Loves the Irish (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS
The Blue Bonnet (Billie Rhodes)....6

JOSEPH LEVERING PRODUCTIONS
His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS
King Spruce (Mitchell Lewis)....7

IVAN FEATURE PRODUCTIONS
(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison)....7
Human Clay (Mollie King)....5

JANS PICTURES CORP.
A Woman's Business....6
Love Without Question (Olive Tell)....7

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner)....5
Efficiency Edgar's Courtship (Taylor Holmes)....5
The Misleading Lady (Henry B. Walthall)....5
Open Places (Jack Gardner)....5
The Little Shepherd of Bargain Row (R. Traverse)....5
The Range Boss (Jack Gardner)....5
The Alster Case (Bryant Washburn)....5
The Man Trail (Richard Traverse)....5
Men of the Desert (Jack Gardner)....5
Little Shoes (Henry B. Walthall)....5
Broncho Billy Dramas....4
Snakeville Comedies....4
Fables in Slang (George Ade)....1
Stripped for a Million (Crane Wilbur)....5
Strife (George Le Guere)....5

CHAPLIN REISSUES
A Burlesque on Carmen....4
Feb. 1—The Champion....2
Mar. 1—Jitney Elopement....2
Apr. 1—Work....2
May 1—By the Sea....1

MERIT FILM CORP.
Fools' Gold (Mitchell Lewis)....6
She Wolf (Texas Guinan)....5
Heart of Texas (Tom Mix)....5
Window Opposite (Leah Baird)....7
Once to Every Man (Jack Sherrill)....6

METRO EXCHANGES
SCREEN CLASSICS, INC., SPECIALS
Apr.—The Best of Luck (Screen Classics)....6
Apr.—The Hope (Special Cast)....6
Apr.—The Cheater (May Allison)....6
Apr.—Dangerous to Men (Viola Dana)....6
Apr.—Alias Jimmy Valentine (Bert Lytell)....6
Mar.—Old Lady 31 (Emma Dunn)....6
Mar.—Shore Acres (Alice Lake)....6
Feb.—The Walkoffs (May Allison)....6
Jan.—The Willow Tree (Viola Dana)....6
Dec.—Should a Woman Tell (Alice Lake)....6
Dec.—Fair and Warmer (May Allison)....6
Nov.—Please Get Married (Viola Dana)....6
Nov.—Lombardi, Ltd. (Bert Lytell)....6

C. E. SHURTLEFF PRODUCTIONS
Apr.—Burning Daylight (Mitchell Lewis)....6

HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton)....6

Release Information continued on page 4870

"DOLLARS AND THE WOMAN"
(Vitagraph)

Character Development Emphasized in Interesting Picture

THIS picture may be found to have the unique fault of being too good for the average audience. For it is a production in which carefully and logically developed characterization is emphasized to the exclusion of vigorous physical action. It is, however, a splendid picture of its type. Alice Joyce is one hundred per cent satisfying, Robert Gordon has given his difficult role the exact shading required, and Crawford Kent is just as good. To Lucien Hubbard should be given the credit for the psychologically-perfect development of the story. The good sequence and the character—revealing sub-titles help a lot to make it a feature of the most artistic class.

The story is by Albert Payson Terhune and the locale is New York City—first picturing its society life, and later shifting to the East Side, where the young couple, reduced in circumstances, fight against poverty. Alice Joyce is the self-sacrificing wife, and Gordon the husband, selfish and self-centered without knowing it. He leaves his wife, at her own insistence, poverty-stricken and alone, to sell his invention in the West, and returns wealthy to find himself a father. But his wife, haunted by the fear of further poverty refuses to leave her tenement home. A former suitor of the wife's, who has played the kind Samaritan, unknown to her, steps into the story and the star is forced to choose between the two in the climax. The mutual love of their infant son forces husband and wife to forget their quarrels. You may therefore have a vague feeling that the picture did not end right. For the lonely bachelor is made more sympathetic than the selfish husband.

The direction is as high class as the cast, and with such a good basic story, and the well-presented series of incidents, it should go big with the higher class of picture patrons. The atmosphere is well created, as the picture was made in New York.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Madge Hillyer.....Alice Joyce
Dan Hillyer.....Robert Gordon
Arthur Crew.....Crawford Kent
Mrs. Sherman.....Jessie Stevens

By Albert Payson Terhune.
Scenario by Lucien Hubbard.
Directed by George Terwilliger.

PRESS NOTICE—STORY

Beginning ———— "Dollars and the Woman," an Alice Joyce picture, will be the attraction at the ———— theatre. Following close upon "The Sporting Duchess," a picturization of a Drury Lane melodrama, in which Miss Joyce starred, this latest picture shows the versatility of the star. For she is not an English noblewoman, but an everyday American wife, who is trying to help her inventor-husband on the road to success. In the cast are Robert Gordon and Crawford Kent as well as Jessie Stevens.

The story is by Albert Payson Terhune, whose works, both in the daily press of the country and in the national magazines, are well known to thousands of readers. In this picture he tells the story of an American family who have become suddenly reduced in circumstances. For a year young Mrs. Hillyer, played by the star, is forced to economize. Once the leader of society's younger set, she now lives in a tenement in New York's East Side. And when riches do come to the Hillyer family once more, she is afraid to enjoy them, for she has been branded with the dread of poverty and prefers to save lest she should be forced to go through her purgatory once more.

This remarkable story of the gradual change of character in both husband and wife, constitutes the greater part of this picture. But there is a heart interest little love story running through it. And there is no lack of comedy—as when the young father brings his six months' old boy a baseball bat and glove. "Dollars and the Woman" is going to please even those who thought Miss Joyce could never equal her performance in "The Sporting Duchess."

PROGRAM READER

You can't analyze some things, and you can't explain why "Dollars and the Woman," which will be seen at this theatre on ———— is going to be such a success. One of the reasons is Alice Joyce, the star, and if you do not already believe this beautiful actress to be the screen's most attractive personality, you will after you see this picture. Another reason is the story, by Albert Payson Terhune. It is a timely and absorbing story of American life—timely, because it treats of the reckless spending of thousands and the hopeless saving of millions; and absorbing because it is a masterful romantic drama from a master pen. With an elaborate supporting cast, including Robert Gordon, and directed by George Terwilliger, it makes a picture that will be hard to equal.

SUGGESTIONS

Devote a great deal of your advertising to the Alice Joyce following. Show a lobby photograph of her if possible, and use some of the stills of the star in your program. For a teaser campaign you could dwell upon the economy angle. If there are grocery or butcher stores with which you could tie up, this card would look well in the window: "Economize," says Alice Joyce, star of "Dollars and the Woman. "Ditto," say we also. "Come in, etc." Emphasize also the economy angle in your catch lines.

CATCH LINES

What do you fear most? Alice Joyce, star of "Dollars and the Woman," feared poverty until it made her a miser.

Alice Joyce in "Dollars and the Woman," is a story that hits the question uppermost in your minds squarely on the head. The question? Oh, the H. C. of L.

"THOU ART THE MAN"
(Paramount-Artcraft)

Warwick Starred in Average Romantic Drama

ABOUT half of this picture is most praiseworthy due to the fact that the atmosphere of the South African diamond mines where the story is laid has been faithfully reproduced, but the remainder is commonplace romantic stuff with an attempt at times at comedy which fails to get over.

For entertainment, the production depends largely on that which is shown, probably authentic too, of the ways of the people who mine diamonds rather than on the basic plot which is the w.k. variety in which the hero falsely accused of being implicated in a robbery, goes to prison to protect the brother of the girl he loves with the truth becoming known when the brother makes a death bed confession.

Robert Warwick is cast in the leading role as a soldier of fortune, but is not given much opportunity to display his talents. The story evolves about him rather than allowing him to participate in the action. Lois Wilson is an attractive leading woman, but she too is not given anything to do.

The direction is by Thomas Heffron from a story adapted by Margaret Turnbull of which F. E. Mills is the author.

From the standpoint of production the picture ranks high. Beautiful tropical scenes with painstaking attention to detail is coupled with the best of photography and does much to make the offering attractive. We assume that the picture was made in Florida, but nothing more realistic in backgrounds could have been secured if the company had journeyed to Cape Town. An ostrich farm, probably the one at Jacksonville is used in shooting some scenes.

All in all the production will slide by as an average one, suitable for any class of theatre. The title seems to us to be misleading and not suitable for the sort of picture it is, a romantic drama with a semi-educational background.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Myles Calthorpe.....Robert Warwick
Joan Farrant.....Lois Wilson
Henry Farrant.....J. M. Dumont
Matt Solomon.....Clarence Burton
Brummage.....C. H. Geldart
Mr. Prescott.....Harry Carter
Mrs. Prescott.....Jane Wolfe
Ellie Prescott.....Dorothy Rosher
Fannie Dering.....Viola Daniel
Tom Dering.....Richard Wayne
Lucille.....Lorenza Lazzarini
Cook.....Lillian Leighton
Chaperon.....Sylvia Ashton

By F. E. Mills Young.
Scenario by Margaret Turnbull.
Directed by Thomas Heffren.

PRESS NOTICE STORY

Robert Warwick, the Paramount-Artcraft star, will appear at the ———— theatre next ———— in his latest photoplay entitled "Thou Art the Man." This is an adaptation by Margaret Turnbull of F. E. Mills Young's story of the same name and furnishes Mr. Warwick with the most versatile role of his career. In fact he is called upon to interpret every form of dramatic expression and through them he capitalizes the title. As Myles Colthorpe he appears as a young English soldier of fortune who drifts to the diamond fields of South Africa. He finds employment with a pair of diamond smugglers who masquerade as leather merchants.

It develops that he suspects their real business with the result that he is discharged. He goes to Cape Town and meets Joan Farrant and the acquaintance soon ripens into love. Through her and he is employed by her brother who is also a smuggler. And when he is caught carrying on an illicit enterprise, the nature of which he is entirely ignorant, the authorities arrest him and he goes to prison for three years. Eventually the real criminals are apprehended and Calthorpe finds romantic expression again with the girl of his heart. The picture carries a wealth of adventure which is told in swift moving action, and the romance sends out a decided appeal. Mr. Warwick's company includes Lois Wilson. Thomas Heffron directed.

PROGRAM READER

Robert Warwick, one of the most popular and talented actors on the screen, is coming to the ———— theatre next ———— in what is considered his greatest role, that of a young English adventurer, in a picture entitled "Thou Art the Man." This offering provides the star with enough action to furnish a dozen photoplays. He is called upon to express all the customary dramatic emotions. How he goes to South Africa and finds employment in the diamond fields—how he is arrested as a smuggler—how he proves his innocence after a prison term and regains his self-respect and the love of the ONLY GIRL is told in five reels of interesting scenes and situations. Mr. Warwick is supported by an excellent cast that includes the charming Lois Wilson. Remember next ————

SUGGESTIONS

Feature this photoplay as one rich in adventure. Bill it as a romantic drama which contains a wealth of action, a fine note of pathos, a fragrant breath of romance and the element of conflict. Bring out the star's name and tell that he was attached to General Pershing's staff during the war. Make use of the title and emphasize the fact that it offers the star the greatest role of his film career. Tell that it is the rugged type of story which should appeal to every movie fan who revels in swift-moving action. There is no special incident in the story which you can link up with any particular plan of exploitation. So the best way is to feature the star and tell something of his history during the war, and mention also his previous pictures. Run stills of Lois Wilson. She once took part in a beauty contest.

CATCH LINES

He was engaged in an illicit enterprise the nature of which he was ignorant. Did he permit a prison term to break his spirit? See "Thou Art the Man."

Advance Information on All Film Releases

(Continued from page 4868)

NAZIMOVA PRODUCTIONS
The Heart of a Child (Nazimova).....7
Stronger Than Death (Nazimova).....7
The Brat (Nazimova).....7
The Red Lantern (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS
May —Nothing But Lies (Taylor Holmes).....6
Mar.—The Very Idea (Taylor Holmes).....6
Dec.—Nothing But the Truth (Taylor Holmes).....6

MISCELLANEOUS
(State Right Features)
The Midlanders (Bessie Love).....
What Women Love (Annett Kellerman).....
The Inner Voice (E. K. Lincoln) American Cinema Corp 6
His Pajama Girl (Billie Rhodes) C. B. Price Inc.....
Witches Gold (Phillips-Gauntier) Capital Film.....5
A Common Level (Breese-Whitney) Transatlantic Film Co. 6
Why Women Sin (Anne Luther) Wistaria Prods.....
A Dream of Fair Women (Murray Garsson).....2
Democracy (Special Cast) Democracy Photoplay Co. 10
Democracy (Special Cast) Lester Park-Edward Whiteside) .....
Why Women Sin (Ann Luther)) Westeria Prods....
Deliverance (Helen Keller) Geo. Kleine.....6
The Return of Tarzan (Numa Pictures Corp.).....
Empty Arms (Gail Kane-Thurston Hall) Photoplay Libraries, Inc. .....
COMEDIES
Tillie's Punctured Romance (Chaplin-Dressler) Tower Film Corp.....
Dragon Comedies (Rev. Geo. LeRoi Clarke) Romange Super Film Co.....
Up in Mary's Attic (Novak-Gribbon) Fine Art Pictures .....
Trouble (Al St. John) Warner Bros.....2
Mack Sennett Comedies (Majestic Pictures).....2
Comedy Art Prods. (Special Pictures, Los Angeles) 2
6 Turpin Comedies (Cameo Film, Chicago).....1 & 2
Doubleday Comedies (One Reel a Week) Doubleday Prod. Co. .....
Jolly Comedies (Film Specials).....2
Bobby Burns Comedies (Jaxon Film Corp.).....2

MONOPOL PICTURES
Crimson Shoals (Francis Ford).....6
Alma Where Do You Live (MacTammany-Larkin)..6

NATIONAL FILM CORP.
(At State Right Exchanges)
Nobody's Girl (Billie Rhodes).....5
Kentucky Colonel (Special Cast).....5
Captivating Mary Carstairs (Norma Talmadge) Reissue 5

PATHE EXCHANGES
Aug. 1—One Hour Before Dawn (H. B. Warner)..6
July 4—A Broadway Cowboy (Wm. Desmond).....5
June 20—Passers-By (Herbert Rawlinson).....6
June 6—The Little Cafe (Max Linder).....5
May 30—Sherry (Pat O'Malley).....7
May 23—Simple Souls (Blanche Sweet).....6
May 9—The Miracle of Money (Seddon-Morrison)..5
May 2—Dollar for Dollar (Frank Keenan).....5
Apr. 25—Rio Grande (Theby-Sears).....7
Apr. 4—Lifting Shadows (Emmy Wehlen).....6
Mar. 28—The Deadlier Sex (Blanche Sweet).....6

THE THIRD EYE
(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)
Aug. 8—Twelfth, Man Against Man.....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors.....2
July 18—Ninth, The Race for Life.....2
July 11—Eighth, Dangerous Trails.....2
July 4—Seventh, The Double Trap.....2
June 27—Sixth, The Death Spark.....2
June 20—Fifth, The Black Hand Bag.....2
June 13—Fourth, Daggers of Death.....2
June 6—Third, In Destruction's Path.....2
May 30—Second, the Pendlum of Death.....2

YOUNG BUFFALO SERIES
Aug. 8—The Hold-up Man.....2
Aug. 1—The Hobo of Pizen City.....2
July 25—The Law of the Border.....2
July 18—His Pal's Gal.....2
July 11—Tex of the Timberlands.....2

TRAILED BY THREE
July 11—Fifteenth, The Reckoning.....2
July 4—Fourteenth, The Hidden Crime.....2
June 27—Thirteenth, The Door of Death.....2
June 20—Twelfth, The Burning Fuse.....2
June 13—Eleventh, The Torture Trap.....2
June 6—Tenth, The Slave Market.....2
May 30—Ninth, The Pasha's Revenge.....2
May 23—Eighth, The Brand of Fire.....2
May 16—Seventh, In the Pasha's Harem.....2
May 9—Sixth, Wanted for Burglary.....2
May 2—Fifth, Buried Alive.....2

THE ADVENTURES OF RUTH
(Fifteen two-reel episodes starring Ruth Roland, William Human and Herbert Heyes)
Apr. 4—Fifteenth, The Key of Victory.....2
Mar. 28—Fourteenth, The Fighting Chance.....2

DAREDEVIL JACK
May 23—Fifteenth, The Triple Chase.....2
May 16—Fourteenth, Terrible Vengeance.....2
May 9—Thirteenth, Baiting the Trap.....2
May 2—Twelfth, the Unseen Menace.....2
Apr. 25—Eleventh, Flames of Wrath.....2
Apr. 16—Tenth, Path of Destruction.....2
Apr. 11—Ninth, Phantoms of Treachery.....2
Apr. 4—Eigth, Blending Hate.....2
Mar. 28—Seventh, A Blow in the Dark.....2
Mar. 21—Sixth, A Skirmish of Wits.....2

BRINGING UP FATHER
June 27—Third, Jiggs and the Social Lion.....2
May 16—Second, Father's Close Shave.....2
Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY
(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
May 30—Third, The Emotional Miss Vaughn.....2
Apr. 16—Second, The Stimulating Mrs. Barton.....2
Feb. 22—The Charming Mrs. Chase.....2

ROLIN COMEDIES
June 27—Any Old Port (Snub Pollard).....1
June 20—All In a Day (Snub Pollard.....1
July 11—Hello Uncle (Beatrice LaPlante).....1
May 30—Grab the Ghost (Snub Pollard).....1
May 23—All Dressed Up (Snub Pollard).....1
May16—Hello Uncle (Beatrice La Plante).....1
May 9—Trotting Through Turkey (Snub Pollard)..1
May 2—Drink Hearty (Snub Pollard).....1
Apr. 25—Don't Weaken (Snub Pollard).....1
Apr. 18—Shoot on Sight (Snub Pollard).....1
Apr. 11—Speed to Spare (Snub Pollard).....1
Apr. 4—Cracked Wedding Bells (Snub Pollard)....1

ROLIN TWO REELERS
July 11—High and Dry (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2
Feb. 8—His Royal Shyness (Harold Lloyd-Mildred Davis) 2

TWO-REEL SPECIALS
Nov. 23—Miss Gingersnap (Baby Marie Osborne)...2

BLACKTON PRODUCTIONS
July 18—Soul and Body (Herbert Rawlinson).....6
Apr. 11—The Blood Barrier (Breamer-Gordon).....6
Feb. 15—Respectable by Proxy (Breamer-Gordon)..6
Jan. 4—My Husband's Other Wife (Breamer-Gordon) 6
Nov. 30—Dawn (Sylvia Breamer-Robt. Gordon).....6

NEWS REELS
Sundays—Topics of the Day.....
Wednesdays—Pathe News.....
Saturdays—Pathe News.....1

PIONEER FILM CORPORATION
(At State Right Exchanges)
The Place of Honeymoons (Stevens-Love).....6
Nobody's Child (Jose Collins-Godfrey Tearle).....5
What Women Want (Louise Huff).....5
Midnight Gambols (Marie Doro-Godfrey Tearle)....5
The Hidden Code (Grace Davison).....6
Dr. Jekyll and Mr. Hyde (Sheldon Lewis).....5
Bubbles (Mary Anderson).....5
The Girl From Nowhere (Madison-Lucas).....5
The Sins of the Children (Holmes-Hanlon).....5
Atonement (Grace Davison-Conway Tearle).....6
THE FACTS AND FOLLIES SERIES
Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1
Running Romeos.....1
Young Ideas.....1

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.
SPECIAL FEATURES
The Deep Purple (Raoul A. Walsh's).....6
The Law of the Yukon (Charles Miller's).....6
The Luck of the Irish (Dwan's).....6
Soldiers of Fortune (Allan Dwan's).....7
The Mystery of the Yellow Room (Chautard's).....6
STAR PRODUCTIONS
Jenny Be Good (Mary Miles Minter).....5
Nurse Marjorie (Mary Miles Minter).....5
Sinners (Alice Brady).....5
The Stolen Kiss (Constance Binney).....5
Judy of Rogue's Harbor (Mary Miles Minter).....5
The Fear Market (Alice Brady).....5
Anne of Green Gables (Mary Miles Minter).....5
Erstwhile Susan (Constance Binney).....5

REELCRAFT PICTURES CORP.
BILLY WEST COMEDIES
What Next? 2
Going Straight 2
The Artist 2
Beauty Shop 2
Hard Luck 2
Brass Buttons 2
Masquerader 2
The Dodger 2
Foiled 2
Cleaning Up 2
Happy Days 2
Strike Breaker 2
Mustered Out 2
TEXAS GUINAN WESTERNS
A Moonshine Feud.....2
The White Squaw.....2
The Night Raider.....2
The Wild Cat.....2
My Lady Robin Hood.....2
Outwitted 2
Letters of Fire.....2
Not Guilty 2
The Lady of the Law.....2
Fighting the Vigilantes.....2
ALICE HOWELL COMEDIES
Cinderella Cinders 2
Her Lucky Day.....2
Her Bargain Day.....2
A Wooden Legacy.....2
Distilled Love 2
WILLIAM FRANEY COMEDIES
The Dog Catcher.....1
The Paper Hanger.....1
The Water Plug.....1
BURRUD (SUNSET) SCENICS
The Mountain That Was God.....1
Wind Goddess 1
Lake Chelan 1
MILBURN MORANTI COMEDIES
Jealousy 2
Simp and Satan.....2
Wild Wild West.....2
Installment Plan 2
Love, Where Art Thou?.....2
The Kick 2
His Wedding Day.....2
NAPOLEON & SALLY COMEDIES
The Deserter 1
Dreamy Chinatown 1
Perils of the Beach.....1
Circus Brides 1
Film Fairies 1
Caught With the Goods.....1
One Big Night.....1
As Others See Us.....1
Their First Flivver.....1
Stopping Bullets 1
GALE HENRY COMEDIES
Heirlooms 2
Help 2
The Movies 2
The Champeen 2
This Way Out.....2
Kids 2
Chicken a La King.....2
Don't Chase Your Wife.....2
Her First Flame.....2
Pants.....2
Her Honor, the Scrub Lady.....2
Stung 2

REPUBLIC DIST. CORP.
(See Selznick Enterprises)

ROBERTSON-COLE PRODS.
SUPERIOR PICTURES
The Brand of Lopez (Sessue Hayakawa).....5
A Woman Who Understood (Bessie Barriscale)....5
The Third Woman (Special Cast).....5
The Flame of Hellgate (Beatriz Michelena).....5
Seeing it Through (ZaSu Pitts).....5
The Luck of Geraldine Laird (Bessie Barriscale)....5
The Beggar Prince (Sessue Hayakawa).....5
The Third Generation (Brentwood).....5
Haunting Shadows (H. B. Warner).....5
Beckoning Roads (Bessie Barriscale).....5
The Tong Man (Sessue Hayakawa).....5
SPECIALS
The White Dove (H. B. Warner).....5
Who's Your Servant (Special Cast).....5
SUPREME COMEDIES
Oh, You Kid.....1
Take Doctor's Advice.....1
Come into the Kitchen.....1
In Room 202.....1
Artistic Temperament.....1
Her Novel Idea.....1
Mollie's Mumps.....1

Release Information continued on page 4872

"THE COURAGE OF MARGE O'DOONE"
(Vitagraph)

Curwood's Story Makes Vivid and Vital Picture

COMES a Western (call it a Northwestern) to the screen which for its picturesque quality hasn't been excelled in many a day. The scenic grandeur, the vast reaches of snow and mountains, the rugged character of the landscapes prove a rich background for one of James Oliver Curwood's stories of the Northwest. While there is no marked originality of theme or treatment in "The Courage of Marge O'Doone," the director, David Smith, has so embellished it with sure-fire touches and scenic effects that its familiarity never becomes noticeable. It is a simple story—this one of Curwood's. Carrying for its theme the pluck and courage of a lonely girl who is oppressed by primitive brutes, the plot accumulates in interest, sending out during its progression a fine flavor of dramatic conflict, a spiritual note, an element of pathos and some redblooded action.

All the ingredients which compose a story laid up in No-Man's Land of the North are there. You see good men—bad men—men, mean and cowardly—men, brave and bold, and Baree, the wolf-dog and two fighting grizzlys. It is a story of primitive passion, yet its spiritual quality is always dominant. A vicious trapper takes advantage of a friend's absence by abducting his wife and child. When the woman's reason returns she rushes back to her cabin. It is too late, however, for O'Doone, overcome with grief, takes up the long white trail. There is no murder in his heart. In fact he becomes a missionary whose sole object is to help the sorrowful—the depressed find themselves. The trapper in his haste to avoid the other man's vengeance journeys to the vast regions where there is no sign of human habitation.

The girl grows up and is disposed of to an assortment of brutes. Searching for her is a young Easterner who had gone North to forget his broken romance. He had found her picture and a note detailing her whereabouts. The girl's only protector is a grizzly. After a series of primitive conflicts between the good and cowardly—between the grizzlys—the girl is reunited to her parents. The vivid action, the vital elements of pathos and self-sacrifice make one forget time and place. The cast is excellent. Those who contribute lifelike performances are Pauline Starke, Niles Welch, Jack Curtis, and George Stanley.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Marge O'Doone.....Pauline Starke
David Raine.....Niles Welch
Michael O'Doone, the little Missioner.....George Stanley
Brokaw, the brute.....Jack Curtiss
Hauck.....
Tavish.....William Dyer
Margaret O'Doone, wife of the Missioner.....Boris Karloff
Mukoki, the Faithful.....Billie Bennett
Tarra, the grizzly bear; Baree, the outlaw dog.....James O'Neill

By James Oliver Curwood.
Scenario by N. H. Bradbury.
Directed by David Smith.

PRESS NOTICE—STORY

One of the greatest of James Oliver Curwood's famous stories of the Northwest will be shown at the ———— theatre beginning ————. This Vitagraph production is different from anything previously produced even though it deals with primitive emotions as they are found in the great open spaces. It is entitled "The Courage of Marge O'Doone" and is presented by a cast of prominent players headed by Pauline Starke and Niles Welch. The atmosphere of the Northwest is finely suggested, the backgrounds of primeval nature blending perfectly with the primitive passions of the characters.

The story concerns a man who braves the dangers of snow and ice to rescue a courageous girl who is holding her enemies at bay with the aid of a trained bear. The figures of this gripping drama are composed of primitive men, beautiful women, and the action discloses men fighting against the elements, man against man, bear fights, and the long lonely trails that break the hearts of those who haven't the strength to survive. Accompanying the elemental details is a redblooded romance. David Smith, the director, has brought out all the spirit of the tale—the villainy and valor, the mystery and surprise.

PROGRAM READER

"The Courage of Marge O'Doone," which will be shown at the ———— next ————, is a vigorous two-fisted story of primitive men and women, fierce huskies and malemutes, redblooded adventure and romance, surprise and suspense, mystery and thrills staged in the vast open spaces of the frozen North. It is an adaptation of a story by one of the most vivid writers of the day, an author who is thoroughly familiar with the Northwest—James Oliver Curwood. And translated on the screen it takes on a vitality which will impress every picturegoer. The action travels swiftly and breathlessly along, punctuated with gripping incident that keeps the spectator on edge. Don't miss it.

CATCH LINES

Do you enjoy a rugged tale of the frozen North written by James Oliver Curwood? Do you enjoy primitive action enacted against backgrounds of primeval nature? Then see "The Courage of Marge O'Doone."

See "The Courage of Marge O'Doone"—a picture of the frozen North—where only the most fitting survive. A picture with redblooded action.

"HUSBANDS AND WIVES"
(Gaumont)

Slight Story Carries Few Interesting Moments

IN bringing Vivian Martin back to the screen, after a long absence, Gaumont hasn't provided her with anything startling in picture material, and though the producers deserve credit for taking her out of "glad" roles with which she was smothered in the past, the story is too slight to permit her to score with any marked success in a different characterization. The only appealing quality about the offering is found in the charming personality of the star. She certainly gives it tone even though she fails to arouse sympathy toward her representation of the girl whose sole purpose in life is to satisfy her vanity.

The plot is based upon the conflict of the sexes and attempts to show that a wife has every right to live upon a plane of equality with her husband. The idea is a good one which goes astray here because so much attention is given to expressing it in terms of platitudes. The subtitles are full of bromides and the husband cuts a sorry figure because he may be called a "walking bromide." One minute he verges toward cave-man ethics and at other times he indulges in sob sister advice given out in a most gentlemanly manner. The backgrounds of the story are laid in the South. The heroine is a Northern girl, quite sophisticated, extremely selfish, independent as she is vain, and rich in worldly possessions. She meets and elopes with a small-town artistocrat who conducts a general store.

The drama is found in his effort to tame her. And this is where the picture falters. The husband is a perpetual scold and considerable of the action is given up to his tiresome platitudes. An attempt is made to balance it with points of humor but these fail to score. Introducing a group of nondescript gossips whose object is to pick the young bride to pieces does not give it the necessary comedy relief. The climax depicts the newly-weds reunited after a brief separation, both resolved to look for the virtues and forgive the faults. It strikes us that the bride has a deal of patience to put up with such a husband. There are too many subtitles—one following nearly every scene. And most of them are talky. Had the picture been developed along comedy lines it would have, undeniably, furnished better entertainment. There isn't enough substance to make it effective as a straight romantic drama.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Olive Thurston.....Vivian Martin
Mrs. Richard Thurston.....
Dickie Blake.....Her Aunt
John Arms.....An Admirer
Richard Thurston.....Hugh Thompson
.....Olive's Uncle

By Corra Harris.
Directed by Joseph Levering.

PRESS NOTICE—STORY

Vivian Martin, the dainty star, who has been absent from the screen for a long time, has returned in a story, the character of which is ideal for her fragrant personality. The picture is an adaptation of Corra Harris' "The Making of a Wife," and presents Miss Martin in the role of an irrepressible young girl who jumps into matrimony with the same careless indifference that she employs in driving a motor car. The theme of this story is based upon the conflict of the sexes, and shows how a husband attempts to tame his wife with the latter a peculiarly obstinate bit of femininity. Olive Thurston is a Northern girl who, while visiting in Atlanta, meets and elopes with John Arms, who resides in a neighboring town and who belongs to an old aristocratic, but somewhat impoverished family.

The environment of the village palls upon her and she cannot live in harmony with her husband, who is always attempting to assert his commands. Finally she rebels and runs away to Atlanta, but after a time the social whirl is as tiresome as her former quiet life in the country. So she realizes that her place is with her husband. The author shows that the husband and wife must live on a plane of equality if there is to be a spirit of harmony in their lives. Miss Martin is appealing in her role and she is assisted by Hugh Thompson, one of the best known leading men on the screen. The picture carries a wealth of atmosphere.

PROGRAM READER

Olive Thurston belonged to the butterfly type of girlhood and aside from living only to spend money and have a good time she was considerably independent. One day she met a man who fascinated her and eloped with him. But when she came to his house she was disillusioned to find that he was in the throes of poverty. Besides, the narrowness of the small town environment palled upon her. And if this wasn't enough her husband persisted in making her live up to his ideals. How she rebelled—how she made him realize that the wife is capable of sharing the same equal plane—how she learned to become a sensible, trusting helpmate is told in five reels of delicious comedy-drama. The picture is "Husbands and Wives" and stars dainty Vivian Martin. At this theatre ————

SUGGESTIONS

Here is a catchy title that can mean a lot to your patrons if you exploit it for its full possibilities. Tell that the story is based upon the conflict of the sexes as it is concerned in the home. Bring out that the husband in the case believed in the old-fashioned standards that a wife should obey, while his better-half was equally determined to assert her independence. Treat the copy in a serio-comic fashion. Tell that the picture is a comedy-drama of the conflict of two entirely different temperaments. Play up Vivian Martin, telling that she has been absent from the screen for a long time and has returned with all her fragrant personality and her refreshing talent. Bring out that she wears a number of exquisite gowns. Play up the atmosphere of the story, relating that the picture is laid in the South

Advance Information on All Film Releases

(Continued from page 4870)

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS

Ghosts of Romance.....1
Sons of Salooskin.....1
Sheep O' Leavenworth.....1
Flaming Ice.....1
The Last Resort.....1
The Forbidden River.....1
I and the Mountain.....1

SELZNICK ENTERPRISES (LEWIS J.)

SELZNICK PICTURES

(Distributed through Select Exchanges)

Youthful Folly (Olive Thomas).....5
The Woman Game (Elaine Hammerstein).....5
A Fool and His Money (Eugene O'Brien).....5
The Desperate Hero (Owen Moore).....5
The Shadow of Rosalie Byrnes (Elaine Hammerstein).....5
Out of the Snows (Special).....5
The Woman God Sent (Special).....5
His Wife's Money (Eugene O'Brien).....5
Footlights and Shadows (Olive Thomas).....5
The Imp (Elsie Janis).....5
Sooner or Later (Owen Moore).....5

SELECT PICTURES

(Distributed through Select Exchanges)

She Loves and Lies (Norma Talmadge).....6
The Last of His People (Mitchell Lewis).....5
The Undercurrent (Guy Empey).....7
A Scream in the Night (Special Cast).....6
Faith of the Strong (Mitchell Lewis).....6
The Isle of Conquest (Norma Talmadge).....6

PRIZMA

Every Saturday.

NATIONAL PICTURES

(Distributed through Select Exchanges)

Blind Youth (Special Cast).....5
Just a Wife (Special Cast).....5
The Invisible Divorce.....5

REPUBLIC PICTURES

(Distributed through Republic Exchanges)

Children Not Wanted (Edith Day).....5
Trilby (Reissue) Tourneur Production with Clara Kimball Young.....5
Girl of the Sea (Williamson Submarine Prod.).....6
The Amazing Woman (Ruth Clifford).....5
The Blue Pearl (Edith Hallor).....5
12:10 (Herbert Brenon Prod.) Marie Doro.....5
Wm. J. Flynn Series (Herbert Rawlinson).....2
Judge Brown Series.....4
Twelve Chaplin Reissues.....2
Dad's Girl (Jackie Saunders).....5
The Gift Supreme (Special Cast).....5
The One Way Trail (Edithe Sterling).....5

KINOGRAMS

Every Tuesday and Saturday.

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Gareth Hughes).....5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....5
Your Wife and Mine (Eve Dorington).....6
And the Children Pay (Gareth Hughes).....5
Dr. Brind's Wonders of Nature (One every week).....7
Johnny Dooley Comedies (Johnny Dooley—one every month).....2

UNITED ARTISTS CORPORATION

Sept. 1—His Majesty, the American, (Douglas Fairbanks).....8
Oct. 20—Broken Blossoms (D. W. Griffith).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....6
Jan. 18—Pollyanna (Mary Pickford).....6
Apr. 25—Down on the Farm (Mack Sennett).....5
May 23—Romance (Doris Keane).....7

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Alias Miss Dodd (Edith Roberts).....5
A Tokio Siren (Tsuri Aoki).....5
Everything But the Truth (Eddie Lyons-Lee Moran).....5
The Path She Chose (Ann Cornwall).....5
The Girl in No. 29 (Frank Mayo).....5
Bullet Proof (Harry Carey).....5
Locked Lips (Tsuru Aoki).....5
Her Five Foot Highness (Edith Roberts).....5
The Road to Divorce (Mary MacLaren).....5
Burnt Wings (Mayo-Hill).....5

JEWEL PRODUCTIONS, INC.

Mar. 29—The Virgin of Stamboul (Priscilla Dean)..7
Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francelia Bilington).....6
Nov. 17—Blind Husbands (Eric Van Stroheim)....6

THE VANISHING DAGGER

(Featuring Eddie Polo)

June 21 -Third, In Death's Clutches.....2
June 14—Second, The Night of Terror.....2
June 7—First, The Scarlet Confession.....2

CENTURY COMEDIES

June 14—Lion's Jaws and Kitten's Paws (Sweet-Gregory-Monberg and Century Lions).....2
May 26—The Tale of a Dog (Brownie).....2
May 12—My Salomy Lions (Century Lions).....2
Apr. 26—Lion Paws and Lady Fingers (Century Lions).....2
Apr. 14—Dog Gone Clever (Century Dog).....2
Mar. 22—A Lion's Alliance (Century-Lions).....2
June 14—Three Pairs of Stockings.....1

STAR COMEDIES

June 14—The Last Nip (Lee Kohlman).....1
June 7—A Hero 'N Everything.....1
May 31—His Friend's Tip (Lyons-Moran).....1
May 24—Caught in the End (Lyons-Moran).....1
May 17—Too Many Burglars (Lyons-Moran).....1
May 10—Concrete Biscuits (Lyons-Moran).....1
May 3—Why Lee! (Lyons-Moran).....1

RAINBOW COMEDIES

June 23—A He Male Vamp (Monty-Sweet).....2
June 7—Moonshines and Jailbirds) Engle-Jackson-Joby).....2
June 2—An Artist's Muddle (Mann-Byron).....2
May 19—He Loved Like He Lied (Irving-Engle-Henley).....2
May 3—A Restaurant Riot (Cole-Zinilick).....2
Apr. 21—A Jazzy Janitor (Monberg-Warwick).....2
Apr. 5—A Champion Loser.....2

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 15—The Mad Woman (O'Neil-Power).....2
Mar. 1—His Woman (Julia Arthur).....2
Feb. 16—The Madonna of the Slums (Blinn Eagles).2

WESTERN AND RAILROAD DRAMAS

June 26—The Fightin' Terror (Hoot Gibson).....2
June 19—Bought and Fought For (Magda Lane)...2
June 12—Under Sentence.....2
June 9—The Broncho Kid (Hoot Gibson).....2
May 29—Two From Texas (J. Farrell McDonald)...2
May 22—Thieves Clothes (Hoot Gibson).....2
May 15—Ransom (Hoot Gibson).....2
May 7—Wolf Tracks (Gibson-Percey).....2
Apr. 26—The Gun Game (Reeves-Hill).....2
Apr. 24—One He Man (Perrin-Hill).....2

MAJOR ALLEN'S ANIMAL HUNTS

May 3—Tiger Land.....1
Apr. 5—The Story of the Wolf.....1
Mar. 1—The Story of the Jaguar.....1

THE MOON RIDERS

(Featuring Art Accord)

June 21—Ninth, The Triple Menace.....2
June 14—Eighth, At the Rope's End.....2
June 7—Seventh, The Menacing Monster.....2
May 31—Sixth, The Caves of Mystery.....2
May 24—Fifth, The Trap of Death.....2
May 17—Fourth, The Vultures of the Hills (Art Accord).....2
May 10—Third, The Red Rage of Jealousy.....2
May 3—Second, The Masked Marauders.....2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 26—Eighteenth, In the Nick of Time.....2
Apr. 19—Seventeenth, In Cruel Clutches.....2
Apr. 12—Sixteenth, The Relentless Renegades.....2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

June 7—Eighteenth, The Fatal Letter.....2
May 31—Seventeenth, The Trap.....2
May 24—Sixteenth, The House of Intrigue.....2
May 17—Fifteenth, The Burning Fuse.....2
May 10—Fourteenth, The Avalanche.....2
May 3—Thirteenth, The Hand on the Latch.....2
Apr. 26—Twelfth, Crashing Through.....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International).....1
Wednesdays—International News.....1
Fridays —Current Events (International).....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

The Gauntlet (Harry T. Morey).....5
Bab's Candidate (Corinne Griffith).....5
A Master Stroke (Earle Williams).....5
Clover's Rebellion (Anita Stewart).....5
The Sea Rider (Harry T. Morey).....5
The Garter Girl (Corinne Griffith).....5
The More Excellent Way (Anita Stewart).....5
The Flaming Clue (Harry T. Morey).....5

VITAGRAPH SPECIALS

Dollars and the Woman (Alice Joyce).....6
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....7
Captain Swift (Earle Williams).....5
The Sporting Duchess (Alice Joyce).....7
The Fortune Hunter (Earle Williams).....7
Slaves of Pride (Alice Joyce).....6

BIG V SPECIAL COMEDIES

He Laughs Last (Jimmy Aubrey).....2
A Parcel Post Husband (Earle Montgomery).....2
Pals and Pugs (Jimmy Aubrey).....2
Fists and Fodders (Jimmy Aubrey).....2
Squeaks and Squawks (Jimmy Aubrey).....2

LARRY SEMON COMEDIES

Solid Concrete.....2
School Days.....2
The Fly Cop.....2
The Grocery Clerk.....2
The Head Waiter.....2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast).....2
An Afternoon Miracle (Special Cast).....2
Trimble, Trimble (Special Cast).....2
The Ransom of Mack (Special Cast).....2
The Passing of Black Eagle (Joe Ryan).....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman).....2
The Trials of Texas Thompson (Nell Shipman)....2

THE INVISIBLE HAND

(Fifteen Two-Reel Episodes Starring Antonio Moreno)

Fifteenth, The Closing Net.....2
Fourteenth, The Modern Mazeppa.....2
Thirteenth, The Plunging Peril.....2
Twelfth, The Dungeon of Despair.....2

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Duncan

Fifteenth, The Final Trump.....2
Fourteenth, The Lake of Fire.....2
Thirteenth, A Human Pendulum.....2
Eleventh, Shot into Space.....2
Tenth, Blades of Horror.....2
Ninth, Into the Jaws.....2
Eighth, The Crusher.....2
Seventh, Dynamite Doom.....2
Sixth, The Hidden Blow.....2
Fifth, Blotted Out.....2
Fourth, Tearing Through.....2
Third, Within the Noose.....2
Two, Fighting Back.....2
One, The Escape.....2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

W. H. PRODUCTIONS

The Lost Battalion (Special Cast).....7
Everybody's Business (Richmond-Calhoun).....6
Mickey (Mabel Normand).....7
Satan's Pawn (Bessie Barriscale).....5
The Straight Road (Bessie Barriscale).....5
The Hell Hound of Alaska (Wm. S. Hart).....5
Staking His Life (Wm. S. Hart).....5
The Superman (Sansonia).....5
Custer's Last Fight (J. Barney Sherry).....3
The Bargain (Wm. S. Hart).....6

ONE AND TWO REELERS

W. S. Hart Dramas.....2
Shorty Hamilton Comedy Dramas.....2
Keystone Comedies (Liberty Brand).....1
Kay Bee Dramas (Union Brand).....2
Kay Bee Dramas (Columbia Brand).....2
Arbuckle Comedies.....1
Chaplin Comedies.....1 & 2
Sennett Keystone Comedies.....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Ahses of Desire (Mrs. Sessue Hayakawa).....6

ALICE BRADY FEATURES

Maternity.....5
The Trap.....5
A Woman Alone.....5
Darkest Russia.....5
The Dancer's Peril.....5
A Gilded Cage.....5
La Boheme.....5
The Rack.....5
The Divorce Game.....5
Spurs of Sybil.....5
Miss Petticoats.....5
Self-Made Widow.....5
The Hungry Heart.....5

ROBERT WARWICK FEATURES

Man of the Hour.....5
Stolen Voice.....5
Friday the 13th.....5
Human Driftwood.....5
The Man Who Forgot.....5
Family Honor.....5
Face in the Moonlight.....5
All Man.....5
A Girl's Folly.....5
Sudden Riches.....5
False Friends.....5

"WITS vs. WITS"
(Hallmark)

Too Much Mystery in Confusing Crook Picture

THEY have filled this production with so much mystery that it is almost impossible for an audience to really enjoy it. Confusing to the highest degree is putting it pretty mildly, and making the whole thing a novel written by the heroine doesn't help matters a bit. It makes an extremely unsatisfying ending, especially as there was no hint that the girl was an authoress. One sub-title explains that we have been sitting through five reels of "fake" stuff. It all might not have been so incomprehensible if the various character had been properly introduced in the beginning. But they are not and it's practically a gamble who is who and why.

It opens with the star obtaining a position as stenographer with a gang of crooks. Then comes the dictaphones, hidden wires, and suchlike contraptions. For some reason a bank teller allows the chief crook to make an overdraft, and then commits suicide. The gang starts to make a get-away when the police are summoned by the girl detective and they are all caught.

It takes a long flash-back to explain the why and wherefore of things and give you an idea of what it is all about. Apparently the girl decided to turn detective after her father had been murdered by one of the thieves. Better continuity might have made the story more explicit, as would more human sub-titles. Some of these read like a scholastic essay. Again one flash-back is so crude that the idea will be lost to some.

A great lack is the absence of a love story. The romance that isn't there is going to be truly missed. Marguerite Marsh is the star, but is not given much opportunity and Charles Middleton, as the chief crook, plays it in such a way that it does not convince. On the whole it is a rather crude detective story with so many complications that it can hardly keep up the interest.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Helen Marsley.....Marguerite Marsh
Charles Shelby.....Coit Albertson
Frank Chevy.....Charles Middleton
Bernard Randall.....Bernard Randall
The Detective.....Joseph Marba
Corinne Adams.....Leora Spellman
Anna Page.....Carolina Lija
James Marsley.....George Lessey

Directed by Harry Grossman.
Story by Harry Grossman.

PRESS NOTICE—STORY

"Wits vs. Wits," the latest production starring Marguerite Marsh, will be shown at the ———— theatre on ————. This is an unusual story with a unique plot. It deals with a gang of criminals and their final arrest and conviction by a clever girl detective.

Helen Marsley, played by Marguerite Marsh, whose father has been murdered by one of the gang, decides to avenge his death. To do this she realizes that she must work on the inside. So she arranges to meet one of the thieves and through him obtains a position as stenographer in their headquarters. Once in the midst of them she sets out to discover their plans and by means of a dictaphone and hidden wires, is able to communicate the information to police headquarters. She learns that a young bank teller is under obligations to the master criminal, and that through him, a large overdraft on the bank is planned. Helen allows the robbery and then, as the gang is about to flee, she summons the police and all the crooks are brought to justice.

It is an entertaining story of the battle of one sharp mind against another, and reveals the astounding fact that even a pretty little stenographer may sometimes be able to out-guess the cleverest criminal. Besides the star, who is a siser of Mae Marsh, and who has already won an enviable reputation in filmdom, there is a capable cast and excellent photography.

PROGRAM READER

If you are tired of society dramas and wild westerns and emotional melodramas, we have a treat for you on ————. "Wits vs. Wits," a thrilling detective story starring Marguerite Marsh, will be shown at that date. This is a story that will keep you guessing and interested until the final fade-out. For it tells the tale of a brave little girl detective, who, to avenge her father's death, obtains a position as stenographer in the home of a gang of crooks. As you can guess from the title, it is then a case of one quick mind against another, and although the leader of the criminals is one of the most feared and powerful in all America, the youthful detective finally manages to bring him and his crew to justice.

SUGGESTIONS

You can't do much with such a detective story, except to get over the idea that there is a mystifying action throughout, and a plot that will keep them all guessing. If you have not run a crook play in a long time, bring over this element more than ever. Stills showing the star will be attractive, but it is doubtful if she has at present a large following. You might mention that she is a sister of Mae Marsh and has appeared in the Craig Kennedy stories and "The Phantom Honeymoon."

CATCH LINES

They were the cleverest gang of crooks in America, but Helen did not fear to live among them. It was a fight between a young girl detective and a master criminal, and the girl won. How she did it makes "Wits vs. Wits" one of the most entertaining pictures of the year.

Marguerite Marsh, charming and pretty, in a thrilling detective story.

The story of a young girl who set out to avenge her father's death and how she did it.

"THE LITTLE CAFE"
(Pathe)

A Pleasing Comedy With An Amusing Story

A PLEASING feature with many interesting moments which should amuse and hold its own on any program provided too much is not expected of it.

The locale is laid in Paris, Monte Carlo and sections of rural France which lends atmosphere as well as instructional value to the picture.

The story is of the French comedy type, which combines a rather clever story and good comedy situations.

Interest is aroused in many places, especially when the villains get together and scheme to get control of hero's money, but there are many scenes which were prolonged and caused dragginess in the action.

Max Linder is the star and does some good comedy stuff in many of the situations, but a certain sameness to his acting is noticeable which, when repeated many times is apt to become a bit tiresome. Still the old Essanay star injects a lot of pep and ginger into the part and has an attractive personality which is bound to get over.

He is seen in the role of a waiter who falls heir to two million francs, but is unable to give up his job, without paying a forfeit. This he refuses to do and is seen as the lowly waiter all day and part of the night. When his duties are done at the cafe we see him enjoying life among the elite in some of Paris' notable cabarets, the combination of waiter and millionaire leading him into many difficulties.

Our hero soon discovers, however, that he is in love with the daughter of his employer who is a bar maid and for this beautiful young maid he forsakes the demi-mondes and high life, tears up the contract he has made with her father and agrees to a more joyful one.

The cast is a good one and the direction is up to standard, especially in the comedy situations.—Length, 5 reels.—*Frank Leonard.*

PRESS NOTICE—STORY

Max Linder, well known as an Essanay comedian some years back, is with us again as the star in "The Little Cafe," a Pathe release, and will appear at the ———— theatre on ———— of ———— week.

The story is taken from the musical comedy of the same name which made such a pronounced hit in New York a few seasons ago and which was headed by Hazel Dawn.

Its aim is amusement in the lighter vein and in this it has succeeded, being a combination of pep and amusing comedy situations which are bound to leave its effects in laugh provoking enjoyment.

Of course you all know Max Linder and must remember some of the delightfully funny comedies he turned out for Essanay when he was a star in that organization.

Well, here he is back again in another delightful role. This time he is seen as a waiter who falls heir to two million francs but is unable to give up his job without paying the forfeit. And so he has to remain in his old job as a waiter by day and in the night enjoying the life of a millionaire in the Paris cafes.

The combination leads him into many difficulties and he soon tires of the bright lights and the demi-mondes. Why? Because he discovers that he is in love with his employer's daughter for whom he sacrifices everything, even the forfeit.

The locale is laid in Paris, Monte Carlo and sections of rural France which lends atmosphere as well as instructional value to the picture.

The cast is a strong one and is equaled by the direction which is especially good in the comedy situations.

PROGRAM READER

Max Linder, well known for his comedy work in Essanay pictures a few years back is with us again and will appear at the ———— theatre on ———— of ———— week, in a delightful comedy, "The Little Cafe," released through Pathe.

Mr. Linder's latest vehicle is full of pep and ginger and is taken from the musical comedy of the same name which played a long season in New York a few years ago and which was headed by Hazel Dawn.

In his new role Linder is seen as a waiter who falls heir to two million francs but is unable to give up his job without paying a forfeit. This he refused to do and as a consequence has to stick to his old job by day and in the night enjoying the life of a millionaire.

His new ways lead him into many difficulties and he soon tires of the bright lights and the demi-mondes. And all because he is in love with his employer's daughter for whom he sacrifices everything.

The cast is a strong one including Wanda Lyon who plays the leading feminine role.

SUGGESTIONS

When you book this feature your one best bet is Max Linder, who was so well known a few years ago for his work in Essanay pictures.

Play him up as strong as you like and tell your patrons that he is of the French school of acting, which especially devotes itself to comedy action.

In advertising the feature tell them that it was a decided hit in New York, where it made a pronounced hit a few years ago, after being played in Paris and London. And do not forget to mention that Hazel Dawn was its star in New York.

As far as the story goes, it is of the average variety but in view of the fact that its aim is to amuse you might play it up along these lines.

There are some good shots of Paris and Monte Carlo which might be used to good advantage in your advertising.

CATCH LINES

Why did the young man who had become suddenly wealthy, give up the bright lights and demi-mondes for a bar maid? See "The Little Cafe." it will tell you.

Why did the young man who had become suddenly wealthy have to stick at his old job as a waiter in a cheap cafe? Let Max Linder tell you in "The Little Cafe."

Did his sweetheart love him for his money or was it just for himself? See "The Little Cafe."

What was it that made him love her? See "The Little Cafe."

"THE IRON HEART"
(Fox)

Conventional Steel Mill Story Does Not Convince

IF you can believe that big steel trusts are trying to absorb the smaller plants and maltreat the factory employees, you may get good entertainment out of this picture, for it is upon this assumption that the story is built. But if you figure that in these days the laboring man is pretty well able to protect himself, even against the biggest interests, you will find a rather weak foundation for this "big business" story.

"The Iron Heart" is an industrial drama that bases its appeal on the atmosphere it creates. Madlaine Traverse is the heroine who takes her dead father's place as head of the factory. A trust is trying to buy it from her, but she feels that to sell would be "to betray her people." So the trust, with Melbourne McDowell at its head, decides to use "dirty work" to get control. They bribe employees, start a little I. W. W.-ism and prejudice the heroine against her general manager. Whereupon the heroine shows spunk and, leading her army of factory men, takes the law into her own hands and sees that her shipment of freight gets to its destination.

This picture is not as heavy as others that Madlaine Traverse has done and she is not called upon to be very emotional. The cast is given little opportunity to show their ability. The love element is not emphasized and the romance runs along with practically no obstacles, the end foreseen from the beginning. There are some good scenes of the interior of an iron mill, and a unique thrill is injected when a man's foot is caught in a railroad switch with a train approaching. A battle for a locomotive between mill workers and yardmen provides good action as well as a pretty scene. We fear it is too typically a movie of the early days—with the heroine too heroic and the heavy too heavy to go big, but the factory setting gives it a push on the road to success.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Esther Regan.....Madlaine Traverse
Darwin McAllister.....George McDaniel
John Regan.....Edwin Booth Tilton
Cyrus K. Moulton.....Melbourne McDowell
Dan Cullen.....Ben Deely

Story, scenario and direction by Denison Clift.
Photography by Walter Williams.

PRESS NOTICE—STORY

"The Iron Heart," the latest Fox release starring Madlaine Traverse, will be the attraction at the _____ theatre on _____. The star will be well remembered by all the fans who have seen her previous work, for she has appeared in many emotional dramas and has earned for herself the title of "the empress of stormy emotion."

"The Iron Heart" is a thrilling story of the big steel mills into which is instilled a delicate love story. John Regan dies and leaves the mill to his daughter, played by the star, to keep up his work, urging her not to sell to the larger interests, but to remain true to the workmen, who have come to look upon the Regan plant as part of their own, on account of the kindliness and generosity of its owner. Esther Regan promises to fulfill the trust, but when the big steel interests start questionable methods against her and her mill, she realizes it is a man's job and takes a former employe of the trust, Darwin McAllister, into her confidence. The trust endeavors to hold up a shipment of freight which will mean the ruination of their smaller competitor, and how the freight is finally gotten out of the yards on the way to its destination provides one of the most thrilling scenes that have been picturized in many a day.

Dennison Clift is the author and director of this thrilling industrial story which accurately depicts life in a big mill town and also shows some excellent scenes of the interior of a big iron plant. In the supporting cast are George McDaniel, E. B. Tilton, and Melbourne McDowell.

PROGRAM READER

"The Iron Heart," to be seen at this theatre on _____, is an industrial story that is laid in one of the most interesting locations in America—a big iron mill in a factory city. Madlaine Traverse is the star, and you know what to expect from this clever, emotional actress. The picture is teeming with drama and romance, and to add to its attractiveness there is a thrilling battle between more than three hundred men all endeavoring to obtain possession of a locomotive in the freight yards. This has been made into one of the most realistic and gripping bits of action that have reached the screen in many a moon. Besides being thoroughly entertained, you will see scenes taken inside of a big iron works that will be a revelation to you.

SUGGESTIONS

You will probably know from your location just how to boost this picture. If you are in a factory district, or in a mill city, this production should have an especial appeal. Boost the industrial angle of the picture above anything else in such a case. If you have a neighborhood house, combine the star with the setting in your copy. "The Tattlers" was her last picture. Tell that she is one of the leading emotional actresses of the day and is one of the favorites of the screen. Get over the industrial element especially in your catch lines.

CATCH LINES

A thrilling story of a factory town and big business.

Madlaine Traverse, the emotional star, in a gripping drama laid in a mill town.

A thrilling story of factory life and employees who are as loyal to their employer as she is to them.

"THE TRIAL OF THE CIGARETTE"
(Steiner-Arrow)

Mystery Story Well Produced and Thoroughly Interesting

HERE is a high class mystery story that ought to keep an audience guessing throughout, and contains in addition a goodly amount of love interest and a few thrills in the way of action. It is the fifth of the "Tex, the Elucidator of Mysteries" series and Glenn White is featured. It is particularly effective in surrounding the murder of a girl with mystery, and, of course, it has a punch at the end, for a character who will be unsuspected in the minds of the audience is revealed as the murderer.

Some masked ball scenes help a great deal to work up the mystery. Two men, both of whom have motives for the crime, are dressed alike as dromios and covered with a black domino. They are rivals for a girl's hand and each accuses the other of the crime. The only evidence found at the scene of the murder was the end of an engraved cigarette and when everything points to the hero as the criminal, Tex, the detective, rounds up the true murderer in an unexpected manner. A flash back shows how the crime was committed, and, what is unusual in a surprise mystery story, there is no incongruity in it. The audience has been fooled merely by being allowed to assume too much, and not by any illogical construction of the story or by an illegitimate picturization or sequence. And they will like being fooled in such a way.

Ethel Russell, Vera Grosse, Eugene Acker and David Wall make up a supporting cast that does fine work, and the first named especially should please. There are some fairly elaborate sets during the masked ball scenes, which are noticeably well directed. It would seem, however, that they have neglected some opportunities to get over pleasing art titles. The cigarette incident should allow some good exploitation stunts. There are some good New York street scenes to round the production off.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Tex.....Glenn White
Police Commissioner.....Alex F. Frank
Edward Clive.....Eugene Acker
Henry Jevons.....Stanley Walpole
Lane Bates.....David Wall
Hortense Ames.....Ethel Russell
Hamilton Ames.....William Fredericks
Jessica Dale.....Vera Grosse
The Coroner.....Jack Sharkey

Story by Richard Goodall.
Revised by Alexander F. Frank.
Directed by Tom Collins.
Photography by Jake Badarraco.

PRESS NOTICE—STORY

The fifth of the "Tex, the Elucidator of Mysteries" series, entitled "The Trail of the Cigarette," will be the attraction at the _____ on _____. This is a mystery drama of the highest type, and one that will keep you guessing up to the very end just who the guilty party is. And it is a ten to one chance that you will guess correctly for the ending will prove a surprise to you and to everyone else in the audience.

Jessica Dale, a young girl, is murdered at a masked ball. At the scene of the crime is found the end of an engraved cigarette and beyond this there is no evidence. Edward Clive and Lane Bates, both rivals for the hand of the beautiful young hostess, are accused of the crime and each denies it vehemently. Clive is thrown into jail, for the end of the cigarette is similar to those found in his pocket. Hortense, loving Clive, begs Tex, the famous criminologist, to clear him, and Tex sets about, with his own unique methods, to solve the mystery. And when the mystery is finally solved you will receive one of the greatest thrills of your motion picture career.

This picture was directed by Tom Collins and the interesting story was written by Richard Goodall.

PROGRAM READER

Edward Clive smoked engraved cigarettes. Of course, like the good fellow he was, he passed them out among his acquaintances. And then when the body of a dead girl was found at a masquerade ball, Clive was accused of murder. For beside her body was found one of Clive's cigarettes. But then Bates also smoked Clive's cigarettes, and Bates had a good reason to kill the girl. Can you solve the mystery? Tex, the famous criminologist, did, and the picture makes one of the most interesting and gripping mystery stories you have ever seen on the screen. "The Trail of the Cigarette" is the name, and it is the fifth of the famous "Tex, the Elucidator of Mysteries" series. If you can pick out the real criminal at the end of the fourth reel, you will prove yourself a remarkable reader of character—and you will probably be the only one in the audience to do so.

SUGGESTIONS

With the cigarette angle of this picture you can get plenty of fine catch lines. A teaser campaign is also possible. A large tube in the form of a cigarette, with a red electric light at one end, would make a good lobby display. Arouse the interest in the picture by saying that they will not be able to guess the true murderer and solve the mystery before the fifth reel. You might stop the film at this point, turn on the lights and institute a voting contest of some sort. Offers of several passes for the one who guesses would arouse talk outside your theatre. Recall all the more famous detective stories in your copy and tell them that the "Tex" series is as good as all of them and better than most. Dwell also on the fact that they are original and hence, all the more mystifying.

CATCH LINES

Don't throw away your cigarette butts too carelessly. They may start a fire, and again they may cause you to be suspected of murder! If you don't believe the latter see "The Trail of the Cigarette."

"THE RETURN OF TARZAN"
(Numa-Goldwyn)

Fantastic Picture Fails to Meet Expectations

EVER since the good impression was made with the novel and fantastic "Tarzan of the Apes," the sponsors have tried to duplicate it by presenting a sequel called "The Return of Tarzan." Whether the fault rests with Edgar Rice Burroughs in subordinating his fantastic touch for unreal melodrama we cannot say. But this we do know—that if the spirit of the original was continued in its successor on the printed page, it is wholly lacking on the screen. Which proves that descriptive matter cannot be effectively translated. Tarzan looked better in the jungle when he was a boy and the effort to make him cultured in maturity somehow fails to be convincing. An exaggerated note of hectic melodrama is introduced in taking the hero out of the jungle and giving him a taste of civilization.

The spirit of the story is not conveyed until three or four reels have passed, when the onlooker is thankful that Tarzan is back with the birds and beasts. And even then Gene Pollar's impersonation fails in its psychology. He appears to be as contented away from the jungle as in it. The picture sort of bewilders the spectator at the start, due to the introduction of so many characters, with a few bearing no relation to one another. It seems to be the motive of the majority of them to compromise Tarzan in some way. And during an ocean voyage he is shoved overboard. This scene will be descredited by the close observer, since the ship is apparently in the middle of the ocean. Yet Tarzan with the aid of a plank is seen floating to his jungle beach with the very next shot.

Here is some reproduction of "Tarzan of the Apes." Dressed in a tiger skin, he jumps from tree-top to tree-top, becomes friendly with the apes, fights a couple of lions and sustains himself on the native fruits and plants. The encounters with the king of beasts are truly thrilling, for close-ups show him wrestling all over the ground before he is victorious. The action is always arbitrary and a sample of its coincidence is found when his sweetheart is washed up on the very beach, where he comes to her rescue and saves her from another man-eater. Two ambitious villains get their just deserts. And to all appearances Tarzan and the girl settle down to a life of happiness in the jungle. Harry Revier's atmosphere is adequate particularly in the later scenes. This picture will appeal to those who haven't seen "Tarzan of the Apes." Picturegoers who remember the latter will probably reflect that the novelty is lost in the latest release.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Tarzan	Gene Pollar
Count Di Coude	George Romain
Clayton	Walter Miller
Rokoff	Ormond Cortez
Polawitch	Lewis Sterne
Jane Porter	Karla Schramm
Countess Di Coude	Estelle Taylor

By Edgar Rice Burroughs.
Directed by Harry Revier.

PRESS NOTICE—STORY

"The Return of Tarzan" is the title of the picture which will be presented at the ———— theatre next ————. This is an adaptation of Edgar Rice Burroughs' story of the same name and the author's colorful chapters of the hero, Tarzan, who was brought up by apes in the jungle, are truly given life, so vivid is the action—so vital is the characterization. Mr. Burroughs continues the adventures of Tarzan here after he has reached maturity. He places Tarzan in the realm of civilization far away from the jungle and conducts him through a series of melodramatic adventures.

But he is forced to return to the land of his nativity through scheming machinations of the villains. There he enters on his old familiar plane with the jungle beasts. And his resourcefulness and strength gained by a life in the open come to his rescue when he is forced to fight a group of lions. The scenes are punctuated with a varied assortment of thrills—some of which are of the breath-taking kind. There is an adequate touch of romance which accompanies the dramatic portions of the story. Gene Pollar is a splendid type for the leading role. His physique and manliness fit right into the popular conception of the hero. The photography, the wild animals, the natural settings embellish the picture with atmosphere and realism.

PROGRAM READER

Who hasn't read "Tarzan of the Apes"? Edgar Rice Burroughs, the author of the Tarzan adventures, has written a sequel which is called "The Return of Tarzan," and it takes up the exploits of the jungle boy after he has reached maturity. The screen version of this story will be seen at the ———— theatre next ————, and to say that it is an exciting, adventurous picture is putting it mildly. Tarzan leaves his jungle-land for civilization but events occur which place him back with his beloved apes and the wild beasts again. And there he is supremely happy, particularly so when his sweetheart is forced to take up her abode in the jungle. The spectator will thrill to the various fights which Tarzan engages in with man and beast.

SUGGESTIONS

You can get hold of some lithographs of Tarzan fighting with the lions which will make the attraction resemble a circus. Make much of the adventures and thrills which are found in the action and bring out that it features a rich vein of melodramatic scenes as well as some picturesque photography. Make use of the author's name and tell that the offering is a sequel to "Tarzan of the Apes." Exploit the picture as a fantastic melodrama which carries a deal of romance. Use catch lines which link up with the hardships which the hero is forced to undergo in protecting himself. The offering calls for atmosphere and this can be provided for in a lobby display suggestive of the jungle and a prologue, too. Tiger skins, shrubbery, palms, and all the customary effects will do much to attract patronage. If there is a circus playing your town try and link up with it in some manner.

"UNDER CRIMSON SKIES"
(Universal-Jewel)

Action and Incident Make Colorful Melodrama

IF one can overlook the premise that sends a self-sacrificing hero to jail for five years—if one can forget some comic opera gun-play between the revolutionary forces and the government of a South American or Central American republic—if one can forgive the action which shows the natives firing on the American flag and storming the American consulate, and look only for the good points such as a realistic melodrama offered on a ship guided by a masterful skipper and manned by a mutinous crew—one will find a satisfactory entertainment. For three reels the action presents as colorful and graphic action as one would want to see. The forceful captain who rules his men by brute force—the storm at night—the picturesque shots of rigging and sails and desks being swept by wind and rain—these are incidents which leave a good impression.

It is hardly logical that a man would take his wife and child on such a boat and the conflict comes when the skipper discovers that his consignment is contraband. When the vessel reaches port he is arrested for assault with intent to kill. He prefers to remain silent for the sake of the wife. Which makes him unusually heroic and unreal. However, he breaks jail and becomes the king of the beach combers across the bay—a position he wins by sheer strength from the fallen idol. This fight is one of the most graphic which has ever been staged on the screen. And Elmo Lincoln as the erstwhile skipper and Noble Johnston as his opponent make it something which will not be forgotten in a hurry.

The first mentioned is thoroughly in character and his conception of the captain is a picturesque study. Subsequently, the revolution breaks out which violates logic through the assault on the American consulate. Things are going badly for the republicans until they are reinforced by the beach combers. When the vicious husband expires from his wound the goodly wife finds solace with the skipper who is back at the helm. The scenes visualizing the shelter of the beach-combers are quite fantastic. The picture carries action a-plenty and a full measure of thrills which are sent out with quickness and dispatch. This may be a far-fetched story, but there is no denying its moving moments. The mutinous crew composes some genuine types. Frank Brownlee, as the leader, does much to make the action vivid.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Captain Yank Barstow	Elmo Lincoln
Vance Clayton	Harry Van Meter
Helen, his wife	Mabel Ballin
Peg, their child	Nancy Caswell
Dead Light Burke	Frank Brownlee
Plum Duff	Paul Weigel
Second Mate	Dick La Reno
Baltimore Bucko	Noble Johnston
Island Girl	Beatrice Dominguez

By J. G. Hawks.
Directed by Rex Ingram.

PRESS NOTICE—STORY

One of the most colorful melodramas of the year is coming to the ———— theatre on ———— of ———— week featuring Elmo Lincoln. J. G. Hawks, one of the most experienced scenarists of the day, has fashioned a story which for plentiful action, suspense, picturesqueness and thrills has not been excelled in some time. The backgrounds visualize a schooner manned by a forceful skipper, Yank Barstow, and a mutinous crew, and a country in Latin America, where revolutionary propaganda is being spread by a group of natives. The boat is carrying contraband for these forces unbeknown to the skipper. When port is reached Yank is arrested for assault.

Making his freedom he becomes a beach comber where he rules over a band of derelicts through sheer strength and force of character. When the revolution is going against the republicans, Yank leads his beach combers in battle and the revolutionists are defeated. The picture builds in cumulative interest from the start and besides its colorful action it carries a picturesque appeal. The crew is composed of primitive men with the skipper the most primitive of them all. Mr. Lincoln makes a rich study of the leading role and his support, which consists of Frank Brownlee, Noble Johnston and Mabel Ballin, is thoroughly adequate. Rex Ingram directed this picture.

PROGRAM READER

He was the skipper of the most primitive crew of men that ever sailed the briny deep. He ruled them by brute force. There was a lady on board who could not understand his law that they only respected strength. When the boat reached port he was arrested for assault. How he made his escape from prison—how he thrashed the "king" of the beach combers and elected himself their ruler—how he came to the rescue of the lady again—how he found romance after eventful days lived on the ocean and in the turbulent environment of a Latin American republic is told in five reels of bang-up action. "Under Crimson Skies" is redblooded to the core and a thrill accompanies every scene. See the storm at sea. See the battle between two giants. At this theatre next ————.

SUGGESTIONS

You should exploit this picture as a colorful melodrama of the sea. Tell that J. G. Hawks has equalled Jack London in fashioning a graphic melodrama. Bring out that the action is vital and vivid with picturesque incident and that suspense accompanies every scene. What of Elmo Lincoln? Surely the steady picturegoer is familiar with his name. Tell that he is one of the biggest and strongest men in pictures and that this offering is ideal for him. If you can get hold of some stills which depict bits of the action, run them. Use atmosphere if you think the picture warrants it. The lobby can be fitted up with a ship's paraphernalia. Tell that it is a redblooded picture which will appeal to anyone in search of adventure.

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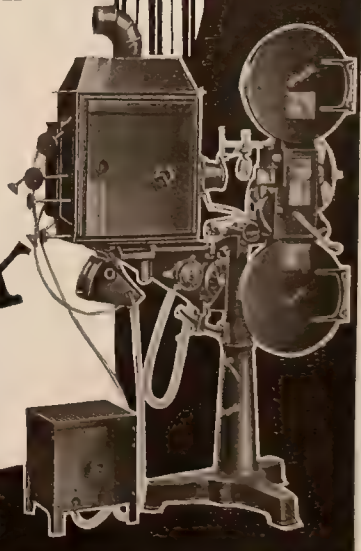
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PHOTOGRAPHED BY JOE AUGUST A.S.C.

A William S. Hart Production

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WILLIAM S. HART in "Sand"



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A William S. Hart Production

REMEMBER "THE TOLL GATE,"

THE first of the nine big productions made individually by William S. Hart for Paramount Artcraft?

This is even better.

FAMOUS PLAYERS-LASKY CORPORATION

Organized for Your Success

Successful photoplays cannot be built on promises and publicity.

The motion picture has reached a state that *demands organization*, the big, intricate, highly specialized organization, which alone is capable of producing the type of photoplays that please the public and are successful at the box office.

The makers of Paramount pictures have this organization.

The men at the head of the Famous Players-Lasky Corporation long ago had the vision to see that the day was coming when the public would demand that the producers produce photoplays and not merely manufacture movies.

The production department of the Famous Players-Lasky Corporation did not spring into being overnight.

It is the fruition of years of patient toil, eternal vigilance, alertness to the constant growth of the motion picture art.

It is the fruition of the combined efforts of a corps of men and women who have blended the best talent and genius of the new art with a fine loyalty to an ideal.

Only such an organization, backed by resources which place every possible facility and aid in the hands of directors, authors and stars, is capable of producing the newer and finer type of pictures which the season now closing has conclusively shown to be what the public wants.

Only such an organization can be depended on, rain or shine, hot or cold, day in and day out, week in and week out constantly to make money for exhibitors.



This Advertisement Appears in

SATURDAY EVENING POST..June 26
Circulation, 2,052,538

LADIES' HOME JOURNAL....August
Circulation, 2,026,564

PHOTOPLAY MAGAZINE.....August
Circulation, 400,000

MOTION PICTURE MAGAZINE. August
Circulation, 355,630

MOTION PICTURE CLASSIC...August
Circulation, 224,580

PICTURE PLAY MAGAZINE....August
Circulation, 188,000

PHOTOPLAY JOURNAL.....July
Circulation, 125,000

THEATRE MAGAZINE.....July
Circulation, 45,610

Total Circulation
5,417,922



PEOPLE don't "go to a picture show" any more. They pick out the particular kind of pictures that they know they will want to see.

And the tremendous advertising campaign which has been carried on for years by the Famous Players-Lasky Corporation is telling them how to know—in advance—what pictures they will like.

The five million readers of this advertisement are wise enough to go to the theatres that say in their advertisements

We Show Paramount Pictures!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES



Jesse L. Lasky
presents

GEORGE MELFORD'S
PRODUCTION

"THE SEA WOLF"

BY Jack London
Adapted by WILL M. RITCHEY

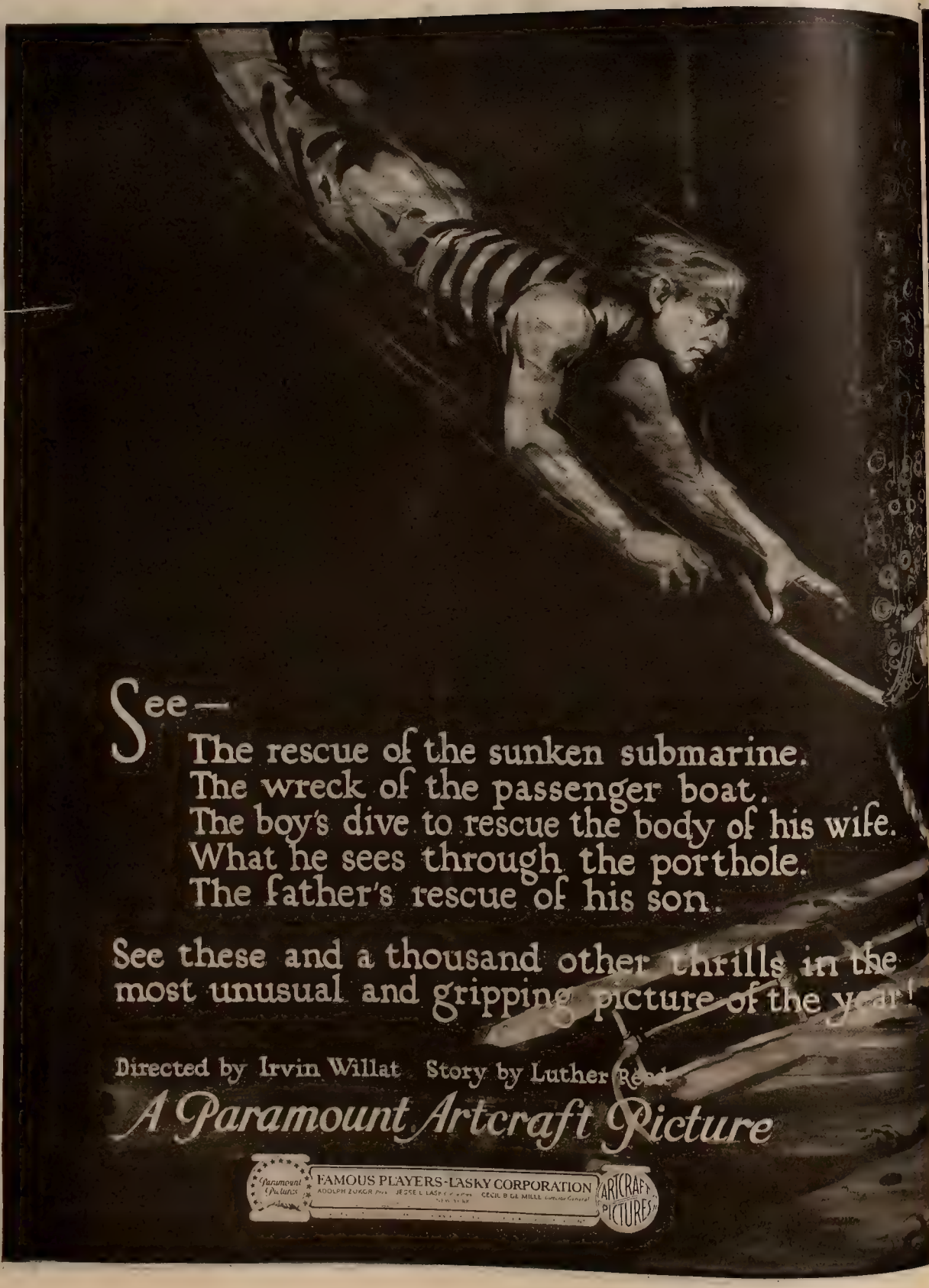
THE crowds everywhere are flocking to see "The Sea Wolf," because it is a perfect picturization of Jack London's marvellous story, thrilling and stupendous in every scene.

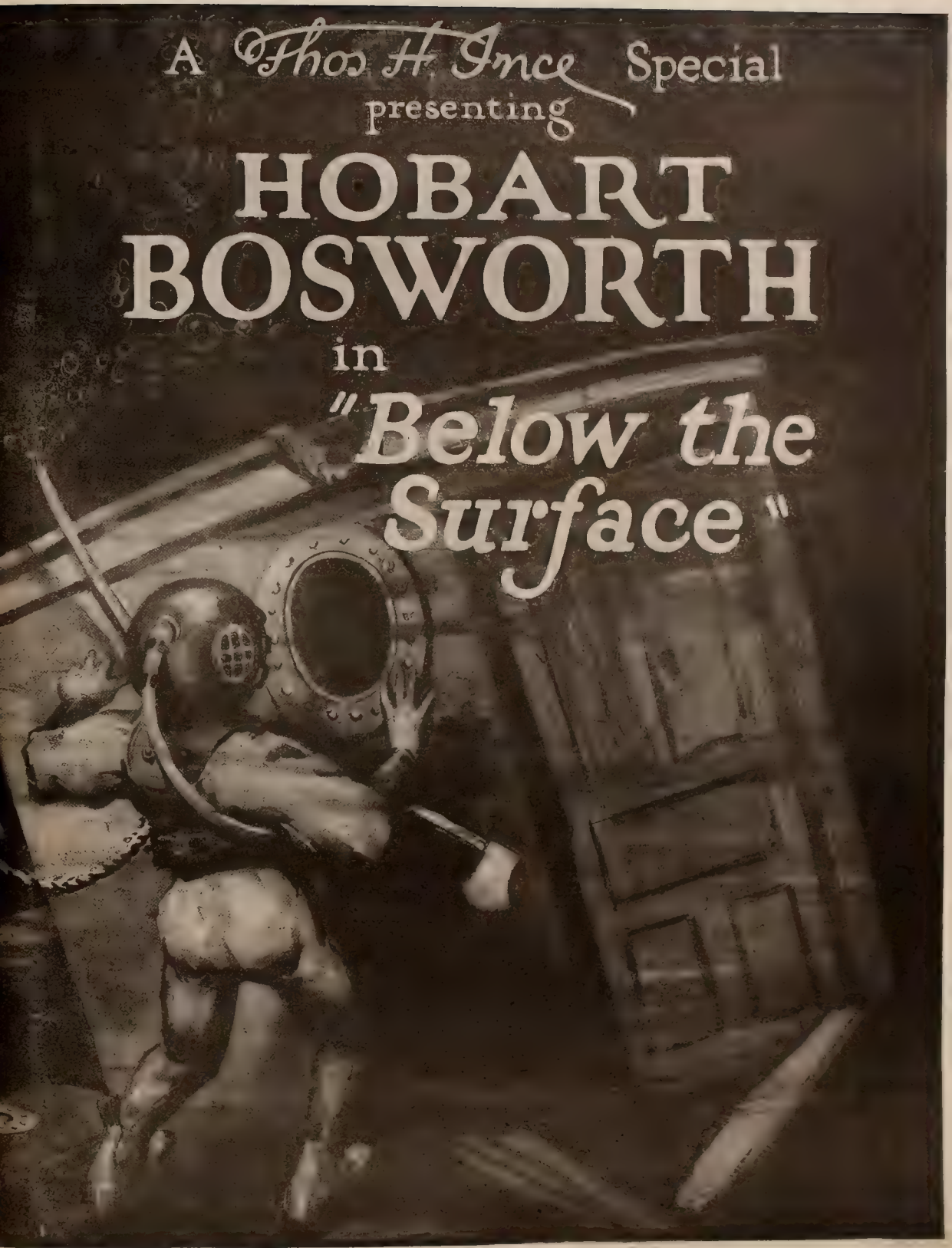
A PROVEN box-office success already, reports from all over the country justify what was promised for it. If you haven't shown it yet, grab it quick!

Let your townspeople see it at *your* theatre!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK.

ARTCRAFT PICTURES


See—
The rescue of the sunken submarine.
The wreck of the passenger boat.
The boy's dive to rescue the body of his wife.
What he sees through the porthole.
The father's rescue of his son.
See these and a thousand other thrills in the most unusual and gripping picture of the year!
Directed by Irvin Willat Story by Luther Reed
A Paramount Artcraft Picture
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY CECIL B. DE MILLE
ARTCRAFT PICTURES


A Thos H. Ince Special
presenting
HOBART BOSWORTH
in
"Below the Surface"

WHERE THE NATION

CHESTER COMEDIES



MERMAID COMEDIES



WE offer four series of comedies which have met Educational's quality standard. Chester Comedies feature animals and remarkable child actors, combining mirth and amazing feats, alternate laughs and thrills.
Rapid fire fun and pretty girls will always be found in Mermaids.
Johnny Hines is the star in the "Torchy" series from the Sewell Ford stories.
Each of these three series will supply a release monthly.
Christie Comedies supply a release semi-monthly, featuring Bobbie Vernon, Fay Tincher and the Follies Girls.

EDUCATIONAL FILMS

CORPORATION OF AMERICA

729 Seventh Ave. New York

GETS ITS LAUGHS

CHRISTIE COMEDIES



July 4—
"KISS ME
CAROLINE"



TORCHY COMEDIES



July 11—
"TORCHY"



INSTEAD of addition of comedies lessening emphasis on our scenic, travel and educational subjects releases of the latter have been considerably increased.

There will be a Robert C. Bruce Scenic every two weeks, alternating with a Screenic.

Chester-Outings will be released weekly.

"Specials" will be provided frequently, and additional series will be announced within a short time.

All of this product is released through Educational exchanges in twenty-four cities.

EDUCATIONAL FILMS

CORPORATION OF AMERICA

729 Seventh Ave. New York

NOW-

WITH THE ODOR OF SUMMER ON EVERY BREEZE AND VACATIONING IN EVERY MIND

GIVE YOUR AUDIENCES

MACK SENNETT'S

Newest Five-Reel Comedy Sensation

"DOWN ON THE FARM"

A BOX-OFFICE HARVEST EVERYWHERE





Offers Bigger Opportunities for Inexpensive Exploitation than Any Picture of the Year





UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, General Manager



The Greatest Love Story Ever Written is touching the hearts of countless thousands the country over today

DORIS KEANE

In Edward Sheldons Celebrated Play

"ROMANCE"

Directed by
CHET WITHEY

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH
HIRAM ABRAMS, General Manager

Extra! *Extra!*

FRANCES EDMONDE

THE INTERNATIONAL CLASSIC GIRL



Has Just Completed Her Initial Feature

"PEGGY WISE"

SUPPORTED BY

GEORGE LARKIN

and an ALL STAR CAST

DIRECTED BY

ELSIER LA MAIE

This is a Drama that Appeals to the Heart and Soul

Write or Wire for Particulars

Frances Edmonde Productions

1676 Arlington Ave. Los Angeles, Cal.

One Group Will Sell You Out As Quickly As The Other

Let's talk some English without chewing the words. What are any of the various producer and distributor crowds giving you when they sell you a franchise?

In addition to paying for hollow, valueless franchises you also pay for the pictures they cover—many of them pictures you wouldn't buy unless the franchise forced you to do so.

Associated Producers, Inc., isn't franchising or sub-franchising anything or anyone.

Seven powerful producers—and there will be others—have burned all the bridges that linked them to other organizations and banded irrevocably together for a long term of years. Their productions will enable any exhibitor who wishes to be free and independent to hold his theatre and escape any organization's franchise yoke.

With our first release September 12th we guarantee a minimum of thirty of the most powerful productions the industry has ever known.

You do not have to be owned, controlled or throttled by us to get our productions. We have always believed and still believe that powerful pictures, independently and cleanly sold, guarantee the success and independence of any theatre.

The chief value of a franchise is that it makes you *"human collateral"* for the organization that sells you the franchise and that once securely franchised you can be—have been—and will be *sold out* by selfish individuals who measure you only from your dollar values to themselves.

THOMAS H. INCE MACK SENNETT MARSHALL NEILAN ALLAN DWAN
GEORGE LOANE TUCKER MAURICE TOURNEUR J. PARKER READ, JR.

ASSOCIATED PRODUCERS, INC.
NEW YORK CITY

—IT—

!!! IS READY FOR THE AMERICAN PUBLIC !!!

Nine Months in Making, Editing, Titling—

Timeliest Screen Offering of the Age—

Based on the Mightiest Theme of the Hour—

Produced on a Scale as Colossal as the Thought

"DEMOCRACY"

"THE" VISION RESTORED

Copyrighted 19_0

It is *Vital.* It is *Human.* It is *Life.*

DIRECTED BY WILLIAM NIGH

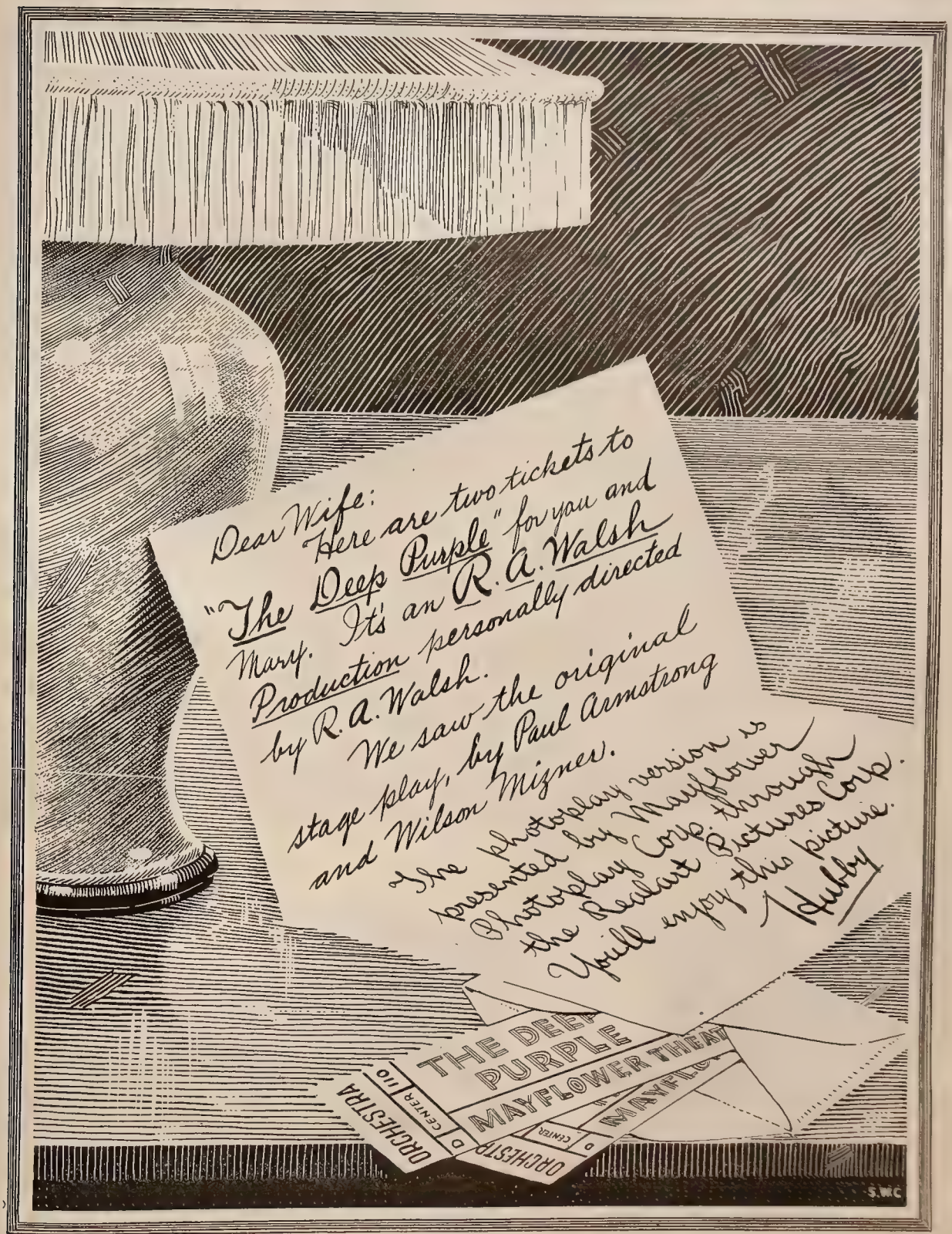
Director of Gerard's "My Four Years in Germany"

DEMOCRACY PHOTOPLAY COMPANY

2826 Decatur Ave.
New York City

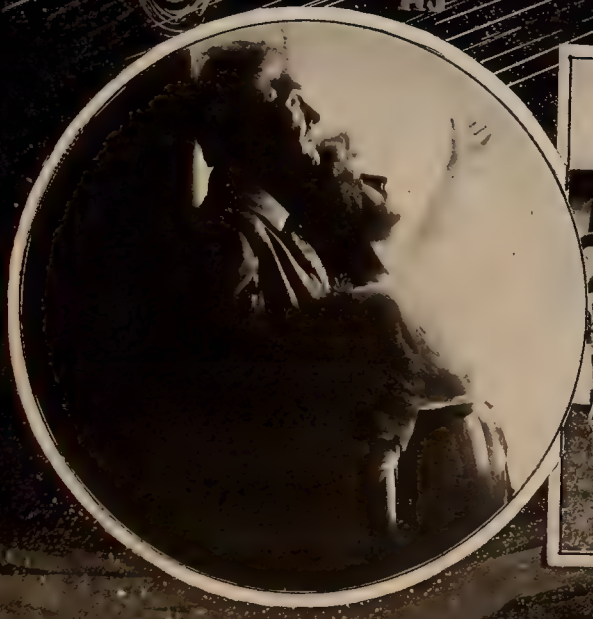
Lee Francis Lybarger
President and General Manager

Phone, Fordham 8330


Dear Wife:
"Here are two tickets to "The Deep Purple" for you and Mary. It's an R. A. Walsh Production personally directed by R. A. Walsh.
We saw the original stage play, by Paul Armstrong and Wilson Mizner.
The photoplay version is presented by Mayflower Photoplay Corp. through the Realart Pictures Corp.
You'll enjoy this picture.
Ruby
THE DEEP PURPLE
MAYFLOWER THEATRE
ORCHESTRA
CENTER
S.WG

A TRIP







t, Charles Ray; Center, Enid Bennett;

TO MARS

"A Revelation!"



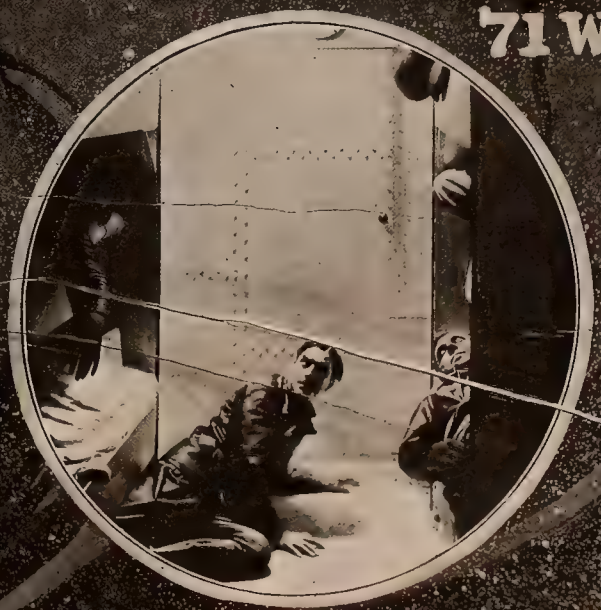
Truly, a Remarkable Novelty Feature

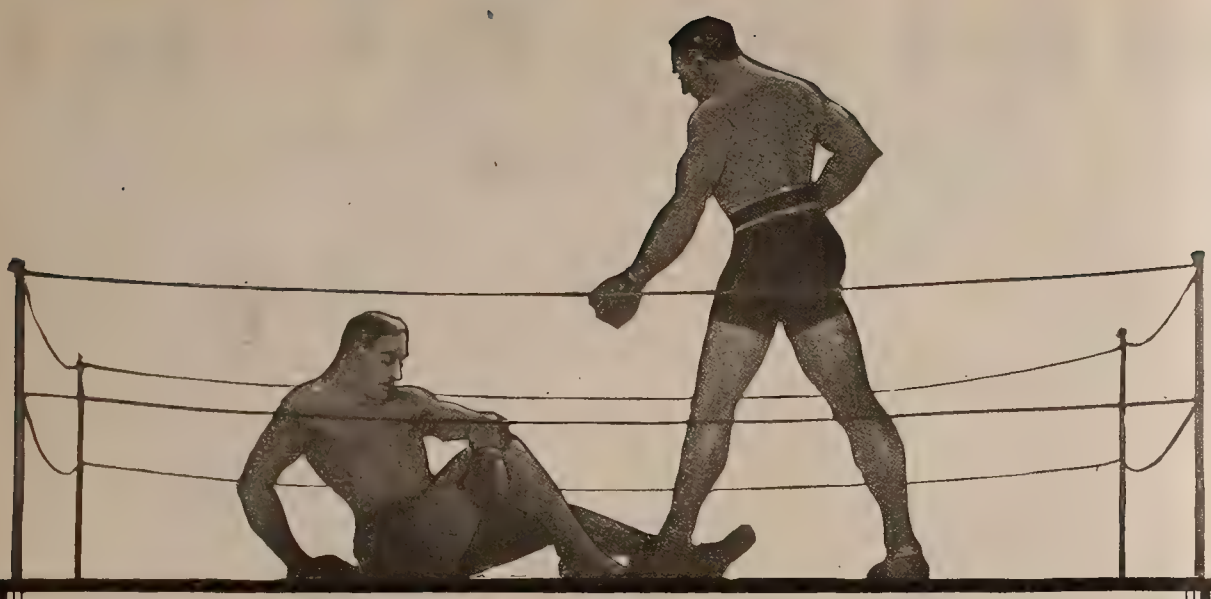
with

An All Star Cast
5,000 Actors,
50 Gorgeous Settings,
$100,000 Worth of Mechanical Devices

You Can Now Make Reservations for Territorial Rights

TOWER FILM CORP.
71 West 23rd St. New York City





TO THE EXHIBITOR

Competition means—loss!
Co-operation means—profit!

therefore

BOOST the "SAFETY STANDARD" FILM

for use outside the theatre

You know what it means—

1st.—A greatly increased interest in Motion Pictures.

2nd.—More people demanding Pictures.

3rd.—The old hostility toward the "Movies" broken down.

4th.—The creation of "picture desire" unsatisfied except by the theatre.

5th.—INCREASED THEATRE AUDIENCES.

and

6th.—INCREASED THEATRE REVENUE.

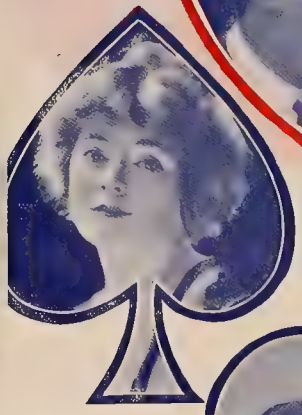
Associated Manufacturers of Safety Standard Films and Projectors

ROBERTSON-COLE

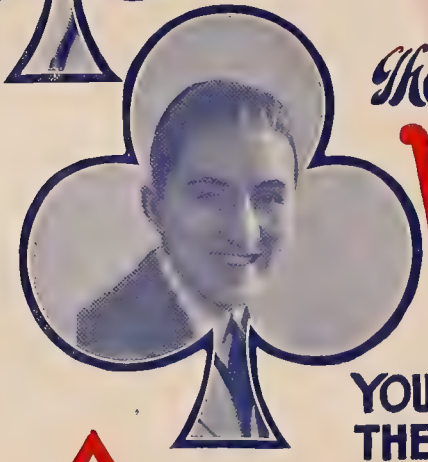
With these three aces



The Butterfly Man

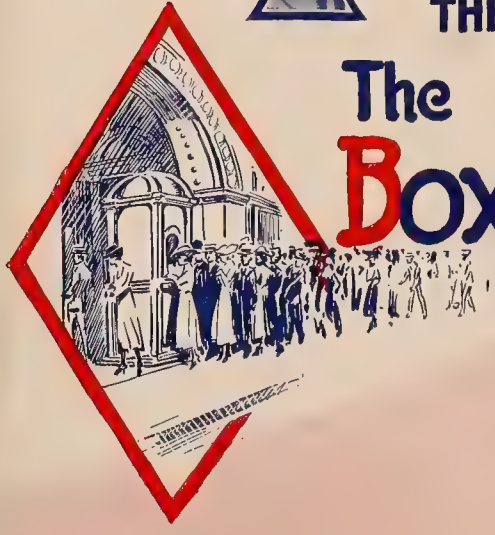


The Fortune Teller



The Wonder Man

YOU ARE BOUND TO DRAW THE FOURTH ACE - - -



The Box Office

WHEN a Robertson-Cole picture is released as a "super-special" exhibitors of America can depend upon it being of the same standard of excellence as these three triumphant successes.

ROBERTSON-COLE

The Wonder Man
Starring
GEORGES CARPENTIER
Directed by
John G. Adolfi



The most striking feature of the entertainment, however, was the revelation of Carpentier as an actor. As a cultured, polished gentleman he has many opportunities for distinctive action, opportunities of which he takes full advantage.—*New York Tribune.*

The Fortune Teller
Starring
MARJORIE RAMBEAU
Presented by
ALBERT CAPELLANI



"The Fortune Teller," provides seven reels of excellent entertainment and can be listed as a sterling attraction. Its interest never slackens, and although its length exceeds that of the average feature, there isn't an inch of unnecessary padding in evidence.—*Exhibitors Trade Review.*

The Butterfly Man
Gasnier presents
LEW CODY



A treat is in store for all of Lew Cody's many admirers. The story might have been written for the star for it gives him every opportunity to display his skill in that delicate art —love making.—*Motion Picture News.*

ROBERTSON-COLE
SUPER-SPECIAL

Of the Patronage of Men You Are Assured---

And the Fair Sex-Read These:

New York Evening Telegram
By Jane Dixon

Last evening in the grand ballroom of the Hotel Astor Georges Carpentier appeared for the cinema championship of the world. Beyond preadventure of doubt his is no one-track talent.

The Carpentier picture was one of the biggest surprises Broadway has had in many a season.

We are wise to the ways of capitalizing celebrities—hundred-thousand dollar name— ten-twenty-and thirty scenario acting, scenery and support. It always makes us feel that someone has sold us a toy balloon and then stuck a pin in it.

Robertson-Cole has not so imposed on a hero-worshipping public. They have made it possible for us to see one of the most popular athletes of the day in action. This much we expected, but what we did not expect was to find in Carpentier a real actor, an artist with the finish of a French gentleman and the finesse of an habitual stage star.

M. Carpentier not only lived up to the title—"The Wonder Man"—he did more. He topped it. The Carpentier smile is bound to make the hearts of several million matinee maids skip a beat every time it lights up his frankly winning face.

The Newark (N. J.) Ledger
By Mrs. Theo. R. Marsters

Listen, girls.

Here's the chance for a perfect lady to see a world-beater of the prize ring in a real prize fight, without appearing at the ringside.

It is a chance in a million therefore that is offered to the ladies of Newark at the Strand Theatre to see not only the great French champion of the fistic art, Georges Carpentier, in a society play, but also to see a real prize fight, with that redoubtable gentleman fighting.

Mr. Carpentier looks much more like the leading man in a Broadway musical comedy than like a brutal prizefighter.

It seems incredible that the slim blonde youth who wears immaculately tailored clothes with so pliant and facile a grace, could really be the great Carpentier. And by the time you've seen him in the soup and fish you begin to wonder if there hasn't been some mistake. But there hasn't. Mr. Carpentier is the most amiable and winsome of prize fighters.

He has a smile so heart-warming, and he makes love equal to the best. When you see the French wiz in action, you realize what he actually is—a wonder-man.

New York Morning Telegraph
By Louella O. Parsons

Georges Carpentier in "The Wonder Man," was ushered into the Astor Hotel Saturday night for its week's occupancy of the Grand Ball Room.

One does not have to be up in all the fine points of pugilism to enjoy Carpentier on the screen. Neither does one have to be an advocate of this particular form of sport to appreciate the young man's technique as an actor. He has all the adaptability for which the French are noted and seems to grasp the requirements of the camera with amazing aptness.

There is interesting melodrama surrounding him in a story not unlike "Under Cover," although the action has been lightened with flashes of comedy.

The boxing scenes, the piece de resistance of any Carpentier appearance, though possibly only incidental, nevertheless is the real center of interest. No play embellished with a boxing match featuring the French champion could be dull.

Carpentier looks very little like a pugilist. He might be an idealist or a reformer, but no one would ever catalog him mentally as a reformer.

GEORGES CARPENTIER
in
The Wonder Man
Directed by JOHN G. ADOLFI

NO PICTURE

of the romantic adventure type ever screened, inspired the newspaper praise and publicity accorded

"THE RETURN of TARZAN"



Produced by NUMA PICTURES

Directed by HARRY REVIER

Supervised by GEO. M. MERRICK

The New York papers said

TELEGRAM
"There are thrills and thrills in The Return of Tarzan"

EVE. WORLD
"The Return of Tarzan is a real B'way triumph"

EVE. JOURNAL
"The Return of Tarzan is far better than Tarzan of the Apes"

THE TRIBUNE
"The Return of Tarzan is just the kind of picture film fans want to see."

VARIETY
"The Return of Tarzan is a better film than Tarzan of the Apes."

WID'S
"There was a big line at the Broadway yesterday despite the heat.

IT IS A POSITIVE SURE FIRE ··SUMMER SENSATION··

Now in its 2ND big week on Broadway

"THE RETURN of TARZAN"

is the second of the remarkable series of highly sensational stories by

EDGAR · RICE · BURROUGHS



IT

has been published by 6000 Daily Papers, more than Three Million books sold. Republished again and again in hundreds of cities...

"The RETURN of TARZAN"

as a motion picture has 20 million ready made patrons awaiting its appearance.
Playing dates now being arranged

GOLDWYN DISTRIBUTING CORP'N
469 Fifth Ave. N.Y.

GOLDWYN TRADE BULLETIN

A Weekly Catalogue of Current Releases

This Is "The Truth!"

STAR: Madge Kennedy, whose delightful comedy mannerisms and winsome personality have endeared her to a vast public.

AUTHOR: "The Truth" is generally regarded as the best play from the pen of America's great dramatist, Clyde Fitch.

CAST: Zelda Sears, Tom Carrigan, Frank Doane, Helen Greene, Kenneth Hill, Horace Haine.

DIRECTOR: Lawrence C. Windom.

STORY: Becky Warder was an artful dodger of the truth. She told her husband flocks of little fibs. She practised on her friends and made "white" lying a fine and fascinating art.

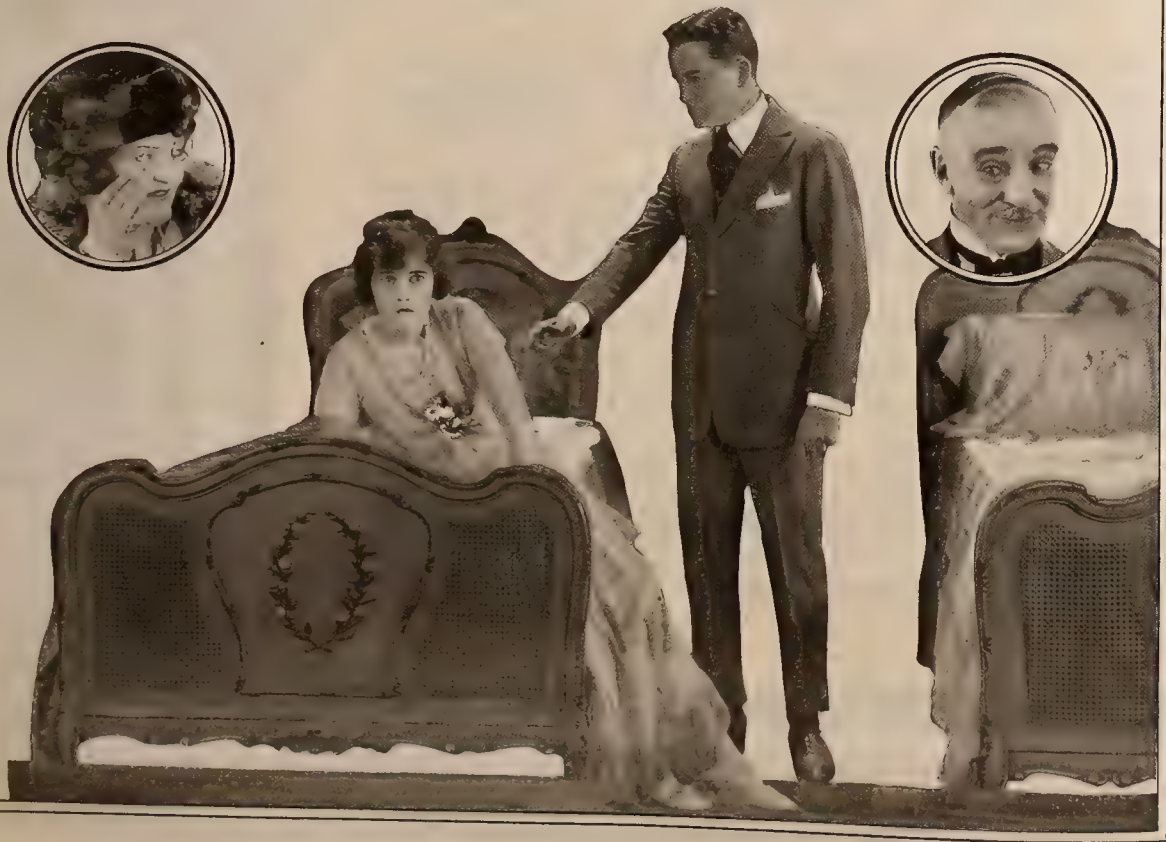
Then one day all the half-truths, white lies and plain, downright *whoppers* she had told her patient hubby exploded and threatened to wreck their happiness forever.

Her best girl friend accused her of stealing her husband. A detective agency camped on her trail. Her own husband turned cold and repulsed her. There was nothing left to do but to go to her Dad in his boarding house in Baltimore.

And here takes place a final scene that will bring tears and chuckles from the stoniest audience in Christendom. The end is a surprise—a heart-warming climax to a remarkably entertaining picture.

A WINNER FROM EVERY ANGLE—AND THAT'S "THE TRUTH!"

Length—5 reels



TO HUNDREDS OF EXHIBITORS:

We take this means of acknowledging your communications, thanking you for your interest and assuring you that

BESSIE LOVE

The Princess Charming



Will soon be ready for your screen in the first of her forthcoming new-style series from big Novels and Plays

Presented by
ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

The
MIDLANDERS

Directed by
IDA MAY PARK *and* JOSEPH DE GRASSE

From the Novel by Charles Tenney Jackson

Follow the public taste and you follow the winner. The Callaghan series follows this formula for Success:

THEY'RE BUILT TO PLEASE THE PUBLIC!

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
25 WEST 43d STREET NEW YORK CITY



Arthur F. Beck *presents*

LEAH BAIRD *in* Cynthia-of-the-Minute

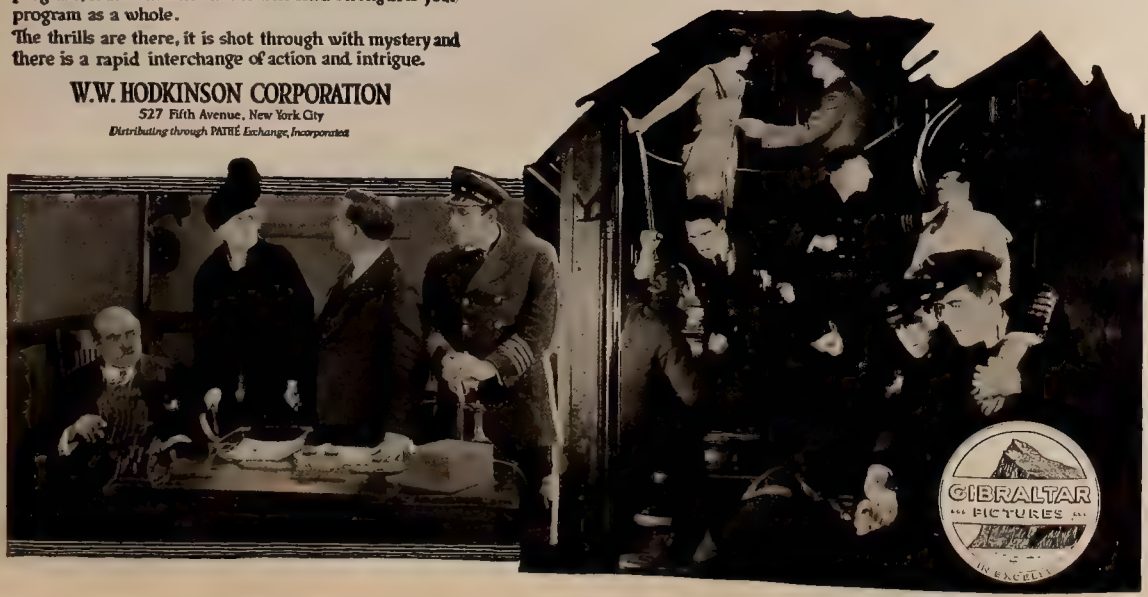
YOU CAN BUILD A STRONG PROGRAM AROUND "CYNTHIA-OF-THE-MINUTE"

"Cynthia-of-the-Minute" has great balancing qualities, which means that it will blend harmoniously with any good program, it also means that it will lend strength to your program as a whole.

The thrills are there, it is shot through with mystery and there is a rapid interchange of action and intrigue.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

From the novel by
LOUIS JOSEPH VANCE
Directed by Perry Vekroff



7

POINTS
FOR LIVE
EXHIBITORS

1. Don't buy poor pictures when you can get good ones.
2. Don't pay for producers' mistakes.
3. Don't pay inflated values for pictures made on watered stock.

WE DON'T

WHY SHOULD YOU?

4. Select your pictures on a basis of quality and fair prices.
5. Let the producer pay for his own mistakes and his own overhead.
6. Boost his good pictures to the limit.

WE DO

AND YOU CAN.

Neither the Exhibitor nor the Distributor can afford to handle poor pictures.
Both must select the better pictures and encourage the independent producers who make them.

7. Let us get together on this.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

FORTHCOMING PRODUCTIONS
BY

Benjamin B. Hampton

Irvin Willat

J. Parker Read, Jr.

Robert Brunton

Dial Film Company

Louis Tracy Productions, Inc., whose first picture, "The Silent Barrier," is the next Hodkinson release July 11.

HALL



"The

The fangs of treachery sink deep—the poison rankles the heart and destroys the soul. A woman betrayed by man and discarded as a thing unfit knows too well the remorse that follows. But is not this remorse overwhelmed by the desire for revenge?

THE FIRST OF A SERIES OF NEW BIG SPECIALS PRODUCED ESPECIALLY TO ATTRACT THE BETTER CLASS PATRONS TO THE BETTER CLASS THEATRES

NOW READY

AT

HALLMARK

MARK

THE EXQUISITE STAR

GRACE DARLING

IN

DISCARDED WOMAN"

with

Rod La Rocque

and

A Brilliant Cast

A Highly Dramatic and True to Life Story



Produced by

BURTON KING

BOOK TO-DAY

ALL

EXCHANGES

A GREAT FRANCO-

"WHEN W

by

PIERRE

is the

Franco-Amer

REALIZED WITH THE COMBINED EFFORTS

A great *American* actor - - - - -

A splendid *American* actress - - - -

An experienced *French* director - - -

A clever *American* cameraman - - -

A first class *French* cast - - - - -

and

A great *French* dramatist - - - - -

SOCIETE D'EDITIONS CINEMATOGRA

AMERICAN PICTURE

E LOVE!"

DECOURCELLE

first

ican Serial

OF A FRANCO-AMERICAN STAFF

- ARNOLD DALY
- JULIA BRUNS
- HENRY HOURY
- ARTHUR QUINN
- PAUL GUIDE, Mme. JALABERT, etc., etc.

- PIERRE DECOURCELLE

PHIQUES 46, Rue de Provence, PARIS

A Most Unus

Rich in Atmosphere and Thrills

Rifling of a prima donna's jewel box.

Crushing of a woman's heart.

Chase across seas from France to America, to find the key to a buried treasure.

The ghost in the chimney.

Battle with a ghost and an attempt to shoot it.

Finding of hidden papers in a chimney.

Cruise to Corsica.

Theft of treasure papers.

Daring ride over mountains.

Digging up of treasure.

Duel to the death.

Mayflower Photoplay Corporation presents

An Allan Dwan Production

From the Famous Novel by HAROLD MacGRATH

Directed by Allan Dwan

There'll be a Franchise everywhere

ual Picture!

Easy to Put Across!

Stage a buried treasure hunt.

Stage a contest with newspapers for the greatest adventure story.

Tell your patrons it's an Allan Dwan production, the great producer who directed "Luck of the Irish," "Heading South," "Cheating Cheaters," and "Sahara."

Henry B. Walthall's most intense emotional part, the man who played the little colonel in "Birth of a Nation,"

"A Splendid Hazard"

ASSOCIATED FIRST NATIONAL PICTURES INC.

A First National Attraction

"GREATEST COMEDY PRODUCED



Can you Blame Ben Turpin for Having Crisscross Eyes

Mack Sennett's

Positively not

The first problem play Satire ever Produced and the funniest comedy ever

ASSOCIATED FIRST NATIONAL PICTURES INC.

A First National Attraction

WITHOUT AN EXCEPTION"

Says Sol Lesser



He's the only man in captivity can see all these beauties at one glance

"Married Life"

a War Picture

5 Rollicking Reels 5

with Ben Turpin as Rodney St. Claire, a man's man and the lover, and Phillis Haver, the wife at the other end of the eternal triangle

There'll be a Franchise everywhere

Wisdom and Foolishness

IF habits were founded on wisdom most men would be much better off. This applies especially to exhibitors who have the habit of booking photo-plays without ascertaining the kind of posters that are going to accompany them. The one reason for booking the film lies in the profits to be derived from it. Yet the amount of those profits will result from several factors—of which the play itself is only one. Another factor, and a most important one, is the poster factor. Hence to demand RITCHEY posters when booking a film is to form a habit that is based upon great wisdom. Without RITCHEY posters the profits are problematical and questionable — with RITCHEY posters they are positive and real!

For the exhibitor the poster factor is essentially simple, for all he has to know is that the posters to be supplied are RITCHEY posters. That knowledge gives him assurance that the posters in question are the perfected product of the greatest poster advertising experts in the world. Which means that they are bound to have the maximum of advertising value! They are made from just one point of view—the viewpoint afforded by the ticket window!

But the time to demand them is before the film is booked—not afterward!

Ritchey LITHO. CORP.

RITCHEY LITHO. CORP.

406 W. 31st Street, New York Telephone Chelsea 8388

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Motion Picture News

VOL. XXI JUNE 19, 1920 No. XXVI

Topics of the Moment

Sincere Production

"HUMORESQUE" is another picture which will advance the photoplay in the public mind because it is sincerely done. It has some beautiful and exceptional touches which also lift it decidedly above the ordinary; but it is best characterized, we believe, as an outstanding evidence of sincerity in production.

Sincerity, it seems to us, is the one word which expresses good production; and there is still, today, too little of this mainspring of creative work in most pictures.

Sincerity means smooth continuity, sustained interest, true characterization and color, and a devotion to the little things as well as the big. It makes fine pictures without great stars, great names, and the lavishment of money in general. It is the true sign of strength and ability in production.

Money as the Yardstick

WE were somewhat astounded, recently, to hear a producer talk of pictures in terms only of money cost. We thought this era in production had about gone by. Is it possible that the considerable amount of new money which has entered the business recently has revived this mistaken idea?

The sheer weight of money cannot and does not make good pictures. Anyone, with any experience in production, ought to know that by this time. Nor can pictures be classified—as to their box-office capacities—by the amount of money spent upon them. Just a resume of the pictures of this year, or last year will explode this idea.

With money as the yardstick quality production will not advance any; it will decline. Money, spent recklessly in production, is a sure sign of production inability.

May we also point out this fact—it is a fact—that the producer who enters this business with the sole or main idea of taking much money out of it will never make good pictures. He may sell them well—for himself; but he won't make them well.

Let the man who talks millions promote corporations—if big corporations are necessary; the production of good pictures will rest forever with the man who has ideals and production ability and who makes money incidentally.

As for hiring such men—to make the pictures—no man can do that successfully unless he also has ideals and production ability.

Governor Coolidge

GOVERNOR COOLIDGE'S veto of the Massachusetts censorship will prove, we believe, of greatest importance to the cause of the freedom of the motion picture in this country. This highly respected state executive has a way of hitting true on every fundamental question brought before him; and his action in this instance will carry heavy weight with the executives and legislatures of other states. It goes without saying that he has and deserves the unending gratitude of this industry.

New Audiences

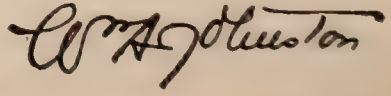
A DIRECTOR who has made a good name for himself was criticised recently for using archaic methods of production; and quite evidently the criticism is not only just in this one instance but applies too generally.

It hardly seems necessary to call attention to the fact that entertainment cannot get into a rut. Even motion picture audiences will not tolerate that. And, furthermore, the producer and the exhibitor today need not only the past but the future motion picture audience.

The picture must introduce new elements of artistic appeal and reach new heights of dramatic strength this year. This is no time to fall back upon pigeonhole methods.

Everywhere, today, the picture theatre is the theatre beautiful. Thousands of new and high-class seats have been added. New and more discriminating audiences must be satisfied.

It is time to look forward not backward; and that means a look—a long look—beyond some present studio walls.



Greatest Exhibitor Gathering in History at Cleveland

Upwards of a Thousand Exhibitors in Attendance at Notable Convention

WITH an exhibitor attendance increasing by leaps and bounds, from 600 on Tuesday, the opening day, to close to 1000 on Thursday, June 10, the Cleveland convention early gave proof of being the most enthusiastic and ambitious gathering of motion picture men ever assembled.

Dissension which lifted its head on but one or two occasions, and was as quickly smothered, but emphasized the fact that exhibitors had at last gathered for general betterment as a harmonious body, and that that spirit bid fair to reign throughout the convention.

From the opening session, and installation of permanent officers for the convention, through the report of the findings of the Committee of 17, and on through the following sessions at which a platform was adopted, the gathering went at the work in hand in earnest, businesslike fashion.

At the opening meeting, Tuesday afternoon, June 8, at the Winton Hotel, Sydney Cohen of New York was in the chair.

Permanent Officers

Henry H. Lustig, of Cleveland, president of the Motion Picture Exhibitors' Association of Northern Ohio, was nominated upon motion of C. C. Griffin, of California, seconded by A. M. Kramer, of Omaha, Nebraska, and recommended by Kules Michaelon, Buffalo, who spoke for the delegations of Buffalo and Rochester, Joseph Hopp, of Chicago, and H. Q. Alexander, in behalf of the Miami Valley Exhibitor's League. He was unanimously elected. Willard C. Patterson, of Atlanta, Ga., was named permanent recording secretary and S. I. Berman, of New York, permanent secretary of the body.

A report from the Committee of 17 was called for, and made by Frank Rembusch of Indiana, chairman of the committee. The findings of the committee as to the attitude of producers in regard to producer ownership of theatres, follows:

VITAGRAPH—We have always believed that producers should produce and exhibitors should exhibit, and the two branches should not be mixed up. We own and operate no theatres. Vitagraph maintains that they are very strictly independent producers and distributors because they are in no way allied with theatres in the operation of any franchise system, cooperative or collective bargaining. We are heartily in favor of the movement and hope the exhibitors will organize 100 per cent. for the purpose of forcing all producers to get out of the theatre business. They offer financial and moral support to the movement.

PATHE—Heartily in favor of Patterson movement (the producers must get out of the theatre business) and stand ready in every way to further it. Pathe is distributor for the American Associated Exhibitors and Hodkinson Pictures, all of whom believe that producers should stay on one side of the road, and exhibitors on the other. The greater part of Pathe pictures are distributed entirely independent of theatre alliance, and the Associated Exhibitors is a cooperative plan of exhibitors with whom they have a contract to distribute. They own no theatres and have no desire to go into the theatre business.

UNIVERSAL — Mr. Laemmle and Mr. Cochrane both heartily endorse the Patterson movement. Universal has about six theatres in places where it was impossible to get firts run in a city. They agree to sell these theatres and retire absolutely from the exhibition of pictures providing exhibitors will organize and force all other producers to get out of the theatre business. They also view with alarm the various co-operative plans of marketing pictures instituted by exhibitors and feel that in time they will find it hard to market pictures on theopen market. Universal is willing to give any support exhibitors may desire to further this issue and ask only for the same opportunity to market pictures as any other producer in a fair and open market. They offer financial and moral support.

UNITED ARTISTS — Mr. Abrams stated that his company were heart and soul with the movement to cause producers to retire from the theatre business. Mr. Abrams believes that where exhibitors give long and non-cancellation contracts to any producer or distributor, that the exhibitor creates an unfair market. Mr. Abrams believes that each picture should be purchased on its own value separately and desires to sell his pictures on the open market one at a time. Mr. Abrams offers his moral and financial support but believes that exhibitors will never get together because they never did.

SELECT—Mr. Selznick is most enthusiastic in supporting the movement that producers and distributors get out of the theatre business. He would like to see the exhibitor dominate the industry because fair methods of trade would result. He does not want to go into the theatre business. He expressed his appreciation of the rewards that producing has brought him in profits and offers part of his business to the benefit of the exhibitors. All of the unfairness in the industry has come about because the exhibitor does not stand up for his rights. If one producer can take a piece out of the exhibitor, then other producers, as a means of self-protection, must do likewise. In establishing national co-operative plan, he did so because exhibitors seemed to want that plan of marketing pictures. He offered every financial aid. He will turn over his entire business on a 50-50 basis if the exhibitors so desire. A great organization of motion picture exhibitors would be the same as an insurance policy to every fair producer.

ROBERTSON-COLE — Stated that they were heart and soul in favor of the movement to compel producers to get out of the theatre business and would give every help to further this issue. They believe that the industry is founded on better pictures and whoever makes good pictures will and should merit the support of exhibitors. They believe that if producers go out of the theatre business, that exhibitors should go out of the producing business. They asked that we keep the screens open to allow any good picture to come to it. They believe that if a producer secures a large string of theatres

Cohen Probable President, Rembusch Fighting

LATE developments at the Convention, beginning with the withdrawal of Alfred S. Black's organization, the Motion Picture Exhibitors of America, following the credential dispute told of elsewhere, indicated that the Dove of Peace, was attempting to unshackle itself.

Thursday's sessions opening with a feeling of uncertainty on the part of the convention, of where the day's proceedings would have it standing.

Frank Rembusch, who had been working in seeming harmony with Sydney Cohen, came out in the open against him in the fight for President.

At the time of going to press, the betting favored Cohen as Presidential choice, with Sam Bullock for Recording Secretary.

Rembusch, however, will be active in fighting for a man outside of the industry—and there was a feeling he might bolt the convention his way.

Really accomplished, however, is completion of plans for the merging of the Motion Picture Exhibitors of America and the Motion Picture Theatre Owners' Association. A $100,000 working fund will be raised by the exhibitors.

Alfred Black's open lecture Wednesday night opening up sore spots by attacking Sydney Cohen, Joe Brandt and Fred Herrington on "screen advertising" widened the breach between factions and prepared for "big doings" on Thursday.

Business Tactics, Harmonic Spirit Cements Showman Body

Feeling Rife That Producer-Ownership of theatres Has Been "Strafed"

each planted in strategic points in first-run houses, he is able to undermine the independent producer, and smaller producer and distributor. They do not own any theatres and only desire to produce pictures in a fair and open market. They hope the exhibitors will organize and force this issue. They will assist exhibitors in the movement.

FIRST NATIONAL—Mr. Williams has been most enthusiastically in favor of this movement since its inception. He states that First National exhibitors are organized to protect their theatre interests. They are willing to sign an agreement that their members will not go into the theatre business and compete with their customers. They believe there should be a great exhibitor organization stronger than any producer or any co-operative plan, so that we can force the industry to play fair at all times with each other.

METRO—Committee interviewed Mr. Marcus Loew, who immediately expressed his hope that we would form ourselves into a powerful national organization, that would command the respect of every producer and distributor. Mr. Loew explains his entry into the producing business by saying that he was conscious of various alignments surrounding his theatres and decided he must, for his own protection, take over a producing company, so as to insure product for his theatres. He stated he had put millions into Metro, and doubts whether it will make him any money, but he will be sure of pictures for his house. Mr. Loew is first an exhibitor, then a producer. He calls attention to the fact that exhibitors are in the habit of only supporting the large producers and distributors, and that his salvation and the salvation of every exhibitor is to keep the small producer producing pictures. We told Mr. Loew that exhibitors in cities where he had theatres objected to the name of Loew on Metro pictures because it was an advertisement of the Loew theatre. Mr. Loew graciously agreed that exhibitors were right, and said that they would discontinue the name Loew on Metro pictures immediately.

GOLDWYN—Goldwyn agreed not to go into or enlarge their holdings in theatres, or compete with the exhibitors and are in favor of the Patterson movement, with the exception that they reserve the right where they find it impossible to place their product, to operate in the exhibition end. We communicated with them, asking for a more definite answer, but they felt the statement they made in Wid's was correct announcement of their position.



Sydney Cohen, favored for President of Exhibitor body

FOX—The Committee, on two trips to New York, failed to get into communication with Mr. Fox, receiving no replies to letter and wires. Committee is unable to judge what Mr. Fox is going to do and feels that he should be given fair chance to state his position.

PARAMOUNT, FAMOUS PLAYERS-LASKY—The Committee found Mr. Zukor out of town, on both visits to New York. Communications by letter and wire, asking for a direct reply whether they would agree to retire from the theatre business, failed to elicit a reply. We called Mr. Lichtman by 'phone on May 3 and outlined what the exhibitors of America had decided and asked him to see Mr. Zukor and get a statement from him whether Paramount-Famous Players-Lasky will get out of the theatre business. I told Mr. Lichtman that we considered their invasion of the exhibiting field a menace; that it was unfair to sell the customer and then compete with him. On the first visit to New York Mr. Lichtman promised to have a statement for the larger committee, which met last week. When the larger committee asked for the statement and that Mr. Zukor appear before the committee, we could get no satisfaction. We again spoke to Mr. Lichtman, and he told us Paramount knew nothing about the proposition and wasn't interested. Mr. Lichtman stated he would not do business with an organization of exhibitors, that they do business with individual exhibitors only.

This report was uproariously received.

Committee's Recommendations

The meeting closed with the following set of recommendations made by the Committee of 17:

1. That the office of President of the Independent Motion Picture Exhibitors of America be some representative executive, typifying true Americanism, who stands for clean and honest competition, and who is in no way connected with the film industry. (Committee suggests Wm. H. Taft.)

2. That the voting shall be on an individual basis. Every independent exhibitor who comes to Cleveland, irrespective of the number of theatres he owns or controls, should be entitled to one vote.

3. That the conventional shall run along lines where the rule of the majority shall prevail, and that all exhibitors attending the convention shall be bound by and abide by the rule of the majority.

4. That a budget committee be formed to take up matters of finances. Committee suggests that the independent producer shall add 1 per cent to all film rentals which shall, in turn, be paid over to the National Organization for purpose of carrying on its activities.

5. That Independent Exhibitors do business only with independent producers.

6. That a convention shall not be held two successive years in any one state.

7. That election of all officers be first order of business on Thursday afternoon, June 10th.

8. That a nominating committee of five be elected by convention, Wednesday.

9. The committee further recommends that the three national organizations shall disband, or, shall merge into one large national organization.

10. The basis of representation of the national organization shall be: one exhibitor from each congressional district, who shall also be the delegate to the future national conventions. Further, that there be one director from each state, elected by the membership of that state, and that the executive committee shall be composed of the directors from each State. There shall be no other executive committee.

On the opening of the Wednesday sessions, there were more than 800 exhibitors present with 32 states represented.

(*Continued on page 4921*)

Humorous and Human Lights on the Conventioners

By Robert E. Welsh

STARTING from scratch. Time, Pennsylvania Railroad, 6.50; Daylight Saving, 7.50. Sounds like a bargain sale. Bet it's the only thing approaching a bargain that shows up on the trip.

We are standing at the foot of the stairway like a film salesman waiting to waylay a newcomer in the business. If we see them all now we may be able to save the trip. Which wouldn't be a bad idea. This conventioning is getting to be a habit but we've still to devise a means of catching up on lost sleep and making the expense account balance up without a loss.

Alright, if you want it that way we'll admit that last phrase was put in for the benefit of the boss.

Well, well, well! And here comes BILL KALEM VITAGRAPH WRIGHT! It seems like old times to see BILL flirting with Mr. Pullman.

We're beginning to worry about this job. At last accounts there were only fifty-seven varieties of conventions scheduled for the week. Each at a hotel nine miles from any other hotel, and all the hotels ninety-nine miles from anywhere.

We've got it fixed. There are at least a dozen of these speeches that we know by heart. So whenever one of these is started at SYDNEY COHEN'S Hotel Winton gathering we'll hop a taxi and rush over to FRANK REMBUSCH'S Hotel Cleveland party. As soon as we find out who's talking there we can run over to the Statler and look in on the National Association's annual convention. If they haven't got a quorum yet we'll have time to drop in on Associated Exhibitors in the same building. If FRED QUIMBY doesn't hold us up with an interesting invitation we'll have time to learn the brand at the meeting of First National's Ohio franchise holders.

All set. We can turn our eyes to the train again. Here comes HARRY REICHENBACH. He left the lion home. Good thing. The train will be enough like a jungle tonight, with its forests of waving pasteboards and hordes of stampeding cubes.

Hope the savages don't pick our bones too closely.

FELIX FEIST approaches. And there is ARTHUR FRIEND. What chance would a poor exhibitor have on this train if a dotted line was waved before his eyes.

Gosh, here's a brave exhibitor willing to take the chance. BE'ER HILL, of Greensboro, S. C., escorted by EARL HUDSON. And there's WILLARD PATTERSON, the boy who threw the piece of dynamite that started the whole mess.

JOE LEE wears the look of a hardy traveller. Stepped off one train from Boston and then on to this one. JOE says "I hope the exhibitors organize into one big national body; then we'll have one convention a year instead of three a month."

CHARLIE PETTIJOHN is hereby proclaimed a life saver. He has added at least three years to our mortal days. Subtle stuff.

Don't see EARL GULICK around. The boy tenor must be travelling with the big boys, ZUKOR, SELZNICK, et al, on the Central. EARL does big game. (The last word goes singular or plural, as you will.)

As I live! JIMMY QUIRK! JIMMY has started Photoplay after the fake stock sellers—the cooties he calls them. That reminds us. Wonder if JIMMY has any liquid cootie chaser with him?

Got to take a quick jump in this paragraph to cover a night of deep mental stress. Hard work tickling the pasteboards. A walk through the car gives a man a chance to pick any game he wants—from the battling black and white squares to flirty fifty-twos. And all varieties from rummy to Omaha.

As we enter the town Ringling's circus is unloading "on the lot." WILLARD PATTERSON is sniffing the saw-dust. Oh, baby! Hear that calliope!

NEW JERSEY FABIAN, PAUL MOONEY, "EFE" ASHER and MAURIE MEYERS have borrowed our dancing dominoes to settle the fate of our extra fare rebate checks. They're worth a dollar now. Ought to be ten dollars if they paid a nickel for every hurdle the engineer missed during the night. Twas hard on the passengers who tried to go to sleep—both of them.

Almost two hours late getting into town and that gosh blamed circus parade took fiendish delight in crossing and double crossing on our path so that it took an hour to get to the hotel. Had us afraid we might miss ADOLPH ZUKOR'S meeting with FRANK REMBUSCH.

Early Review of Mary Pickford in "Suds"

THE art of Mary Pickford, a painstaking attempt to provide incident, artistic lightings that in many sequences have never been excelled, faultless support aided by splendid titles that do much to lift a slender and commonplace story which provides only opportunity for characterization, "Suds" is a vehicle to display Miss Pickford's versatility. The characterization, moreover, is of a sort which does not show the star in a role which a great many of her admirers prefer to see the sweet, pretty ingenue.

The role in less talked of hands would be a total failure. As it stands the picture draws badly at times, resorts to plain slap stick, which does not fit in the story, and ends without climax or apparent completion. All this will possibly be overlooked in Miss Pickford's personal triumphs as an actress but it is not in a class with "Pollyanna," nor is it what the exhibitors have a right to expect from America's highest priced and most distinguished artist. J. S. Dickerson, Cleveland, O.

Pre-Review of Sennett's "Married Life"

BY WIRE TO THE NEWS: "Married Life" as a five-reeler would make two two-reelers average merit and could be so split as practically two stories, one about a football game and another a burlesque on an amateur theatrical performance are told. The latter sequences are mirth provoking to a reasonable extent, even if the business is not altogether new. Ben Turpin, the featured player, is aided by a good cast and some very good trick photography in connection with aeroplanes; and a baby walking out over a cliff is responsible for some real thrills.

As a multiple reel feature this will not set the world afire, but it will be found amusing by the lovers of slap stick and holds interest from the fact that action predominates throughout.—J. S. Dickerson, Cleveland.

Pithy Snapshots of the Big Doings Behind the Scenes

Dodging in and out between the elephants gave us a chance to see all the posters that Paramount has plastered the town with. They greet you wherever you turn. Such statements as: "Remain an independent exhibitor—book Paramount pictures." "An Independent Exhibitor is the one who shows the best pictures. Paramount pictures, of course."

Gosh, FRED BEECROFT will be sore at us. We should have charged advertising rates on those last three or four lines.

Speaking of FRED reminds us that our genial Roaring Bull has supplied the conversation of the convention—no one will believe that the debonair HAROLD BEECROFT is his son.

He even got us jealous. We have just introduced JACK MAHONEY of the Pathe selling force as our son. If we get away with that we'll add that we have a very charming daughter-in-law.

We accept the blushes, MRS. M.

Before we get any further we had better mention the fact that you wouldn't be burdened with this page of piffle if it were not for the kind offices of CHARLIE MOYER in supplying us with a Corona.

That's worth a free ad. Here goes: United we stand; divided we fall.

Blame any eccentricities on the typewriter. These toys need a Ouija touch—not free hand swing that was gained on William street, corner of Duane.

The accessory people are up in arms over the way the alleged exposition dropped out of sight. MONSOON DALY has a perfectly good exhibit and no place to put it. DAN BARTON would need an exposition floor to hold all the contracts he is signing for organs.

WILL SMITH still holds a grudge against the engineer on that train. We'll bet our sleeves that engineer started life on a bowling alley.

JESSE GOLBERG is appointed to the staff of life-savers. Even offered to trust us with his key.

ARTHUR LUCAS has just stepped down the lobby with FELIX FEIST. Besides being Goldwyn's distribution chief in his section of the South we hear this boy also owns a newspaper. We have a battle cry for another exhibitor organization: "Keep producers out of the newspaper business."

Pre-Review of "The Mollycoddle"

BY WIRE TO THE NEWS: The picture has everything: A highly original story, thrills, that has ever equalled, action, romance, scenic, stuff, great incident, romance, logic and comedy. It may be compared with both "The Americano" and "When the Clouds Roll By," but has even these two great successes eclipsed on great camera work, especially in shooting the slide scenes which surpass anything of the kind ever attempted.

The picture is straight comedy-drama before Fairbanks figures with his athletic stuff, but the finish is a whirlwind. Wallace Beary ranks among the supporting players.—J. S. Dickerson, Cleveland.

Black Withdraws; Rembusch vs. Cohen

(*Continued from page* 4919)

Henry Lustic called the meeting to order, and appointed Henry Cole and W. J. Slimm as Sergeants-at-Arms, and immediately thereafter named the personnel of the various committees to which each resolution was to be referred.

This announcement brought forth the first spirit of discord so far manifested by the convention members. H. Webster Smith of Baltimore objected to the right of the president to name these committees without the vote of the body. A small riot ensued in which President Lustig relinquished the chair to Ben Sawyer of Cleveland until the body as a whole sustained the chair on the exercise of its rights. After that, things sailed along peacefully, until Charles O'Reilly of New York moved that Marcus Loew, who was in town, be admitted to the afternoon session of the body, without voice and without vote. William Brandt of New York seconded the motion and later it was amended by E. C. Vincent of Wilmer and Vincent to read that Mr. Loew be admitted with full rights of voice and vote.

Fred Herrington of Pittsburgh delivered a fiery address requesting that the motion to admit Mr. Loew with full powers to vote be reconsidered. This motion for reconsideration failed to receive a two-thirds vote of the members present, and was lost. The motion to admit Mr. Loew with full powers of membership to the convention was enthusiastically received and carried by short roll call.

Franklin K. Lane, former secretary, in the afternoon addressed the convention on "Americanization," and was followed by Senator Walker of New York.

Then Marcus Loew requested and was given the floor.

"I thought this was an appropriate time to tell you what I thought," Mr. Loew said. "I am first and last an exhibitor. I am a producer only in a secondary measure, and as protection to my exhibiting business. I have always favored the independent producer. Independent producers are necessary, especially to these exhibitors who change their programs daily.

"I have always encouraged the independent producers mostly for selfish reasons. I want pictures, and I want producers. The more producers the merrier. I don't want just a few producers.

"Speaking of Wall Street and the so-called Wall Street menace, I don't believe the exhibitor has anything to fear from Wall Street. This industry is composed of brains, and no single individual and no single corporation can ever control it.

"I think it a serious mistake to ignore the independent producer. But he needs money to produce pictures. I have loaned large sums of money to independent producers, and have done all I could to get them alive. I would not have gone into the producing end of the business if the independent producer had been stronger. But I had to go into the producing end to get pictures for my theatres. The producers frightened me into it. They said it looked as if pictures were going to be booked on a percentage basis only. Percentage is too uncertain. It means so much this year and more the next and so on, until finally I'd be a janitor in my own house.

(*Continued on page* 4028)

The Exhibitor—and Reviews

Further Extracts from a Few of Many Letters Show the Way in Which the Wind Blows

"If you let your advertising columns dictate your reviews your paper is no better than the 'heralds' and press sheets that the producing companies send out."

Margaretville Opera House.

"We *do want reviews*—we have found your service to be fair and we consider you competent to review pictures. These reviews are very necessary to enable us to select pictures and they help us in advertising our show, but we do not use them to hammer down prices, break contracts or make complaints."

Geo. W. Cuff, Pres.,
Mutual Theatre Company,
Orange, N. J.

"We exhibitors will stick with you—that's the sort of reviews we want."

J. C. Berkey,
Elite Theatre,
Niagara Falls, N. Y.

"I believe your service to be fair in every respect and also believe that you are competent to review pictures.

"Wishing your wonderful paper all the success possible, I am,"

James J. Christie, Mgr.,
Third Avenue Theatre,
Watervliet, N. Y.

"We are subscribing to the NEWS in order to get reviews on pictures we are to use and if this review is written to comply with the wishes of the producer we can't see how your magazine is a help to us. We believe you will win out in the long run."

Princess Theatre Co.,
per S. S. Stevenson,
Henderson, N. C.

"I have found that the MOTION PICTURE NEWS' reviews are honest and unbiased by any seeming influence and are therefore reliable. I believe all exhibitors feel the same way about this and that they will back you up in your determination to continue."

E. H. Hullinger,
Adv. Agent Clifford Theatre,
Urbana, Ohio.

"I have found your service fair and I bank on your reviews as I feel that you are fair and competent."

A. J. Rice,
Temple Theatre,
Willard, Ohio.

"Without fair, competent non-subsidized reviews as previously given, the NEWS would drop back to level of an entertaining reading magazine. These reviews have been worth real money to me on more than one occasion in the selection of pictures."

R. H. Gray,
Majestic Theatre,
Cleveland, Ohio.

"It pleases me very much to know one advertising medium has taken the stand you have."

Geo. A. Pollard,
Pollard Theatre,
Guthrie, Okla.

"Your service has certainly seemed fair. I am wondering where they could find a fairer one."

E. C. McQuay,
New Holland Theatre,
New Holland, Ohio.

"Please be advised that we review 50 per cent of our plays from your columns. They have appeared fair to us always and we would not be without the NEWS.

"This is the only trade paper we subscribe to and it usually covers our wants."

Smith & Mouen,
by G. W. Mouen,
Strand Theatre,
Maumee, Ohio.

"Your reviews are the first thing I read when opening the NEWS and I use them in making up my ads. I believe your service is fair."

The Spragg Amusement Co.,
by Ben D. Morris,
Bellaire, Ohio.

"If you fail to review pictures your magazine loses 50 per cent of its worth. Producers cover enough good points to exploit it. We must know if it will stand the trouble, expense, etc., to get by with the public.

"All old time theatre managers know that the traveling road show was killed by the producer cheating. He advertised what he did not have, lost confidence of public and killed the road show."

Frank C. Buckley,
Theatre Princess,
Superior, Wis.

"We take great pleasure in congratulating you upon the independent stand that you are taking in the matter."

Rialto Amusement Company,
J. Fineman, Pres.,
Racine, Wis.

"The exhibitor wants reviews. Fearless reviews. So far as the writer is concerned, reviews are not used to hammer down prices, or to break contracts. They are used for proper exploiting of pictures. If it is the consensus of opinion among reviewers that a picture is o. k. the exhibitor will not hesitate to go the limit in boosting it. If some reviews are favorable while others are unfavorable, the exhibitor will consider everything and be governed accordingly. Where the reliable reviewers apologize (between the lines) for the picture, the exhibitor, if he is wise, will gum-shoe the picture in question. It is a pleasure to be able to say that the reviews as published in the NEWS are fair and reliable and are carefully indexed for use when the time comes."

F. J. McWilliams,
Grand Theatre,
Madison, Wis.

"I am thoroughly in sympathy with your action and wish honest complete news and unless I thought it was such I would not patronize your paper."

"I am also unwilling to buy films of people who are unwilling to have their productions reviewed by anybody. You are at liberty to publish this letter if you see fit."

S. Carl Carpenter, Mgr.,
Colonial Theatre,
Richford, Vt.

"If the NEWS is not competent to review pictures no one in this good old United States of ours is, is our honest and candid opinion."

The Low Moor Iron Company
of Virginia,
J. A. Hibbert, Mgr. Theatre.

(*Continued on page* 4926)

MOTION PICTURE NEWS

William A. Johnston, Pres. & Editor
Robert E. Welsh, Managing Editor
Henry F. Sewall, Vice Pres.
E. Kendall Gillett, Sec'y
Fred. J. Beecroft, Adv. Mgr.

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"Before the Battle" Statements Issued by Producers

Robertson-Cole, Universal and Hodkinson Organizations State Policy

WITH exhibitors from all parts of the nation assembled at Cleveland during the past week formulating a campaign of defense against the alleged invasion of the exhibitor's field on the part of certain producer-distributor forces, executives of various powerful producing organizations issued statements during the week, which were designed to set forth definitely the exact stand to be taken by their respective organizations on the different problems confronting the exhibitors' caucus. Three statements, emanating from the home-offices of the Robertson-Cole, Universal and W. W. Hodkinson organizations, are given below.

Robertson-Cole's Policy

THE following statement has been issued, over the signature of A. S. Kirkpatrick, general manager of the Robertson-Cole Company, under the caption of "A Declaration of Policy":

"Robertson-Cole will not build, purchase nor otherwise acquire motion picture theatres in any city in the United States, nor will we engage in the exhibition of motion pictures for profit, unless you, the exhibitor, force us to do so.

"Robertson-Cole demands the right to open and fair competition on the basis of merit and will only feel 'forced' to acquire theatres where and when allied interests, exercising a monopoly, have eliminated competition.

"Robertson-Cole are merchants engaged in the distribution of motion picture productions on a commercial brokerage basis, and we intend to adhere strictly to our field without digression or trespass.

"Robertson-Cole stands free of all entangling alliances and affiliations, and we fully appreciate the ideal position in which our independence places us. Robertson-Cole does not intend to jeopardize that position.

"Robertson-Cole has but one objective and is concentrating every ounce of energy upon it. We have no conflicting interests within our organization, and no connections outside our organization that would divert our attention and influence the conduct of our business or distribution.

"Robertson-Cole believes in competition. Without competition there is no incentive to progress; and there should be progress in every branch of the motion picture industry.

"Robertson-Cole believes that the exhibitor should be encouraged to progress in building, improving and fortifying the prestige of the motion picture theatre, and we are firmly convinced that to discourage the progressive spirit of exhibitors by an invasion of their field is dangerous to the long life of the industry.

"Robertson-Cole looks upon motion picture film as so much merchandise, and are in the market to purchase the best class of this merchandise and to resell it to the trade.

"Robertson-Cole looks upon the exhibition of motion pictures as a theatrical and amusement enterprise—a class of business that legitimately belongs to the showman, and does not intend to invade that field.

"Robertson-Cole believes that dignity, commercial integrity and business honor should characterize every transaction between producers, distributors and exhibitors.

"Mr. Robertson and Mr. Cole decided that the distribution of motion pictures was a class of business that they, as a successful commercial company aside from their film interests, with connections in every civilized country in the world, could handle to the mutual advantage of producer and exhibitor. They organized the Robertson-Cole Distribution Corporation to handle this business on a fair and equitable margin of profit, and it is on this basis and in the capacity of merchants that they will continue to be connected with the motion-picture business.

"Robertson-Cole does not use deposit money received from exhibitors in the furtherance of its business enterprises. We have unlimited financial resources and do not need exhibitors' money to carry on our business.

"Robertson-Cole places all deposit money in separate trust accounts; and a clause which we have written in our contracts absolutely prevents our using these funds until we have delivered the film that they guarantee.

"Robertson-Cole intends to invest whatever may be necessary to maintain a foremost position in the industry, and to safeguard this investment we propose to do everything possible to secure the confidence of our customers."

Carl Laemmle's Stand

IN a lengthy statement issued from the Universal headquarters, Carl Laemmle, president of the Universal Film Manufacturing Company, upholds his organization as one that has practiced "fair play" with the exhibitor in the past and intends to continue the same policy in the future. Says Mr. Laemmle:

"Universal is not ashamed to say what it has done for the exhibitor in the past. Neither am I afraid of putting myself on record as to what Universal means to do for the exhibitor in the future. I have said it before, and I will repeat it. Universal, among other things, stands ready to give financial support to the independent exhibitor in his fight to tear from his throat the fingers of monopoly that seek to throttle him. Every exhibitor knows that Universal was organized solely to fight against monopoly in the film business, and to free the independents from the strangle-hold of the Patents Company octopus.

"The independent exhibitor today faces a struggle just as threatening as that which menaced him ten years ago. If the film business is not to become eventually a regulated, subsidized industry, bending its knee at the beck and call of 'big interests,' the independent exhibitor must organize for a long and desperate fight.

"And the exhibitor needs assistance. He needs allies. He must know exactly where he stands with respect to producing and distributing organizations, and nothing short of exact and definite offers of moral and material support will do him any good.

"That is why Universal is taking its present stand—on both feet—beside the exhibitor. When I place myself in the ranks of the independents, I mean for it to be understood clearly that Universal will go to any extent to lend confidence and material aid to the exhibitor.

"Every exhibitor knows that he can get plenty of good Universal pictures with which to fill his program if he takes the first step in the fight against monopoly and bars monopoly-made pictures from his screen. He is confident that when he 'outlaws' this product of the theatre-owning producers, he still will draw his patrons by first-classs pictures.

W. W. Hodkinson

"Only by the exercise of real authority and ability can the exhibitors today protect their independence, and yet their independence is absolutely necessary to the healthy development of the great art of motion-pictures. The convention in Cleveland shows that the men who own theatres are at last aroused to the situation that threatens the individual operation of their theatres.

"The greatly improved quality of independent productions is the first sign that things are turning in favor of the exhibitor. Every year he is assured a greater variety and a finer grade of photoplay features. His greatest problem is to keep in touch with this market the independent producers provide and be able to select the pictures he requires.

"I believe that the exhibitor should not be required to take the risks of the producer, as he often does today. The producer should pay for his own mistakes. The producer in turn will make better profits from more careful methods of production.

"Inflation and over-capitalization are a menace to the stability and prosperity of the motion picture industry. I know as a fact where production units are turning out a volume of business with one-fourth of the money that is represented on the books of certain other concerns, whose interests extend not only over production, but also the distribution and the exhibition of pictures. Part of this high cost of production is due of course to the long debauches of bidding against each other for star, directors, books"

Educational Will Open Exchange System June 20

Operations Will Start in Twenty-Four Cities, Handling Short Subjects Only

A COMPLETE announcement of policy for the year, starting with the week of June 20th, covering all of its various activities, was authorized yesterday by Educational Films Corporation. The past six months has seen probably more radical developments with Educational than with any other motion picture company, and its officials promise that the next few months will be marked by equally notable achievements.

Educational Films Corporation began operations a little more than five years ago with the idea of confining its attention to short subjects. From this purpose it has never departed and the whole of its expansion continues in the one and two reel field. Although the industry as a whole regarded the company as a bold experiment, Educational points out that of all the companies producing and distributing pictures at the time it began business, only six remain in the field today.

With the week of June 20th, Educational starts business through its own exchanges in the principal distributing centers of the country, with its product more than tripled and the claim that its product represents the very cream of the short subject field. The next few weeks will see in operation Educational exchanges in twenty-four cities, New York, Buffalo, Boston, Philadelphia, Washington, Pittsburgh, Cincinnati, Cleveland, Louisville, Atlanta, New Orleans, Dallas, Indianapolis, Chicago, Minneapolis, Detroit, Des Moines, Omaha, Kansas City, Denver, Salt Lake City, Los Angeles, San Francisco and Seattle. In each of these exchanges local interests are represented financially, but Educational maintains the majority stock of every branch, believing that this represents an ideal plan in insuring the ultimate in cooperation in sales and exploitation effort, and at the same time maintains competitive exhibitor purchase opportunity.

Opening of this exchange system marks Educational's first venture into the comedy field. It begins activities with five two-reelers available each month with the indication of several others being added soon. Christie Comedies will supply a two-reeler every two weeks, while there will be a monthly two reel release of the Chester, Mermaid and Torchy series; Judge Brown Stories, with a monthly, or possibly semi-monthly release, and it is expected that another two reel series will be announced in a short time. But with these extensive additions, Educational has not cut down on the scenic, travel, animal, scientific and educational pictures that have been so intimately associated with its growth. Chester-Outing Scenics have been taken over, forming with the Bruce Scenics a complete "cover" of this field. Chester Screenics will be a bi-weekly release, while a number of series of travel and scenics have been acquired.

"When Educational Films was formed five years ago," says the statement, "its founders had many plans in view, but they did not attempt to put them in operation until they believed that the time was ripe. We believe that this day is here.

"For five years we devoted the greater portion of our time to developing the quality of our product and to proving the necessity of these short subjects to the theatre. The Bruce Scenics, the Ditmars Living Book of Nature, George D. Wright's Mexico Today, the Photoplay Magazine Screen Supplement and various series of similar character have been shown in thousands of theatres and there has been created such a demand as to cause us to greatly increase the volume of product. During this period we were compelled to distribute our product through the best medium available, though from the start we have felt that the only perfect distribution, for our interests and those of the exhibitor, would be our own exchange system.

"Robert C. Bruce is now in Europe making a new series of his Scenics Beautiful. We have taken over the Chester-Outings, and also the Screenics from the same producer. We control all of the pictures made by the American Red Cross, for theatrical release. We have camera men with the two expeditions of the Interchurch World Movement and these pictures will soon be available for early release. We are about to release the first picture made by an expedition of the National Geographic Society. We will also distribute all of the pictures of the New York State Conservation Commission."

Broadway Welcomes Back S. L. Rothapfel

Capitol Theatre, Re-opened Under His Auspices, Filled With Distinguished Audience

ROTHAPFEL has come back to Broadway.

Friday evening, June 4th, marked the first of his presentations at the Capitol theatre, and probably the largest audience that ever witnessed a motion picture offering in a theatre greeted his return. Every seat in the world's greatest theatre was filled and the promenade space was so crowded that an inquisitive fire marshal might have found ample grounds for activity.

There was a riot of applause for each number from an audience that included many of the best known men and women of the stage and screen. There was no speech-making. S. L. Rothapfel was not evident in person, but he did not need to be, for the entire presentation was typical of the man who first surprised New York with his offerings at the Regent, then opened the Strand, and from his ideas built the Rialto and Rivoli.

During the few days that the Capitol was closed Mr. Rothapfel made two changes in the physical character of the house that worked wonders. A chief fault had been that the house seemed too immense for even orchestras and bands of eighty pieces. Mr. Rothapfel therefore built a new stage for the orchestra, with an inner stage for the performers, with a result that every newspaper in New York commented on the amazing improvement in its music. The second change was the addition of a lighting system such as he originated in the Rialto and the Rivoli, taking away the coldness and formality and adding the third element, blended with music and pictures.

The initial presentation at the Capitol, except for a larger orchestra and a larger body of singers, is not so far more elaborate than many that he had staged at the Rialto and Tivoli.

Victor Herbert's "American Fantasie" was used as the overture, modified for the occasion and with renditions of "Hail Columbia," "Swanee River," "The Girl I Left Behind Me" and "Over There." Before another highly fanciful setting by John Wenger the Albertieri dancers presented von Blum's "Danse Interpretive," and this was followed by "Hagopian, the Rug Maker." "Indian Love Lyrics" followed, and "Less than the Dust" brought still another Wenger set, the chorus by the ensemble and a pantomime by Jessie Roggi. "Kashmiri Song" presented William Robyn as the soloist and the final number, "Till I Awake," was rendered by the chorus accompanied by pantomime by Elizabeth Coyle and Harry Hamfield.

Realart Celebrates First Anniversary

Young Company Enjoys Birthday; J. S. Woody Reviews the Year; Another Star Coming

REALART PICTURES CORPORATION celebrated this week the first anniversary of the founding of the concern. Congratulatory wires and messages were received from exhibitors in all parts of the country on the year's success.

Actual business was started on June 11th last year when offices were opened at 112 West Forty-second street, New York. Within a few months' time exchanges had been opened in twenty-one important centers and in December, 1919, the first picture was available. Thirteen pictures have been released by the company to date and four more are practically finished and will be put on the market during July and August. They will be included in this year's business and round out the concern's activities for its first year.

Important among the achievements of the new concern during the year are the signing of two new stars in addition to the original trio, the acquisition of the old Morosco studios in Hollywood as a producing plant; and the establishment of a Broadway record which shows every prodution to have played a week at one of the big Rialto houses and with a return engagement on the Loew circuit.

In a brief resume of the year's activities John S. Woody, general manager of Realart, said: "From a very small beginning last June, Realart has grown in a year's time with incredible swiftness to a dominant position as a producing organization. Success has been ours in a measure far beyond our highest hopes at the start and for this we must thank our exhibitor partners who have made it possible."

"We opened with a small suite of offices at 112 West Forty-second street. Arthur S. Kane, our first president; Ben F. Simpson, then field manager; John P. Fritts, director of publicity and advertising, and myself, were the original quartette who gathered at that place to make of Realart a thing of substance out of our hope and ambitions.



John S. Woody

"Early in the summer, Mr. Simpson and myself went into the field to establish our branch offices. Mr. Simpson took the Eastern and Southern districts, while I hiked across lots to the West. Within a few short weeks we had engaged managers, opened quarters and had things humming in twenty-one recognized exchange centers. I don't believe a more efficient sales force was ever got together—and at a speed which established a record.

"In December Mr. Kane resigned to head his own concern, and Morris Kohn, who had been Realart's treasurer, became president. Later in the year J. C. Ragland resigned as general sales manager and Mr. Jay A. Gove was promoted from the post of associate director of publicity to that of assistant general manager. Those were the only changes in personnel of importance during the year.

"In March, Mr. Kohn negotiated the purchase of the old Morosco studios in Hollywood and they were renamed the Realart studios, the former efficient studio staff headed by Frank Garubtt, remaining under the new management. The studios are large and equipped with the most modern facilities. The large dark and open stages are each capable of accommodation of three productions at one time.

"A short time ago we held our first convention and get-together at the Hotel Astor. It was one of the most inspiring and successful gatherings of its kind I have ever attended. The members of this field force met one another for the first time and exchanged ideas. Together we formulated our policy for the coming year.

"But the biggest thing in our record for the year, to my mind, is the demonstration we have given of honest co-operation between producer and exhibitors. That is the principle upon which Realart was established. We have avoided making glowing announcements of our intentions, and have been content to spend our time and efforts in carrying them into practice."

Reports current in trade circles for some time that Realart had signed a sixth star were confirmed this week. Morris Kohn, president of the company, admitted that the sixth star had been selected. He would not say, however, that the contract had been actually signed.

No Film Censorship for Massachusetts

Governor Coolidge Vetoes Bill, Claiming Unconstitutionality; Action Praised

MASSACHUSETTS is free of censorship. Governor Coolidge vetoed the bill as presented to him by the State Senate on the last day of the regular legislative session of the year. His veto was based on the ground that Attorney General J. Weston Allen ruled an important part of the bill was unconstitutional. Expressions of gratification at the action of the Governor in vetoing the measure were heard on all sides. Several women lawyers were profuse of their praise of the Governor for the stand he had taken.

Directly following the action of Massachusetts' Chief Executive, the House of Representatives upheld his action by a vote of 202 to 14. Seldom, if ever, has a Governor's repudiation of a matter of such wide interest been approved with such a unanimity of feeling in either branch of the Legislature. As is evident from the figures, both Republican and Democratic members of the House supported the Governor's attitude.

In his message to the members of the House vetoing the measure, Governor Coolidge said: "A bill entitled 'An act relative to the approval and public exhibition of motion picture films' being House Bill No. 1540, is herewith returned without approval. Hereto attached is the opinion of the attorney-general that the second section, which is the important section of the bill, is unconstitutional, and that section 4, which undertakes to provide for a court review, is not in a form which expressly preserves the constitutional rights of trial by jury, although it is possible that it might be interpreted to give that right. The entire purpose of the bill would fail with the failure of section 2, and the entire bill would fail if the court should determine the right of trial by jury is not provided for according to the constitution. There is no need to point out that unconstitutional legislation would be entirely useless, would bring about expense to the commonwealth which would be without avail and would cause the appointment of persons and the installing of machinery, all of which would be a total loss to the commonwealth."

(Continued on page 4028)

We Want Reviews

(*Continued from page 4922*)

"Certainly, the exhibitor wants reviews of current releases because an honest review genuinely helps him in the booking and advertising of a show. When you took my perfectly good three dollars you entered into a contract to give me the news and your honest opinion—not the highly garnished sales talk of a press agent.

"Personally, I have always regarded the M. P. N. as fearless and independent—two prime factors in placing it where it is today.

"That a producer has withdrawn all advertising from the NEWS because of an unfavorable review in your columns, provided it was justified, is the highest modicum of praise you could acquire."

Geo. E. Carpenter,
Paramount Empress Theatre,
Salt Lake City, Utah.

"We appreciate the NEWS and value your reviews; they are of great help to us. We are glad to know that the size of ad or no ad does not influence your reviews.

"We are with you."

Joe C. Clemmons, Pres.,
Jefferson Amusement Co.,
Beaumont, Texas.

"We do not know who the producer referred to can be, nor do we care, and as for keeping this letter confidential, you are at liberty to shout it from the housetops if you so desire. This theatre is for a square deal first, last, and always. Yes, we want reviews and we want them fair and unbiased."

The Lamb Theatre,
by H. S. Cole,
Ranger, Texas.

"We are strongly of the opinion that, if a publication is to serve the exhibitor fairly with the producer, the giving of honest reviews of pictures is the only course for a publication to follow."

G. H. Foster,
Ruth Theatre,
Ruth, Nevada.

"I have found that your reviews have proven a big asset to my business in helping me to select my programs and especially so of late as we now spot book our entire program."

C. C. Lindsey, Mgr.,
Lindsey Theatre,
Lubbock, Texas.

Extracts from many other letters received on this subject will be printed in later issues as space permits.

Legal Battle Follows Sale of Theatres

A CONTROVERSY over ownership and control of ten moving picture theatres in St. Louis between the Famous Players Company of Missouri and the Harry Koplar interests led to the filing of a suit yesterday by the former company to enjoin Koplar and others from interfering with its management of one of them, the Arco Theatre, 4011 Manchester avenue. Judge Davis issued a temporary restraining order and set the case for hearing on next Thursday.

The petition alleges that the Koplar interests sold the Arco, along with nine other motion picture houses, to the Famous Players Company last March and that the latter concern took possession March 17.

On Friday night, it is said, representatives of the Koplar interests went to the Arco and attempted to get control of the theatre. In the disturbance which followed policemen ejected representatives of the Famous Players Company, it is alleged.

Harry Ward, of London, Arrives in America

Harry Ward, managing director of Hayward Productions of London, England, and one of the most formidable film renters in the United Kingdom, arrived this week in New York for an indefinite stay in America. He was accompanied on his journey by Henry Cundy of the Cinema Sales Corporation of Great Britain.

This is Mr. Ward's second visit to this country within a period of six months. His present trip is primarily in the interests of his recently perfected distributing organization, the Cinema Sales Corporation, of which company he is managing director.

Mr. Ward announces that he is prepared to negotiate for the distribution of big American productions in the United Kingdom.

British Film Company Increases Capital

The Ideal Film Renting Company, Ltd., of London, announces that it is making arrangements for a considerable increase in its capital. A new company will be formed under the name of the Ideal Films, Ltd., with fully issued capital of £115,000. The whole of the staff, properties, liabilities and management of the old company are being taken over by the Ideal Films, Ltd., and the managing directors will continue in their present capacity.

Saunders Is Comptroller of Famous Players

Richard W. Saunders has been appointed comptroller of the Famous Players-Lasky Corporation. As comptroller he will have full charge of all the accounting and auditing, in all departments of the Famous Players and its subsidiary companies.

Censorship Dead

(*Continued from page 4924*)

The Governor's message ended one of the most bitter fights ever waged over a measure on Beacon Hill. Thousands of people all over the State and country, newspapers throughout the State and nearly all of the Boston publications declared against the bill, and joined in the fight to kill the proposed legislation.

Governor General Allen in his opinion of the bill says in part: "It is my opinion that a section of this bill is so broad that it would apply to a sale, lease or loan in this commonwealth of a motion picture film made in this state and on its way to another state, and would also apply to a film in the original package in which it might be shipped into this state from another state or from a foreign country. If so, it is to that extent in conflict with the clause of section 8, article I of the Constitution of the United States, which confers on Congress power 'to regulate commerce with foreign nations among the several states and with the Indian Tribes.' I am, therefore, of opinion that said section 2 is an attempt directly to regulate interstate commerce and is, accordingly, unconstitutional."

The movie censorship bill would have placed the power of censorship in the State department of public safety and would have required films intended for commercial use to be submitted for review and censorship.

When the bill was first proposed, a storm of indignation arose from the public. Women's clubs, professional and business men's associations, leading educationalists and churchmen at once expressed their opposition to State censorship in the Bay State. Mayor Andrew J. Peters, on top of this, expressed his disapproval of the measure and John M. Casey, Censor of the City of Boston, asserted that State censorship for motion pictures was unwarranted, would be a waste of money and would accomplish nothing. A series of public hearings brought forth large audiences at both the House and Senate chambers.

Among those who expressed approval of the Governor's action were Mrs. Walter Hartstone, a well known clubwoman and leading lawyer of Boston. "Governor Coolidge," said Mrs. Hartstone, "knows that there is sufficient legislation already to make censorship in the hands of a few unnecessary. Massachusetts is to be congratulated upon having such a man."

Miss Sybil Holmes, representing the Women Lawyers' Association, said: "Massachusetts is to be congratulated upon having as its Chief Executive a sane, sound, clear-thinking man. We, the women lawyers, were confirmed in the belief that the Governor would not allow a State Board censorship to be placed upon a legitimate industry and that he would not sanction the passage of additional laws, when the laws we already had upon our statute books had not been tried out sufficiently."

Allens, of Canada, Will Build Two London Theatres

Purchase Sites at Cost of $2,000,000; to Raze Famous Buildings

CULMINATING plans which were originally formulated shortly after the return of J. J. Allen, of the firm of Jule and Jay J. Allen, from London, England, last fall, comes an announcement from the Toronto office of the organization that this concern has consummated a deal which includes the purchase of one of the most costly parcels of business property in London and the erection, on this site, of two super-motion picture theatres, which will rival any in the world. The transaction, according to the Allens, involves a total expenditure exceeding four millions of dollars, half of which amount is property cost, and calls for the razing of two of the most historic buildings in the British metropolis—the far-famed Empire theatre and Queen's Hotel in Leicester Square. The full significance and import of this announcement will be realized and felt throughout the theatrical world as a forerunner to what may be expected from the Allen Theatre Enterprises, now an international institution, in the near future.

C. Howard Crane, in charge of the Architectural Department of the Allen Theatre Enterprises, is leaving for London immediately, where he will consult with the builders and submit sketches for approval, after which plans will be started at once. It was originally intended to construct one huge theatre on the London site, but on account of the tendency of the picture business toward super-attractions and long runs, it was deemed advisable to meet this condition and erect two houses on the property just purchased. The smaller of the two theatres will be very similar to the Allen Winnipeg theatre, which is conceded to be a model of its kind. Present plans call for a house to seat 4,000, and the second one to have a capacity of about 2,000. The smaller theatre will be given over to super-film productions, which will enjoy long runs from one to six months, while the larger house will feature high class program, which will be changed weekly. Fifty-piece orchestras and elaborate stage settings will be employed in the two theatres. Both houses will be constructed along the most modern lines and will contain the most recent innovations in the way of equipment. It is estimated that over two millions of dollars will be expended in constructing and furnishing both theatres, this on top of the property cost of the same figure, making a total initial investment exceeding four million dollars.

The fronts of both theatres will be constructed of glazed cotta and will be very ornate. There will be a double ornamental marquee extending to the curb running the entire length of the houses. The floors and walls of the lobbies will be of white and green marble and a large foyer will also assure ample protection for crowds waiting to purchase tickets, against inclement weather.

An unusual feature of the present plans for the two houses are the plans calling for an immense tea and soda grille. The tea room will be located in the basement with entrances from the theatre foyers and will be readily accessible from within the houses or from the street. The soda grille will be situated on the main floor near the theatre entrances and will accommodate 1,500 patrons. Flanking the entrances to both theatres will be smart individual shops, while the front of the building will be given over to exclusive offices.

When one enters either theatre, they will be confronted with a scene of luxury and quiet splendor. Scattered through the lobbies, foyers and promenades will be luxuriously upholstered divans and settees and the walls will be adorned with the paintings of masters. There will be nothing of a flagrant or gaudy nature in the scheme of decoration and it is anticipated that the finished theatres will reflect only quiet elegance and refined taste.

Concealed lighting systems will be employed in both houses and electrical engineers are now at work planning a new illumination project, which will make it possible for a patron to read the program in the theatre while the picture is being projected. This will do away with the inconvenience of groping for seats and the attending difficulties of a poorly lighted theatre. When the system is installed the auditoriums of the London houses will be completely filled with a softly subdued light that is restful to the eye. At the same time it will be impossible for the patrons to detect its source. Although subdued, the illumination will be of sufficient nature to insure reading, without eye strain, of the finest printed matter.

Other innovations in the contemplated cinema palaces include the most modern ventilating and heating system, plate glass inclosed projection rooms equipped with a battery of six machines each and retiring or rest apartments that will surpass many fashionable drawing rooms. Then there will be lengthy promenades where patrons may stroll between rows of palms and hothouse plants, during intermissions.

The London theatres will feature British-made pictures. It will undoubtedly appear unique to many British pioneers to witness the passing of the old Empire theatre, with its rare traditions, and the coming of the more modern form of entertainment—motion pictures. In the past twenty years but few Canadians who visited London, failed to pay their respects to the landmark of early theatricals in England. But inasmuch as the new theatres, which will replace the old Empire and the likewise aged Queen's Hotel, will be owned and managed by British subjects, Londoners will be assured a continuation of the time-honored conventionalities.

At the offices of Messrs. Jule and J. J. Allen, it was stated that tremendous difficulties as well as strong competitive bidding had to be overcome before the deal was finally consummated. It was originally anticipated that there would be opposition in purchasing the property involved, but when it came time to sign the final papers giving possession to the Allens, bidders from all over the world appeared on the scene and as a result, the total cost of the property was augmented by $150,000.

Pre-Review of "Yes or No"—Talmadge

BY WIRE TO THE NEWS: Norma Talmadge's latest vehicle is a very peculiar offering. It is two stories in one, both sequences showing the Philanders at work, using methods of the approved movie sort.

Miss Talmadge appears in a dual role as the object of said Philander's desire, apparently without reason unless it is to hold forth the suggestion that from this fact some unexpected twist will be forthcoming at the end of the picture, but nothing like this happens.

As the wife of the mechanic she repulses the villain and lives happy with hubby after he invests in a washing machine which brings wealth. As the better half of the business man she listens to the tempter with the result that she is finally driven to suicide when the object of her affections casts her off.

Both stories are carried along by cutting from one to the other, neither of them having incident enough of more than ordinary quality and only Miss Talmadge's personality and splendid acting on her part and by a fine supporting cast lift the production to a plane above the average program offering, unless the spectator may find entertainment in the somewhat novel idea of the two parallel stories and in making comparisons.

The titles for the most part over-reach while trying to point the moral we have referred to.

Sister Nathalia is given a part which is almost dragged in, since it has little bearing on the unfolding of either story. She does not screen any too well, nor does she show any great amount of the talents which have made her sisters famous.—J. S. Dickerson, Cleveland.

Exhibitor Convention

(*Continued from page 4921*)

"And this is the problem that confronts other exhibitors, too. The only solution to the problem is organization and the support of the exhibitor to the independent producer. Co-operate with the independent producer by doing business with him on the deposit system plan. He needs your money to make pictures for you."

Mr. Loew concluded with the remark that he meant no offense to the exhibitors of the land when he used the name Loew in connection with Metro pictures. He thought the name would be an asset. However, he would have two titles to all his pictures made, he said, so that no exhibitor would be compelled to run his name in connection with a Metro picture, contrary to his better judgment.

The credentials of everyone who attended the sessions were subjected to rigid examination by the Credentials Committee.

Alfred Black of Boston, took exception to the fact that his right to enter the Convention Hall was challenged, failing to receive the final report of the Credentials Committee that he had been reseated as a qualified member of the Convention, issued a statement declaring his organization, withdrew from the convention because it was being railroaded. He also took exception to the acceptance of the slide advertising plan.

An interesting feature of Wednesday's session was the meeting between Frank Rembusch and Adolph Zukor.

Zukor is reported to have said Paramount would not buy theatres could it be assured exhibition of its product. His remarks were later reported to the convention.

The social end of the convention was not neglected, the visiting exhibitors and their relatives being in receipt of every hospitality. A moonlight ride on Lake Erie on Tuesday night, visits to points of interest; and special shows of big coming pictures pleasurably passing leisure hours.

Sunday Shows Contested in City of Detroit

Detroit exhibitors may face a determined movement to close all places of amusement in the city on Sunday. The campaign would include the public dance halls and parks as well as the theatres. W. A. Atkinson, superintendent of the Recreation Commission, has been asked by the Social Service committee of the Detroit Council of Churches to take this step. There is a state law against Sunday amusements, but it has not been enforced in years, except in a few small towns in the state. All the downtown theatres have been limited in their advertising in the *Detroit News* to two inches on Sunday and an inch or less daily because of the attitude taken by this paper in criticizing the theatres.

News Reel Criticism Arouses Protest

THE recent appearance in the New York Call of a criticism of the news reel, claiming that it is partisan, and its reproduction in the New York Times, has elicited a protest from the editor of the International News Reel in the form of a letter to the New York Times.

Dr. Hugo Riesenfeld, director of the Rivoli, Rialto and Criterion theatres, is quoted as saying that the "screen news reel is obviously partisan." The International News Reel, in answer to this, challenges the exhibitor to produce one single instance in the International News Reel in which reprehensible bias has been demonstrated by the editor.

"In answer to the statement in The Call," continues the letter to the New York Times, "that news reels 'do not present pictures of strikers being clubbed down, for instance,' we will say that if we are furnished with good negative of strikers being clubbed down, or any other similar 'capitalistic' activities, we will gladly run them and pay a good price for the negative.

"If Dr. Riesenfeld has any facts to support his alleged assertions," concludes the letter, "he should produce them for the good of the industry and the public at large."

Picture Folk Perform in West for Legion Post

Prominent members of the West Coast Motion Picture colony took part in a benefit presentation of the Augustus Thomas drama "Arizona," at Clunes Auditorium, Los Angeles, on the evenings of June 3-4, as an aid to the Hollywood Post of the American Legion. In most instances this was the first work done on the stage since the principals went into pictures with the exception of vaudeville acts. The cast included Clara Kimball Young in the leading feminine role with Hobart Bosworth playing opposite. Dustin Farnum was seen in the part of Lieut. Danton, which he played on the stage for several seasons. Gloria Swanson took the part of the school teacher and Theo. Roberts the role of the sheriff. Wm. Desmond was "Tony." Sessue Hayakawa took the part of a Chinese servant. Bessie Barriscale, Milton Sills and Chas. Murray were other members of the cast. Clark Irbine was in charge of publicity and advertising.

Hiram Abrams Elected United Artist Head

At a meeting held June 9 Hiram Abrams was elected president of the United Artists Corp.

It was a foregone conclusion on the resignation of Oscar Price that Mr. Abrams would succeed to the office.

Dennis O'Brien, the attorney, was continued as vice-president, and Albert H. T. Banzhaf, attorney for D. W. Griffith, as secretary.

All of the Big Four, except Chaplin, were present at the meeting.

Methodist Church Commends the Screen

The recognition of motion pictures as a means of church education and the commendation of the Methodist Episcopal Church by the general conference of the work already accomplished by the Centenary Conservation Committee in its department of motion pictures and stereopticons was one of the most progressive and important actions taken by the Methodists in their quadrennial meeting just closed at Des Moines, Iowa.

The committee discussed the matter from every point of view, including the attitude the Methodist Church should take to motion pictures, and was unanimous in its recommendation to the general conference. That conservative body of churchmen in endorsing the committee's action makes it the official act of Methodism.

Exhibitors File Protest Against City's Action

On petitions filed last week with the Massachusetts supreme court asking for a writ of mandamus against the selectmen of Adams, Mass., Thomas F. and Margaret A. Russell ask the court to compel the selectmen to grant them a license for daily moving picture shows in Ad-Taylor theatre on Park street, in that city.

In their petition, the Russells claim that for years they operated a moving picture theatre at Adams and were required to secure licenses only for Sunday programs.

Accessory Show Called Off by Opposition

THE plans for the motion picture accessory shows, scheduled for Cleveland during convention days, was called off, with the following letter, issued on June 5, giving the reasons:

"We regret to advise you that owing to serious opposition raised through letters signed by Sid Cohen and Sam Bullock attacking the show as well as other adverse conditions we feel that it is advisable to cancel all reservations for the motion picture accessory show to have been held in Gray's Armory, June 8 to 11, inclusive.

"We anticipated no opposition to the show inasmuch as it was our intention to divide any profits with the national exhibitors' association. However, since the opposition has arisen we have decided to abandon the idea and pocket our financial losses.

"While there were a number of manufacturers and film producers supporting the movement we feel that out of consideration for the loyalty of these firms and individuals it would be unwise to continue the show with a limited number of exhibitors which would not assure the great success anticipated for the exhibition.

"We thank you for your interest in the show and greatly appreciate your loyal support while regretting deeply any inconvenience you may experience.

"NATIONAL INDEPENDENT MOTION PICTURE MACHINE & ACCESSORY SHOW."

National Association in Annual Meeting in Cleveland

Variety of Topics Discussed and Directors for Ensuing Year Elected

"KEEP politics off the screen," declared William A. Brady, retiring president of the National Association of the Motion Picture Industry, at the annual meeting of that Association held Tuesday at the headquarters of the Old Colony Club in the Hotel Cleveland. "There are many persons who realize the power of the screen, who will be trying to use it for political purposes," he continued, "but it should be made emphatic that the screen of this country is not in politics. Neither should a man be asked to pay his money to go to the theatre and then be forced to sit through the presentation of a lot of advertising pictures."

Matters of importance not alone to the motion picture industry, but also to the motion picture patrons were discussed at the meeting, which was attended by many of the most prominent film men of the country. One resolution pledged the Association to the program of the production, distribution and exhibition of selected pictures for young people.

The amendment of every state constitution so as to guarantee the motion picture screen the same freedom now guaranteed the press and spoken word by those same constitutions was a recommendation made by the Censorship Committee in its annual report.

"While no state in 1920 has written upon its statute books a censorship law," the Censorship Committee reported, "and while no censorship law has been enacted since our National Association has been organized, censorship continues to be the overshadowing menace to our industry. Well intentioned men and women, firm in their belief that they are doing a public service, are advocating censorship, virtually asking that civilization take a backward step, and that the motion picture, a medium for thought expression, be censored prior to exhibition to enforce their varied opinions of moral standards.

"The intolerance of these men and women and the danger of their propaganda is illustrated in the attack recently made by a religious denomination in convention assembled. The same delegates who advocated a censorship of the motion picture attacked the Associated Press, that great international, unbiased medium for the collection and dissemination of news, urging a censorship of the press as well as of the motion picture. Such bigotry would prevent that free expression of thought which is necessary if any people are to retain their freedom.

The report of Executive Secretary Frederick H. Elliott showed that three times during last year the vigilance and activity of the National Association had prevented the closing of the motion picture theatres of the country. He also recommended an affiliation of the National Association with similar film organizations of European countries, and a committee was appointed by President Brady to see if such an affiliation could be brought about.

Reports were received from the Sunday Opening, the Transportation and the Film Theft Committees on their activities during the last year. It was stated by the Sunday Opening Committee that more theatres are open now on Sunday than ever before. The Film Theft Committee reported that many dealers in stolen films had been driven out of business by the activities of that Committee.

President Brady appointed as a committee to confer with a similar committee of the exhibitors, if the occasion should arise, the following: Adolph Zukor, Samuel Goldwyn, W. R. Rothacker, Fred J. Beecroft, Martin J. Quigley, Charles C. Pettijohn and Harry M. Berman.

Directors of the National Association for the ensuing year were elected as follows:

Producers' Division—Adolph Zukor, Famous Players-Lasky Corporation; J. Stuart Blackton, J. Stuart Blackton Feature Pictures, Inc.; Wm. A. Brady, Wm. A. Brady Picture Plays, Inc.; Paul Brunet, Pathe Exchange, Inc.; Wm. Fox, Fox Film Corporation; Samuel Goldwyn, Goldwyn Pictures Corporation; D. W. Griffith, D. W. Griffith Enterprises; Carl Laemmle, Universal Film Mfg. Co.; Richard A. Rowland, Metro Pictures Corporation; Joseph M. Schenck, Norma Talmadge Pictures Corporation; Myron Selznick, Select Pictures Corporation; Albert E. Smith, Vitagraph Co. of America.

Distributors' Division—Percy L. Waters, Triangle Distributing Corporation; W. E. Atkinson, Metro Pictures Corp.; B. N. Busch, Republic Distributing Corporation; R. H. Cochrane, Universal Film Mfg. Co.; Arthur S. Friend, Famous Players-Lasky Corporation; Gabriel L. Hess, Goldwyn Pictures Corporation; Lewis Innerarity, Pathe Exchange, Inc.; Walter W. Irwin; Charles C. Pettijohn, Select Pictures Corporation; Wm. Wright, Vitagraph, Inc.; W. R. Sheehan, Fox Film Corporation; J. D. Williams, First National Exhibitors' Circuit.

Supply and Equipment Division—J. E. Brulator, Eastman Films; Harry H. Allen, Wyanoak Publishing Co.; Willard B. Cook, Pathescope Co. of America; Joseph F. Coufal, Standard Slide Co.; Walter J. Moore, H. C. Miner Lithographing Co.; B. F. Porter; E. M. Porter, Precision Machine Co.; Will C. Smith, Nicholas Power Co.; L. P. Weber, Acme Lithographing Co.

General Division — John C. Flinn, George Blaisdell, Fred J. Beecroft, Paul H. Cromelin, Paul Gulick, Lesly Mason, James R. Quirk, Fred Rothenberg, Thomas G. Wiley.

The directors will hold a meeting in New York in September for the election of officers, and in the interim the old officers will hold over.

Robertson-Cole to Build Studio in Hollywood

As a link in the chain of mutual profit, by which it is binding together producer, distributor and exhibitor, Robertson-Cole has acquired, in Los Angeles, an extensive property upon which it is erecting a large studio. For carrying out this undertaking, Robertson-Cole Studios, Inc., was incorporated.

The huge studio building will house the various producing units of Robertson-Cole. The project calls for an initial investment of $500,000. No further expense will be spared in giving the different companies making Robertson-Cole pictures every possible support. While Robertson-Cole has no intention of making pictures itself, it believes that by lifting studio detail from the minds of the various directors it will enable them to better concentrate on artistic and dramatic values.

The new studio building, located between Melrose and Gower Street, Los Angeles, will be finished in the fall.

Neilan, on Way East, Refutes Rumor

THE New York office of Marshall Neilan Productions officially refuted the report which had gained considerable prominence around the trade during the past week, that Mr. Neilan had severed connections with the Associated Producers, by stating that he had just been made vice-president of that organization.

The announcement also states that Mr. Neilan has just left California for his first visit to New York since last Summer and that on his arrival here early next week, several important announcements may be expected.

Mr. Neilan, it is stated, is now enroute to New York from California for a consultation with the First National Exhibitors Circuit in connection with new productions to be released through that organization in accordance with his existing arrangement. The director-producer has in mind several big plans effecting his future First National releases involving the production of a number of internationally famous stories, necessitating personal consultations with the officials of the releasing company here.

Details concerning Mr. Neilan's plans in connection with his trip abroad are also expected on his arrival in New York. Advance arrangements for his tour through Europe are now well underway.

Chicago and the Mid-West

Covered By L. H. MASON

George Oldfield has arrived from Los Angeles to take up the duties of assistant manager at Realart's Chicago Office. Mr. Oldfield, although young in years, has had wide experience as an exchange man. He recently has been connected with the sales department of Vitagraph at Los Angeles and St. Louis and previous to that was manager of George Kleine's Pittsburgh Office for a number of years, leaving the Kleine organization to serve with the colors overseas.

Carl Laemmle was in Chicago last week, having Centuried over from New York in order to say good-bye and have a little visit with Windy City friends previous to his departure for Europe on July 8th. While here he was quartered at the Sisson Hotel.

Men who were in the service during the war are invited to join the Chicago Theatrical Post of the American Legion. Get in touch at once with anyone of the following well known men in the picture industry: Edwin Trinz of the West End Theatre, Martin Saxe of the Pantheon Theatre, Max Balaban of the Riviera Theatre or Nat Wolf of First National.

The pre-view of "The Wonder Man," featuring Georges Carpentier, the great French fighter, brought a crowd of exhibitors, society women and reviewers to the Playhouse last week. It was Chicago's first opportunity to see Carpentier on the screen and it was the unanimous verdict that he, indeed, is a wonder man. The sustained interest of the picture with its element of mystery also received very favorable comment and the opinion of those who witnessed the pre-view was that Robertson-Cole have one of the best box-office attractions of the year in "The Wonder Man."

The filming of "A Dark Lantern," Alice Brady's newest picture, has been completed at the Essanay Studio.

M. A. Dodge stopped over in Chicago for a day on his return from New York for a conference with President Woody and General Manager Milligan of the Capital Film Company, which is handling his latest picture, "The Witch's Lure." From Chicago Mr. Dodge went to Milwaukee and expects to be in Los Angeles within a few days to push production on his next picture.

Watterson R. Rothacker lost his oldest employee June third—oldest in point of service. Ten years ago Miss Marguerite Morrison became Mr. Rothacker's stenographer when the Rothacker Film Manufacturing Company consisted of a small rented desk in a small office. While Mr. Rothacker was a loser, John G. Hahn, Secretary of the Rothacker Company, was a big winner as Mr. Rothacker lost his secretary but Mr. Hahn won a bride. With the former Miss Morrison's departure, Mr. Hahn, by the way, becomes the oldest Rothacker worker, having been the second worker to join the pioneer in the Industrial-Educational pictures field.

Julius Stern, president of the Century Rainbow Comedy Company passed through Chicago last week en route to New York from the West Coast where he will confer with Carl Laemmle, who, by the way, is his brother-in-law, on Universal's future policy in the production of serials. Mr. Stern expressed himself as much interested in the Chicago Examiner-Elks' Beauty Contest, to the winner of which Carl Laemmle will give a year's contract at a ten thousand dollar salary to appear in pictures, and said that he may give several of the contestants a chance to appear in his productions.

Clarence Kolster brought the negative of Mack Sennett's "Married Life" to the Chicago Rothacker laboratory last week. "Slim" will remain at the laboratory ten days.

George West, of the Reelcraft Pictures Corporation, just landed back in Chicago after a most successful five weeks' selling trip. Rapid Fire George closed contracts with the Magnet Film Company for Iowa and Nebraska on the Melbourn Moranti and Billy Franey comedies; United Film Company for southern Illinois and eastern Missouri for Moranti and Franey comedies; First National for western Missouri and Kansas on Moranti and Franey; Supreme Photo Company, for Colorado, New Mexico and Wyoming for Moranti, Franey, Howell, Guinan and West; Supreme Photo Company for Oregon, Montana, Washington and Idaho, for Moranti, Franey and Guinan; Consolidated for California, Nevada, Arizona, Hawaiian Islands for Moranti, Franey and Guinan; and the Pearce Film Company for Mississippi and Louisiana on Billy West, Alice Howell, Gale Henry, Melbourn Moranti, Texas Guinan, Billy Franey, and Napoleon and Sally Monkey Comedies.

Through Mr. West, "The Water Plug," featuring Billy Franey, was run at Grauman's Los Angeles California picture palace for a week and proved as big a success as it did at Barbee's Loop Theatre in Chicago.

Harry Spanuth, who has been in New York for sometime in the interest of his Billy Whisker series of comedies, is back at his desk in the Consumers Building and reports that while in the east, he practically closed arrangements for the distribution of these pictures and that an announcement of the details will be forthcoming within a few days.

Watterson R. Rothacker, who was in Cleveland this week for the Exhibitor's Conventions is planning to spend several days at his St. Louis industrial division branch office next week. He will then return to Chicago for a short time and sail on the Olympic July 8th for London where he will build a film laboratory.

Frank G. Conklin's appointment as Assistant Manager of the Eastern Industrial Division is announced by Douglas D. Rothacker, Industrial Division Manager. Mr. Conklin was formerly manager and sales promotion specialist for the Travelers Insurance Company in New York City.

J. W. Carnick, salesman for Pathe in charge of the central Illinois territory, has joined the Rothacker Industrial sales force.

Manager Aschmann recently has made several changes in the Chicago Pathe sales organization which now is lined up as follows: Feature Sales Department, Branch Feature Sales Manager S. B. Waite and L. Y. Crump, P. C. Havill, A. G. Spencer, D. R. Davis, A. F. Hickox, salesman; Short Subject Sales Department, R. Salkin, P. De Outo, Frank Harris, C. Keppler, J. S. Gillick, H. W. Ricker, N. Whitmoyer and T. G. Meyers, salesman; and F. P. Ishmeal, Circuit Sales Manager.

Joseph L. Friedman, President of the Celebrated Players Film Corporation, returned from New York bringing with him an unusual supply of attractive short subjects for Chicago territory. Among the films that he purchased for Chicago Exhibitors are the following: Twelve two-reel Muriel Ostriche Comedies, Eighteen two-reel Monty Banks Comedies, Twenty-six two-reel Polly Moran Comedies, Twenty-six Smiling Bill Jones Comedies, Fifty-two Urban Movie Chats, "Twenty-six Snap Shots of the Photoplay Artists at Work." These in addition to Christie Comedies, Hank Mann Comedies and the Gumps give Mr. Friedman a great supply of fun makers.

Lee Herz, president of the Silee Film Exchange, Chicago, has just returned from New York where he purchased the territorial rights for Illinois for "Blind Love," which will be released between July 1st and September 1st. "Blind Love" is a six-reel feature produced by Gerald F. Bacon, the story being by Max Marcin, author of "The Eyes of Youth," "Cheating Cheaters" and "The House of Glass." In the cast appearing in "Blind Love" is George Le Guere, at present playing in Oliver Morosco's play entitled "Mamma's Affair," now running at the Cort theatre, Chicago.

Among the purchases that Mr. Herz made in New York also is a series of three five-reel features starring Rex Ray.

Martin and Savage, of Keokuk, Iowa, took over the Colonial Theatre of that city on May 15th, according to Mr. Savage, who was a Chicago visitor last week.

S. J. Gregory, of the Illinois Theatre, Chicago Heights, is planning a motor trip to the East early in July and expects to visit in Boston for some time. He will be accompanied by Sam Jaffee, secretary and treasurer of the S. J. Gregory Theatrical Company, owners of houses in Chicago Heights, Hammond, Indiana, and other nearby cities.

G. E. Pomeroy, recently connected with Vitagraph, has joined the Superior Screen Service' sales force, and according to Manager Harry Weiss, will cover the Indiana territory for that company.

Harry Gramp, owner of a string of theatres, including houses in Rock Island, Galesburg, and Beloit, Wisconsin, has added the Amuseu Theatre, Muscatine, Iowa, to his string.

R. T. Smith, assistant manager of Superior Screen Service, Incorporated, has just purchased a handsome bungalow situated at 7636 East End Avenue, for a reported consideration of $25,000. Manager Harry Weiss, it is rumored, has bought the adjoining property, and will erect a bungalow thereon.

Plans for the five-story hotel, store and theatre building to be erected at the corner of Sheridan Road and Lawrence Avenue, near the Riviera Theatre, by the Amalgamated Theatre Corporation, of which Barney Balaban is president, have been completed by Architects C. W. and George L. Rapp, and it is understood work will be started shortly on the structure which, it is estimated, will cost $750,000. The building is to be of fireproof, re-enforced concrete construction, with pressed brick and terra cotta.

The G. O. P. Convention, which met in Chicago this week, was the first event of the kind to be filmed for the movies. Special lights were installed in the huge Coliseum and the work of nominating the Republican candidate for President was recorded by the International Film Service camera men under the supervision of E. B. Hatrick, general news manager for the International, who came to Chicago especially to direct the taking of these pictures.

Exhibitors' Service Bureau—Pages 4931-4944



Ornate lobby decorations used by the Clemmer theatre, Seattle, Wash., for the showing of Nazimova in "The Heart of a Child"

How Theophilis Provided Atmosphere for Farrar Picture



View of Peter Theophilis's stage setting and lobby display for the engagement of "The Flame of the Desert" at the opera house, Lorain, Ohio, as described on the opposite page

Ready to Use Props to Be Furnished for "Idol Dancer"

Michigan Cities May Obtain Complete Lobby Display from Exchange

CO-OPERATION among exhibitors to increase public response to exploitation for the purpose of reducing the cost of this branch of showing motion pictures has provided Michigan cities and towns with rare treats in the past six weeks. Results from the box office standpoint have been so satisfactory it is more than likely that the demand from exhibitors will force the preparation of special "props" and the other paraphernalia for special presentation in connection with future big feature releases in the territory.

Harry Scott, manager of the First National Exchange in Detroit, may be regarded as the pioneer in providing exhibitors in his territory with ready-for-use presentations. "The Idol Dancer" was the picture which developed the idea. Mr. Scott felt that this romance of the South Seas would do extraordinary business for any exhibitor if it was properly presented and Hawaiian music, in his opinion, was one of the essentials. He found that if solid bookings could be promised, Hawaiian orchestras and dancers could be procured at a relatively small daily cost. In his preliminary announcements of the release of the picture he sent a query to exhibitors asking how much they felt they could pay for such an attraction to be used as part of the presentation for "The Idol Dancer."

The replies were such that he immediately booked the Royal Hawaiian Trio and Princess Kawaa, billed as the "Champion Hula Dancer of Honolulu," for three months solid time. Suggestions were sent out to the exhibitors booking the picture as to special stage settings, and lobby displays that could be prepared at small cost.

A typical result of the co-operation between the exchange and the exhibitors is shown in the way "The Idol Dancer" was put on at the Majestic Gardens theatre in Kalamazoo, a city of 50,000 population, by W. Griffith Mitchell, the manager. Incidentally it was the first special presentation ever given in Kalamazoo, and Mr. Mitchell reaped the benefits of the extreme novelty.

Beaver board and paint in the hands of a scenic artist prepared a plentiful supply of imitation thatched roofing, which in itself is as tropical a looking "prop" as could have been used. Enough of this material was taken to fit across the front of the marquee of the theatre. Deep blue electric bulbs were used in back of this sign and in the entire lighting of the marquee and the lobby, adding to the tropical effect and also enhancing the realism of the imitation thatching. The lobby was



Novelty street advertising medium devised by W. R. Gwynn, manager of the Strand theatre, Longmont, Colorado, for "Fair and Warmer"

lined with the prepared beaver board, as were the entrances to the auditorium. The stage was prepared so that the screen appeared to have been fastened to the outside wall of a thatched hut. The settings were all of beaver board and canvas. The blue lighting effect was continued on the stage.

Kalamazoo is the home of the Gibson mandolin company, and the fact that "The Idol Dancer" lent itself especially to string music led Mr. Mitchell to make a proposition to the mandolin company of a special Gibson orchestra for the showing of the picture. The company was glad of the advertising and in addition to providing all the necessary instructions stood half of the salaries of the players. An orchestra was formed, using first and second mandolins, mandolas, mando-cellos, mandos-bass, harp, guitar and a piano.

The troupe of Hawaiians put on their act just before the run of the picture with the idea of creating a different atmosphere from that following the finish of a two-reel comedy. With the ending piece of the act, which was an instrumental number of a popular Hawaiian air, the lights were lowered and the run of the feature commenced, the string orchestra joining in with the Hawaiian players, so that the beautiful south sea moonlight scene with which Mr. Griffith opens the picture was ushered in to the plaintive croon of the Hawaiian guitars and the soft singing tinkle of the mandolins.

The run of the picture established a profits as well as a receipts and attendance record for the theatre. The appreciation which the Kalamazoo public gave to the efforts of Mr. Mitchell, and the reception given to the special presentation of the Griffith picture in every part of Michigan where the Hawaiians and special efforts were used, has caused any number of requests from exhibitors who did not believe the extra attractions would pay, to give them another chance to co-operate. Mr. Scott is planning to offer special presentation on all FN pictures as soon as he can make the necessary arrangements.

Theophilis Had a Regular Hunch

GOING to the Lorain, Ohio, Opera House during the week of May 9th, was just like taking a trip to the orient, only it was much cheaper. However, all of the inconveniences of travel were eliminated, while all of the pleasures of foreign atmosphere were supplied in good measure.

"The Flame of the Desert" was the inspiration of Manager Peter Theophilis. He had a hunch that the picture would stand a lot of atmospheric trimming, and according to his report of business for the week, his hunch was right.

To begin with, Manager Theophilis started out to spread "atmosphere" all over Lorain. He did this with the aid of two snow-white more-or-less Arabian steeds, mounted by two equally more-or-less genuine Arabians. Anyhow, they looked like Arabians, and they rode up and down the main streets of Lorain for four days, heralding the fact that "The Flame of the Desert" was the current attraction at the Opera House.

Bringing the "atmosphere" a little nearer home, Manager Theophilis had two other Arabians standing at the entrance of the theatre. They flanked the doorway, standing, with arms folded, as still as statues.

But the big punch came when you were seated within, and the show commenced. Just before the feature started, the heavy velvet curtains parted on a scene of oriental splendor. A specially painted background, flanked by dozens and dozens of palms, gave a tropical appearance that looked just as you'd imagine the real thing would look. And gracefully posed amidst these palms were ten maidens. The group was composed from an advanced dancing class and rendered the "Dance of the Enchantress."

The prologue was a tremendous hit with the patrons of the Opera House. It brought people from near and far. It brought regular patrons, and many who had never been inside the Opera House

Novelty Exploitation On "Down on the Farm" Wins



(Top cut) Ballyhoo used on the street for the showing of "Down on the Farm" at the Auditorium, Minneapolis. (Bottom cut) Stage setting and prologue number a part of the presentation of this picture at the Auditorium. See opposite page for full details

Columbus Exhibitor Takes Advantage of Aeroplane Convention

Uses Flying Machine to Exploit "Butterfly Man" with Audience Ready Made

EXPLOITATION for motion pictures. One kind creates a situation and then follows the created condition to a logical conclusion. The other kind of exploitation takes advantage of a made situation, and rides in on the tide of local interest.

That's what Manager H. Frankel of the Majestic theatre, Columbus, Ohio, did the week of May 9th, in connection with the first showing in the state of "The Butterfly Man." Frankel tied his fortunes to the other fellow's kite, and beat him at his own game.

It so happened that during the week prior to May 9th, the Aerial Club of America held its first annual convention in Columbus. A lot of flyers were in the city, of course, and a big exhibition was planned. Arrangements called for the aerialists to perform over State House square during the noon hour of a certain day. Now Manager Frankel knew what day that was to be. He knew that everybody in Columbus who could, would be in the neighborhood of State House square at that time. He also knew a student of Ohio State University, Joseph B. Kuhn, who had been in the airplane service during the war. Kuhn likes flying, and has a little plane of his own, which he uses for commercial purposes.

Manager Frankel engaged the services of Mr. Kuhn for the day of the aerial exhibition. He painted the bottom of the plane with big letters spelling "The Butterfly Man." And he had Kuhn fly over State House square just fifteen minutes before the big show was scheduled to start. His audience was all set. They were out looking for planes, and along came Kuhn, and he got the attention of all those thousands of eyes. But Kuhn wasn't alone. In his plane were a mechanician and another man. The three of 'em seemed to be having a nice time while the plane was flying straight, but when it suddenly dipped, one of the occupants seemed to bend over and as the plane dipped more and more, he lost his balance and fell out.

Then there was some real excitement. Some women screamed. Some fainted. One of them turned in an ambulance alarm, and amid all the noise came the clanging of the ambulance bell. Then they reached the mangled form of their fallen victim and learned from the sawdust that surrounded him that he was a dummy, and that he was only another advertisement for "The Butterfly Man."

This publicity had a wonderful effect on business, according to Manager Frankel, who reported crowds standing in line before the Majestic all week. Everybody in Columbus knew about the stunt. And whoever knew that, knew also that the "The Butterfly Man," was the object of the stunt. And how the newspapers used the story! It was on the front page of the Columbus Dispatch. It was on the society page of both the Dispatch and the Ohio State Journal. In fact, the two papers, in their Sunday editions of May 9th carried fifteen unsolicited notices about "The Butterfly Man." These fifteen notices, if assembled would have covered an entire page.

Manager Frankel is a showman as well as an exhibitor. His job is a bigger one than to start a ball rolling. He keeps the ball rolling. And so, having received more than his share of publicity with his aerial exhibition, he kept that publicity focused on his theatre, and his show all week by putting on a special prologue with scenery, lighting effects, and all the trimmings that make a bad show good, and good show better. Four young girls danced a butterfly dance in this prologue, as nearly like the one danced in the "Butterfly Man" as possible. Costumes, scenery and gestures were duplicated. The result was that the picture seemed real. It made the story an actual happening, instead of a play, and it made it more interesting to more people, judging from the amount of business done during the run of the picture.

Branham's Stunt Stuff Sets Town Talking

"Down on the Farm" Gets Great Eploitation Campaign at Minneapolis

"DOWN ON THE FARM" was an attraction which Charles Branham, who has been playing the United Artists attractions now available at the Minneapolis Auditorium for week runs, gave an exploitation campaign which will be long remembered by residents of the Twin Cities.

Branham is a native of Minneapolis and an old newspaper man with thousands of friends and acquaintances in the city.

Naturally with his knowledge of the newspaper game and being a good showman as well, he began his advertising campaign in the papers. Next came the bill boards and other more orthodox forms of publicity.

After this came stunt stuff that set the town talking. The week before the Sennett comedy was to open at the Auditorium a "Rube" band with the biggest giant in the Middle West as the star attraction, paraded the streets creating no end of attention.

The band leader was John Assen, the village cut-up of New Rockford, N. D., who is seven feet four inches high and weighs 391 pounds. He wanted to get into "the movies" and so Mr. Branham gave him a chance to lead a "rube" orchestra in a movie theatre, did all sorts of antics on the streets, and during the prologue, was one of the dancers. His work during the week created all sorts of attattractive comment.

The only thing done in exploitation on the exterior of the theatre were attractively painted signs, since this sort of material at this particular section of Minneapolis is far better than exterior decorations. But the interior of the theatre was turned into a real honest-to-goodness, with hay and straw everywhere, and farm implements to be found on all sides, while the stage was decorated precisely like the loft of a real barn.

The orchestra was tastefully dressed in full farm-hand regalia, wearing large straw hats and playing all of the old time "hoedown" music that was ever written. As a prologue to the picture "country girls and village fellers" danced a good old-fashioned square dance, with practically every one in the audience having the time of their lives when the commands came forth, "Salute your partners," "balance all," while the audience kept time to the music.

Every day the management pulled new stunts, such as would legitimately draw crowds, never exaggerating their product, but just telling the public enough about, and keeping on telling them. The newspaper reviewers were very generous with their praises of the picture, but the best of all came from the word-of-mouth business that was obtained by those people who packed the theatre the first few days.

When McCormick Played "The Virgin of Stamboul"



S. Barrett McCormick's presentation of "The Virgin of Stamboul" was most elaborate. An attractive lobby display (left and below) and a still more pretentious prologue were features of the engagement.



(*Above*)
View of Mr. McCormick's stage setting for "The Virgin of Stamboul" engagement showing the Oriental design and suggesting the sort of a prologue staged for the event.

Huntington Store Co-Operates With Orpheum Theatre



(Left)

Front of the Zennar Bradshaw store, Huntington, W. Va., all lighted up in honor of its big style show at the Orpheum theatre in connection with the "Male and Female" engagement. Both of the windows were devoted to "Male and Female" cards and displays while inside at the entrance was a large "Male and Female" setting which transformed the entire store front into an advertisement for the picture

(Below)

Below is shown how the windows of the store were decorated for the co-operative advertising campaign for style show and picture engagement. Both theatre and department store managers are enthusiastic over the results achieved



Co-operative Publicity Discussed from New Angle

Theatres Located in Different Towns Play Same Attractions Day and Date

BLAZING the trail for smaller town exhibitors situated conveniently nearby—although their respective cities bear different names—comes a tried-and-proven exploitation stunt from Robert Hayward, manager of the Regent theatre, Beaver Falls, Pa,. and Louis Nadler, manager of the Majestic theatre, Rochester.

To correctly understand the plan of Messrs. Hayward and Hadley it is necessary to know the size of their cities. Beaver Falls has a population of 13,100 and Rochester has 5,903 inhabitants. Less than a score of miles separates the two cities and in this day of the automobile and flivver this distance is unimportant.

The policy of day-and-date engagements sponsored by rival theatre managers in the same city for any given special feature attraction and the pooling of exploitation efforts in the accomplishing thereof is not new.

However, to apply this city principle to the smaller town exhibitors is the accomplishment of Messrs. Hayward and Nadler.

Thus far, the Regent theatre of Beaver Falls and the Majestic theatre at Rochester have tried the scheme with but one attraction—"In Old Kentucky." In inaugurating the plan the coöperating exhibitors took full advantage of a local condition applying to their respective cities when they grouped their advertising in the columns of the Beaver Daily Times, which publication has quite a large circulation in Rochester. The managers figured they could obtain a more effective display spread, creating far more word-of-mouth publicity and general interest if they went in for a combination advertisement centering on the points of merit in the picture and consuming but little space for the extollment of the charms of either theatre.

"It is essentially a proposition of creating and meeting a big desire," said Mr. Nadler. "The whole thing can be considered in an out-and-out business way. Grant that a couple of business firms find a new commodity on the market. The firms are located in nearby towns. In order to popularize the article they want to sell, they could well afford to join hands in its exploitation, thus creating the demand and each meeting the demand on a fair and square business basis.

"Putting 'In Old Kentucky' over in either of the two cities would have required almost as much money as we spent for both cities. There was a saving. Furthermore, if Mr. Hayward and I had acted independently of each other with regard to this picture it is likely that neither of us would have experienced a three-day run. As any exhibitor knows, a three-day engagement is quite an event in a town under 20,000 population."



A young star, exploited by bills and "in person"

Mr. Hayward of the Beaver Falls house explains that there is a far more logical reason for the day-and-date in nearby towns than in the same city. It is his contention that the primary reason for the simultaneous showing is a factor of more significance in the smaller towns than in the larger cities.

"The day-and-date showing," said Mr. Hayward, "was conceived for the express purpose of impressing the public with the bigness of a picture. From the time when the first two exhibitors agreed to pool their advertising money and advertise the same picture the main idea for so doing was to convince the public that the picture deemed great enough to be given a simultaneous showing certainly merited patronage. This is not saying that the day-and-date is dependent upon word-of-mouth exploitation for exactly the opposite is true. Even the most casual reader of a newspaper is impressed when he finds that two theatres are giving their unqualified endorsements to the same production. When one house puts its good reputation behind a picture the average theatregoer is not struck. Such is expected. But when two houses favor it with their preferment, then truly the public feels the weight of a double endorsement.

"Mr. Nadler and I take no credit for originating the idea of day-and-date bookings in the large or small towns. Trade paper accounts show that such procedure has been in vogue over a period of eight or ten years off and on. But we do take credit for having put over a good box-office deal for ourselves and if there is any value to other exhibitors located in adjoining towns similar to our own in what we have done we are glad that it be made known."

So far as the word-for-word literary and copy value for other showmen is concerned, the campaign of the Messrs. Nadler and Hayward for "In Old Kentucky" is not vital. But their idea in joining hands, despite the fact that they were separated by more than twenty miles, is new and a bit of pioneer showmanship. And if results in attendance and box office records count for anything, it is certain that the feat put across by Bob Hayward and Louie Nadler will have some good food-for-thought value to other exhibitors.

"Who Am I?" Brings Crowds to "Fortune Teller"

YOU can lead a horse to water but you cannot make it drink. The positive of the old adage is that you can lead a crowd to your box office and make them deposit the necessary admission to your theatre, providing you can excite their curiosity. The difference being that a horse is not always thirsty, but human thirst for motion pictures cannot be satiated.

With this idea in mind, the management of the Bijou theatre in Jackson, Mich., took the suggestion outlined in the press book on "The Fortune Teller." As suggested, they engaged professional "seers" to give demonstrations in connection with the showing of the picture, but they also persuaded one of them to walk around the street in his oriental make-up.

A crystal ball, which is used in "The Fortune Teller," was carried by the man ad in the capacious pockets of his flowing robes he carried a number of cards which he gave out to the hundreds who expressed curiosity in his appearance. The cards merely excited further curiosity for they read—"WHO AM I?—Come to the Bijou and find out."

The best proof of the success of the stunt was the crowds who followed the man to the Bijou and, as above noted, paid the necessary at the box office. The stunt created so much interest that the local papers carried stories about it in sufficient volume to make "The Fortune Teller" the talk of Jackson.

Newman's Semi-Annual Fashion Revue Real Event







Twice each year Frank Newman stages a fashion show at the Newman theatre, Kansas City. On this page is shown his recent Spring event which was titled "Semi-annual Fashion Revue," used with "Sex" as the feature picture.

(Left)

The lobby decorations for the fashion show with views of the attractive special paintings over the lobby entrance.

(Below)

Two views of the stage settings and the company which presented the revue at the Newman

Big Time Exploitation for Small Town Houses

Opportunities for Those Who Operate Shows in the "Tanks" Says Todd

"THERE'S a wonderful opportunity for the man who wants to develop the motion picture theatres in the small towns," Bert Todd, secretary and general manager of the Manheim-Tucker Amusementn Enterprises, National City Bank Building, Cleveland, said recently. "The small town motion picture exhibitor has neglected to read the sign posts on the road to success, and because he has not kept abreast of the times, he has made it possible for others to step in and give the small town fan proportionately the same kind of entertainment that the big town fan is getting."

The Manheim-Tucker Amusement Enterprises owns two big small town motion picture theatres. One is the Utopia, a thousand seat house in Painesville. The other is a house of like size in Geneva. Geneva has a population not in excess of 5,000 people. Painesville's last census numbered about 30,000. "We plan to own a chain of houses in all the principal northern Ohio towns of population from three to thirty thousand. We shall build these houses, so that they shall meet all modern requirements, and shall operate them on the same principle as other chain houses are operated.

"Fundamentally we believe that the small towns in northern Ohio aren't getting a fair deal. Most small town exhibitors think they are doing all that's necessary when they knock out the front of a dilapidated store room, put up a theatre front, plaster it with a couple of posters and run a show. Now that's all wrong. The small towns want pretty theatres. They respond to pleasant surroundings just the same as the big town patrons do. More so. Because they have fewer diversions and take great pride in local civic improvements.

"We also believe in exploitation. That's another thing that most small town exhibitors fight shy of. They're afraid it might cost 'em a couple of dollars. We have been operating the Utopia in Painesville for over a year and by consistent exploitation, we have more than quadrupled the house's receipts. Seldom does a picture pass without special exploitation of some sort. Our displays are seldom costly. A ten dollar bill covers the most elaborate ones. Half of that is the average expenditure. People come from all over to see what the Utopia lobby has by way of lobby surprise. Take this one," Todd said, picking up a picture of his lobby for "Shore Acres," which just completed a phenomenal two-days run at the Utopia, Painesville. "We gave over one entire side of the lobby to a painting of a water scene. It was done on beaver board by Clinton Covert, our drummer, who has a knack for this sort of thing. He turned out the article complete in an hour and a half. The scene was 10x12 feet. In one corner we had a ten-foot lighthouse, built up out of out-of-date window cards. When new cards are placed in display windows the old ones are collected. Placed one over the other and painted, they looked just like shingles. There was an on-again off-again light in the tower of the lighthouse, of course. And there was also a gong in the tower that attracted widespread attention. This gong was also the result of Clinton Covert's fertile brain. He took an old clock, and removed some of its organs, leaving only enough to move a pendulum. He inserted a small gong, and with every full swing of the pendulum, the gong sounded. It was great stuff, and made a lot of conversation. At the foot of the lighthouse were rocks and a small house, supposedly for the lighthouse keeper.

"This whole display didn't cost over five dollars, but it brought in many times five dollars.

"There's another point on which the average small town exhibitor has slipped, and that's in the matter of bookings. It's the usual thing to hear an exhibitor for a neighboring town say that he won't run a picture when it's new because it costs too much money. Now that exhibitor is all wrong. We run a picture in Painesville directly after its first run in Cleveland. Usually the following week. And we have been very successful in this method. Here's the reason. The Sunday Cleveland papers all circulate throughout the nearby towns. Everybody reads 'em. Everybody knows what's going on in town. The papers are full of advertising on the town shows. So we follow right on the heels of the big town, and ride right in on their exploitation. It more than compensates for the big time prices we have to pay for the pictures. Also, many of the small town people go to town and see the shows. They come home and talk about them to their friends. And we show the same productions while they are still being discussed at the family dinner tables. What's the use of waiting until a production is old and dead and forgotten? No matter how good it was in its youth, it will not have the same pull with the public as it had originally.

At the Liberty theatre in Geneva we proceed along the same lines. Big shows and new shows. Only in Geneva we have a more intimate policy of running the house. Mrs. C. Weisenberger is resident manager of the Liberty. She knows everybody in the town. And she makes it her business to know what kind of shows the people of Geneva want to see. How does she find out? Why, she calls on them and visits with them and asks them how their tastes run. And she has a unique way of getting patrons from the towns around Geneva to attend the Liberty. Every once in a while she offers a free pass for a month to the patron who travels the farthest to attend a show at the Liberty theatre. Every ticket that comes in is then marked and to the one who has ventured the farthest, goes the month-pass. That pass is seen by everybody in the place where the winner lives, and the Liberty theatre is talked about on all sides.

If by any chance there should be a few people in Geneva who are not enrolled as regular patrons of the Liberty theatre, Mrs. Weisenburger gets them by offering a pass to the persons giving in the names of ten residents who do not attend the shows. When she gets the names, she calls on them, asks why they stay away from the pictures, and leaves a couple of passes on the sitting room table. It invariably works. And they always become regulars ever after."

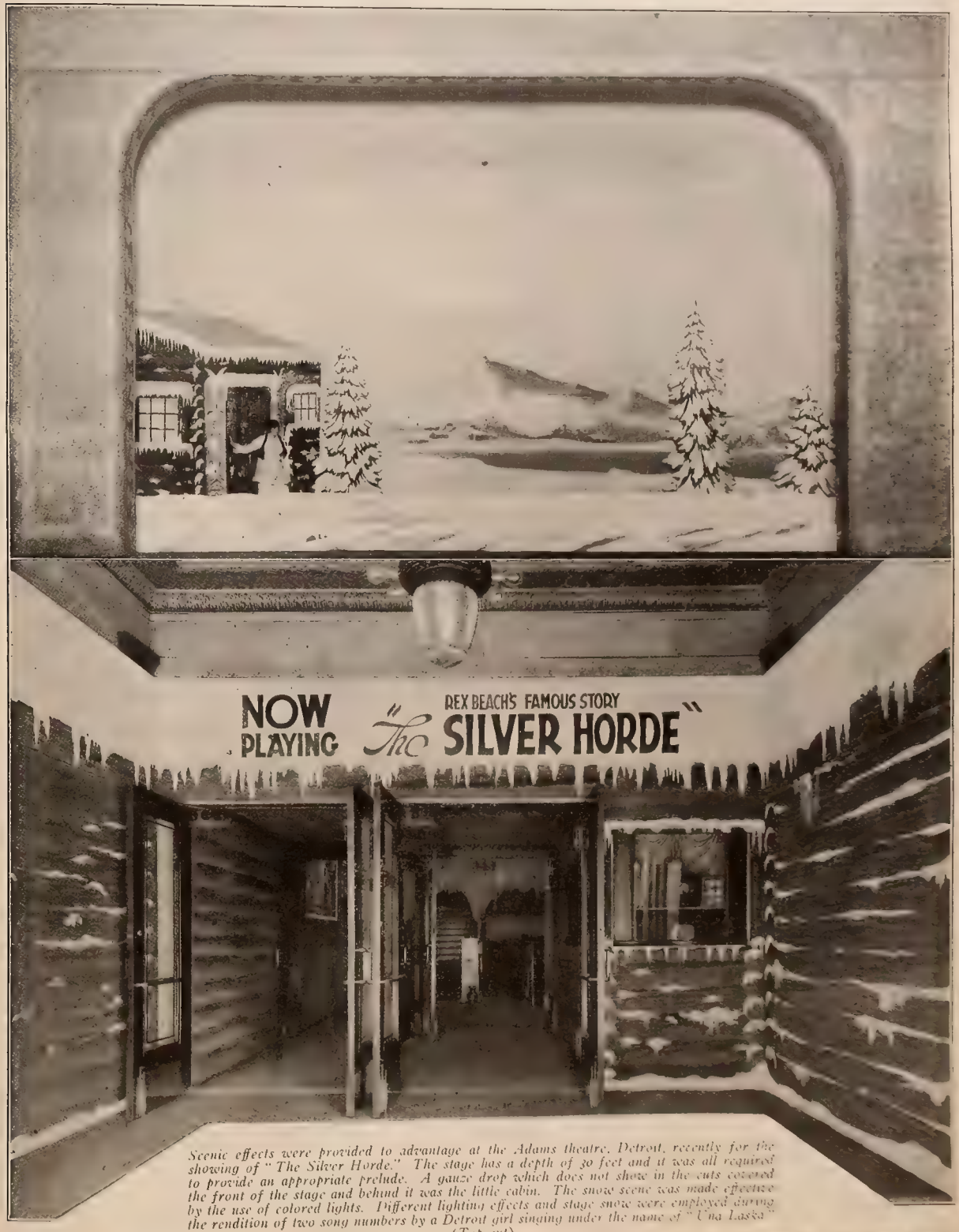
The Liberty theatre, Geneva, and the Utopia theatre, Painesville, have also the admission prices in common with the city houses as well as their attractions. They are twenty-eight cents regularly, and thirty-nine cents for special productions.

The Manheim-Tucker Amusement Enterprises do all of their booking from their Cleveland office. They do all of their special exploitation in their Cleveland office. But the local atmosphere of a picture is worked up individually by the local managers—H. F. Lederer in Painesville, and Mrs. Weisenberger in Geneva. As soon as this plan of booking and exploiting and managing is extended to cover fourteen or fifteen houses in towns near Cleveland, as it will within the year, then the old-fashioned, staid, conservative small town exhibitor will be relegated to the ash heap, and all because he wouldn't hitch up to the wheels of progress.

Sugar Sacks Used as Ad for Willow Tree

As a means of coöperating with the New Garrick theatre in Minneapolis, Minn., in its exploitation of "The Willow Tree," A. H. Fischer, branch manager of Metro's Minneapolis exchange, devised a novel exploitation stunt recently. The stunt consisted in printing up a number of little paper sugar sacks, bearing the name of the star, the title of the production, name of the theatre and date of showing, and were placed in one of the big local cafeterias for use by its patrons.

Adams Theatre Employs Scenic Effects to Big Advantage



Scenic effects were provided to advantage at the Adams theatre, Detroit, recently for the showing of "The Silver Horde." The stage has a depth of 30 feet and it was all required to provide an appropriate prelude. A gauze drop which does not show in the cuts covered the front of the stage and behind it was the little cabin. The snow scene was made effective by the use of colored lights. Different lighting effects and stage snow were employed during the rendition of two song numbers by a Detroit girl singing under the name of "Una Laska"

(Top cut)

Manager John H. Kunsky used the elaborate lobby display shown in the bottom portion of the layout for his engagement of "The Silver Horde."

Programs of the First Runs

REPORTS BY WIRE

NEW YORK

Criterion Theatre—

Current Events—Selections from current News Reels.
Specialty—Dance of the "Gavotte Grotesque" by Mme. Lubovska.
Comedy—"By Golly"—Mack Sennett.
Musical—"Through the Ages," title of song act with effective stage settings, participated in by chorus in costumes. "Eli, Eli," melody sung by Emanuel List, basso profundo.
Feature—"Humoresque" — Paramount-Artcraft.

Rialto—

Overture—Prelude and "Love-Death" from "Tristan and Isolde."
Vocal—Duet from Verdi's "La Forza del Destino."
Organ—"Cortege" by Claude Debussy.
Current Events—Selections from current News Reels.



Here's one of the displays used by Robertson-Cole in the New York dailies to advertise its Hotel Astor showing of "The Wonder Man." Original size seven inches by two columns

Comedy—
Novelty—
Feature—"Remodeling Her Husband"—Dorothy Gish.

Rivoli—

Overture—Fourth Symphony by Peter Tschaikowsky.
Current Events—Rivoli Pictorial.
Vocal—Duet, "Happy Days," by Betty Anderson and Helen McGee.
Specialty—Dance by May Kitchen and Alexander Oumansky—"Caprice Viennois."
Comedy—"Worries and Wobbles"—Vitagraph.
Organ—"Festival March" played by Firmin Swinnen.
Feature—"Below the Surface"—Hobart Bosworth.

Capitol

Overture—American Fantasie by Victor Herbert.
Vocal—Indian love lyrics sung by Capitol soloists, including Richard Kinsey, William Robyn and Elizabeth Coyle.
Novelty—Hy Mayer Travelogue, "At the Zoo" and digest of news pictorials and travel features.
Chorus—Excepts from "Mlle. Modiste" sung by Irene Williams and ensemble accompanied by orchestra.
Dance—Interpretive dance by the Albertieri dancers.
Feature—"Scratch My Back"—Goldwyn—Rex Beach presentation.

Mark Strand—

Overture—Selections from "Gioconda"—Puncielli.
Scenic—"Take an Elevator"—Chester Scenic.
Vocal—Carlo Ferritti, baritone, sings prologue from Pagliacci.
Organ—"Festive March" by Saulkes. Ralph Brighan and Herbert Sisson at organ.
Feature—"The Wonder Man"—Georges Carpentier.

LOS ANGELES

Grauman's Theatre—

Overture—La Dame Blanche.
Current Events—Pathe News, Gaumont Graphic, Selznick News.
Organ—"Just Like a Rose" with slides. Jesse Crawford at organ.
Novelty—"Topics of the Day"—Literary Digest.
Scenic—"The Bottom of the World"—Robertson-Cole.
Specialty—A musical number conceived by Sid Grauman. Grand opera and jazz numbers rendered with proper settings, and audience requested to demonstrate their choice by applause after each piece. Opening setting from Pagliacci, baritone singing selection from that opera. Drops raised and interior of modern cafe revealed. Popular songs rendered with this setting.
Feature—"In the City of Masks"—Robert Warwick.

Superba Theatre—

Current Events—Universal Current Events.
Comedy—"The Tale of a Dog"—Century Comedy.
Vocal—"I'd Love to Fall Sleep in My Mamma's Arms," sung by James Kessel, tenor.
Feature — "Everything But the Truth"—Lyons and Moran.
Next Week—"Locked Lips"—Tsuru Aoki.

Clune's Broadway Theatre—

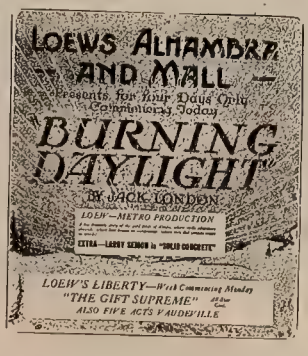
Current Events—Pathe News, Gaumont Graphic, Selznick News.
Comedy—"The Bungalow Bungle"—Christie.
Musical—Popular Songs by Lila Bliss.
Educational—"In Lovely Lorraine" Burton Holmes.
Feature—"A Lady in Love"—Ethel Clayton.

Symphony Theatre—

Current Events—Fox News.
Specialty—Studio Girls Bathing Revue. Twelve girls in beach costume give song and dance numbers.
Cartoon — Mutt and Jeff — "The Paper Hangers."
Feature—"The Girl of the Sea"—Williamson submarine.

Rialto Theatre—

Novelty—"Come In, the Water's Fine"—Pathe Novagraph.
Educational—Chocolate Eclairs and unusual French views—Pathe Magazine.
Instrumental—Organ solo (with word slides) by Ernest Hunt.
Prologue—Large gold frame in center of stage, the frame draped in black velvet. Sherry Hall and Darrel Cole do an illusion act, the frame representing a mirror which is symbolical of the double role in feature picture.
Feature—"The Man Who Lost Himself"—William Faversham.



A rather striking display used by the Loew's houses of Cleveland to advertise "Burning Daylight," by Jack London. Original size ten inches by four columns

California Theatre—

Overture—Fantasy from Faust.
Novelty — Illiterate Digest — Will Rogers.
Specialty—Aesthetic Dance by Ghazalla.
Current Events—Pathe News, International and Kinograms.
Organ—"Just Like a Rose," with slides.
Specialty—"A Good Fellow"—Herbert Kaufman.
Musical—Violin and soprano solos by Louis Sullivan—"Oh Dry Those Tears" and "Sweethearts."
Feature —, "A Double-Dyed Deceiver"—Jack Pickford.
Comedy — "School Days" — Larry Semon.
Next Week—Beach's "Going Some."

Kinema Theatre—

Overture—Fra Diavolo.
Educational—Bringing the Arctic to New York—Bray.
Organ — "Hiawatha's Melody of Love," by Frank Leon.
Novelty—Universal Laughographs.



A clever design used by Moore's Rialto of Washington, D. C., to advertise Marshall Neilan's "Don't Ever Marry." Original size eight inches by two columns

Vocal—Solo by Earle Smoot—"Just Like a Rose."
Cartoon—"Ginger Snaps"—Bray.
Current Events—Pathe News, Kinograms and International News.
Prologue—Arranged by Jack Callicott. Hotel parlor setting. Enter minister and later bride and groom. Ceremony is started, but is interrupted by the intrusion of the house detective, who delivers a two-minute oration on the reasons why the couple should not marry. Great many photoplays are named during course of speech. Act closes with a song by the bell-boy.
Feature—"Don't Ever Marry" — Marshall Neilan.
Next Week—"The Love Expert"—Constance Talmadge.

Victory Theatre—

Novelty—Universal Screen Magazine.
Comedy—"A Hero and Everything"—Century.
Feature—"Terror Island"—Houdini.



The Metropolitan of Washington, D. C., used this display to advertise "Dangerous to Men." Original size nine inches by two columns

Miller's Theatre—

Current Events—Pathe News, International, Kinograms.
Organ—"The Rose of Washington Square."
Cartoon—Judge Rummy in "His Last Legs"—Goldwyn-Bray.
Feature—"Jes Call Me Jim"—Will Rogers (Third week at Victory).
Vocal — "Hiawatha's Melody of Love," sung by Harry Monohan, tenor.
Comedy—"A Husband in Haste"—Christie Comedy.

CHICAGO

Pantheon Theatre—

Overture—Fra Diavola.
Current Events — International News.
Novelty—"Illiterate Digest"—Will Rogers.
Travelogue — Martin Johnson's "Cannibals."
Comedy—"Moonshiners and Jailbirds"—Rolin.
Feature—"The Deep Purple"—R. A. Walsh.
Coming—"Miss Hobbs"—Wanda Hawley.

Woodlawn Theatre—

Overture—Operatic Selections.
Feature—"Why Change Your Wife"—DeMille.
Coming—"The Dancin' Fool"—Wallace Reid.

Playhouse Theatre—

Overture—Incidental musical selections.
Scenic—Robertson-Cole scenic.
Comedy—Billy Franey comedy.
Novelty—Pointed Paragraphs.
Feature—"The Love Expert"—Constance Talmadge.

Ziegfeld Theatre—

Novelty—Prizma, News Weekly, Kaufman Weekly.
Comedy—"Solid Concrete"—Larry Semon.
Feature—"The Master Stroke"—Earle Williams.
Coming—"The Man Who Lost Himself."

Rose Theatre—

Organ—Selections.
Comedy—"Solid Concrete"—Larry Semon.
Feature—"Miss Hobbs"—Wanda Hawley.

Barbee's Loop Theatre—

Current Events—Pathe Weekly, Pathe Review.
Instrumental—Popular selections on the cornet by Jesse Millar.
Novelty—Paramount Magazine.
Feature—"The Man Who Lost Himself"—William Faversham.
Coming—"The Courage of Marge O'Doone."

Randolph Theatre—

Organ—Selections.
Current Events—News Weekly.
Feature—"The Sea Wolf."



Here's how two popular houses of Baltimore—The New Wizard and the Strand — announced "Why Change Your Wife." Original size thirteen inches by four columns

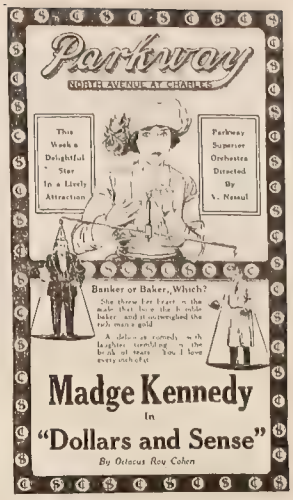
BALTIMORE

Ford's Opera House

Overture—"Ave Maria." Special setting: When performance starts, stage is in darkness. Then sound of singing is heard, and lights come on gradually showing the outlines of lighted church windows on either side of stage. Before the showing of film and between reels, Miss Sauerwein, soloist, assisted by a chorus of 12 voices sings "Ave Maria," "Sanctus," "Memories" and "Lead Kindly Light."
Feature—Henry Walthal in Hal Reid's play, "The Confession."

Parkway Theatre—

Overture—"Poet and Peasant."
Current Events—Pathe News and Pathe Review.
Special—Prizma "Scenes In France."



A design used by the Parkway Theatre of Baltimore to advertise Madge Kennedy in "Dollars and Sense." Original size seven and one-half inches by two columns

Feature—"Dollars and Sense"—Madge Kennedy.

New Theatre—

Current Events—Pathe News and Pathe Review.
Vocal—Operatic selections by James Wolff.
Feature—"The Heart of a Child"—Nazimova.

Wizard Theatre—

Current Events—Selznick News.
Pictorial—Paramount Magazine.
Feature—"Why Change Your Wife?"—Cecil DeMille.

DETROIT

Adams—

Overture—"Zampa."
Current Events—Free Press Film Edition.
Vocal—Roberts and Belle.
Feature—"The Great Accident"—Tom Moore.

Broadway Strand—

Overture—Operatic Selections.
Current Events — International News.
Comedy—"Topical Tips."
Vocal—Holmes Boston Quartet.
Feature—"Below the Surface"—Hobart Bosworth.
Comedy—"Let 'er Go"—Sennett.
Next Week—Dorothy Dalton in "The Dark Mirror."

Madison—

Overture—"The Fortune Teller."
Current Events—Pathe News.
Vocal—Ruth Chase.
Feature—"The Street Called Straight."—Goldwyn.
Next Week—Harold MacGrath's "A Splendid Hazard."

Washington—

Overture—"The Fortune Teller."
Current Events—Fox News.
Comedy—"Eastern Westerners"—Harold Lloyd.
Soloist—Frank Magine.
Feature—"The Fortune Teller"—Marjorie Rambeau.
Next Week—Tom Mix in "The Terror."

SAN FRANCISCO

California Theatre—

Overture—"Kammenoi Ostrow" and "Lavoeda."
Current Events—Pathe News, Fox News, Gaumont Graphic and Selznick News.
Novelty—"Topics of the Day."
Organ—"While We Love," by Eddie Horton.
Feature—"Miss Hobbs"—Wanda Hawley.

Imperial Theatre—

Same as last week.
Next Week—"The Courage of Marge O'Doone."

Tivoli Theatre—

Overture—Barber of Seville.
Vocal—"Valentine's Farewell" and "The Soldiers' Chorus" from Faust, by Tivoli quartette.
Features—"The Family Honor" and "Footlights and Shadows."
Next Week—"Alias Jimmy Valentine."

CLEVELAND

Stillman Theatre—

Overture—2nd Hungarian Rhapsody by Liszt.
Current Events—Kinograms, Loews Diversified Clippings.
Feature—"The Man Who Lost Himself," William Faversham.
Comedy—"Edgar's Jonah Day"—Goldwyn.
Next Week—"Miss Hobbs"—Wanda Hawley.

Euclid Theatre—

Overture—Selections from "Madame Butterfly" by Puccini and "The Blue and the Grey."



The ad display used by the Majestic of Columbus, O., for Wanda Hawley and Realart pictures. Miss Hobbs. Original size eight and one-half inches by two columns

Current Events—Kinograms, Pathe News, Topical Tips.
Comedy—Bobby Vernon in "Petticoats and Pants," a Christie comedy.
Feature—"The Sea Wolf" by Jack London.
Next Weak—"Sea Wolf," continued.

Metropolitan Theatre—
Overture—"Over the Fields of 61," a medley of well known civil war songs closing with ten little children all in patriotic costumes, singing "My Country 'Tis of Thee."
Current Events—Selznick News.
Educational—Goldwyn-Bray Pictograph.
Comedy—Fox Sunshine comedy—"Girls and Gunpowder."
Feature—"Polly of the Storm Country" with Mildred Harris Chaplin.
Next Week—Jack Pickford in "The Double Dyed Deceiver."

Alhambra Theatre—
Overture—Selections from "The Fortune Teller."
Current Events—Pathe News, Pathe Magazine, Topics of the Day.
Comedy—Larry Semon in "Solid Concrete."
Feature—"Burning Daylight" by Jack London.
Next Week—Eugene O'Brien in "A Fool and His Money."

Strand Theatre—
Overture"Semiramide."
Comedy—"Paper Hangers"—a Hank Mann comedy.
Feature—"Polly of the Storm Country."
Next Week—"Jack Pickford in "The Double Dyed Deceiver."

CINCINNATI

Strand Theatre—
Overture—Raymond.
Current Events—Pathe 45.
Comedy—"Father's Close Shave"—Pathe.
Feature—"The Inferior Sex"—Mildred Harris Chaplin.
Next Week—"Huckleberry Finn."

Walnut Theatre—
Overture—"Bohemian Girl."
Novelty—"Topics of the Day"—56.
Current Events—Pathe 44.
Comedy—"Fresh from the City"—Sennett.
Feature—"Passion's Playground" Katherine MacDonald.
Next Week—"The Woman Gives"—Norma Talmadge.

Gifts Theatre—
Current Events—Fox 48.
Comedy—"Should a Wife Come Back"—Standard.
Feature—"Silk Husbands and Calico Wives."
Next Week—"The Woman in Room 13."

Palace Theatre—
Current Events—Kinograms.
Novelty—"Topics of the Day."
Feature—"Terror Island"—Houdini.
Next Week—"Hearts of Men."



An effective display used by the Shubert Theatre of Providence, R. I., to advertise its advance showing of Mary Pickford in her latest picture, "Suds." Original size seven inches by six columns

Keith's Theatre—
Current Events—Kinograms.
Novelty—"Topics of the Day."
Feature—"In Old Kentucky"—Anita Stewart.
Next Week—The same feature as this week.

ST. LOUIS

New Grand Central
Overture—Romantique.
Current News—Selznick News.
Comedy—"Henpecks and Pecked Hens"—Comedyart.
Vocal Solo—J. Glenn Lee, Tenor.
Feature—Doris Keane in "Romance."

King's Theatre—
Current Events—Pathe News.
Novelty—Topics of the Day—Literary Digest.
Feature—"The Sea Wolf"—George H. Melford's production.
Comedy—"Let Her Go."
Next Week—Wanda Hawley in "Miss Hobbs."

William Fox Liberty—
Current Events—Fox News.
Novelty—Topical Tips.
Instrumental—Organ Solo.
Prizma—Colored Pictorial.
First Feature—Tom Mix in "The Terror."
Comedy—Sunshine Comedy.
Second Feature—Gladys Brockwell in "White Lies."

West End Lyric—
Opening—Popular Selections by Dave Silverman's Orchestra.
Current Events — International News.
Comedy—Mack Sennett.
Novelty—Topics of the Day—Literary Digest.
Feature—Dorothy Gish in "Remodeling Her Husband."

Pershing Theatre—
Educational—Pathe Review.
Current Events—Pathe News.
Organ Solo—Tom Terry.
Feature — Jack Pickford in "The Shepherd of Kingdom Come."
Comedy—"Let Her Go."
Next Week—Tom Moore in "Duds."

Mozart Airdome—
Current Events—Fox Weekly.
Topical—Standard Topics.
Feature—"Shepherd of Kingdom Come"—Jack Pickford.
Comedy—"Beat It."

BUFFALO

Shea's Hippodrome—
Overture—Medley of Popular Songs Arranged by Feist. This is the first time a popular song overture has been put on by the Hipp Symphony Orchestra.
Stage Setting—A silhouette painted by Horace N. Smith, and staged by Harold B. Franklin.
Vocal—"On the Bonnie, Bonnie Shores of Loch Lomond." Sung by Redferne Hollinshed, Concert Tenor.
Feature — "Alias Jimmy Valentine"—Bert Lytell.
Comedy—"School Days"—Larry Semon.
Current Events—Hippodrome Review, especially edited by the management from the leading weeklies together with "Topics of the Day" and a Pathe-Color subject.
Next Week — Wallace Reid in "The Dancing Fool."

Strand—
Overture—Selections from "The Golden Girl" — Victor Herbert.
Current Events — Latest Pathe News.
Feature—"In Search of a Sinner"—Constance Talmadge.
Special—"The Lost City"—Juanita Hansen.
Next Week—"Back to God's Country."

Shubert-Teck—
Louise Glaum opens current week in "Sex," under auspices of W. W. Hodkinson Corporation.

Family—
"What Becomes of the Children?"

Lyric—
"The Sacred Flame."
"Bright Skies."

PHILADELPHIA

Stanley Theatre—
Overture—"My Golden Girl"—Victor Herbert.
Feature—"Heart of a Child"—Nazimova.
Comedy—"That Darn Yarn."
Current Events—Fox News, Pathe News, Select News, Gaumont News, Current Events.
Novelty—"Topics of the Day."
Cartoon—"The Toy Makers."
Scenic—"Britton of the Sea."
Next Two Weeks—"Dr. Jekyll and Mr. Hyde."

Arcadia Theatre—
Feature—"The Butterfly Man."
Educational — "Paramount Magazine."
Comedy—"The Emotional Miss Vaughn."
Current Events—Pathe News.
Scenic—Burton Holmes Travelogue.



A ten-inch by eight-column advertisement used by the Saxe people of Milwaukee to announce the current attractions at their local houses



Here's the way the Standard Theatre of Cleveland advertised its showing of "Everything But the Truth." Original size ten inches by three columns

Live News From The Producers

Big Results Expected from "Passers By"

Based on the reports of Pathe reviewers and branch managers, Pathe Exchange, Inc., expects the latest J. Stuart Blackton picture, "Passers By" to surpass in distribution and in popularity anything ever produced by Commodore Blackton. This statement is made after a careful analysis of the advance situation and with full knowledge of the strength of the prediction.

A notable cast has been assembled. Herbert Rawlinson is claimed to be one of the best drawing cards on the screen. William J. Ferguson is one of the best known actors on the American stage and has been identified with the best productions of the last forty years. Tom Lewis and Dick Lee are two other really famous men of the stage who are in the cast Ellen Cassidy and Leila Valentine complete the leading characters of what may be termed an "all star cast."

Exchangemen Combine Baseball and Track

West was best when Metro exchange men from the East and West fought it out in a ballgame recently in connection with the annual convention of Metro district and branch managers in New York. For three innings it resembled a ballgame, but finally degenerated into a track meet, the final score being 20 to 6, with the Westerners on the top.

Blackwell Appears in "The Restless Sex"

Carlyle Blackwell, who has placed his name to a Cosmopolitan contract, will make his first appearance with Marion Davies in her latest starring vehicle, "The Restless Sex," from the Robert W. Chambers' novel of the same name.

Metro Improves West Coast Plant

Studio construction operations started several months ago by Metro on the West Coast, are to be rushed to completion. Work has also begun on a three-story receiving, shipping and property building at the Metro plant.



Bertram Grassy, who has a prominent part in "The Week End," a "Flying A" picture

To Screen Modes of Travel

Universal Educational Dept. Preparing "Evolution of Travel" Film

IT has been proved by actual statistics that about 80 per cent of the people are "eye-minded" rather than "ear-minded." As a result of this, motion pictures are in some instances taking the place of oral dictation as a means of educating children in the schools.

Based upon this theory, a motion picture depicting the entire "Evolution of Travel" is now being filmed by the Educational Department of the Universal Film Company, under the direction of Harry Levey, general manager, in conjunction with the Cole Motor Car Company, and will be preserved and used for school-work together with other educational pictures.

Permission was secured to film the carts and vehicles on exhibition in Smithsonian Institute, and which were used as the mode of travel up to the advent of the automobile. Directors, camera-men, and a company of players left recently for Washington to film these.

In addition to this, camera-men, it is stated, are being dispatched all over the world to film the modes of travel in vogue—to Japan where scenes will be made of travel in the Jinriksha; to the frozen North, where the dog-sleds furnish means of transportation; to Venice, to "shoot" the gondolas—to all countries of the world where interesting means of travel prevail.

"The De Witt Clinton," now on exhibition at the Grand Central Terminal, New York, the first train that was ever run in the state of New York, has already been filmed for this picture. Governor Smith made a special trip to New York at the invitation of Mr. Levey, and was "movied" as he sat in this locomotive.

The bicycle, the motor-cycle, and "the horseless carriage" are shown; the newest model aeroplane, the automobile, the Cole Aero-Eight and last, the aeroplane.—completing the evolution of travel to the present day.

Another "Flying A" Soon

American Film Makes "The Week End," Cosmo Hamilton's Story

THE WEEK END," a play from the pen of Cosmo Hamilton, will be the next "Flying A" Special, to be released by the American, following "Peggy Rebels." It is a story of Margarita Fisher's own selection, and in it she appears in the stellar role at her best under the direction of George L. Cox.

An unconventional comedy-drama, scintlating with the Cosmo Hamilton touch, with most of the action crowded into a few days during an unchaperoned week end at Hideaway Cottage, with Margarita Fisher delectable in some bathing scenes—this is one of the American Specials offered for summer business.

Milton Sills, the handsome leading man, does some earnest love making in an exceedingly satisfactory manner, thereby winning the hearts of all the women fans, for all through his successful career there has been a tacit agreement that he is the sort of a man they would not mind serving coffee to 365 mornings out of the year. In the role of his rival for the hand of the whimsical Vera, Bertram Grassby is very much at home in a blasé society role for which he is celebrated.

The remainder of the supporting cast is said to be unusually well chosen.

Second of New Rolin Series Out in June

"Start the Show" is the title selected for the second of the new series of Rolin comedies, starring Beatrice La Plante. This picture will be released by Pathe June 13th.

Tower Sells Rights on "A Trip to Mars"

Tower Film Corporation reports the sale of "A Trip to Mars" to Sam Grand of Boston, Mass., for the New England States, and the Magnet Film Exchange, of New York, for New York City.

Mr. Grand, who is treasurer of the newly formed Federated Film Exchanges, in commenting on "A Trip to Mars" said, "This production is one of the most novel I have seen in a long time, and I was so impressed with the box office possibilities that I immediately purchased same for my territory. I believe that "A Trip to Mars" will become an excellent box-office attraction, and any state-right buyer who is in the market for a feature that is different and that offers exceptional exploitation possibilities should secure this production for his territory."

Northern Story Good for Summer Days

That exhibitors with an eye to pleasing their patrons during the summer months are booking "The River's End," Marshall Neilan's production, is the claim of an official of that company. "'The River's End,'" he said, "offers an ideal hot-weather subect in view of the fact that the story is laid amidst the frozen Northwest of Canada. Exhibitors have already expressed their intention of playing this and another similar picture on the hottest days of their respective territories.

Anita Stewart Picture of Bohemian Quarter

Greenwich Village in all of its interesting and eccentric phases will be seen as the residence place of Anita Stewart in her new Louis B. Mayer-First National attraction, "Harriet and the Piper," a Kathleen Noris story which originally appeared as a serial in the Pictorial Review. Bertram Bracken is directing the picture from the screen version by Monte M. Katterjohn.



A "shot" from "Rebecca of Sunnybrook Farm," starring Mary Pickford and now being reissued by Famous Players Lasky



A couple of scenes from "The Silent Barrier," produced by the Louis Tracy Productions and distributed by W. W. Hodkinson

"Humoresque" Huge Triumph

New York Press Enthralled by Production

"HUMORESQUE," Cosmopolitan Productions' picturization of Fannie Hurst's story of mother love, featuring Alma Rubens, and directed by Frank Borzage, which opened an indefinite pre-release engagement at the Criterion theatre, Broadway at 44th street, N. Y., Sunday, May 30, is declared by many critics to be the greatest hit of the year in motion pictures. This judgment is made after considering the fact that the big Criterion has been packed to capacity at every performance of "Humoresque" and hundreds are turned away at each show.

Enthusiastically received by the daily press of New York, and hailed as the year's biggest screen offering and the logical successor to "The Miracle Man," "Humoresque's" popularity is daily growing larger. While capacity performances are the best attestation of a motion picture's success, the opinions of the critics of New York's daily press reveal in a measure the unprecedented hit "Humoresque" has made.

S. Jay Kaufman in the New York Globe said: "We do not propose to tell you the story. We propose to ask you to go to the Criterion to see what a combination of earnest people can do in a motion picture. It is of "Miracle Man" class. We've seen it twice— but there are more days of its run at the Criterion."

B. F. Holzman in the New York Evening Mail said: "'Humoresque' to my mind is the second best picture ever shown on Broadway, and, although "The Miracle Man" continues to head the list, I am of the opinion that "Humoresque" carries as much, if not more, appealing quality."

The New York Evening Sun said: "There is real humor and real pathos in 'Humoresque' and real characterizations of real people. When three such vital elements of drama appear in one moving picture, one should be duly amazed and thankful, and should register their gratitude by attending the picture."

The Brooklyn Citizen said: "The producers say the picture has the humor of 'Potash and Perlmutter' and the pathos of 'The Music Master.' It has more, because it has both, and it has both in their contrasts and in their finer shadings."

Alan Dale in the New York American said: "'Humoresque' is something ardently new in pictures. Even the most callous need not expect to escape a 'lump in the throat.' It sets a new picture pace."

Frank Pope in the Journal of Commerce said: "'Humoresque' ranks with that other master-piece of the screen, 'The Miracle Man.'"

The Illustrated Daily News said: "We warn you not to miss 'Humoresque.'"

The New York Tribune said: "It is doubtful if a better picturization has been placed on the screen in a decade."

The Evening Post said: "Never before has the colorful atmosphere of the crowded East Side been so vividly sustained."

The New York Commercial said: "It stands unrivalled among motion pictures."

Seldom in the annals of the amusement world has an attraction of any kind received such unanimous and unstinted praise at the hands of the critics. And the fact that it did and that it continues to play to standing room only at every performance at the Criterion is proof sufficient of its tremendous appeal to the popular taste and its great drawing power. While its run at the Criterion is a pre-release showing, "Humoresque" already gives evidence of becoming one of the biggest money-makers ever known in motion pictures.

Reports Heavy Call for "The House of Toys"

Heavy advance bookings for extended runs in some of the largest "Class A" theatres are taken by the producers as an earnest of the coming popularity of the new American Special, "The House of Toys." In fact, this new heart drama, starring Seena Owen, promises a new booking record for "Flying A" features of this class, says American Film Company.

Among the advance bookings for extended runs before the prints were shipped from the Chicago executive offices were the Isis theater, Kansas City; the Southern at Columbus, Ohio; the Beacon at Boston; the Victory at Providence; the Marcus Loew Circuit of New York; the Crandall Circuit at Washington, D. C., etc., etc.

Two Metro Companies Out on Location

Metro's New York studios in Wets Sixty-first Street, which have recently been the scene of continuous activity with three productions going on at once, have quieted down this week to the comparative calm. The S-L production, "Love, Honor and Obey" is having its rural scenes screened on Long Island, and Cecil Raleigh's Drury Lane melodrama, "The Marriages of Mayfair," adapted by Julia Burnham, is having some of its outdoor scenes screened at Stamford, Conn.

Walsh Leases Office on Broadway

In line with the extension of his producing activities, R. A. Walsh has leased a suite of offices in the Capitol Theatre Building, Broadway, N. Y. The newly acquired quarters will house the producer's executive staff consisting of Harold Horne, production manager; J. T. O'Donohue, head of the play-reading and research departments, and Ralph Mahan, office manager and private secretary to Mr. Walsh.

F. P. - Lasky Exchanges Have New Managers

Al Lichtman, general manager of the department of distribution of the Famous Players-Lasky Corporation, this week announces changes in the personnel of three exchanges. Herbert E. Elder has been made branch manager at Cleveland, and E. M. Strube is promoted to manager of the Pittsburgh office. In Boston, H. I. Kraus has been appointed manager of the branch office.

Plan Revival Featuring Shirley Mason

The Photo Products Export Company of 220 West 42d street, New York, announce that the growing popularity of Shirley Mason has induced George Kleine to revive a series of dramas featuring this young artist. The revival involves seven pictures in all. They will be handled by the Photo Products Export Co., who is to act as selling agent. They anticipate no difficulty in disposing of the rights, they say.



On the left Corinne Griffith in "Bab's Candidate" and on the right, Earle Williams in "The Purple Cipher," both Vitagraph pictures



The master work of a master dramatist - - HENRY ARTHUR JONES wherein a woman cheats and pays the penalty in tears . . . . . .

Adapted from Mr. Jones' JUDAH by LOIS ZELLNER

THE CHEATER

starring MAY ALLISON

Directed by HENRY OTTO



Maxwell Karger **METRO** *Director Gen'l.*

JURY IMPERIAL PICTURES Ltd. *Exclusive Distributors throughout Great Britain.* SIR WILLIAM JURY *Managing Director.*

Done in a masterful manner and by a notable ALL STAR cast this popular London story insures big houses against the hottest nights.

It's a vivid and virile characterization of a self made man who battles the elements and life's human vultures to ultimate success.



C.E. SHURTLEFF Inc. *presents*

JACK LONDON'S BURNING DAYLIGHT

Scenario by A.S. LeVINO

Directed by EDWARD SLOMAN

Exclusive **METRO** *Distributors*

Glifograph Screen Used in Hotel Astor

The new Glifograph screen is being used for the exhibiting of "The Wonder Man" in the grand ballroom of the Hotel Astor. The officials of the Robertson-Cole Company expressed themselves as exceedingly well pleased with the Glifograph Screen, not only because of the depth it gave the scenes, but because of the excellent lighting and the removal of eye strain and distortion, no matter from what angle the picture was viewed.

Burton Holmes Scene Shows Rhine Country

Famous from time immemorial for its magnetic singing which, according to rumor, drove men to distraction and destruction, "The Lure of the Loreley," which is the title of the Paramount-Burton-Holmes Travel picture of June 13, spins this famous Rhine legend upon the screen in a scenic picture. Mr. Holmes takes the spectator over the entire country bordering the Rhine where the famous folk tale is supposed to have originated.

Carol A. Nathan Joins Film Exchange Board

Carol A. Nathan, manager of Universal's San Francisco branch exchange, recently was elected as vice-president of the San Francisco Film Exchange Board, succeeding Charles Rosenthal, who resigned. Nathan's election was unanimous. Nathan assumed the management of the Universal branch in that city less than two months ago. Previously he had been assistant manager, having accepted that position last fall.

Metro to Screen New Jack London Tale

"The God of His Fathers" is the next Jack London story to be picturized by C. E. Shurtleff, Inc., for release by Metro Pictures Corporation. Mitchell Lewis, featured in the two novels by London, already put into picture form, "Burning Daylight" and "The Mutiny of the Elsinore," has again been retained and will play the leading role of Baptiste the Red.



Mary Miles Minter, star of "A Cumberland Romance," a Realart production

Press Lauds "The Wonder Man"



Banner in front of Hotel Astor, New York, to announce showing of "The Wonder Man," Robertson-Cole special, in the Grand Ball Room of the hotel

NO picture which has been seen in recent months, won from the New York press the laudatory reviews and space in the regular news columns which were accorded "The Wonder Man," the Robertson-Cole super-special which opened at Hotel Astor Saturday evening before a distinguished audience. The only evening daily published on Sunday, the day after the opening, devoted close to two columns, with a two-column picture, and two-column heading to a big signed review of "The Wonder Man."

The reviews and reports of the Astor Hotel showing reveal a universal interest in the Carpentier picture, on the part of the newspapers. The notices do not have to be carefully plodded through in search of favorable adjectives, or phrases of praise.

The Evening Telegram stated: "We have been accustomed to think of M. Carpentier in terms of the roped circle. Last evening, in the grand ballroom of the Astor Hotel, Georges appeared for the first time as a contender for the camera championship of the world. The bout went seven reels. M. Carpentier has proven beyond peradventure of doubt his is no one-track talent. The Wonder Man! Carpentier not only lived up to the title. He did more. He topped it.

"Truth to tell, the Carpentier picture was one of the biggest surprises Broadway has had in many a season. We are wise to the ways of capitalizing celebrities, hundred—thousand—dollar name, ten-twenty-and thirty scenario, acting, scenery and support. It always makes us feel as if some had sold us a toy balloon and then stuck a pin in it.

"Robertson-Cole have not imposed upon a hero-worshipping public. They have made it possible for to see one of the most popular athletes of the day in action. They have given us a glimpse of a man who can fight with his fists and with his heart, a boxer who can win his belt in the ring and a soldier who can bring back his D. S. C. from over the enemy lines. This much we expected; but what we did not expect was to find in Carpentier a real actor, an artist with the finish of a French gentleman and the finesse of an habitual stage star."

Louella O. Parsons, writing in the Morning Telegraph, said: "Carpentier has all the adaptability for which the French are noted, and seems to grasp the requirements of the camera with amazing aptness. The men like his serious scenes, especially when he is putting his slenderness in scientific combat against a heavier opponent, but the women like the nice boyish smile that so attractively lights up his face."

Commenting on the outstanding feature of the picture, which is the acting ability displayed by Carpentier, the World says: "The most surprising feature of the evening, was the young Frenchman's ability as an actor. Unlike most of the celebrities who have from time to time exploited on the screen because of notoriety gained in another field, Carpentier seemed at all times to be living the role he was playing."

The Sun characterized "The Wonder Man" as "a splendid picture" and says further: "There was hearty applause for Carpentier when he first appeared upon the screen." The Sun's review was close to half a column in length.

The Tribune said: "The photoplay furnished good entertainment, and an opportunity to observe at close quarters the French fighter's magnificent physique and his unusual style of boxing. The most striking feature of the entertainment, however, was the revelation of Carpentier as an actor. 'As a cultured, polished man and the representative in Washington of the French Secret Service, he has many opportunities for distinctive action, opportunities of which he takes full advantage."

Ben F. Holzman, in the Evening Mail was enthusiastic as follows: "Georges Carpentier demonstrated real acting ability in 'The Wonder Man,' a Robertson-Cole production. Georges is a real honest-to-goodness actor."

Realart to Announce Its Policy

Result of Recent Convention to Be Revealed Soon

AN announcement of its 1920-1921 plan and policy will be issued shortly from the offices of Realart Pictures Corporation regarding the company's policy for the coming year.

The statement will be of a most comprehensive nature, including not only the production activities of the company for the next year but a complete booking plan which will embrace new and novel features for both large and small exhibitors.

The new policy announcement is the result of the strenuous conference held recently for a week between the Realart field men and home office officials. It will be the first detailed statement which the company has made, inasmuch as its activities during the last season were limited to six months of actual business.

"There will be some welcome news for exhibitors all over the country," declared General Manager Woody, "in the announcement we are to make within a short time. Not only our old clients but hundreds of other exhibitors who, I am confident, will join the Realart family this year, will be interested in the proposition we will have to offer.

"While I cannot yet disclose any of the details of the plan, let me state that the evidence that progressive and co-operative spirit which has characterized all of the first to earn the confidence of exhibitors and make our dealings mutually profitable and I think the new year's policy reflects a full realization of this purpose.

"Realart called all its managers in from the field after sending them into their territories to get a first hand knowledge of what exhibitors wanted. All of that material was presented to the conference, carefully gone over and analyzed. We have formulated our policy to conform with this information and to advance, as far as we can, the interests of large and small exhibitors.

"Realart is ready for any exhibitor who wants a showdown. Our cards are on the table, the entire fifty-two from a new clean deck and no joker running wild. Despite the fact that the deal will produce a good many full houses, it is to be a gentlemen's game and Realart invites the best in the business to sit in.

"Although our plans may occasion some surprise for their size and importance, they are fully justified by the success which Realart has attained in its first year of existence. Despite the fact that we didn't get under way until late in the season, we made a record that is little short of miraculous.

"We encountered a market that was fairly hungry for quality pictures. That Realart has made good in meeting that demand has been evidenced several times—notably by the Wanda Hawley campaign. The same elements that made this success possible are at the foundation of our next year's plan. That's promising exhibitors something worth while."

Items of Interest in Paramount Magazine

A sense of mystery pervades the heading of "No-Account News," Paramount Magazine's featured subject for the release of June 13. Matters of ordinary daily routine in journalistic life—"no-account" items are done into something decidedly interesting in film. The picture has simply taken up odd incidents here and there about which no one cares particularly and made of them a composite story in film which tingles with dramatic interest



Mack Sennett himself helps direct "Married Life," a five reel comedy to be distributed through First National. Ben Turpin helps fill the background

Mack Sennett to be Busy

Comedy King Plans Many Five-Reelers During Coming Year

MACK SENNETT'S policies as outlined by his personal representative, E. M. Asher, who just returned to New York, contemplate a year of extraordinary activity. New associations will be established and new ventures hazarded on the sea of motion picturedom.

Mr. Sennett's first necessities in New York, says his representative, will be to find suitable and ample office space. Mr. Asher will seek to secure such headquarters with the Producers' Association, of which organization Mack Sennett is treasurer, and the members of which, besides Mr. Sennett, include Thomas H. Ince, Marshall Neilan, Maurice Tourneur, Allan Dwan, and George Leone Tucker.

On account of the immediately forthcoming distribution of Sennett's latest five-reel comedy, "Married Life," Mr. Asher's present duties relate to its release through First National. The release date is set for June 15, and the picture has been safely delivered in New York. The picture says Mr. Asher will even eclipse the popularity of "Down on the Farm," which proved a record breaker.

Ninety days following the release of "Married life" will see the beginning of the distribution of the second five-reel comedy, for which the First National has contracted, says Mr. Asher. This will bring Mr. Sennett's activities up to the time of the beginning of operations by the Associated Producers which thereafter will distribute Sennett Comedies.

These activities of Mr. Sennett will include the production of two-reel feature farces, five-reel comedies, and five-reel comedy-dramas. Mr. Sennett resents the rumor that he is to discontinue the production of two-reel comedy features.

Broadway Goldwyn Strong

Spring Season Marks Record for Goldwyn's Broadway Showings

THE spring season is marking a record for Goldwyn Pictures at the leading Broadway theatres, the Capitol, the Strand and the Broadway. Early in May, after occupying the Capitol for a week, Rex Beach's "The Silver Horde" was moved to the Broadway for a two weeks' run that was terminated by the engagement of Edgar Rice Burroughs' sensational jungle story, "The Return of Tarzan," a Numa production handled by Goldwyn. The run that started May 30th with capacity audiences bids fair to extend well into the summer.

Will Rogers in "Jes' Call Me Jim," which was received as one of the season's strongest attractions at the Strand during the week of May 23d, was followed the week of the 30th by Madge Kennedy in "Dollars and Sense," an Octavus Roy Cohen story written directly for the screen. In telling characterization, pointed humor and story appeal, "Dollars and Sense" takes a place among the finest productions in which the Goldwyn comedienne has ever appeared. Harry Beaumont directed a cast including such popular players as Kenneth Harlan, Miss Kennedy's leading man; Willard Louis, well known for his work in Goldwyn pictures, and Richard Tucker, who has supported many of the leading stars of the day.

Other Goldwyn pictures scheduled for an early showing on Broadway are the picturization of Gertrude Atherton's great novel, "The Tower of Ivory," renamed "Out of the Storm," and Rupert Hughes' inimitable comedy, "Scratch My Back." Both of these productions are in the Eminent Authors series.

Love Letter Contest Ends

15,000 Answers Received by Robertson-Cole Help Boost Lew Cody

FIFTEEN thousand love letters, ranging in length anywhere from one hundred to one thousand words each, were received at the Robertson-Cole offices in answer to the love letter contest that was promoted in the name of Lew Cody. The judges have just announced that they have read all the letters and have awarded the first prize of $150 to Maude H. Bell, of Greely, Colorado.

Anne Rankin Murray, of the Centennial Club of Nashville, Tenn., demonstrated that the Southern girls, although soft-spoken in speech, are love-making winners when they can put their thoughts to paper. She captured the second prize of $100. The Los Angeles girls will undoubtedly have something to say regarding the decision of the judges who favored Bernice C. Bowne of 890 Geary street, San Francisco to the extent of awarding her the third price of $75.

The fourth prize of $50 went to Jean Stannton, of 43 West street, Northampton, Mass., and five prizes of $25 each found their homes with C. N. Horworth of Hardeville, S. C., Elsie Gibson, 171 North Ashland avenue, Lexington, Ky., Joan Johnson, 7 Alden street, Danvers, Mass., Hazel Shannon, 4010 West Van Buren street, Chicago, Ill., and Edith Lucille Huff, 119 South Whiteword avenue, Atlanta, Ga.

The Judges who made the selections from the thousands of love letters were Mrs. Wilson Woodrow, famous novelist and journalist, James Kuirk, editor of the Photoplay Magazine, and Lew Cody, star of numerous Gasnier productions released through Robertson-Cole. It was his picture, "The Beloved Cheater" which was the inspiration for the contest.

Seitz Serial Comes in August

Pathe Names August 15 as Date for Release of "Pirate's Gold"

WITH the designation of August 15th as the date of its release, Pathe announces "Pirate Gold," starring George B. Seitz with Marguerite Courtot, as one of its most important serial offerings of the year.

This new serial, in ten episodes, is the second offering in which George B. Seitz is star, and owing to the popularity he gained in "Bound and Gagged" the picture is regarded as a notable one. It is the first response Pathe has been able to make to the demand by exhibitors reported from every Branch Office for information as to when the next serial starring Mr. Seitz would be available.

In "Bound and Gagged" this director and star introduced into serial form a new style and his employment of the situation of suspense in place of the mere physical action and thrill stunts of the conventional serial was hailed as a novelty. Mr. Seitz used the same method in the production of "Pirate Gold." The play is by Frank Leon Smith, author of "Bound and Gagged," and it deals with a refreshing idea in an adventure-romance. The story is modern dealing with a post-war incident, and plays in a locale near New York.

The picture has been pronounced by Pathe to be up to the expectations created for it by "Bound and Gagged." In every department of the offering "Pirate Gold" is said to attain the standards required to give it a place on the screens of the big theatres. The company appearing in support of Mr. Seitz and Miss Courtot, is headed by Harry Semels,



First view of the initial Realart picture "Miss Hobbs," starring Wanda Hawley

News Reel Shows Presidential Aspirants

In the International News Reel No. 31, distributed by Universal, are shown the pictures of many of the aspirants to the Republican candidacy for President, who are now more than ever before the public on account of the convention in Chicago. Views of Senator Johnson, General Wood, Senator Harding, Governor Lowden, Herbert Hoover, Senator Poindexter, Governor Allen, Governor Coolridge and General Pershing are all shown.

"Miracle Man" Breaks Record for Rembusch

Frank Rembusch's American theatre, at Columbus, Ind., set a new record for itself when it recently played George Loane Tucker's "The Miracle Man." Manager Cursson, Mr. Rembusch's representative, put on a clever newspaper and outdoor exploitation campaign for the big picture, and was awarded with sensational results, the picture running two days, to be booked back in the near future for another day.

Hampton Picture Bests Its Predecessors

Off to a fine start with a week of turn-away business at both the Mark Strand, New York, and Tom Moore's Strand, Washington, D. C. —"Riders of the Dawn," Benjamin B. Hampton's powerful production of Zane Grey's novel, "The Desert of Wheat," is creating a booking record for a Western type of picture greater than that achieved by Mr. Hampton's previous picture, "The Westerners," "Desert Gold" and "The Sagebrusher.'

Few Interior Scenes in Leah Baird Picture

"Cynthia-of-the-Minute," starring Leah Baird, the Gibraltar picture version of Louis Joseph Vance's novel for W. W. Hodkinson distribution, is said to be one of the very few plays recently completed to represent the great outdoors by land and sea practically to the exclusion of interiors.



Montagu Love, who is to appear with Geraldine Farrar in her first Associated Exhibitors production for Pathe release, "The Riddle Woman"



Interesting "stills" from two new William Fox features. Left—Vivian Rich in "A World of Folly." Right—Gladys Brockwe in "White Lies"

Heat Has No Terror for Pathe

High-Class Pictures to Overcome Summer Slump, Says Brunet

WITH the approach of the Summer period and the difficulty it presents to distributors and exhibitors alike, Elmer R. Pearson, Director of Exchanges of Pathe Exchange, Inc., strikes a reassuring note in a report he has just made to Vice-President and General Manager Paul Brunet, regarding the situation throughout the country. Mr. Pearson has gained from personal touch and from reports from Exchange managers that everywhere conditions are such as to warrant the belief that this will be the biggest Summer in the history of the motion picture industry. Mr. Pearson's report did not imply that business will hold up as it has during the last few months, but did indicate it will not undergo the severe decrease that has marked it during recent summers.

"There is only one cure for poor Summer business," said Mr. Pearson, "and that is high-class pictures. People demand amusement and entertainment in the hot months, just as in any other period of the year. Yet there are exhibitors who invite a decrease in business by supplying their patrons with cheaper programs. They apparently fail to realize the serious consequences this will have on their business when the Summer is over.

"Pathe will not curtail the class of its production in the least during the Summer. In fact, a number of the biggest pictures in Pathe's history will be released during this season. For instance, there will be J. Stuart Blackton's 'Passersby,' a production that cost more than $100,000, and which undoubtedly is one of the finest pictures the industry has ever seen. This is to be released on June 20th.

"Then, as an Independence Day issue, there will be William Desmond in 'A Broadway Cowboy,' which is in a class by itself for this type of picture.

"Harold Lloyd in his greatest comedy, 'High and Dry,' first of his second series of $100,000 two-reelers, is to be issued July 11th. This is a certain business getter in any kind of weather. In our Serial Department, we will release 'Pirate Gold,' second of the George Seitz series in which the producer is starred himself.

"The public wants big, outdoor pictures for Summer consumption. Consider then, these offerings, which are of recent issue: 'My Husband's Other Wife,' a story of Broadway and the Kentucky Hills; 'Other Men's Shoes,' Edgar Lewis's first big Pathe feature; 'The Deadlier Sex,' with its wonderful settings in the California mountains; 'Sherry,' another Edgar Lewis offering, which is built largely outdoors, on the plane with other of Mr. Lewis's eminent works such as 'The Barrier'; and 'Rio Grande,' which transports one into the glorious Southwest—a picture with a punch throughout.

"Comedies, too, have their place in Summer programs, and Pathe is offering exhibitors as fine a product as there is on the market—'Bringing Up Father' Comedies; the Rolins, starring 'Snub' Pollard and the Mrs. Sidney Drew series starring John Cumberland.

"I am thoroughly convinced that no exhibitor needs to lose money this summer, if he only supplies the public demand. It is much better to have the figures on the winning side, than on the deficit page—and the good picture is the deciding factor. The public must be pleased—and a pleased public means big money in the box office, even in Summer."

Famous Boy Stories Ready

Educational to Release Judge Brown Pictures in Near Future

MOTION pictures made from the stories by Judge Willis Brown, probably the best known authority of today on the American boy, are hereafter to be released by Educational Films Corporation. The pictures will be in two reels and there will be at least one and probably two releases a month, the first being available at an early date. Twelve of the pictures are ready for laboratory work and production on others will be started in a short time.

Judge Brown, who personally produces the pictures, has devoted the greater portion of his life to work among the boys and embraces the rare qualities of knowing his subjects thoroughly, of being able to write and having the motion picture technique that enables him to produce quality films.

First of the "Judge Brown Stories," as they will be known, were made during the latter days of General Film Company's activities. While they did not get the wide circulation desired at that time, they attracted much attention.

Under the contract just signed, Educational will control all of the Judge Brown pictures, and the ones that have been exhibited in some cities will be available to those who have not yet shown them. At the same time there will be a sufficient number of new productions to supply theatres with pictures that have not been exhibited before. The new series includes "The Discoverers," "The Case of Bennie," "Kid Politics," "The Demand of Duran," "Gumdrops and Overalls," "Jim's Sister," "Dog vs. Dog," "Frank's Endorser," "The Boy-Built Car," "Shift-the-Gear Frank," "Danny Asks Why" and "The Love of Bob."

Educational promises that when the pictures are ready for release exhibitors will be offered unusual cooperation of magazines and newspapers, as well as receiving the benefit of Judge Brown's appearances in various sections of the country as a portion of his work.


Harry Garson
presents
Clara
WHITAKER

Kimball Young

in Marah Ellis Ryan's Magnificent Story of Wondrous California

"FOR THE SOUL OF RAFAEL"

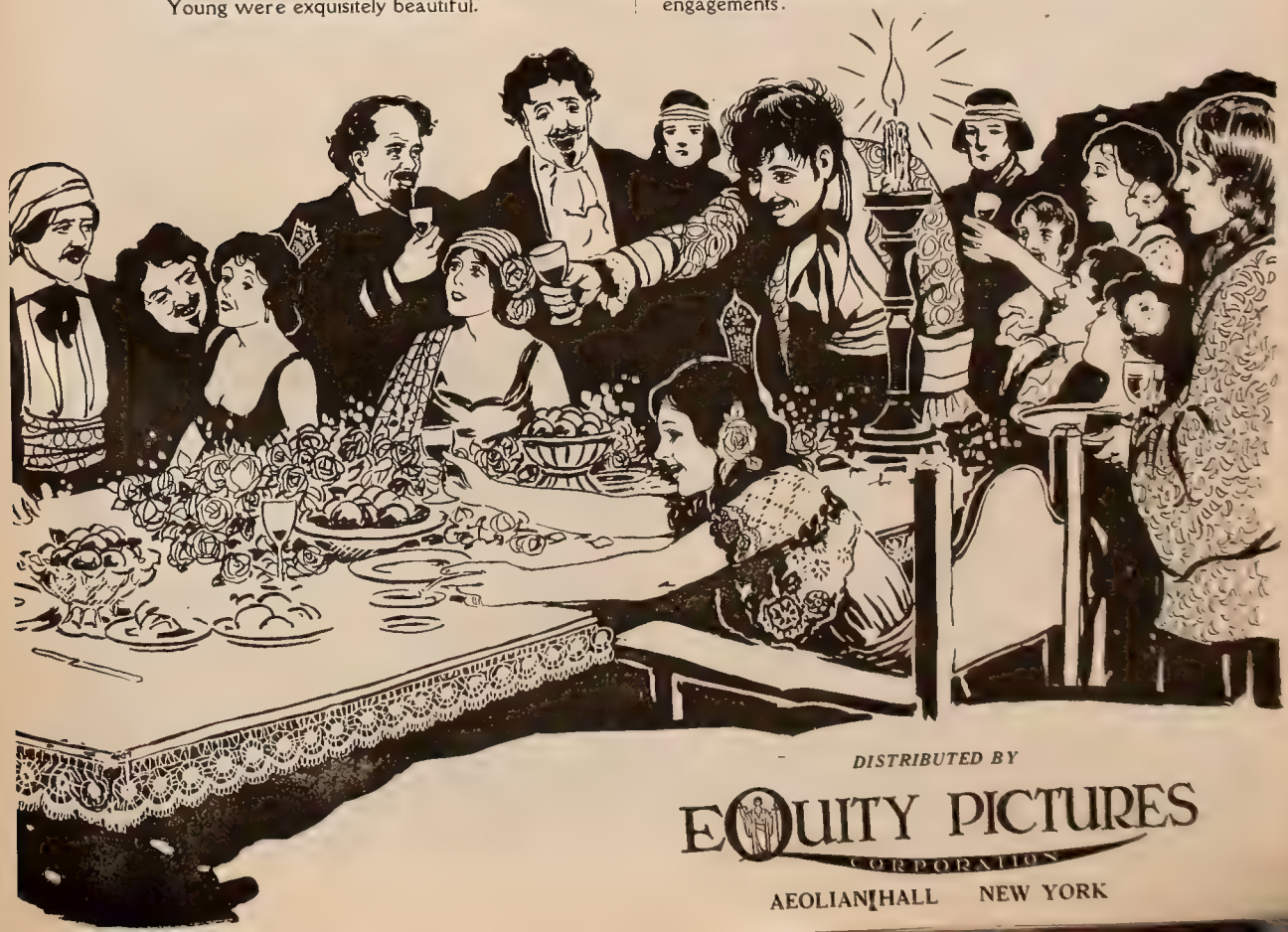
The first motion picture production considered fine enough to form the basis of an elaborate Grand Opera

WHEN it was learned that the magnificent Auditorium Theatre in Chicago was to be opened with Clara Kimball Young in "FOR THE SOUL OF RAFAEL," The Exhibitor's Herald of Chicago said: "No more fitting picture than this could have been chosen by Andreas Dippel for the opening attraction. It is undoubtedly one of the best things Miss Young has done in years and will create and warrant unusual exploitation on the part of Exhibitors everywhere. It is as fine a piece of work as has graced the silver sheet for a long time."

The Billboard said: "It is a gem of superiority far above the ordinary drama picture of today. Photographic effects and many shots of Miss Young were exquisitely beautiful."

Exhibitor's Trade Review said: "Clara Kimball Young in 'For the Soul of Rafael' beautifully produced. Its lavishness and beauty entitled it to special attention . . . dramatic denouement of especial interest while Clara Kimball Young is given ample opportunity to display her emotional gifts and beauty which are distinctly individual." . . . Further criticism of the Exhibitor's Herald said: "One of the best performances of Clara Kimball Young's long screen career."

Elaborate exploitation and exhibition accessories ready prepared to enable you to make the showing of "For the Soul of Rafael" the event of the season in motion picture entertainment of your city. Communicate now with your nearest Equity Franchise Holder for playing engagements.



DISTRIBUTED BY

EQUITY PICTURES CORPORATION

AEOLIAN HALL NEW YORK



A scene from "Below the Surface," starring Hobart Bosworth, which is an Ince production directed by Irwin V. Willat

Famous Has Two Features

"Below the Surface" and De Mille Reissue on Paramount Schedule

TWO features of unusual distinction, Famous Players-Lasky states, are released on the Paramount-Artcraft schedule for June 6. These are "Below the Surface," a Thomas H. Ince special production, starring Hobart Bosworth, and "Old Wives for New," the first of Cecil B. De Mille's specials dealing with problems of married life, which is now reissued.

The rocky coast of Maine serves as the picturesque background for the Bosworth picture, "Below the Surface," and the story, written by Luther Reed, is said to be as rugged as the scenery. Few motion picture actors are as much at home in stories of the sea as Mr. Bosworth. Something of the tang and power of the salt waves seems to have been transmitted to his staunch frame, and for that reason he seems to be ideally suited to his role as a veteran deep-sea diver in this Ince-supervised production.

Irvin Willat directed and Mr. Bosworth is given sterling support by Lloyd Hughes, Grace Darmond, Gladys George and George Webb, among others.

When it was first released just two years ago, "Old Wives for New" met with sensational success. Adapted by Jeanie Macpherson from the famous novel by David Graham Phillips, it won wide popularity because of its pitiless arraignment of the frailties of men and women and the follies of modern society.

The production set a new standard in gorgeousness of costumes and settings, which Mr. De Mille has consistently followed in each of his succeeding society dramas. As for the cast, it may be said to be truly all-star as any ever assembled, including Elliott Dexter, Wanda Hawley, Theodore Roberts, Julia Faye, Florence Vicor, Sylvia Ashton, Helen Jerome Eddy, Marcia Manon, Gustave Seyffertitz, Tully Marshall and Maym Kelso. The photography is by Alvin Wyckoff.

Film Built on Feminism

"Restless Sex," by Chambers, Has Unique and Interesting Theme

"THE RESTLESS SEX," Marion Davies' newest starring feature for Cosmopolitan Productions, which will be pre-released in New York shortly, is announced as a spectacular drama of modern society life, a massive production with magnificent settings and scenic investitures, and a cast of more than six hundred.

Done in Robert W. Chambers' best style, "The Restless Sex" which appeared in Cosmopolitan Magazine, deals with the theme of feminism, the restlessness of the awakened woman who has tasted of independence and craves for the topmost rung on the ladder. Under the guise of romance and love is a thought that, it is said, hits every woman in the civilized world and should interest every man also. Distinct from the question of suffrage which is purely political, the question of feminism as it occurs in "The Restless Sex" concerns woman's desire to be something more than a man's wife. It treats of her striving to rise above the status of mere chattel goods and become a factor in civilization. Woman's restlessness today is due to nothing else.

Bert Lytell in Varied Roles

Settings of "The Price of Redemption" Decidedly Oriental in Tone

IN "The Price of Redemption," his forthcoming Metro production, Bert Lytell will make a distinct departure from his customary roles, it is stated by Metro Pictures Corporation. At the opening of the picture he will portray a British soldier; then he appears in turn, as a London gentleman, a dope fiend, and finally a regenerated man.

The picture calls for many scenes in native East Indian towns, and in order to obtain unassailable atmosphere for the settings A. W. Alley, the technical director, called to his assistance Dr. H. R. M. Maddock, a retired officer of the Indian British Army. The remarkably realistic sets finally conceived and constructed are exact reproductions of the original places in Akbar, India, states Metro.

A throne room, used in the last episode in the picture, is said to be an exact replica to the Diwan-i-Am, or Hall of Public Audience in the palace of Udaipur, Rajputana. In this room are important scenes between Mr. Lytell and Edward Cecil, who enacts the Rajah and villain of the photoplay. Mr. Cecil's court costume is in every detail a copy of that worn by Rajah of Bhawalpur at the coronation durbar at Delphi in 1912.

Cleo Madison in "The Price of Redemption," plays the part of the Rajah's English mistress, a girl who through an embittered heart loses for a time her perspective of life's true values. The gorgeous jeweled costume she wears was cleverly worked out from suggestions furnished by Mrs. Maddock, who with her husband was a frequent guest at the various native courts where she had access to the privacy of the Zenanas, a privilege extended to very few European women.

The picture is an adaptation by June Mathis of I. A. R. Wylie's powerful novel of England and the Orient, "The Temple of Dawn." It was directed by Dallas M. Fitzgerald.

Author Visits Fox Studios

Seltzer Pleased with Picturization of His Western Story

CHARLES ALDEN SELTZER, author of many Western stories which have been used in motion pictures, was a visitor to the Fox studio in West Fifty-fifth street a few days ago, and for the first time saw one of his stories on the screen.

Mr. Seltzer, accompanied by Mrs. Seltzer, came to New York on a business trip, and, having sold several of his most popular stories to Fox Film Corporation, expressed a desire to see one of them in picturized form. Fortunately a new print of "Forbidden Trails," which was written by Mr. Seltzer under the title "The Ranchman," was in one of the Fox projection rooms.

After witnessing the picture, in which Buck Jones, the new William Fox screen sensation, is starred, Mr. Seltzer asserted that "nothing more could be desired," and that Buck Jones was the character he had in mind when he was writing the story. He was particularly thrilled by Buck Jones' daring horseback stunts and by the way in which he manhandled the heavy man in the picture. The fine scenic effects which Director Scott Dunlap obtained also elicited much praise from the author.



Edward Jose, Geraldine Farrar, Adele Blood and Montague Love confer prior to start on "The Riddle Woman," Miss Farrar's first Associated Exhibitors' Picture

Author-Producer Combine Announced

Announcement is made that Messmore Kendall and Robert W. Chambers have formed an organization for the purpose of making, presenting and exploiting motion pictures based upon the published works of the latter.

Both have had an introduction to the motion picture business calculated to give them an unusual insight into its possibilities—Chambers as an author and Kendall as both a producer and exhibitor. It is understood the Kendall-Chambers combination will announce shortly the acquisition of an important Eastern studio.

New Laboratory Opens in New York

The Kineto Company of America, of which Charles Urban is president, announces the opening of the Masonic Building Laboratories at 23rd street and Sixth avenue, New York City. The equipment is stated to be of the most modern type, and the personnel is said to embrace skilled technicians in all departments of title-making, negative developing, commercial printing, etc. Directors and editors are provided with cutting rooms where they can get their material ready. The plant is reported to be able to turn out one million feet per week.

Thieves Turn Actors to Rob Studio

That high class thieves are adding acting to their accomplishments in order to gain admittance to motion picture studios is revealed by several robberies in the studios about New York City.

Two of these modern burglars obtained admission to the D. W. Griffith studios, posing as "extras." The first night a motion picture camera with extra lenses was missing and the second night a valuable fur piece had disappeared. The latter, however, was recovered. As costly garments and expensive jewelry are often worn by screen players the inducement to major crooks is said to be very great.

Goldwyn Gives Special Care to Short Stuff

In accord with its policy of supplying exhibitors with motion pictures of the highest quality in short lengths as well as feature productions and super specials, Goldwyn Pictures Corporation has founded a Short Subject Department, whose province will be the promotion of the one and two-reel films that now are being distributed under the Goldwyn trade mark.

Pathe Will Distribute "Broadway Cowboy"

"A Broadway Cowboy," in which William Desmond appears, has just been taken over for distribution by Pathe Exchange, Inc. The production was made by Jesse D. Hampton from the very popular story, "The Man from Make Believe," written by Byron Morgan.

Producer Urges Independence



Whitman Bennett, now producing Lionel Barrymore pictures for First National

THAT the day is here when the young producer should avail himself of the opportunity to break away from the old established company and enter into production as an independent, is the firm belief of Whitman Bennett, formerly connected with the Famous Players-Lasky Corporation and now producing a series of Lionel Barrymore pictures for First National release.

"The hour of the young producer is here," said Mr. Bennett in a recent interview, "a year or two ago the directors began to be independent. In a short time they were followed by such artists as Mary Pickford and Chaplin, and to-day should witness the branching out of the young producers of the industry. There is no reason why the best brains of the motion picture industry should be tied up with the larger companies to make money for them. They should be willing to take a chance and risking their own capital and time. They seem, however, to be unwilling to take the chance. Instead of supervising a large number of pictures every year, they would be able to produce a limited number for themselves."

Another great benefit that would accrue to the industry, said Mr. Bennett, was the fact that should there be more independent companies in the field, the money earned by them would be reinvested to produce more and better pictures. "The dividends which are paid to Wall street," said the producer, "are not going to find their way back into the industry. Rather they are going to buy automobiles for the stockholder who has no interest in the betterment and growth of the motion picture."

Mr. Bennett also deplored the fact that the business and producer ends of the business should be in the same hands. "It is not the same as making a suit of clothes," he said. "The producer is not a business man, and the business man is not capable of producing successful pictures. The ideal firm is a combination of each in such a way that both are allowed to work along their own lines.

"I wish to emphasize," continued Mr. Bennett, "that the time for the independent producer is here. There are in the industry no more than twenty-five or thirty minds which are capable of producing really first class pictures. Why should not these men be willing to take the risk and strike out for themselves, instead of being salaried men in a large company even if they are receiving high salaries?"

In speaking of the Lionel Barrymore pictures which are now being made in the old Triangle studios in Yonkers, Mr. Bennett said he would make four of those during the year. In addition he plans a series of three special productions with all-star casts. Releasing plans for these three pictures have not as yet been definitely arranged. Mr. Barrymore's first picture, "The Master Mind," which will be released by First National, has just been completed and delivered to the distributors. "The Master Mind" ran on Broadway several seasons ago and was a decided success. Mr. Barrymore plays an almost straight part, with no make up except a small mustache. One exceptional feature of the production, said Mr. Bennett, is an example of quintuple exposure which illustrates a psychological point in the story in an effective manner, and the mechanics of it, which were not explained, produce an unique effect. The story is handled in a delicate and effective manner, suggestion being used as much as possible to leave its impression.

Work has just started on Mr. Bennett's second Barrymore picture for First National, "The Devil's Garden." This ran as a stage play in both New York and London and is one of the greatest novels of W. B. Maxwell. All seven of Mr. Bennett's productions during the current year have been dramatic successes on the stage.



Bebe Daniels, who will be starred by Realart Pictures Corporation

New Studio Manager Is Pleased With Plant

Coming to his new position just prior to the opening of the new studio of the Famous Players-Lasky Corporation at Long Island City, Arthur V. Smith, recently appointed general manager of Eastern Studios, will devote his time and attention first to the plans for the equipment of the Long Island studio and laboratory. After carefully going over the work that has been done and is to be done, Mr. Smith said that he could make no criticism nor could he find a single fault in the plan or construction of the building. "The work has been done thoroughly and practically," said Mr. Smith, "by men familiar with the production of pictures in the most efficient manner.

Considering the personnel of the studio Mr. Smith said, "I certainly have been handed an efficient and well organized staff. Mr. Naulty deserves the utmost credit in his selection of men in which to place the responsibility of his various departments.

Wallace Worsley Coming East to Direct

Wallace Worsley, Goldwyn director, who has been working at the Culver City studios, is coming East to make his next production at the Goldwyn studios in New York. It will be a picturization of Maximilian Foster's "The Trap," renamed "To the Highest Bidder."

Mayflower Moves Its Eastern Studio

The Mayflower Photoplay Corporation has transferred its eastern producing activities from the Paragon Studio, Fort Lee, to the Biograph Studio 177th street, New York, where space has been leased for the making of R. A. Walsh's second independent production to be presented by Mayflower through First National. Mr. Walsh will occupy the main stage at the Biograph plant and has already taken possession of his new quarters. He will begin his new picture shortly.



Helene Chadwick, who has a principal role with T. Roy Barnes in Goldwyn's Eminent Author's picture, "Scratch My Back"

Goldwyn Product Sold in Two Countries

Two more deals for the distribution of Goldwyn Pictures in European countries were closed last week by Arthur Ziehm, manager of Goldwyn's foreign sales department. The transactions cover the entire first year output of Goldwyn for Holland and Finland. The figure paid is not disclosed, but it is said to be unusually high in view of market conditions as they exist today in the two countries. There are twenty-six productions in Goldwyn's first year output.



in the last stages of production.

Ray Film Wins Contracts

"Forty-five Minutes from Broadway" in Many First Run Houses

FIRST reports from all parts of the country on Charles Ray and his forthcoming First National Productions show increased demand for this star since his affiliation with Arthur S. Kane and the First National Exhibitors Circuit. According to John C. Ragland, general manager of Kane Pictures, there has been a veritable landslide in favor of this actor. His initial offering "Forty-Five Minutes From Broadway," adapted from the famous George M. Cohan drama, is finding favor among exhibitors in all parts of the country.

Large first run houses are prominent among the hundreds of early bookings already made for Ray's initial offering "Forty-five Minutes From Broadway." The George M. Cohan comedy-drama is scheduled for the opening week's run in Chicago at Barbee's Loop Theatre, the well known picture palace of W. S. Barbee. In Salt Lake City, Utah, the American Theatre of the extensive Swanson Theatre Circuit has already arranged for the first run on Ray's forthcoming production.

At East St. Louis the film is booked at Joe Erber's house for a week's run; at the Hippodrome, Alton, Illinois, the Cohan play will be seen on the screen for a similar period. Week runs at the Apollo and Madison Theatres in Peoria, Illinois, have already been arranged while bookings are also on the calendar for the Gaiety of Springfield, Illinois; the Orpheum of Quincy, Illinois; the Bio Theatre of Moline, Illinois; the Lincoln Square of Decatur and the Princess of Joliet, Illinois.

The big Olympic Theatre of Watertown, N. Y., and the Regent Theatre owned by the Regorson Corporation of Rochester, are among large upper New York State houses to make arrangements for the Ray Pictures.

Lewis Signs With Pathe

Producer to Make Four or Five Pictures for Pathe During Year

FOUR or five Edgar Lewis' productions are assured for Pathe distribution during the coming year, under a new contract just signed by the producer, and Paul Brunet, vice-president and general manager of Pathe Exchange, Inc.

This is exclusive of "Sherry," which has just been released, and "Lahoma," which Mr. Lewis has just completed for release in the early fall.

The new Lewis contract calls for the production of "four or five superfeature photoplays to be produced during the year commencing on or about May 15." These plays are to be produced from stories of the same merit of "Other Men's Shoes," adapted from the novel by Andrew Soutar; "Sherry," taken from the novel by George Barr McCutcheon, and "Lahoma," produced from the book by John Breckenridge Ellis through the courtesy of Bobbs-Merrill Company, of Indianapolis.

Mr. Lewis will continue his policy of featuring the story, rather than a star, a policy he has maintained ever since he gained prominence in the directorial art. That his belief in the story is founded on a thorough knowledge of the demands of the public, has been manifested by the success with which every one of his attractions has been crowned.

The director is about to begin the first of his series under the new agreement with Mr. Brunet. The story has been selected, and Mr. Lewis has made all arrangements for the "shooting" of it. Announcement of his selection will be made after work has actually been started on the play.

Goldwyn Signs Dramatist

Clayton Hamilton, Authority on Stage, to Write Screen Stories

CLAYTON HAMILTON, author, lecturer, editor and one of the country's leading authorities on the drama, has signed a long-term contract with Goldwyn Pictures Corporation to write original stories and continuities. He went to the Culver City studios recently and is now working on his first picture.

Goldwyn's acquisition of Mr. Hamilton adds another foremost stage expert to the list of authors and playwrights who are devoting their energies to the adaptation of novels and plays for production by Goldwyn. As a member of the Culver City colony, Mr. Hamilton will be associated with J. G. Hawks, head of Goldwyn's scenario department, Thompson Buchanan and Charles Kenyon, both writers for the stage, and other equally prominent figures in the scenario department, also Rupert Hughes, Mary Roberts Rinehart, Gouverneur Morris, Basil King, Gertrude Atherton and Leroy Scott, the Goldwyn Eminent Authors, who spend a considerable

Up to the present time, Mr. Hamilton has held aloof from picture work, partly because his many other activities occupied so much of his time. The peronnel of the Goldwyn producing organization and the policy followed in the selection and preparation of material, assured Mr. Hamilton of the harmonious conditions which he sought.



Denison Clift, writer and director, who has resigned from Fox to tour abroad

"World and His Wife" Cosmopolitan Film

The next Cosmopolitan Production scheduled for general release is "The World and His Wife," a picturization of the play of the same name by Charles Frederic Nirdlinger, July 25th is the date set for its premiere showing in the different theatres of the country.

When William Faversham appeared in the stage play some years ago he registered one of the greatest hits of his career; and the play was spoken of as the most perfectly constructed drama of modern times. Frances Marion, who made the picture scenario, has consistently followed the play's construction and characterization, adding greatly to its strength, of course, by the greater possibilities the screen offers.

Alma Rubens as the featured player, and among the cast are such well known players as Montagu Love, Pedro de Cordova, Charles Gerard, Gaston Glass, Byron Russell, Margaret Dale, Mrs. Allan Walker, and a host of others. R. C. Vignola directed.

Edwin Carewe Makes Curwood Picture

Realizing the popularity of James Oliver Curwood's stories and knowing Edwin Carewe to be a personal friend of the author and an exceptional screen interpreter of Curwood's stories, Louis B. Mayer recently succeeded in persuading Carewe to temporarily cease operations of Edwin Carewe Productions, Inc., and personally direct "The Trail's End," an adaption of the novel "Isabel."

In order to obtain Carewe's services, Louis B. Mayer took over the entire Carewe staff. The picture is now in the cutting room and will probably be shipped east for prints within a week.

Ward Crane Takes Vacation in New York

Ward Crane, who has just finished as leading man for Anita Stewart in her two latest pictures, leaves California this week for New York. Mr. Crane's pictures with Miss Stewart are: "The Yellow Typhoon," being released,

YOUNG BUFFALO SERIES

with

"Young Buffalo"

(Philip Yale Drew) himself

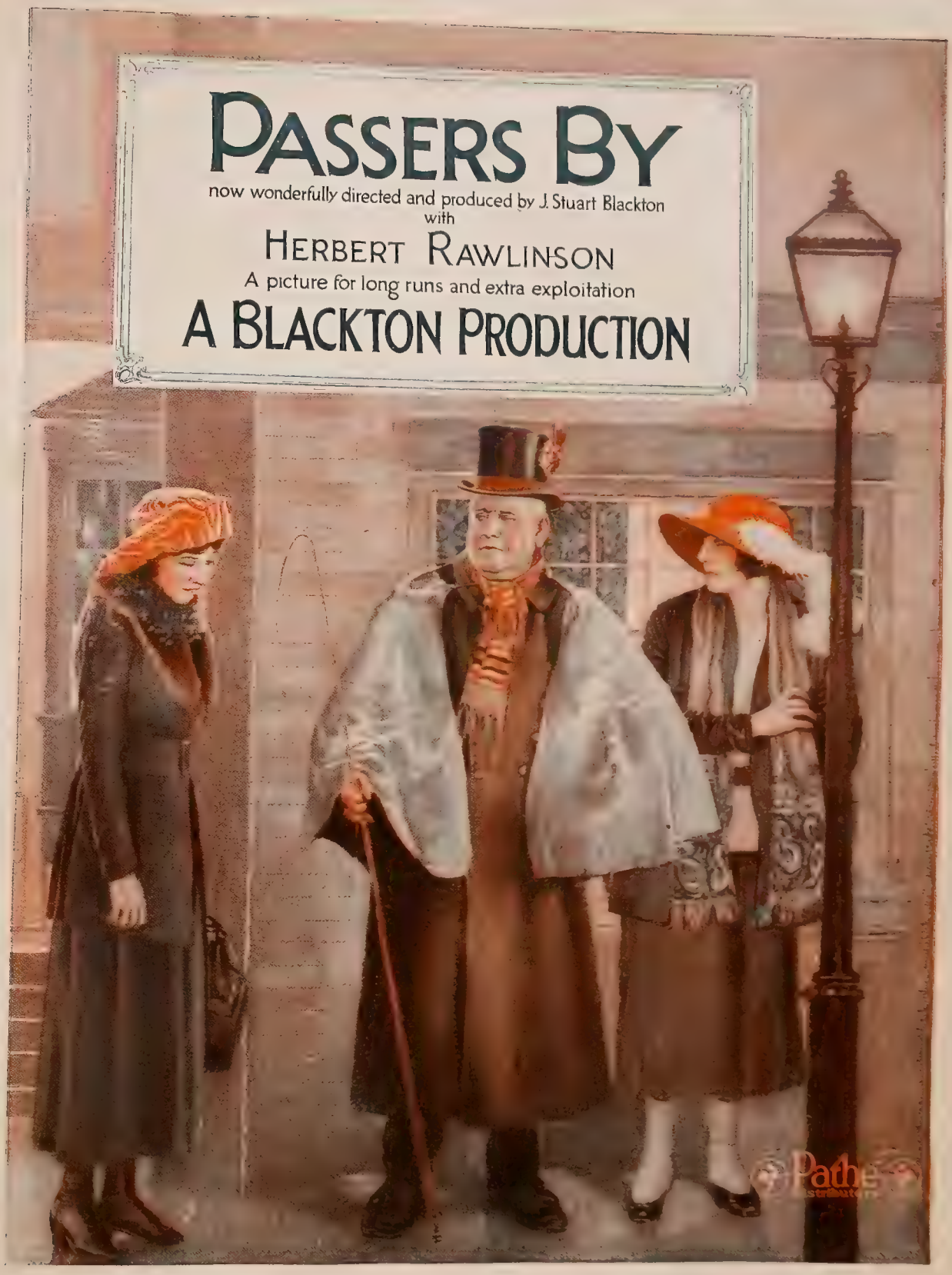


A series of *two reel* red-blooded *Westerns*, with the romance, excitement and beautiful backgrounds that your patrons crave.

"Young Buffalo" has been a well known figure for years. He is presented in out-of-door dramas with a strong appeal, an excellent attraction in quality and length. The first is "Tex of the Timberlands," to be issued in July. The others will follow weekly, for five weeks.

Pathé Distributors


Go to your window and watch the passers by.
What do you see?
Just men and women dressed more or less to a common plan?
Or do you see the Joy or Sorrow, the Happiness or Pain, the Greed or Generosity, the Licentiousness or Chastity which lie concealed within?
C. Haddon Chambers saw beneath; he wrote a great big human play,
"PASSERS BY"


PASSERS BY
now wonderfully directed and produced by J. Stuart Blackton
with
HERBERT RAWLINSON
A picture for long runs and extra exploitation
A BLACKTON PRODUCTION
Pathé

A marvelous melange of uproarious laughter mixed with spine-tickling thrills—

JESSE D. HAMPTON PRESENTS

WILLIAM DESMOND

IN

A BROADWAY COWBOY

WRITTEN BY
BYRON MORGAN

DIRECTED BY
JOS. J. FRANZ

Seldom you receive a picture that you can recommend to the ultimate limit, laud to the skies and still feel that you haven't done it full justice.

THIS is such a picture. Book it and your patrons will thank you for the rich entertainment, with the tears of laughter still in their eyes!



Pathé
Distributors



A BLACKTON PRODUCTION

MY HUSBAND'S OTHER WIFE

BY STANLEY OLMSTED

With **SYLVIA BREAMER** and **ROBERT GORDON**
Personally directed by
J. STUART BLACKTON

The women and the men of the country have been caught by the deep interest of this story of the love of two women for one man. Below is a partial list of some of the theatres before which they have stood in long lines waiting to see the picture:

Loew's Southern Theatres
Strand, Nashville, Tenn.
Southern Enterprise Circuit
State Lake, Chicago
Pantages, Minneapolis
Fox Academy, New York
Fay's Theatre, Providence
Olympia, New Bedford, Mass.
Princess, Hartford, Conn.
Fox, Springfield, Mass.
Lyric, Pittsburg
Regent, New Castle
Auditorium, Dayton
Majestic, Columbus
Palace, Cincinnati
Strand, Cleveland
Hippodrome, Toledo
Strand, Easton, Pa.
Rajah, Reading, Pa.
Jewel, Beaumont, Texas
Blue Mouse, Balto, Md.
Strand, Washington, D. C.
Loew's Garden, Kansas City
Liberty, Terra Haute
Wysor Grand, Muncie. Ind.
Orpheum, Fort Wayne
Mecca Palace, Saginaw
Orpheum, Flint
Bijou, Battle Creek
Temple, Grand Rapids



A title that lends itself to a multitude of different kinds of exploitation; that excites interest and curiosity as soon as it is seen!

Pathé
Distributors



Walter Wanger, appointed production-manager of the Famous Players-Lasky Corporation

Critics Praise "Miss Hobbs" After Premier

Wanda Hawley's debut as a Realart star in "Miss Hobbs" at Grauman's Theatre in Los Angeles has been hailed as one of the big events of the season by the critics of the local newspapers. Henry E. Dougherty wrote that he had never seen "a more beautiful picture." Another called Miss Hawley "one of America's foremost film beauties."

Sid Grauman made a special event of the American premier of the new star by designating the week of showing as "Lovers' Week" and conducting an unusually heavy billboard and newspaper advertising campaign. In his advertising he described Miss Hawley as "conceded to be the most beautiful girl of the screen" and the play as "the story of a great, big, wonderful love."

"Married Life" Prints Rushed to Exchanges

Following its Pasadena tryout last Friday night, "Married Life," the latest five part comedy from the Sennett studios is being rushed to New York to the eagerly awaiting executive committee of the First National Exhibitor's Circuit by E. M. Asher, personal representative for Mack Sennett.

Immediately upon Mr. Asher's arrival in New York, ninety prints of the new comedy will be rapidly rushed to the various First National exchanges, in order that the production may have an early release.

"Athalie" to be Ready to Ship in a Week

According to a wire received by Benamin A. Prager, president of the Mayflower Photoplay Corporation from the Brunton Studios, California, Sidney A. Franklin has completed the final cutting and titling of "Athalie," adapted from Robert W. Chambers' novel of that name. The print, Franklin states, will be ready for shipment to First National within the ensuing week. The cast of "Athalie" includes such prominent screen players as Sylvia Braemer, who portrays the role of the seer, Conrad Nagle, Rosemary Theby, Sam De Grasse, Robert Cain and Edward Martindel.

New Factor in the Film World

W. M. Patch to Base Stories on World-Wide Questions

AN announcement of far-reaching importance is contained in the incorporation at Albany, N. Y., of a new film producing concern to be known as Greater America Films, Inc. This announcement comes from the offices of William Moore Patch, who was prominently identified with the picture industry several years ago as an exhibitor of big features at the Pitt theatre in Pittsburgh.

During the war the Government itself began to realize the tremendous possibility of the motion picture as a medium of spreading patriotism, said Mr. Patch. Various liberty loan, Y. M. C. A., Knights of Columbus, Jewish Welfare and Salvation Army drives were given enormous impetus on the screen; and finally President Wilson's war messages were brought home to people all over the world by means of the comprehensive pictorial work undertaken by the Division of Films on the Committee of Public Information.

A careful study of these new uses to which the motion picture was being put convinced Mr. Patch, according to his own story, that national problems and policies would inevitably reach the public through the motion picture screen, if they were handled in a subtle enough manner. This is the fundamental idea of the company he has formed, which is to be known as Greater America Films, Inc. The organization is to be a parent concern, founded for the purpose of financing and producing scenarios written by men of national reputation on vital questions of the day. These scenarios will be put into final form by expert writers for the screen, so that they will be accurate on hand; and drama instead of propaganda, on the other.

Mr. Patch pointed out that since the armistice was signed many attempts have been made to write screen plays around important questions of the moment. Most of these efforts were undertaken by men who had not studied their subjects thoroughly, and who had seized upon current topics because they happened to be timely—and, therefore, of possible commercial value. On the other hand, various other producers, attempting to co-operate with the Government in spreading the Americanization idea, had produced films that were so obviously propaganda that they drove people out of the theatre, rather than attracted them to it. It is Mr. Patch's idea that a middle ground must be reached if the screen is to be of any constructive value. In other words, scenarios dealing with important national and international problems should be prepared by men well versed on the subjects in question, in collaboration with trained dramatists.

Mr. Patch has interested some of the biggest men in America in his scheme. They have all, he said, been quick to see that his vision is likely to mark the discovery of a new and powerful channel for the shaping of public opinion. A year or more ago Mr. Patch took his plan to one of the most prominent financial magnates in America, Joseph Leiter, of Chicago and Washington. Mr. Leiter not only placed unlimited resources at Mr. Patch's disposal, but gave him the benefit of his knowledge, experience and advice.

Through the corporation he has formed Mr. Patch has announced the production of a half dozen big features dealing with as many separate vital problems of the day. The first picture will deal with the question of Radicalism; and on this subject Mr. Patch has been working constantly for almost two years. He has employed a small army of investigators, writers, private agents and travelers going to and coming from Russia and Siberia. While many of the scenes of this picture will deal with the terrible drama that has been enacted in Russia since 1917, the major portion of the story reveals this tremendous problem in all of its dangerous phases in America.

Associated with Mr. Patch in Greater America Films, Inc. in an advisory capacity, in addition to Mr. Leiter, are the following well-known men: Franklyn D'Olier, prominent cotton broker of Philadelphia and Commander of the American Legion; Redmond Stewart, well-known Baltimore lawyer; Major Lorillard Spencer, of New York; J. D. Wooster Lambert, of the Lambert Pharmacal Company, of St. Louis; and Colonel Eric Fisher Wood, of Pittsburgh.

Doraldina to Start Production

DORALDINA, the famous dancer, whose engagement as one of its new stars, was recently announced by Metro, left New York recently for the Pacific Coast, where she will begin work in about a fortnight on her first production under the Metro banner. This vehicle is to be a picturization of Carey Wilson's story, "The Passion Fruit." The locale of the subject is the Hawaiian Islands, and it will present Doraldina in the native atmosphere which she first popularized by her famous hula hula dance.

Doraldina first blazed into prominence as the creator of the hula hula, which introduced to the American public the native dances of Hawaii. Her success in the role of interpretess of the dances of the Pacific Islands was so great as instantly to install her as a prime favorite with the patrons of restaurants and theatres everywhere. Her first appearance before New York audiences, after her return from Spain where she had gone to study the Castilian dances, was in Reisenweber's Cabaret. There, her success with the restaurant's patrons resulted in her name being exhibited in electric lights, followed by an offer from the Shuberts, who signed her to appear as a featured member of the musical play, "Step This Way," starring Lew Fields.

Thus established as a headliner on Broadway, Doraldina's next con-



Doraldina, the famous dancer, who will appear in "The Passion Fruit," her first picture under the Metro banner

quest was in motion pictures. George Fitzmaurice had been engaged by Pathe to produce Kipling's novel, "The Naulahka," and the subject required a "wild woman" for the feminine lead. Doraldina got the part, and registered an emphatic hit in the role of the East Indian nautch dancer. Following her success in "The Naulahka," Doraldina formed her own motion picture company and started making screen productions of her own.

Born in San Francisco, Doraldina was unknown to the world of amusement twelve years ago. A chance was offered for the young San Francisco girl to go to Spain. She at once embraced it, and at length found herself in Barcelona, without the knowledge of a single word of Spanish.

This handicap, however, proved a spur to the ambitious young dancer, and she set about acquiring a knowledge of the language and the acquaintance of Rafael Vega, Spain's foremost maitre de danse and the one time partner of Carmencita, who shocked New York with her Hispanic wriggles twenty-five years ago. She at last induced Vega to teach her, and after months of training under his tutelage she obtained a position in the ballet of the Teatro Principal of Barcelona, and had the honor of being the first American premier danseuse ever to appear before a Barcelona audience. She danced in Spain for several seasons, studying her art the while, and at last came to New York.

Announcement of the cast of "The Passion Fruit," starring Doraldina, will be made later, after the production has been started on the West Coast.

A. Johnny Mack Joins Equity Pictures

Joseph I. Schnitzer, general manager of Equity Pictures Corporation, announces the appointment of A. Johnny Mack, in capacity of director of exploitation for all Clara Kimball Young productions and Equity Specials. Mr. Mack, formerly president and general manager of the Hill Theatre, Newark, is a showman of many years' standing, and his experience dates back to childhood days when he amused himself in and around circuses and outdoor amusement companies.

Mr. Mack's first opportunity at keeping the Equity ball rolling will be the exploitation of Clara Kimball Young's production "For the Soul of Rafael," which will be seen in New York soon.

"Yanconna Yillies" Is Outdoor Picture

Work continues in the filming of Douglas MacLean's first starring vehicle for Paramount "Yanconna Yillies," at the Thomas H. Ince studios, or rather, in the surrounding country, for this is an outdoor picture and MacLean and the company spend most of their time on location. But it is not a rube picture in any sense of the word, in spite of its farm life setting.



Betty Compson Tells Plans

Star of "Miracle Man" Finishes Feature in West Coast Studio

BETTY COMPSON, who was literally catapulted into stardom through her portrayal of the role of "Rose" in George Loane Tucker's production of "The Miracle Man," and who is now at the head of her own company, has just made the first announcement of her plans for the future.

The studios and offices of the Betty Compson Productions have been established at the Robert Brunton Studios in Los Angeles, and Miss Compson has already completed the first of a series of superfeatures which will be distributed through one of the largest releasing organizations in the industry. The initial production is to be called "Prisoners of Love," and is of a calibre entirely in keeping with her extraordinary work in "The Miracle Man." The direction was by Arthur Rosson, assisted by his brother Richard.

Alfred A. Grasso, general manager of the company, was for eleven years with Henry W. Savage, in the capacity of his secretary, as assistant to the general manager, assistant to the press representative and in the engaging, booking and stock play departments. His seventeen years intensive experience in the theatrical business caused Edgar Selwyn and Margaret Mayo to engage him for the scenario department of the Goldwyn Pictures Corporation. Later on Mr. Brasso became assistant to George Loane Tucker when he was directing for Goldwyn, and served in a similar capacity to Mr. Tucker when he became director general of Goldwyn.

Ernest Palmer, who was Mr. Tucker's principal cameraman, became chief cinematographer for Miss Compson; Jack Little came over as technical director from the Tucker unit; Chester Roberts, who was Mr. Tucker's secretary, became secretary of Miss Compson's company, and even one of Mr. Tucker's cutters was placed in the new organization. Miss Compson's present plans provide for about four pictures a year.

Universal Comedy Finished

Edith Roberts in Edgar Franklin Story Pleases in Latest Comedy

ANOTHER of the Edgar Franklin stories has been screened by Universal. This time it is "Alias Miss Dodd," starring Edith Roberts. The original title of the story was "Dodd—His Diary." It recently appeared in one of the Munsey publications

In "Alias Miss Dodd," the heroine thinks she is somewhat of a modern Joan D'Arc, to right all wrongs she encounters. She gets herself into a series of hilarious situations by presenting herself as the acknowledged daughter of a respectable old bachelor.

The photo-play is not without its serious and dramatic moments, but they merely serve to accentuate the humorous situations in which the characters find themselves at almost every turn.

Among others in the cast are Johnnie Cooke, Walter P. Richardson, who plays the hero; Harry Van Meter, a suave villain as usual; Ruth King, as an elegant woman of the world, Margaret McWade and Vida Johnson.

Harry Franklin directed the picture. It will be released June 21, at one of the last releases under Universal's present special attraction policy. Beginning with the July releases, a new Star Series will be put on the market. Miss Roberts will contribute eight high-class photoplays to this series during the next twelve months.



A scene from "Under Crimson Skies," a Universal-Jewel production featuring Elmo Lincoln

Molly Malone Signed for Goldwyn Pictures

Molly Malone, the petite, brown-eyed girl with a roughish smile, who was leading woman for Roscoe Arbuckle and in other productions, has just signed a long-term contract to play exclusively in Goldwyn Pictures. Miss Malone recently completed a part in "It's a Great Life," an adaptation of Mary Roberts Rinehart's story, "Empire Builders," produced by Goldwyn as an Eminent Authors' picture, and is now supporting Tom Moore in "Stop Thief," a screen version of the famous Cohan and Harris stage farce.

She has been with the Vitagraph, Lubin, Lasky and Universal companies, playing feminine leads. Miss Malone is regarded as a valuable addition to Goldwyn's acting forces on the Coast.

Expert Title Writers Form Organization

Katherine Hilliker announces the formation of an organization of expert title-writers to be known as "The Hillikeriters," which will include besides herself Raymond S. Harris and H. H. Caldwell. All three are well-known in the film industry and for the past year-and-a-half have been associated in the Outing-Chester Pictures organization, which they recently left to form this new association. H. H. Caldwell left Hollywood recently for New York where he will close pending deals for the organization, making his headquarters at D. H. Hilliker's studio, 125 West 40 street. The new association will be represented by Edna Schley, combining offices with hers in the Markham Building, Hollywood.

Next Alice Joyce Picture to be "The Prey"

"The Prey," a society drama of tangled lives, is the next special production in which Albert E. Smith will present Alice Joyce. In writing the scenario, Calder Johnstone provided Miss Joyce with many unusual opportunities outlined in the original story by Joseph Le Brandt. George L. Sargent directed "The Prey," after several weeks had been spent in casting it. Harry Benham appears as leading man, and L. Rogers Lytton, one of the most polished "heavies" on the screen, has a role in which he perpetrates his villainy in his usual convincing manner. The story is highly dramatic, but at no time does it become melodramatic. It will be released in September.

Goldfarb Made General Manager of Climax

Felix Goldfarb has been elected vice president and general manager of the recently formed Climax Film Corporation. Mr. Goldfarb has been in the film business for the past twelve years, and recently resigned as New York manager of the Robertson-Cole Distributing Corp. His first release for Climax will be "A Common Level," featuring Edmund Breese and Claire Whitney.

Simplex Notes

That the Simplex Projector is regarded by the industry as being a popular one is being evidenced by the fact that out of the thirty-two projectors in use in the Godfrey Building, thirty of them are Simplexes, leaving but two machines of other makes in the entire building.

These thirty Simplexes are installed in the projection rooms of the following companies with the number of machines used as indicated.

Famous Ployers-Lasky Co., Selznick & Select Pictures Corp., J. Frank Brockliss, United Artists Corporation, Hi Silverman's Public Projection Rooms, Reginald Warde, Educational Films Corporation, Republican Laboratories, International Cinema Center, David P. Howells, Trans-Atlantic Film Co., L. Harstn Exchange, Empire State Film Corporation.

S. Rankin Drew Post to Hold Outing in July

Speaking before the S. Rankin Drew Post No. 340, W. H. Buxton, county chairman of the American Legion, declared that the "turn-out" of the Legion forces in the Memorial Day parade had dispelled the idea that the association was a mere "paper organization." At the meeting at Keen's plans were laid for the promotion of Mr. Buxton's campaign to have the New York County Chapter lead the A. L. in effectiveness. This will possibly mean an increase in dues. The matter is to be voted on at the post's meeting on July 13. A committee headed by Sidney Samson has been appointed to arrange for an outing of the post to be held late in July. At the last meeting films, taken in France at the decoration of S. Rankin Drew, were exhibited.

Print of "Midlanders" Reaches New York

"The Midlanders," Bessie Love's first production for Andrew J. Callaghan Productions, Inc., arrived in New York by special representative from Los Angeles last week and was hailed by its producer as being better than his high expectations of it. His enthusiasm was not dampened by the fact that the delay in arrival of the print caused the cancellation by the film executive of reservations aboard the steamer on which he had been scheduled to sail for England. Owing to the scarcity of reservations Mr. Callaghan is compelled to defer his voyage indefinitely.

After viewing Miss Love's initial Callaghan photoplay the producer expressed himself as being highly elated at the successful results of the younthful star's first production under his auspices.

Sales Manager on Long Tour of Exchanges

S. R. Kent, sales manager, Famous Players-Lasky Corporation, was a visitor at the Lasky studio in Hollywood last week. Mr. Kent is on a tour of the various exchanges of the country throughout the country, laying plans for the forthcoming season.

Paul Chalfin with F. P.-Lasky



Paul Chalfin

IN accordance with its plans to fill the ranks of its organization with leaders in every phase of motion picture production the Famous Players-Lasky Corporation announces that Paul Chalfin, one of the foremost authorities in this country in the field of architecture, interior decoration and landscape gardening, will go to California in about three weeks where he will work at the Lasky studio in association with Cecil B. DeMille. Negotiations with Mr. Chalfin were opened by Jesse L. Lasky, first vice-president of Famous Players-Lasky, in charge of production, some time before the latter's departure for Europe, and the announcement of his engagement was made by Adolph Zukor just prior to his departure for Cleveland to attend the meeting of the National Association of the Motion Picture Industry.

In announcing the acquisition of Mr. Chalfin, Mr. Zukor laid emphasis upon the fact that it was in keeping with the company's well-shaped policy of highly specialized production. "This policy," said Mr. Zukor, "first took definite form with the production by Cecil B. DeMille of the first of his elaborate dramas of married life. The immense success scored by these DeMille productions has been due, in no small measure, to the attention to detail in settings, interior decoration and costuming, bestowed upon them by Mr. DeMille, himself a thorough artist in the largest and best sense of the word."

In addition to being a leading figure in the field of art and architecture, Mr. Chalfin is an expert in determining the authenticity of antiques and often is called into consultation by leading collectors and importers. He was graduated from Harvard in the class of 1898, after which he studied at the Art Students' League in New York and at the Ecole des Beaux Arts in Paris. Later he painted portraits under the tutelage of James McNeil Whistler of his London studio and spent three years at the American Academy in Rome, where he won the Lazarus scholarship in 1909.

Mr. Chalfin's greatest work, however, one which has engaged his interest for the past eight years, has been the designing, supervision and furnishing of "Vizcaya," the palatial home of James Deering at Miami, Fla., in which he was associated with F. Burrall Hoffman, Jr. This house and its grounds form one of the show places of the United States and have been the subject of many articles in architectural magazines, in fact, of entire issues, notably The Architectural Review of July, 1917. In this connection it is interesting to note that the elaborate bathroom setting in Cecil B. DeMille's "Male and Female," luxurious almost beyond the belief of the average spectator, was an exact reproduction of one of the baths in the Deering house.

In commention upon his entrance into the motion picture field, Mr. Chalfin called attention to the fact that the leading figures in literature and in other branches of the fine arts are turning their attention to the films. "The time has come," he said, "when the work of men like Barrie and Henry Arthur Jones should have an attention as serious and as highly considered as has been their work in literature. It is the time for architects and artists to step forward to put their work on the screen in suitable and proper settings. I am entering the motion picture field in a spirit of co-operation, with a desire to be of assistance in establishing the motion picture as one of the permanent expressions of artistic feeling."

Christie Starts First Feature

"So Long Letty" Under Way; Two Reel Comedy Finished

"SO LONG LETTY" the first of the Christie's first all-star specials, goes into production in Los Angeles June 15th. Already Al Christie, who will direct the picture himself, is lining up the cast of featured players.

Probably the most prominent of the players in the special, which will be released by Robertson-Cole, are two pairs of characters who were made famous in the stage version. The plot, revolving about two married couples, has many farcical situations which, it is believed, have been admirably cast. The first of these couples who play together in the piece are Grace Darmond and Walter Hiers. Miss Darmond is "Letty" and Mr. Hiers in the role of her abused husband. The second couple is T. Roy Barnes and Colleen Moore, in this case, Barnes being the abused husband.

The Christies are receiving congratulations on the securing of Barnes, Hiers, Miss Darmond and Miss Moore, all of them being featured stars. T. Roy Barnes made his latest appearance in "Scratch My Back" with Goldwyn, but before that founded his reputation on many successful stage roles, one of the chief among them being the featured part in "Katinka" and in many musical and legitimate comedies and with his own company in vaudeville. Miss Darmond played several starring roles in pictures, one of them being "What Every Woman Wants." She has recently played the lead in "The Hope Diamond Mystery," and in Ince's latest production, "Below the Surface."

Hiers made a hit in Paramount's "It Pays to Advertise" and "What's Your Husband Doing," Colleen Moore was featured by Griffith Selig, and in Christie special comedies and has recently completed a leading role in Marshall Neilan's newest production which is yet unnamed.

Following the completion of contracts whereby the new Christie special two-reel comedies will be handled through the Educational-First National exchanges, the first of these new pictures has been completed and negative is being sent to New York for the supplying by Educational of a large number of prints.

The first comedy is "Kiss Me Caroline" featuring Bobby Vernon, with Vera Steadman, Teddy Sampson, Neal Burns and Charlotte Merriam, it is directed by Al Christie and is a light farce.

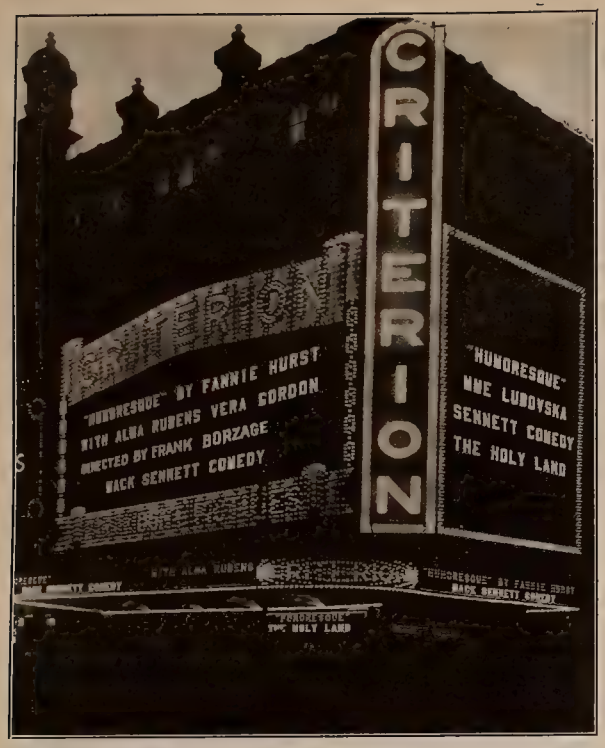
Harold Lloyd Comedy is Due July 19

A new standard in comedy making is said to have been established by Harold Lloyd in "High and Dry," first of his new series of $100,000 two-reel comedy specials for distribution through Pathe. Surpassing even "Haunted Spooks," "High and Dry" will be released on July 11th, is said to be a sort of a tonic for "summer illness" from which so many picture theatres suffer.

The initial release of the new two-reel series was longer in the making than any comedy ever produced by the Rolin Film Company starring Harold Lloyd. It took nearly two months to create "High and Dry."

Alice Brady Will Not Desert the Stage

Alice Brady, Realart star, according to reports will not desert the stage for the screen for a period of one year.



Night display in front of the Criterion, New York, during the special pre-release showing of Cosmopolitan's production, "Humoresque." The Criterion is Hugo Riesenfeld's latest theatrical charge and is situated at the corner of 44th Street and Broadway

Cosmopolitan Keeps Busy

Has Five Productions Completed, and Several Others Start Soon

AN idea of the extent of Cosmopolitan Productions' picture plans can be gleaned from the fact that this company now has five new productions completed, or nearly completed, two more to be started next week and several others ready to be put into work within the next few months.

"Humoresque," now playing a pre-release engagement at the Criterion Theatre, New York, is the latest Cosmopolitan Productions' release. Written by Fannie Hurst, it was directed by Frank Borzage and has a notable cast, including Alma Rubens, Vera Gordon, Dore Davidson and Gaston Glass.

"The Restless Sex," Marion Davies' latest starring vehicle, is another Cosmopolitan Production that has been completed and scheduled for early release. This is the screen version of Robert W. Chambers' novel of the same name, which ran serially in the Cosmopolitan Magazine and was later published in book form. In the cast supporting Miss Davies are Carlyle Blackwell, Ralph Kellard, Charles Lane, Robert Vivian, Etna Ross, Stephen Carr, Vivian Osborn and Corrine Barker.

"A Whiff of Heliotrope," from the story by Richard Washburn Childs—which appeared a short while ago in Hearst's Magazine—has recently been completed by Director George D. Baker with an all-star cast, and will be released by Cosmopolitan Productions in the near future.

A screen version of Winston Churchill's novel, "The Inside of the Cup," is now nearing completion under the direction of Albert Capellani for Cosmopolitan Productions.

Marion Davies has started work on a new picture, entitled "Buried Treasure," from the story by F. Britten Austen which appeared recently in Hearst's Magazine. George D. Baker is directing.

Director Robert Vignola starts work this week in "The Passionate Pilgrim," from the novel of the same name by Samuel Merwin, which ran serially in the Cosmopolitan Magazine; while Director Frank Borgaze begins "Just Around the Corner," by Fannie Hurst, also a Cosmopolitan Magazine story.

Among other big features scheduled for early production are "The Young Diana" by Marie Corelli, The Nth Commandment" by Fannie Hurst; "The Wild Goose" by Gouverneur Morris; "Uneasy Street" by Arthur Somers Roche; "Zal" by Rupert Hughes; "Yellow Magic" by F. Britten Austen; and "Superman" by Fannie Hurst.

All-Star Cast Includes Miss Frankie Mann

The next international offering, under the direction of Robert G. Vignola, will be "The Passionate Pilgrim," in which Frankie Mann, will play an important role.

Lasky Reorganizes Staff

Famous Players' Executive Makes Changes in Production Department

ONE of the last things Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, did before sailing for London Saturday on the Adriatic was to complete the reorganization of the production department of Famous Players.

Mr. Lasky has appointed Walter Wanger production manager, and Mr. Wanger is now fully installed in that position, having charge of all production activities during the absence of Mr. Lasky in Europe. Another announcement made by Mr. Lasky was that Robert E. MacAlarney, scenario editor, has been given enlarged powers and greater duties, which will necessitate the enlargement of the scenario department. In connection with the enlargement of the scenario department Miss Maude Miller, who has been connected with the department for some time, has been appointed Mr. MacAlarney's assistant.

Victor Smith has been appointed studio manager to succeed J. N. Naulty, who resigned. Mr. Smith, who formerly occupied a similar position with Vitagraph, has already taken up his new work. He will have charge of the company's eastern studios, and among his first big tasks will be the removal of studio activities and organization from the Fifty-sixth street studio, Manhattan, and other studios in New York and in New Jersey to the new $2,000,000 studio in Long Island City.

Mr. MacAlarney also announced the appointment of Roswell Dague as production editor of the eastern studios, succeeding Gardner Hunting. Mr. Dague, who has been assistant production editor, will have charge of the editing of all productions made in the East. Before going to the Fifty-sixth street studio Mr. Dague was assistant scenario editor under Mr. MacAlarney.

H. Bergman Joins Realart

Former Vitagraph Writer Adapts First Picture for Bebe Daniels

HELMAR WALTON BERGMAN, who has been a successful scenario writer for many years and adapted fifteen O. Henry stories to the screen some time ago, has been added to Realart's scenario staff. He will work at the company's Hollywood studios.

Mr. Bergman has recently completed the first Bebe Daniels starring vehicle for Realart, "You Never Can Tell," from two Saturday Evening Post stories by Grace Lovell Bryan. In it he has provided the new Realartist with many opportunities to wear beautiful clothes and to display the striking dramatic talent she has shown in recent productions.

Mr. Bergman wrote scenarios for Kalem for some time and then shifted to Vitagraph. When with that company he wrote "An Enemy to the King," in which E. H. Sothern played; "Aladdin from Broadway," "Womanhood" and the adaptations of fifteen O. Henry stories.

Mr. Bergman is enthusiastic over his profession. "I have been in all branches of motion picture production," he said, "but I consider that the scenario writer has by far the most fascinating field. Many times one has to build the story from nothing, where the director and actor have more or less of a skeleton to work from.

"It is real source of gratification to those in the profession that the scenario writer is gaining more and more recognition for his part in the formation of a feature photoplay. It may not be significant, but it is at least a curious coincidence that the advance of the motion picture has been accompanied by the recognition and advance of the profession of scenario writing."

Elmo Lincoln Film Ready

Universal to Give Early Release to Central America Production

UNIVERSAL announces the early release of a new Universal jewel production. It is called "Under Crimson Skies," and is a dramatic photo-play of gun-running and revolutions in Central America. The feature player is Elmo Lincoln, heretofore the strong man of a series of Universal serials, including "Elmo the Mighty" and "Elmo the Fearless." Lincoln also will be remembered as the huge half-savage in "Tarzan of the Apes," the original Tarzan picture.

"Under Crimson Skies" is from the pen of J. G. Hawks, who numbers among his output many of the successes of Dorothy Dalton and William S. Hart. In the multi-colored Central American story, Hawks has woven all of the romance, love and adventure, life on the high seas and political intrigue of which he is capable. "It is an ideal story of the picturesque turmoil that periodically upset our Southern neighboring republics," is the way brother authors have characterized the story.

"Under Crimson Skies" is in six reels. It was directed by Rex Ingram, the scenario being written by Harvey Thew. The name of the original story was "The Beach Comber." The production had "Captain Courageous" as a working title.

Part of "Tarzan" Serial En Route to New York

David P. Howells, who controls the world rights for "The Son of Tarzan" serial, which the National Film Corporation has announced as its chief release for 1920, reports that the prologue and the first episode of this chapter-picture have been completed and are now on their way to New York for preview.

Edgar Rice Burroughs' jungle books have been unusually successful. "The Son of Tarzan" is the fourth of his books to be screened but the first to be adapated as a serial. Harry Revier, who directed "The Return of Tarzan," is also handling this production, while Roy Somerville is writing the continuity.

Information on Selig Serial is Sought

Exhibitor's inquiries are rapidly coming in on "Vanishing Trails," the Colonel Wm. N. Selig serial being state righted by the Canyon Pictures Corporation, according to an announcement from that company.

The Canyon pictures also announces that rapid progress is being made on the production on the Franklyn Farnum five-reel features, production of which started two weeks ago. The first picture is based on a story by William E. Wing, who is at present working on the second story. The pictures are being produced under the personal supervision of Colonel Selig, and will be state righted by Canyon.

Hallmark Serial Set for Bookings

Stuart Paton's fifteen episode serial, "The Fatal Sign," is set for immediate bookings, according to the announcement of Frank G. Hall, president of Hallmark Pictures Corporation.

"The Fatal Sign" stars Claire Anderson and Harry Carter.

Attractive paper and press book, and a special trade paper advertising campaign backed by the work of a competent sales force are in working as exploitation helps.

Fine Arts Moves Into Larger Quarters

The Fine Arts Pictures, Inc., who are ushering in their activities as independent distributors of motion pictures with the six reel comedy "Up In Mary's Attic" have been compelled to seek larger quarters. The offices have been moved from 126 West Forty-Sixth street, New York, to the 11th floor of the Brokaw Building, Forty-Second street and Broadway.

St. John Comedies Sold for Southwest

The Arrow Photo Plays Corporation of Denver, Colorado, has just closed for Colorado, Wyoming, Utah, New Mexico, Southern Idaho, counties south of and including Idaho county, on the Al. St. John comedies, being handled by Warner Brothers.

Hayakawa in Chinese Story

Robertson-Cole Star to Appear in "Li Ting Lang," Just Completed



Sessue Hayakawa, Robertson-Cole star, being featured in "Li Ting Lang"

THE name of the big drama starring Sessue Hayakawa, which has been occupying the attentions of Haworth and Robertson-Cole for several months, will be "Li Ting Lang," a contraction of the original title of the story "Li Ting Lang, Chinese Gentleman," published in the Green Book Magazine a short time ago.

It was definitely decided last week to preserve the working title as it is so typically Chinese that it carries with it all the mystery of the Orient. The picture was completed just before Mr. Hayakawa made his recent trip east and it will be released within a short time. As the original title indicates, Sessue Hayakawa is seen in this picture in a Chinese role, but one that is quite different from any of the other Chinese roles he has played. As "Li Ting Lang," he plays a Chinese prince, educated in the United States and the scenes are set in both America and China.

It is said that Hayakawa has never before had such an opportunity to display his splendid screen artistry and histrionic ability. The story, which was written by Howard P. Rockey, and adapted for the screen by E. Richard Schayer, abounds in an unusual wealth of colorful atmosphere.

A splendid cast supports Mr. Hayakawa including Doris Pawn, who appeared with Lew Cody in "The Beloved Cheater," Marc Robbins, one of Mr. Hayakawa's "Tong Man" associates, Frances Raymond, Alan Forrest and C. E. Mason.

Fox Making Stage Success

Shirley Mason to Be Starred in "Merely Mary Ann," Popular Play

MISS SHIRLEY MASON is to do "Merely Mary Ann" as a motion picture. The stage success in which Eleanor Robson won international renown during the period in which she appeared under the management of the old theatrical firm of Liebler & Co., is to be converted to the silent drama by William Fox, president of Fox Film Corporation.

Work has already been started on "Merely Mary Ann" at the Fox studios in Hollywood, with Miss Mason in the title-role. This part, known to most theatregoers of the country, is suited perfectly to the little star whose success since she started with Fox, in "Her Elephant Man," "Molly and I," and "Love's Harvest," has brought her rapidly to the front rank of American screen stars.

The director selected for "Merely Mary Ann" is a past master in the production of stories of this type—Edward J. Le Saint, one of the veterans of the Fox studio in Hollywood. In addition to directing this film, Mr. Le Saint wrote the scenario.

"Merely Mary Ann," with that very fine dramatic actress, Eleanor Robson, in the title-role, is probably one of the best known of stage successes produced during the past decade. It was in this play that Miss Robson established herself most firmly in the hearts of theatregoers of this country, and brought to the author of the play, Israel Zangwill, the greatest success of the day.

According to arrangements made by William Fox from his headquarters in the new Fox Building in West Fifty-fifth Street, New York, a goodly portion of the original stage settings used by the Liebler firm in presenting "Merely Mary Ann" to Broadway audiences will be shipped to the West Coast for use in the film version. The remainder of the interior settings used in the screen production will be modeled after the design of the original stage backgrounds and properties, and every effort will be exerted toward making a most faithful production.



Shirley Mason, now being starred in Fox pictures

G. B. Seitz Will Make Feature in Spain

George B. Seitz, a producer, director and star in Pathe serials, is going to Spain to produce the first feature picture he has attempted in his career in motion picture work.

Following arrangements made with Paul Brunet, vice president and general manager of Pathe Exchange, Inc., June Caprice, long one of the best known women stars in picturedom, will be co-starred with Mr. Seitz. Marguerite Courtot, who has appeared with Mr. Seitz in serials he has produced for Pathe will have a leading part in the production. Harry Semels, interpreter of heavy roles in several Pathe serials, is also to accompany the party.

The story selected for Mr. Seitz's first feature starring vehicle is an adaptation from a play he wrote some time ago under the title "The Golden Senorita." In making the scenario, however, Mr. Seitz made over the title also and the picture version is to be called "Rogues and Romances."

Brunton Studios Open Scenario Department

The Robert Brunton Studios have opened a scenario department to co-operate with the seventeen producing units working at the big plant. It is the intention that this new department shall take care of stories or books and prepare working scripts for any producing organizations that desire. The new department is in charge of Jack Cunningham who has been under contract with George Loan Tucker and who in the past three years has written seventy-six photoplays. Associated with Cunningham will be Fred Stowers and George Elwell Jenks. The fourth member of the cast is Paul Scofield.

"The Four Horsemen" to be Made in West

Metro's all-star production of "The Four Horsemen of the Apocalypse," originally intended to be made at the New York studios in West Sixty-first Street, under the supervision of Maxwell Karger, director general, has been shifted to the West Coast studios at Hollywood, Cal.

The all-star cast of "The Four Horsemen" has not yet been selected, of course, but it has been decided that Rex Ingraham will direct the production.

All Los Angeles Likes "Below the Surface"

Thomas H. Ince's special production for Paramount, "Below the Surface," starring Hobart Bosworth which was released June 6, proved to be a smashing box-office attraction at Grauman's Rialto, Los Angeles, where it had its premiere. In the middle of the third week of the engagement, H. G. Ballance, Famous Players-Lasky Branch Manager at Los Angeles wired General Manager A. Lichtman as follows: "Business far surpassing our fondest expectations. Press is unanimous in its approval of this production."

Those Who Will Contribute to First National's Success



A Gallery of Featured Players in First National Releases—

Left to Right, Top—Anita Stewart, Constance Talmadge, Mildred Harris Chaplin

Center—Norma Talmadge.

Bottom—Lionel Barrymore, Charles Ray, Wesley Barry.



A Group of First National Producers:—Upper, left to right—Mack Sennett, Marshall Neilan and Charlie Chaplin; lower, left to right—Allan Dwan, Sidney Franklin, Katherine MacDonald, R. A. Walsh, James Oliver Curwood

Beware of Fraudulent "Sennett Beauties"

THE following communication has been received by the News from the Los Angeles offices of Mack Sennett:

"It has been brought to the attention of Mack Sennett that an unauthorized and spurious production of Mack Sennett Bathing Girls took place at St. Louis recently.

"Exhibitors are warned to beware of any company of Bathing Girls, appearing as Mack Sennett Bathing Girls, unless a written authorization so to do is presented over the signature of Mack Sennett, showing him actually to be the producer.

"Mr. Sennett has announced that he will prosecute anyone falsely using his name in connection with any Bathing Girl acts. Before booking any Girl Acts in which the name of Mack Sennett is used, exhibitors are urged to communicate with Mack Sennett at his address, 1712 Alessandro Street, Los Angeles.

"At the present time no Bathing Girl act from Mr. Sennett's studios is appearing anywhere in the United States, and no such act has the right to use his name."

Schaefer Writing Vitagraph Continuity

Fred Schaefer, past president of the American Press Humorists, is now on the scenario staff of Vitagraph. In the last few months he has adapted stories for Earle Williams and Harry T. Morey.

Year's Schedule Completed

FIFTEEN independent production units having contracts for the exhibition of their total minimum of sixty special feature attractions for the 1920-1921 season in the six thousand independent theatres which, this fall, will be enfranchised members of Associated First National Pictures, Inc., this week announce the list of titles of their respective releases.

This information is augmented by a detailed schedule of release dates which exhibitor officials of Associated First National Pictures have established for the sixty attractions. This schedule lists each production, the star producer or director-producer, with its release date from August 30, 1920, the start of the new season, to May 2, 1921, on which date the summer season for that year will begin.

Beginning August 30, of this year, the First National schedule opens with "Forty-five Minutes from Broadway," on which Charles Ray is working at present. Production has already started on "Good References," the forthcoming Constance Talmadge production that will be directed by R. William Neill. Release date will be August 30th. September 6 will mark the release of "The Scoffer," an Allan Dwan production.

Louis B. Mayer's production of "Harriet and the Piper," in which Anita Stewart will be starred, is announced for release on September 13th. This story by Kathleen Norris ran serially in the Pictorial Review and is now being published in book form. Norma Talmadge in Jane Cowle's successful stage play, "Smilin' Through" will be released on September 20th.

Whitman Bennett announces that the initial Lionel Barrymore feature to be distributed by Associated First National Pictures entitled "The Master Mind," will be ready for release by September 20th. Sydney Franklin, is now working on his initial independent production for the Circuit. This will be entitled, "Athalie," and is adapted from the story by Robert W. Chambers. "The Woman," a special feature production which will be exploited in very much the same fashion that characterized First National's handling of "Auction of Souls" will be released October 4th. Arthur S. Kane announces that "Peaceful Valley," Charles Ray's second production for release through First National will be ready October 11th.

The initial production of R. A. Walsh and personally directed by Mr. Walsh will be ready for release on October 18th. "Old Dad," from the novel by the same name by Eleanor Hallowell Abbott, and which ran serially in the Woman's Home Companion and is now in book form will be the attraction starring Mildred Harris Chaplin. This picture will be released on October 25th. November 1st will mark the release of Katherine MacDonald in "Curtain," adapted from Miss Rita Whitman's story which was originally published in The Saturday Evening Post.

Mr. and Mrs. Carter de Haven will make their debut as a First National starring combination on November 8th with the release of "Twin Beds," screen rights for which were purchased a month ago from the Selwyns. "The Heart of a Fool," an Allan Dwan production, is scheduled for release on November 15th. "The Honorable Peter Sterling" will probably be the title of the attraction in which Lionel Barrymore will make his second appearance as a First National star. "The Girl of Gold," will be the Norma Talmadge release for November 29th.

The remainder of the schedule is as follows: "Nomads of the North," by James Oliver Curwood, on October 25th; "Penrod," produced by Marshall Neilan, on November 29th; "The Woman in His House," starring Mildred Harris Chaplin, on December 6th and R. A. Walsh production on December 13th; "The Human Chess Board," with Constance Talmadge, on December 13th; a Charles Ray picture, possibly by Rob Wanger, on December 20th; a special attraction to be announced later on December 27th; a James Oliver Curwood production early in January; Allan Dwan's "Faith in Humanity" on January 17th; "Sowing the Wind," with Anita Stewart, on January 24th; "Jim, the Penman," with Lionel Barrymore a week later; a Norma Talmadge picture on February 7th, and a Marshall Neilan production on the same date; Katherine MacDonald in "The Notorious Miss Lisle" on February 14th; Charles Ray in "Ramsey Milholland," on February 21st, and "Wedding Bells," with Constance Talmadge, on February 28th.

A Mildred Harris Chaplin release on March 7, an R. A. Walsh production to be released on March 14th, and a Katherine MacDonald feature for release on March 28th, lead up to the release of "The Devil's Garden," in which Lionel Barrymore will be starred and which will be released on April 11th.

A Norma Talmadge and a Charles Ray release on April 18th, a Marshall Neilan picture on April 25th, and Constance Talmadge starring in "Mama's Affair" to be released on May 2nd, carry the Associated First National schedule almost a year in advance.

Hampton Picture Scoring

"Riders of Dawn" Gives Evidences of Being Great Success is Report

"BACKED by Zane Grey's literary reputation and audience-power and the production and direction standards given it by Benjamin B. Hampton, 'Riders of the Dawn,' has already won its way to the fore-front among the few big productions generally regarded as the banner attractions for the approaching Summer season," says W. W. Hodkinson in a statement just issued by that organization.

Trade showings held simultaneously this week at all Hodkinson exchanges lead to the opinion that first run exhibitors throughout the country feel toward "Riders of the Dawn" as did Moe Mark of the New York Strand and Tom Moore of Washington, both of whom gave the Zane Grey production immediate presentation.

Ray A. Grombacher, the power behind the Liberty theatre, Spokane, Wash., where another current Hodkinson success, Louise Glaum in "Sex," just closed a week of capacity business, paid "Riders of the Dawn" signal tribute by booking it for early June showing and beginning his campaign with one-column teaser ads in the Spokane dailies two weeks before its first local presentation. Tabor's Grand, Denver, has also booked "Riders of the Dawn" for a week's engagement in mid-June.

Harper & Brothers, publishers of the Zane Grey novel, have inaugurated a bookship link-up campaign on "Riders of the Dawn" that surpasses anything of its kind ever before attempted in the promotion of a picture, the big publishing organization having already linked up close to 18,000 booksellers throughout the country, whose co-operation may be had for the asking, says Hodkinson, by exhibitors in the larger cities playing the big Hodkinson release.

"Shore Acres" Gets Returns

St. Louis and Los Angeles Exhibitors Do Big Business with Film

FROM the far west and the Mississippi Valley exhibitor reports are reaching the home offices of Metro Pictures Corporation in New York, telling of the remarkable pulling power of "Shore Acres," the new Metro picturization of James A. Herne's drama, with a notable cast featuring Alice Lake. As two instances in point, Metro officials are stressing advices just received from St. Louis, Mo., and San Bernardino, Cal.

"Shore Acres" played seven days at the Kings theatre, St. Louis, and C. Werner, Metro branch manager in that city, states that "hundreds were turned away, unable to obtain admittance. The admission prices were 30 cents and 44 cents." The picture later was booked for three-day runs at the Lindell, Grand-Florissant, Shenandoah and Juniata theatres in St Louis.

Even more praiseworthy was the box office achievement of "Shore Acres" in San Bernardino, where it was shown at the Temple theatre. After he had reaped a golden harvest with the Metro production, J. G. Knapp, of the Temple theatre, wired to B. F. Rosenberg, Metro exchange manager in Los Angeles, as follows:

"'Shore Acres' great; went over with a bang. Everybody delighted and nothing but words of praise from a jam-up house, both matinee and night. This was once in my life when I was undersold, and if you have any more like 'Shore Acres' sign the contract for me and place a date. Congratulations."

New Star's Picture Ready

Anne Cornwall Makes "The Girl in the Rain," Universal Release

ROLLIN STURGEON, Universal director, has just announced the completion at Universal City of a new picture starring Anne Cornwall, Universal's most recent star. The picture, "The Girl in the Rain" is an adaptation of Varick Vanardy's popular novel, "The Girl By the Roadside." It will be one of the first releases until the newly established Star Series plan of Universal bookings. "The Girl in the Rain" is Miss Cornwall's third picture for Universal. It is a story of a pretty girl who is marooned by a tempest in a deserted shack with a socially prominent young man. Supporting Miss Cornwall in this picture are James Liddy, Lloyd Bacon, Jossalyn Von Trump, James Farley, George Runkel and Neal Hardin.

Both Miss Cornwall and Mr. Liddy, who plays opposite her, are newcomers in the films. Both are former musical comedy favorites. Miss Cornwall formerly was one of the chorus girls in the series of intimate musical shows presented at the Princess theatre, New York. Her principal screen portrayal before joining Universal, was that of the ingenue role in "The Copperhead," with Lionel Barrymore.

Mr. Liddy was a star foot-ball half-back before he went on the stage. He was a University of Arizona favorite and made the All-Western team.

"The Girl in the Rain" will be released July 12th.



A scene from the new Anita Loos-John Emerson picture starring Constance Talmadge, "The Perfect Woman," to be distributed by First National Exhibitors' Circuit

Bessie Love Picture Ready

Agent Brings Print to New York to Be Screened for Callaghan

IMMEDIATELY following the assembling of the completed production of "The Midlanders," Bessie Love's first photoplay for Andrew J. Callaghan Productions, Al Rogell, a special representative of the Los Angeles company, left the Western producing center for the East with the first print. Mr. Rogell is expected to arrive in New York City within the next few days, thus giving Andrew J. Callaghan, head of the Callaghan producing company, an opportunity to see the completed version of his initial Bessie Love film prior to sailing for Europe in the interests of his concern.

Mr. Callaghan left his Los Angeles studios several weeks ago when work on "The Midlanders" was well under way. After viewing the rushes of the complete production, the film executive was satisfied to trust the assembling and titling of the film in the hands of Miss Love's two directors, Ida May Park and Joseph De Grasse, while he came on to New York City with the principal intention of buying rights to additional famous plays and novels for his star.

This week Mr. Callaghan announced to his associates that he had practically completed all arrangements for sailing for England where he will personally supervise the preliminaries to the production there of Charles Dickens's "Old Curiosity Shop" to produce which Miss Love will shortly cross the seas. Mr. Callaghan will precede his star to make all necessary arrangements, and following his return to this country, he expects to send a company abroad to make this photoplay in the locale in which the original novel transpires.



A scene from "Riders of the Dawn," distributed by W. W. Hodkinson

Actors' Legion Post to Honor Capt. R. S. Gill

Earl Metcalfe, secretary to the Robert Stowe Gill Post No. 742, American Legion, consisting of the members of the Lambs and Players' Clubs, has issued a bulletin requesting the members of this organization to be present at a ceremony on Decoration Day. The members of the post wil parade in memory of Captain Robert Stowe Gill.

McLean Picture Has Change of Title

Douglas MacLean's recently completed Thomas H. Ince Production, announced previously under the working title of "Shakespeare Clancy," has been changed to "The Jailbird." It will be released through Paramount-Artcraft.

H. S. Lavner Resigns

According to an announcement just received, H. S. Lavner has resigned from the W. W. Hodkinson Corporation as publicity and exploitation manager. No statement was made by Mr. Lavner as to his future plans.

ALBERT E. SMITH
PRESENTS

CORINNE GRIFFITH

IN

"Bab's Candidate"









Barbara Marvin took an active interest in politics for just one reason—she loved a man who wanted to be elected to something.

Did she help the man she loved to get elected? *She did not.*

Bab selected the most absurd candidate imaginable, and elected him in clever fashion. She conducted the campaign to defeat her fiance because she believed politics was not his proper career, and subsequent events proved she was right.

"Bab's Candidate"

By Forrest Crissey *Directed by Edward Griffith*

holds many amusing scenes, all centered in an unusual and zestful love story.







Scene from "The Slim Princess," which is Mabel Normand's latest starring vehicle under the Goldwyn banner

Goldwyn Stars All Busy

Many Productions Prepared for Coming Season at Coast Studios

HAVING finished his work in "Cupid, The Cowpuncher," a story by Eleanor Gates, produced by Goldwyn Pictures Corporation at the Culver City Studios, Will Rogers, who has taken a place among the most popular comedians on the screen, is waiting for the completion of the continuity of "Old Hutch," Garret Smith's story that ran in The Saturday Evening Post. In the new picture, as in his previous successes, "Almost a Husband," "Jubilo," "Water, Water Everywhere" and "Jes' Call Me Jim," about to be released, Rogers will be directed by Clarence Badger.

The production of Mary Roberts Rinehart's "Empire Builders," a story of "prep" school life, is progressing under the direction of E. Mason Hopper, who at present has an army of 500 colored people on an island north of Santa Monica where scenes representing life among South Sea Island savages are being filmed.

"Just Out of College," George Ade's play, has been selected as the next starring vehicle for Jack Pickford, who, directed by Al Green, is nearing the final episodes of "The Man Who Had Everything." By the latter part of this week, Tom Moore will be engaged on the production of the mystery farce, "Stop Thief," with Hazel Daly as his leading woman. Harry Beaumont is directing. Wallace Wormsley has just finished editing Gouverneur Morris' "The Penalty," a Goldwyn Eminent Authors Picture. The author has expressed his admiration at the wonderful characterization given by Lon Chaney in the part of Blizzard, a legless man.

Pathe Reports Big Business

Peak of Pathe's Feature Bookings Said to Have Been Reached in May

THE peak of Pathe's feature business, which has been growing steadily for the last year, was attained during May, according to an announcement just issued by the distributing organization. Bookings for May showed an increase of thirty-three and a third per cent over March, "Brunet Month," which upset all previous business in the annals of Pathe Exchange, Inc. During March the thirty-two Pathe branch offices averaged a gross increase in all business over November, December and January, of forty-five per cent, it is declared, indicating the big strides that must have been made by the Pathe feature department during May.

Elmer R. Pearson, Director of Exchanges, in making his report for May to vice-president and general-manager, Paul Brunet, attributed the great growth of the feature-business to two things:

"First, the upbuilding of a feature sales organization, which in numbers and ability, is outranked by none at this time.

"Second, to the ever increasing merit of the Pathe feature product, which, during May, was augmented by two sterling productions—Edgar Lewis's 'Sherry' and 'Simple Souls,' Jesse D. Hampton's production starring Blanche Sweet."

The showing being made by "Rio Grande," the Edwin Carewe production, which, during the first month following its issue, was booked by 2,000 exhibitors, was also a factor in the increased bookings for May. "The Blood Barrier," "Dollar for Dollar," and "The Miracle of Money" likewise were heavily booked during the month.

Busy Days at Ince Studios

Florence Vidor Engaged for Stellar Role of "Beau Revel" Feature

FOLLOWING a temporary lull in activities, the Thomas H. Ince Studios in Culver City once more hum with activity as four companies are at work on forthcoming Thomas H. Ince productions to be released through Famous Players-Lasky Exchanges.

Enid Bennett's current vehicle, "I Wonder If——," which marks her last picture under the supervision and banner of Thomas H. Ince, is progressing under the direction of Fred Niblo. The story is by Frank Dazey, and the scenario by Agnes Christine Johnston. Donald MacDonald appears opposite Miss Bennett in the leading masculine role.

"I Wonder If——" is said to offer many possibilities for the exhibitor. The picture, it is stated, possesses an appeal of romance and mystery. Moreover, the production is described as a genuine fashion show.

The new Ince-Vance special, "Beau Revel," under the personal supervision of Thomas H. Ince and the direction of John Griffith Wray, is in its second week of filming. Thomas H. Ince announces that he has engaged Florence Vidor for the leading role of "Beau Revel." In connection with the acquisition of Miss Vidor for the stellar role, the following statement has been issued from the Ince office:

"The role fits her like the proverbial glove, and her vivid brunette beauty and great personal charm will be seen to the utmost advantage in the settings of gay New York life, which wil make 'Beau Revel' one of the memorable pictures of the year."

Douglas MacLean and his company are shooting "exteriors" for "Yanconna Yillies" under the direction of Jack Nelson. Gladys George has the principal feminine role. "'Yanconna Yillies' is brimming over with laughs," states a report from the Ince studios. "It presents the 'back to the farm' idea from a very different and modern angle, but there is genuine farm stuff in it, and the farm which is serving as the background leaves nothing to the imagination."

Seena Owen Becomes Star

"Flying A" Says Her Latest Work Qualifies Her for That Position

THE work of Seena Owen as the star of the "Flying A" special, "The House of Toys," is made the subject of a statement just issued by the American Film Company, Inc. The statement claims that the theory of Miss Owen's lack of a "camera face" is absolutely discredited in the actual results that have been achieved with the star in the production of "The House of Toys." The statement follows:

"Seena Owen has at last come into her own in the American super-special, 'The House of Toys,' in which she carries the role of the typical romantic girl who thought it would be so romantic to marry and be poor and work together,' forgetting that there is nothing poetical or inspiring about a small flat on a side street, or last year's millinery.

"Miss Owen has always been acclaimed a gifted actress, and yet a magazine article of recent date started a long article with the query: 'Why isn't Seena Owen a star?' She was described as 'vigorous, athletic, clear-skinned and clear-eyed, with grey-blue eyes that look at you frankly from under curly lashes, finely arched eyebrows,' with blond hair which was long and curly until the fashion of the minute bobbed it, and yet the idiosyncrasies of the camera never did her justice. In fact it was said the camera was cruel to her. They said she didn't have a camera face! Now just what a camera face is nobody has defined, because just when the director thinks he knows, along comes a star who departs from every theory which had been formulating into rules, and photographs to perfection. So with Seena Owen, by some little trick of lighting, or as a result of some study on the part of the make-up expert, whatever difficulty there might have been has most certainly been eradicated in the new 'Flying A' drama, in which she carries the stellar role to the entire satisfaction of the most critical spectators."

Censors' Objection to "Sex" Wins Publicity

The objection of three women to the showing of "Sex," the Hodkinson release starring Louis Glaum, resulted in front page publicity in Lawrence, Mass., papers and led the manager of the Rialto theatre to abandon his proposed exploitation campaign.



A scene from "The Deep Purple," an R. A. Walsh production presented by Mayflower

Penn Import to Handle Hallmark Pictures

Through a contract recently consummated, the Penn Import and Export Company will handle the entire foreign distribution Hallmark Picture Corporation's product. The contract was signed last week by Frank G. Hall, representing Hallmark, and Adolph Penn for Penn Imports, and covers all of the Hallmark projects for the next twelve months.

A number of subjects which have been released in the United States are ready for distribution in England, on the Continent and in the Far East. Included in this are "The Phantom Honeymoon" and "Wits vs Wits" with Marguerite Marsh; "The Heart of a Gypsy" with Florence Billings; "High Speed" with Gladys Hulette; "The Veiled Marriage" with Anna Lehr; "What Children Will Do" with Edith Stockton; "Parted Curtains" with Henry Walthall and Mary Alden; "The Discarded Woman" and "The Common Sin" with Grace Darling. Several serials are now in preparation.

'The Black Sheep" Is Being Picturized

The "Black Sheep" by Will Payne, that ran as a serial in the Saturday Evening Post and published in book form under the title of "The Scarred Chin," is being produced as a special feature by the Ore-Col Film Corporation at the Enwood Studio, Denver, Colorado. No expense is being spared to make it one of the year's big successes under the direction of John B. O'Brien with a well balanced cast.

Arrow Indian Picture Ready to Distribute

A five-reel special production, is announced by the Arrow Film Corporation. This is an all-Indian production titled "Before the White Man Came." The picture was made entirely by the Crow Indians of the Crow reservation in Montana. Not a single white man is seen in the entire picture. The attraction is now ready for distribution.

George Tucker Signs Contract

Suit with Mayflower Definitely Settled with Signing

BENJAMIN A. PRAGER, president of the Mayflower Photoplay Corporation, this week received George Loane Tucker's signed contract, definitely and satisfactorily closing the Tucker-Mayflower litigation which has been pending for almost a year. Mr. Prager expressed himself as gratified that an amicable settlement has been reached, a sentiment echoed by the entire industry.

Immediately upon affixing his signature to the new contract, Tucker resumed the cutting and titling of "Ladies Must Live," his second independent production to be presented by Mayflower. Actual filming of the Tucker production was completed some time ago at the Brunton Studios. According to the terms of the contract, the producer of the sensational film success, "The Miracle Man," will make four more specials to be presented by Mayflower.

In commenting upon the Tucker settlement, Mr. Prager stated that Mayflower will place at the director's disposal the resources of its organization and lend him all possible support and co-operation. "It is Mayflower's aim to help Mr. Tucker in every way possible, to achieve in his forthcoming productions the same high standard of artistry that made 'The Miracle Man,' the greatest film sensation of the past decade. We believe that he can more than duplicate this achievement, and we will leave no stone unturned in our efforts to foster his success.

"In characterizing Mr. Tucker as one of the screen's master directors we are merely reflecting the opinion of the motion picture industry, the press and the public. We welcome Mr. Tucker's return to the studio, for he has and will continue to contribute much to the artistic development of the photoplay."

Film experts who have seen "Ladies Must Live" in the rough, are said to agree that the noted director has produced another epoch-making feature. In many quarters, it is predicted that the new Tucker special is destined to surpass in box-office strength and popular appeal its notable predecessor. The story, it is said, transcends in power and emotional intensity "The Miracle Man," while Tucker's handling again reflects the brilliant, penetrating mind and technical skill that found expression in his great photoplay classic.

The cast of "Ladies Must Live" includes many of the screen's foremost players, the principal feminine role is played by Betty Compson, who leaped to stardom overnight by virtue of her performance in "The Miracle Man." As the painted grizette of New York's underworld who found her soul in the crucible of Faith, Miss Compson startled the film world by the consummate skill and artistry of her performance. In "Ladies Must Live," the talented artist is entrusted with a role equally rich in opportunities for dramatic expression.



George Loane Tucker and Benjamin A. Prager, president of Mayflower Photoplay Corporation



May Allison in a scene from her new Screen Classics, Inc., production for Metro release, "The Cheater"

International Film Moves

Executive Offices and Other Departments Will Be Centered in Studio

IN order to bring about closer co-ordination between the production and business departments, International Film Service Co., Inc., has moved its executive offices and all other departments to its main studio on Second avenue at 127th street. This action has been found necessary, according to Vice President Henry M. Hobart, because of the rapid expansion of the company. Plans for the future call for increased activity on an unprecedented scale. The new studio building of International occupies an entire city block.

"Success can be had only by co-operation and coordination of effort," said Mr. Hobart, "and the reason for centering our entire personnel under one roof is because we feel that in that way we will obtain better understanding between the different departments of the organization which will have, naturally, a favorable effect upon our production. Under the new system each department can keep in close touch with the other departments without waste of time and effort. Our plans for the coming year are very ambitious and we believe that by concentrating our various departments at the studio we strengthen our organization by a considerable degree."

International Film Service has occupied the entire sixteenth floor at 729 Seventh avenue, for the past three years. These quarters have contained the executive department, the auditor's department, the sales department, the contract department, the publicity and advertising department, the cartoon department where the animated cartoons were made, and the news reel department. Under the new plan these departments are moved up to the studio with the exception of the news reel department which takes up headquarters at 238 William street in the heart of newspaper row so as to be in closer touch with the news of the day.

Lowell Made Special Foreign Agent

Bamberger & Levy, general sales agents to the trade, announce the appointment of Edgar Lowell as special foreign representative. Mr. Lowell leaves New York June 12 for London where he will close several big deals for Bamberger & Levy.

Louise Glaum Picture on Hallmark List

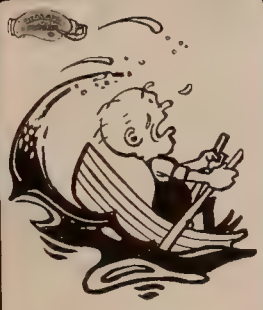
Louise Glaum in "Love or Hatred," one of her best recent successes, is on the list of releases announced by Frank G. Hall, president of Hallmark Pictures Corporation.



Jean Paige, playing in "Hidden Dangers," a Vitagraph serial on the left; a scene from "Bab's Candidate," Corinne Griffith's new Vitagraph feature, in the centre; and Corinne herself on the right

Unique Characterization in Neilan's Picture

Marshall Neilan believes his third independent production will offer an unusual characterization in the part that "Bull" Montana, former champion middle-weight wrestler and trainer for Douglas Fairbanks. The natural assets of cauliflower ears, a fierceness of expression when he gets into action have been augmented by an effective make-up.



You can succeed without Realart Service—

But why fight against the tide?

Our new policy will point the way

"Literary Dept." for Pathe

Mary Edith Butler-Curtis Dunham Comprise New Publicity Extension

AN innovation in motion picture publicity work has been initiated by Pathe Exchange, Inc., with the formation of a "literary department" as an adjunct to its publicity force. Mary Edith Butler and Curtis Dunham, well known in the newspaper and magazine syndicate field, have been added to the Pathe publicity staff and at present comprise the "literary department."

An insistent demand from newspapers and magazines throughout the country for a grade of publicity suitable for actual syndicating led to the organization by Pathe of its "literary department." One syndicate alone has placed with Pathe an order amounting to 180,000 words.

Mary Edith Butler, new special writer for Pathe, has been engaged in newspaper, magazine and book work for about eight years. Her experience in the writing game has been unusually varied. It ranges from campaign work and political articles on the practical side, humorous and straight feature stories in the newspapers and magazine field, to vers libre—and the production of wild-west fiction and romance in the realm allied to the literary.

Curtis Dunham was for twenty-one years associated with the Hearst newspapers as reporter, correspondent, music and dramatic critic, and special writer for the Sunday sections. During this time he published half a dozen volumes of fiction with Houghton Mifflin Co., Bobbs-Merrill, R. J. Fenno and Co., and Dick and Fitzgerald. Included in this series was "The Casino Girl in London;" "Two in a Zoo;" "The Golden Goblin;" "A Legend of St. Patrick at Tara;" and "Gambling with Galatea." He is author of the English metrical versions of the war poems of Edmond Rostand. He has produced several short plays and wrote and produced a motion picture of his own.

Mayer Purchases "The Drums of Jeopardy"

Louis B. Mayer, producer of Anita Stewart and Mildred Harris Chaplin First National attractions, has purchased the world's motion-picture rights of Harold MacGrath's great Saturday Evening Post story, "The Drums of Jeopardy." It was not announced for which of his stars the story was secured. The success of "The Yellow Typhoon," which was also written by Mr. MacGrath, prompted Mr. Mayer to secure this latest offering of Mr. MacGrath.

To Take Scenes in Frisco's Chinatown

Chester Bennett will take his company, headed by Earle Williams, from Hollywood to San Francisco this week to spend two weeks in obtaining colorful Chinatown scenes and in filming submarine incidents in the bay. The story is "The Purple Cipher," announced by Albert E. Smith as the next Williams release. It is taken from a popular magazine novel.



ZaSu Pitts in "The Heart of Twenty," a Robertson-Cole picture

Special Service on

Georges Carpentier in "The Wonder Man"

TO the exhibitor that will play "The Wonder Man," we would recommend two exploitation angles which we feel should receive the greater measure of his selling force; first, the star as a personage of international prominence; and secondly, those scenes that set him off in his contrasting roles as a gentleman and a pugilist. The second suggestion needs a word of explanation. "The Wonder Man" proves conclusively that a clever prize-fighter can at the same time be a perfect gentleman, not only in appearance but in manners as well. This fact is somewhat opposed to the regular notion of what a "pug" ordinarily is. That this element is of supreme exploitation value in selling this picture to the public we will point out later. For the present, we would advise that the exhibitor in his desplay emphasize those scenes that play the star up in his "ring togs" and his dress-suit as well. Consequently, let the keynote of your exploitation for "The Wonder Man" be—Carpentier a figure famous on two continents, and Carpentier the gentleman-pugilist.

That the picture is pleasing; that Carpentier shows a surprising screen personality and gives a genuinely creditable performance; that the production is really one of the big ones released this season; and that the cast represents a carefully selected line-up, including Faire Binney, sister to the better-known Constance Binney, star of "39 East"—all are of comparatively small consequence to the patronage that you will bring into your house by means of your exploitation campaign. Curiosity to see the star—this figure well known to Europe and America—to watch him work in the gymnasium and the ring and thus secure a general idea of his much-discussed physique and boxing prowess—these are the dominant factors that will serve to attract your audiences, especially the male contingent. For the men, Carpentier's reputation as a clever ring-master and his standing as a war "vet" who saw service under fire will possess an inherent appeal, and provided you play up these two facts strong enough in connection with your exploitation of the star the male complement of your patrons will be well provided for. But how to get the ladies. That is the main problem.

The idea of prize-fighting is repulsive to the average feminine mind. It smacks of brutality, of bettle-browed "beef" and of low ideals. The ring-encounter in the woman's mind takes on the aspect of a contest where brute-force alone matters; where intellect has no part to play; where all the finer feelings and nobler sentiments of man's character must be discarded and his primitive instincts depended upon to prove his superiority over his opponent. These are the prejudices that you must seek to overcome in exploiting "The Wonder Man." First of all, make it plain to your clientele that this picture is not one where a professional "bruiser" is given the opportunity to fight his way through several reels of blood and thunder. There is no blood; there is no thunder. There are a couple of ring-encounters in which Carpentier figures as the member of a fashionable club, but these serve only to demonstrate Carpentier's slim graceful build, his ability, even temper, quick eye and rapid-calculating mind. In other words (and this is the point to drive home), Carpentier's ring-appearance in this picture is only a specimen of perfect "team-work" between the mental faculties and the physical make-up of a clean-cut, self-confident and scientifically clever young fellow.

Moreover, let the ladies know that the star's role in the roped circle is only a small part of the action in the production, comparatively. For the greater part of the footage, Carpentier is playing the part of an agent for the French government—the resident of a fashionable hotel where he "hobs-nobs" with the gentility in evening dress, a lion with the ladies and a gentleman to the tips of his fingers. In the garb and part of a French gentleman he moves about in the most gorgeous of settings, for the greater part of the action, lending his attractive personality and winning smile to the appeal of the story itself. So, as far as the ladies are concerned, be sure to play Carpentier up as the gentleman of France, a World-War hero, who moves and plays his part as gracefully in the ball-room as he does in the prize-ring.

In the foregoing we have tried to indicate what we feel should be the key-notes of your exploitation campaign. Now for a few suggestions as to individual stunts that can be put over in behalf of "The Wonder Man."

AT A GLANCE

Subject—"The Wonder Man"
Length—Six Reels.
Star—Georges Carpentier.
Previous Hits—European Heavy-Weight Champion and Hero of World-War.
Directed by—John G. Adolfi.
Story by—David Carson Goodman.
Scenario by—Joseph W. Farnham.
Supporting Cast—Faire Binney, Florence Billings, Downing Clarke, Cecil Owen, Robert Barrat, William Halligan, P. C. Hartigan, John Burkell, Charles Craig and Francois Descamps.
Locale—Washington, D. C.
Time—During the recent World War.
Thumb-Nail Theme—The story of a French secret-service agent, whose main tasks are to prove to his sweetheart that he is no "quitter" and to expose the secret forces that connive against his country.

Educators See Special at Hotel Astor

AN unusual tribute was paid to Robertson-Cole's special during its showing last week at the Hotel Astor. In the midst of an unusually successful run of "The Wonder Man" in the Grand Ball Room of the Hotel Astor, the Society Hoi Scholastikoi, composed of the principals of the New York City High Schools, bought out the Grand Ball Room for Thursday evening, June 3, and fifteen hundred educators and others of prominence saw the Carpentier picture on that evening, it is stated.

Word-of-mouth praise of the picture reached the New York High School principals at a time when they were planning their banquet to celebrate an increase of salaries in Greater New York. It was only after much difficulty in arranging for a cancellation of the hundreds of seats sold in advance for Thursday evening that the educators arranged with the Legion, at considerable expense, it is said, for a special showing for them and their guests. Among those invited to the Thursday evening showing were Governer Smith, Mayor Hylan, members of Congress from New York City, and members of the Assembly.

The opportunity for window displays in stores that specialize in sporting goods is an excellent one. Robertson-Cole has a liberal stock of stills showing the star in gymnasium togs at various poses, attitude of defense, punching the bag, getting a rub-down, etc. These stills mounted as a series and placed on



On the left is the elaborate ballroom set in "The Wonder Man," a Robertson-Cole picture, and in the center and right, two views of Carpentier in his boxing togs.



Carpentier does a little boxing, detective work and love making in "The Wonder Man," his Robertson-Cole release

display in conjunction with almost any sort of sport-supplies in a window are sure to get attention. A touch of color in the stills adds to the effect. Besides the stills of the star, Robertson-Cole is also carrying a line of photographs of just such window displays. Send for them and give them to the shops you tie-up with. They will serve as basic suggestions for the window-dresser.

While the atmosphere of the display window of a sporting-shop is most appropriate for the presentation of Carpentier's photo in ring-togs, punching the bag, etc., clothing stores can also be effectively tied-up with the campaign in the way of installing photographs (enlarged or small-sized) of the star in top-hat and evening suit in the shop-windows. The Robertson-Cole Co. has a supply of these stills in various sizes. This particular stunt was tried by the Robertson-Cole Co. with various Broadway haberdashers and attracted much favorable notice. If the frames of the stills be draped with the American and French colors, the effect will be heightened.

In the matter of lobby and interior decorations, the international phase of the picture—loaned to it by the nationality of the star—should not be overlooked. Flags of the allies, with the Stars and Stripes and the French tri-colors in preponderance, could be very attractively arranged in various designs. Fac-similes of the Military Medal and the Croix de Guerre—the two decorations worn by the star—might also be distributed in various parts of your lobby display with a word or two about their significance, should your audience be of a character that would be interested in these details.

The New York showing prior to the week's run at the Strand theatre which began Sunday of this week, was given under the auspices of the American Legion. It has been a great success and indicates what can be done in co-operating with a Post or Posts of your American Legion. To members of the Legion, Carpentier is more than a clever boxer. He is a soldier with a record for bravery and service in France which incites their greatest admiration. Some of your ex-doughboys may have seen him personally and be enthusiastic boosters for your showing. At any rate, do not neglect the American Legion when you play the picture. Any benefit arrangement or tie-up you may effect will be beneficial in more ways than one.

"The Wonder Man" is a picture to be advertised in a big way. As a working basis for your ad display we do not think there is anything better than the 24 sheet-poster gotten out by the producers. It plays up a big head-cut of Carpentier, is attractive in many ways and is a "flash" that has been seldom equaled, especially for any motion-picture in which a pugilist has been starred. Bill the attraction as extravagantly as you like from the star and boxing angles, with Miss Binney mentioned as a coming screen ingenue, and the story relagated to the smaller end of the selling talk. Get Georges Carpentier's name into big type with explanatory sentences as to who he is and what he has done. Enlist the aid of the sporting-editor in putting over some feature-stories about Carpentier and his record for agility, speed of delivery, cool temperament, his clean, scientific boxing, etc., being careful to avoid anything that might suggest the "brute-force" and lack of mentality so commonly associated with the professional "pug."

Basic story for press notice or program reader:

Georges Carpentier, the French World War hero and champion heavy-weight boxer of Europe, will be seen in "The Wonder Man" at the ——— theatre on ——— and ——— of next week. "The Wonder Man," while giving the star an opportunity to demonstrate his agility, grace of action, speed and boxing science in the roped-circle and the gymnasium, is predominantly a society picture, presenting the French celebrity in the role of a gentleman who moves about amid gorgeous settings in the unfolding of an interesting story. "The Wonder Man" is not a "blood and thunder picture" in which the hero is called upon to smash his way through five-reels by force of brute-strength and professional "bruiser tactics." There is no blood in this picture, and there is no thunder. Instead you will find a gentleman playing his part in most creditable fashion and lending to an interesting story the support of a winning smile and remarkably attractive personality.

The supporting cast, led by Faire Binney, sister of the better-known Constance Binney, represents an array of carefully selected talent. The director, John G. Adolfi, is conceded to have realized in this production his greatest achievement since his direction of "The Cavell Case" with Julia Arthur as the star. To this appeal of strong cast and clever direction is added the beauty of rare and gorgeous settings in which colorful surroundings and beautiful gowns vie for supremacy. And with it all runs a story of romance and mystery which is sure to keep your interest fully aroused from start to finish. So draw a circle around the dates of ——— and ——— and visit the ——— theatre to view a star, famous on two continents, supported by a cast of unusual quality in a story which under capable direction and with the help of beautiful settings is bound to give you an afternoon or evening of rare entertainment.

SYNOPSIS OF "THE WONDER MAN"

IN "The Wonder Man," Georges Carpentier is given the part of Henri D'Alour, residing at a fashionable Washington hotel. His youthful appearance, gentlemanly bearing and, above all, his air of mystery excite much comment and attract the attention of the feminine complement among the younger set. He falls in love with Dorothy Stoner, daughter of a prominent business-man, who holds important contracts for war supplies from the French government. Shortly after D'Alour's arrival on the scene, Mr. Stoner's secretary is found murdered in his office and the Stoner safe rifled. The attempted robbery of the French war contracts seems to have been the motive for the crime. Who committed the murder?

Another issue also is involved. Alan Gardiner, champion athlete of the fashionable club to which D'Alour has received entré, is also in love with Dorothy Stoner. During a gymnasium session Gardiner easily outpoints D'Alour in an informal boxing bout. Later Gardiner angers Dorothy by his forced demonstrations of affection. D'Alour arrives in time to see Dorothy's rebuff of his rival. She requests D'Alour to thrash Gardiner for his insulting conduct. D'Alour's failure to do so at once is interpreted by the young lady as a confession of his cowardice, and she leaves him in scorn.

Meanwhile, evidences of a compelling kind point to Henry D'Alour, the man of mystery, as the murderer of Mr. Stoner's secretary. Shunned by the girl he loves and suspected by his associates as the one responsible for the crime in Stoner's office, D'Alour sets about to reestablish himself in the good graces of his sweetheart and to detect the true assailant. After an intensive course of training, he meets Gardiner in the big ring-scene of the picture and, spurred to supreme efforts by the arrival at the last moment of an encouraging note from Dorothy, he turns a losing fight into victory. Aided by one of Stoner's servants, D'Alour lays out a plan of campaign against the secret forces that are working for the possession of the coveted French contracts. How he eventually exposes them and captures the true culprits responsible for the murder is told in the final scenes of the picture. The mystery of D'Alour's identity is also cleared up when he is revealed in the closing moments as an agent of the French secret-service system.

Tower Film Announces Extensive Sales

The Tower Film Corporation announces the sale of the following territories on "Tillie's Punctured Romance:"

Mr. Sam Grand, treasurer of the Federated Film Exchanges, Boston, Mass.,—New England States; Maurice W. Jencks, Funston, Kansas,—Missouri, Criterion Film Service, Atlanta, Ga.,—No. and So. Carolina, Georgia, Florida, Alabama and Tennessee; Equity Distributing Co., Portland, Oregon,—Washington, Oregon, Idaho and Montana; W. I. Film Service, Indianapolis, Ind.,—Indiana; Sterling Film Corporation, Omaha, Nebr.,—Iowa and Nebraska; Joe Fox Kansas City, Mo.,—Kansas; Gardiner Syndicate, Buffalo, N. Y.,—New York State; Standard Film Exchange, Pittsburgh, Pa.,—Western Pennsylvania, and West Virginia; Twentieth Century Film Co., Philadelphia, Pa.,—Eastern Pennsylvania and Southern New Jersey; Wisconsin Film Corporation, Milwaukee, Wis.—Wisconsin.

Pioneer Will Release Series of Comedies

The Pioneer film exitorial department which has just completed its work on "What Women Want" with Louise Huff, is now busily engaged in preparing the forthcoming series of the two-reel comedies, which are to be released within the next month or so.

These comedies deal with the humorous exploits of "A Modern Pecks Bad Boy." They will be released at intervals of two weeks. The leading part is played by Frank McGlynn, Jr., the son of Frank McGlynn, who is now appearing in the title role of "Abraham Lincoln," in New York.

Matty Roubert Pictures to Be Shipped Soon

"Circus Day" and "She's a Vamp" are the titles selected for the first two Reelcraft pictures, starring Matty Roubert, the 12-year-old "leading man." Sample prints of these two pictures will be in the hands of all Reelcraft exchanges shortly for screening for exhibitors. The pictures are to be but two reels each and released one a month at the Reelcraft and allied exchanges throughout the United States.

A national advertising campaign on this series has already started in the trade papers, and Reelcraft plans to carry a separate advertising campaign for each release.

Argus Will Distribute Fulco Products

The Argus Enterprises, Inc., of Cleveland with branches in New York, Chicago, Boston, Denver, Omaha, Salt Lake City and Los Angeles, have been appointed exclusive distributors on the Western Coast, including the states of Washington, Oregon, California, Nevada, Arizona, Idaho, for the E. E. Fulton Company of Chicago, manufacturers of the Fulco products for the exhibitors.

Activities of the Independents

STATE RIGHTS—EXPORT

Hallmark Has King Picture

"The Discarded Woman" Scheduled for Early Release by F. G. Hall

"THE DISCARDED WOMAN," a Burton King production in six reels, is announced as the June 15 release on the Hallmark Picture Corporation's program by Frank G. Hall, its president. The picture is in six reels and was produced under the personal direction of Mr. King whose last special production was "The Lost Battalion."

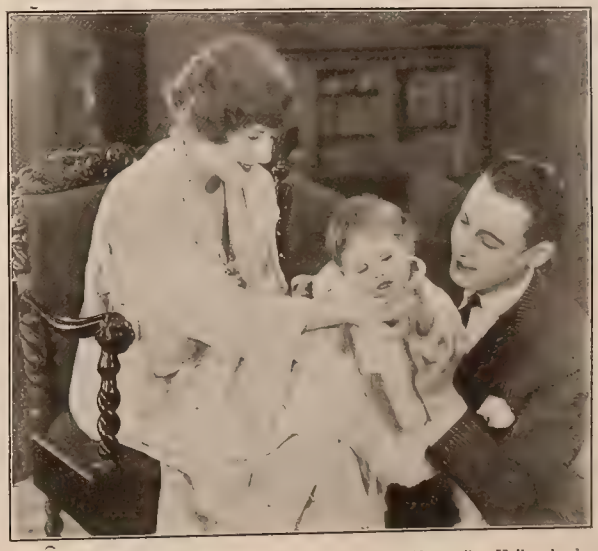
Grace Darling and Rod La Rocque are the featured players with a supporting cast including E. J. Radcliffe, W. D. Corbett, Madelene Clare and James Cooley. Miss Darling recently completed the starring role in a Robert W. Chambers novel and Mr. La Rocque is one of the screen's best known leading men, his latest appearance being opposite Mary Miles Minter in the screen version of Israel Zangwill's novel, "Nurse Majorie."

"The Discarded Woman" is the story of an unhappy marriage and of a wife who would deceive her husband to safeguard the home but sacrificed all rather than betray him.

The locale takes in the East and West giving rise to strong dramatic moments and action. The Western dance hall and the Eastern high life are presented with a "true-to-life" faithfulness that makes the picture, according to pre-reviewers, ideal entertainment. This King production is Hallmark's early summer special and will be followed in July by the second of King's, a screen version of an original story by Willard Mack.

Hemmer Finds Location in New Jersey

Edward Hemmer, president of the Hemmer Superior Productions, reports that he had considerable difficulty in finding the correct exterior for the picture he is now making. A sufficiently dilapidated farmhouse was finally discovered in New Jersey.



Grace Darling and Rod La Rocque in "The Discarded Woman," a Hallmark picture made by Burton King

"Isle of Destiny" Can Be Well Exploited

Unusual exploitation possibilities as well as strong entertainment values are said to be features of Character Pictures Corporation's special production that has just been completed, "The Isle of Destiny." Realizing the importance of exploitation, special consideration was given, according to the producer, to all elements entering into the making of the production that would tend to give it the best of exploitation possibilities.

Cannibals play an important part in the picture and much time was given to get the correct cannibal atmosphere. One of the freak "shots" is a scene in which it is estimated that at one time 50,000 fiddle crabs are in evidence. In trying to get scenes and locations that were different, the company had great difficulties and only secured them at the expense of much time and money.

Christie Studio to the Fore in News Reels

The Motion Picture Magazine Screen Supplement has photographed a scene at the Christie studios showing prominent members of the Bankers' Association taking part with Al Christie, Bobby Vernon and Dorothy Devore in a comedy.

Screen Snap Shots, another novelty reel, shows scenes of Fay Tincher, Christie star, at the studio and at home. It will also show in one edition a back-stage view of putting on a special Christie comedy with the Christie Follies girls.

The Pathe Weekly has another view of the Christie studios, with Dr. Neal Dodd addressing players in his campaign for a Motion-Picture Church in Hollywood.

Booklet Helps Boost Reelcraft Pictures

Reelcraft Pictures Corporation has issued an attractive booklet of twenty-four pages, entitled "Aladdin's Lamp Realized." In it are set forth interesting statistics giving the number of theatres in the United States and their estimated daily attendance, as well as the investments in the industry. It also contains, under the heading "Pictures Owned or Distributed Generally or Sectionally," a complete list of all Reelcraft subjects. The booklet is attractively gotten up and contains pictures of Reelcraft laugh makers.

Annette Kellerman's Premier in West

"What Women Love," starring Annette Kellerman, was given its initial showing at Santa Anna, California, on June 1st. The premiere has been the source of great satisfaction to Sol Lesser and the members of his organization. The new picture does not emphasize her aquatic skill, but presents her in the comedy field as an American girl of the out-door, athletic type. George Reban is also reported as putting the finishing touches on his "One Man in a Million."

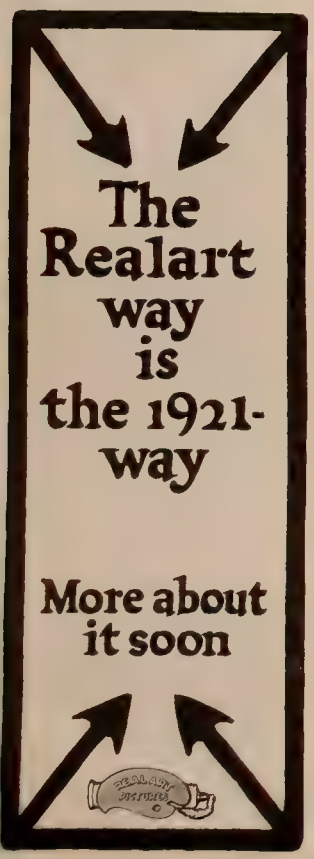


Three scenes from "The Isle of Destiny," showing Paul Gilmore, Hazel Hudson and Frank Williams at various moments in the action of this Character Pictures production

"An Overall Hero" Is Chester Comedy

"An Overall Hero" is announced by Educational Films Corporation as the second of the Chester Comedies. Work on the production has just been completed at the C. L. Chester studios in Los Angeles and the prints are now on their way to New York.

"Torchy Comes Through" has been selected as the name of the second "Torchy" comedy starring Johnny Hines, taking the place of the working title, "A Knight for a Night."



Reelcraft for Independents

Deals Directly With Twenty-five Exchanges Throughout the Country

IN response to the present popular query from the Exhibitors "Where Do You Stand?" comes the announcement from the Reelcraft Pictures Corporation declaring for the independent exhibitor and the independent exchange.

Reelcraft is dealing directly with more than twenty-five Independent Exchanges throughout the United States at the present time, and attributes a big measure of the present success of Reelcraft to the close co-operation maintained by this Independent distributing organization. There is no desire to interfere in any manner with those independents selling Reelcraft releases, each independent takes those releases he wants for his territory, and permits Reelcraft to sell those he cannot place among his releases to any other independent exchange in the territory.

That the present plan is an ideal one is said to be proven by the cordial and successful relations established between Reelcraft and the R. D. Marson Attractions Company of Boston; the Arrow Film Company of Denver; the Standard Film Service of Cleveland, Detroit and Cincinnati; The Dooley Exchanges of Syracuse and Buffalo; the Consolidated Film Company of Los Angeles and San Francisco; the Greater Features of Seattle; the R. D. Lewis Film Company of Dallas, San Antonio and Little Rock; the Supreme Photoplay Company of Denver; the E. & H. Distributing Company of Atlanta; the S. & S. Film Supply Company of Pittsburg; the United Film Company of St. Louis; the Magnet Film Company of Davenport and Omaha; the First National Film Company of Kansas City; the Arrow Film Company of Boston; the Exhibitors Exchange of Washington; and the Alterbran Film Company of Knoxville.

Chatkin on Way to Coast

Secretary of Kohn Productions Returns After New York Meeting

DAVID J. CHATKIN, secretary of the Marion H. Kohn Productions, who has been in New York for the past week attending the independent producers convention, has just left for the coast. Before leaving New York Mr. Chatkin was asked about the market for short subjects, in which the Kohn Productions specialize.

He expressed himself as very optimistic regarding the future for two-reel and single reel subjects. "I believe," said Chatkin, "that the coming fall and winter will mark the greatest point in the history of the short reel pictures. Time, effort and money are being put into these pictures on a scale never anticipated. All the energy that is put into producing a five-reel production is now concentrated in the making of two-reelers. Short subjects were formerly program fillers. They were flashed on the screen without main titles and swept off in the same manner.

"Times are different now. The finest houses in the country are actually featuring the two-reelers. They appear in electric lights along with the big features on the theatre signs. As a result managers are scouring the market for really good short subjects."

While in New York Mr. Chatkin arranged for the sale of all Marion H. Kohn Productions to the Federated Film exchanges.

Radin Subjects Bought by Exhibitors Film

The Exhibitors Film Company of Pittsburg has purchased the rights from Radin Pictures on the "Zip Comedies," featuring Chris Rub and Florence E. Turner, and the two-part series of "Real Star Dramas," for the Pennsylvania and West Virginia territory.

Special Representative Named by Inter-Ocean

Carlos Salazer of the Inter-Ocean Film Corporation sales staff has been selected by Gus Schlesinger, manager of the Department of Foreign Film Sales, as the emissary who will spread the gospel of American films and motion picture accessory products for Inter-Ocean Film Corporation throughout Central America and the West Indies, according to an announcement made during the week from the New York offices of the company.

The decision to dispatch a representative into these undeveloped regions is the culmination of intensive investigation and research work, and is in line with Inter-Ocean's recently announced policy of opening up wider avenues of distribution for the American manufacturer.

England Interested in May Yohe's Serial

Kosmik Films, Inc., reports that great interest is being manifested in England, Canada and India regarding the production of the Hope Diamond Mystery serial written by May Yohe, formerly Lady Francis Hope. Several offers for the foreign rights to the serial from the above named countries have been received.



Karla Schramm, in "The Son of Tarzan," a serial now being produced by the National Film Corporation



Sidney Smith, creator of "The Gumps," at work in his studio

Cartoonist's Hand Is Insured for $75,000

Joseph L. Friedman is taking no chances whatsoever on anything arising that will slow up the production of his Gump cartoons. To protect his investment in this new enterprise, Mr. Friedman has insured the right hand of Sidney Smith, cartoonist of the Chicago Tribune and creator of Andy and Minn. The amount the policy calls for is $75,000.

Insurance men of Chicago say that the policy entered into is one of the most peculiar policies ever issued, in case of complete disability to Mr. Smith's right hand, the full amount of the policy will be paid and each finger is separately insured in varying amounts. In addition to the hand insurance a large life policy has been taken out to cover any possibility of accident to Mr. Smith which would mean the slowing up of the production of the Gump Cartoon.

Exhibitors Said to be Seizing Pictures

With the idea that they can force somebody to make good for the losses they have sustained through the failure of United Theatres, a number of exhibitors are said to have seized United pictures received from the Hallmark Exchanges, formerly operated by United. They have held these, it is alleged, without regard for the bookings of other theatres which are scheduled to play the same features.

Hallmark has issued a statement calling attention to the fact that such seizure is illegal and that the United States District Court, which appointed the receiver, will not permit such taking of property in the possession of the court. The exhibitors, it is said, will be held responsible.

Lesser Will Not Make Underwater Picture

Sol Lesser wishes to deny any reports which have been circulating to the effect that he would star Annette Kellerman in a sensational underwater serial. Mr. Lesser is now busily engaged in having his staff put the finishing touches to the latest Annette Kellerman comedy drama "What Women Love," on which he will soon announce distribution policy.

Frank Losee Will Support Farrar

Well Known Actor is Added to Cast of "Riddle: Woman"

WITH the engagement of Frank Losee for an important part in support of Geraldine Farrar in her first Associated Exhibitors Production, "The Riddle: Woman" to be produced by Paths, Director Edward Jose made rapid progress during the last week in the filming of the great stage play. The addition of Mr. Losee to the cast, gives the production a trio of excellent players in support of the star. Adele Blood and Montagu Love are other members of the triumverate, which, with Miss Farrar is expected to make "The Riddle: Woman" a great contribution to the silent drama.

Mr. Losee is a veteran of stage and screen, and his work is known to motion picture enthusiasts throughout the land. For twenty-five years he appeared in many of the great stage plays, under the direction of Belasco, Frohman, Klaw & Erlanger, the Shuberts and John Cort. For three years the veteran appeared in Famous Players productions, numbered among which were "La Rosca," "The Spider," "Helen of the North" and "Paid in Full."

The Egyptian set upon which Mr. Jose is now engaged in filming the early scenes of "The Riddle: Woman," is said to be one of the most pretentious ever built for a motion picture.

In many respects, the production of the initial Associated Exhibitors production marks a distinct era in motion pictures according to an announcement. The Exhibitors, being purely an exhibitors-owned organization, it is to be assumed its members know just what the public wants in the way of entertainment. Director Jose, before advancing the work on the great stage play, in which Bertha Kalisch starred for two years, consulted with the Board of Directors. He obtained the individual views on just how the picture should be presented, and in that wise gained opinions that will be of vast assistance to him during the production period.

Miss Farrar has entered upon her work with her characteristic vigor. The strength of the characterization she is drawing in "The Riddle: Woman" is probably greater than any she has ever portrayed for the screen.

Director Jose is finding the old Thanhouser studio at New Rochelle an ideal place for the filming of the production. The stage is sufficiently large to permit the erection of two sets at the same time, so there need be no delay while waiting for the building of interiors. Mr. Jose's knowledge of Miss Farrar's capabilities, is another factor in the smooth, rapid progress being made with "The Riddle [illegible]

The new distributing [illegible] departure for the Christie firm inasmuch as Christie Comedies since their inception four years ago, have been handled by leading independent exchanges for the [illegible] tories of the United States and Canada. However among the exchanges which previously handled the product there were five key cities were First National exchanges, these being at New York, Buffalo, Omaha, Vancouver and Philadelphia.

The Christie company is arranging production of two-reel comedies so that featured players may be used alternately. It is expected that Fay Tincher and others will appear in the second release followed by Bobby Vernon, Eddie Barry, Harry Gribbon (a new comedian for Christie who has recently been acquired) and other featured people.

Al Christie promises the same high type of light comedy by which he has been made famous and which has established a unique standard.

Independent Field Is Strong

THAT "The Independent Exhibitor, exchangeman and distributor are now individuals of prominence in the picture art" and that "the independent field was never in a better state of progressiveness and stability," are two phrases containing the essence of a statement made by W. E. Shallenberger, president of the Arrow Film Corporation, just before he left New York earlier in the week for the Cleveland convention.

Mr. Shallenberger is head of one of the largest independent distributing organizations in the film industry and has the authority to speak on subjects vital to the independent film man. He has offered the following statement to the trade press for publication: "I have a two-fold purpose in attending the exhibitors' convention in Cleveland. One is to watch the actual convention proceedings and the other one, the major reason, to meet all the independent exhibitors and exchangemen that attend. This convention comes at a time when the independent man is reaping the deserved harvest of his straightforward businesslike policies. The independent exhibitor, exchangeman and distributor are new individuals of prominence in the picture art. By that I mean, they are considered in a more serious manner than ever before.

"While the larger producing-distributing organizations have been progressing and carrying on an internal war, the independent organizations have been coming closer together for the purpose of bettering their condition."

In discussing the condition of the independent field Mr. Shallenberger pointed out in detail the stability of the organizations themselves. He said, "As proof of the stability of the independent field I point to the men in the independent organizations. They are among the most capable in the entire industry and in many cases more so. They are level-headed individuals imbued with the earnest desire to provide the public with real screen drama of high character.

"The independent field was never in a better state of progressiveness or stability. At least twenty to thirty buyers visit our office here each week, seeking as it were, the highest class of attractions. They are not seeking ordinary pictures—pictures which go over because of a startling title or a lurid appeal, but pictures that contain clean dramatic action or wholesome humor."

Mr. Shallenberger, Mr. Dana and Mr. Hubenstein expected to go to Chicago after the Cleveland convention, where they will hold a special session with other independent executives in that territory.



Ora Carew, star of "Love's Protege," distributed by Arrow Film Corp.

Washburn Picture Last of Kremer Revivals

With "Skinner's Dress Suit" Victor Kremer Film Features close their "star revivals." This is chiefly due to the lack of "Big Bets" among reissues. In other words the market in that branch at this time offers no attraction big enough to suit Mr. Kremer.

Most extensive new press matter has been prepared, the novel compo-board "Dress-Suit-Stand" especially designed for the purpose being most in demand. Judging from the manner Skinner's Dress Suit" is booking where the feature has been released, Mr. Kremer is sanguine that "Skinner's Dress Suit" will surpass all expectations. Simultaneous with the exit of "Revivals" Victor Kremer makes his debut as producer and distributor of New Independent Big Feature Attractions

To Executives and Advertising Managers:

I am bringing before you, somewhat bluntly, the following facts because they seem worthy of your very serious consideration:

The *subscription* circulation of the NEWS, issue of May 29th, was

10,327

guaranteed, every single subscription.

Subscription circulation is the only circulation test. If a paper includes newsstand circulation in its circulation figures you can subtract just that amount.

If, therefore, any other paper is lower in *subscription* circulation by 20% or 30% or 50% your advertising in that paper, compared with the "NEWS," is just 20% or 30% or 50% less effective.

If, furthermore, a paper has not *selected* its subscriptions and confined them strictly to trade prospects (as the NEWS has, returning over a thousand non-trade subscriptions), then you can subtract another 10%, at least, from the effectiveness of your advertising.

Do you think it fair to yourself, or fair to us, then, to put all papers in this field upon the same basis of advertising effectiveness—by giving to each the same amount of copy either by duplication or alternation?

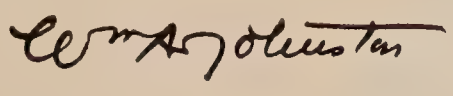
You would not expect pictures to be rented on such a basis.

We are not asking you a higher advertising rate—higher by 20% or 30% or 50%, because of our greater circulation.

We simply ask that, in your own business interest, you place your advertising upon a basis pro rata with circulation quantity and quality—

—And to arrive at this, that you ask all trade papers for an analysis of circulation—by subscriptions.

Sincerely,



P. S.—An A. B. C. audit report will shortly verify and analyze the above figures

News Notes from the West Coast

By J. C. JESSEN

UNIVERSAL

ROLLIN STURGEON has everything in readiness for the filming of the first Carmel Myers picture, and work on this was started this week immediately following the arrival of Miss Myers from the east. The cast selected for this first starring vehicle of Miss Myers' new series has Thomas Holding, George B. Williams, Arthur Clayton, William Bainbridge, and a number of others including Bess Ivans and Viola Lind.

Another new production upon which filming was commenced is that of "Hitchin' Posts," which will be directed by Jack Ford with a cast that has Frank Mayo, Beatrice Burnham, and Dagmar Gadowsky in the featured roles.

Jacques Jaccard has begun the filming of the first five-reel Canadian northwest mounted police feature titled, "Under Northern Lights." This was written by Jaccard assisted by Kay Harrison, and has a large troup of western players headed by Leonard Clapham and Virginia Fair.

Work of filming the next Priscilla Dean story will be started in a day or two. The continuity for this has been prepared for several days, and Director Tod Browning has been working with the casting department in the selection of players. Up to this time Lon Chaney, Wheeler Oakman Ralph Lewis and E. F. Warren have been engaged to play the leading roles.

The Universal scenario department is working with Eric Von Stroheim in the preparation of story and script for his next production. Von Stroheim has just returned from spending six weeks in New York where he witnessed the initial presentation of his most recent production, "The Devil's Pass-Key."

Other various subjects in the making are "Fightin' Job," directed by Reeves Eason with Harry Carey as star; "Mirama," directed by Norman Dawn with Edith Roberts, and the Lyons and Moran farce comedy "La La Lucille." The latter subject has an exceptionally big cast, the principals in addition to Eddie and Lee are Ann Cornwall, Gladys Walton, Fred Gamble, Henry Meyers, Frank Earle, Charles McHugh, Rose Gore, Arthur Thallaso, Dorothy Wolbert, Sam Apple, and a number of others.

The Universal is preparing for the filming of another serial which will be "The Diamond Master," adapted from the story of the same name by Jacques Futrelle. George Lyper has been retained to prepare the scenario for this, and Eileen Sedgwick and James B. Warner will be the principals.

Other serials in the making are "The Moon Riders," directed by Albert Russell and starring Art Acord, and "The Lightning Eye," directed by Robert Hill and featuring Elmo Lincoln.

Three short western subjects are in the making, "Hoot" Gibson is playing in "Lyin'," with Dorothy Wood playing opposite; Mack Wright is directing "Our Turn to Lose," and George Webster is at work on "The Sheriff of Wompus County," with a cast headed by James Warner and Flora Braidwood.

F. P.-LASKY

CECIL B. DeMille is now doing the preparatory work on his next production which will be started the latter part of June, and a significant feature concerning this is that a number of new people are being engaged to play in this subject. Recent DeMille productions have had Gloria Swanson, Bebe Daniels and Wanda Hawley in leading roles, but as Miss Hawley and Miss Daniels are to be starred for Realart, and Miss Swanson is to retire from the screen temporarily, Mr. DeMille has found it necessary to find a new leading woman for his productions.

It has been definitely decided that Ethel Clayton is to make but one more picture for Paramount-Artcraft at the West Coast studios. This is "Rosanne Ozanne" now in the making under the direction of Tom Forman from script written by Mary H. O'Connor. Immediately following the filming of this play Miss Clayton will take a vacation, and will then go to the London Famous Players-Lasky studio for the making of at least two films.

Tom Geraghty has completed the scenario for the "Charm School" to star Wallace Reid, and Director James Cruze will begin the filming of this next week.

Walter Woods is at work on scenario for Roscoe Arbuckle, "The Traveling Salesman," to be directed by Joseph Heneberry; and William DeMille expects to begin the filming of "His Friend and His Wife," within the next week.

The George Melford Company making, "The Jucklins," is working on exterior locations while several large settings are being built at the studio; and the Bryant Washburn unit filming, "Wanted A Blemish," from scenario by Douglas Bronston, is working under the direction of Maurice Campbell at the Morosco Studios.

Under her contract which she renewed for five years with Mr. Lasky, Gloria Swanson will be starred in a number of productions. Last year she made a tremendous hit by her work in "Male and Female" and "Why Change Your Wife?" both Cecil B. DeMille productions, and under the new arrangement she will work under the personal supervision of Mr. DeMille, who will select her stories and supervise all details of production. Another feature of the new season will be George Loane Tucker's picture "Ladies Must Live" a Mayflower Production.

Billie Burke will be starred in four pictures next year, according to the terms of her new long-term contract. The first of these, "The Frisky Mrs. Johnson," an adaptation of Clyde Fitch's play, is already in production and will be released late in November. It is announced by Mr. Lasky that the new plays for Miss Burke will be of a somewhat more serious nature than those in which she has appeared in the past. All will be from well known books or plays.

Thomas Meighan, whose work in Cecil B. DeMille's "Male and Female" and in George Loan Tucker's "The Miracle Man" won him stardom, will be starred in six pictures next season. Five pictures starring Dorothy Dalton are scheduled for release. Miss Dalton, who is now completing "A Winter City Favorite," from a story by Charles Belmont Davis, will next do "Jeanne of the Marshes" from the novel by E. Phillips Oppenheim.

Wallace Reid, who is making "The Charm School," a lively comedy from the novel by Alice Duer Miller, will be seen in seven pictures during the coming season. Ethel Clayton, who is completing "A City Sparrow" by Kate Jordan, also will be starred in seven pictures.

Douglas MacLean, Thomas H. Ince star, is expected further to increase his remarkable popularity through the six pictures which will be released under the Paramount brand next season. MacLean already has completed "Lucid Intervals" and "The Jailbird" and is now at work on "Yancona Yillies" from the Saturday Evening Post story by Herschel S. Hall.

Six pictures starring Enid Bennett, Thomas H. Ince star, will be released, according to present schedule. These include "The Incubus," "I Wonder If," "Her Husband's Friends" which already have been completed or are in work.

Dorothy Gish will be seen in four new productions, the first of which "Little Miss Rebellion," will be released in September. "The Princess of New York," one of Cosmo Hamilton's stories, probably will be the first picture to be made next season by Violet Heming.

Maurice Tourneur will make two productions for release next season by Famous Players-Lasky. The first of these, "Caleb West," from the story by F. Hopkinson Smith, will be released in November.

With the vast literary reservoir of the Hearst publications to draw upon, the Cosmopolitan Productions are unusually well equipped to provide twelve pictures during the year. Four pictures featuring Bryant Washburn will be released next season. "Burglar Proof," and "A Full House" already have been completed and "Wanted, A Blemish" is now nearing completion.

Two pictures starring Charles Ray, Thomas H. Ince star, will be released during the coming year. They will be "The Village Sleuth" and "An Old Fashioned Boy."

Sydney Chaplin has completed the



Charles Hutchinson battles the waves after performing one of his daredevil stunts for a forthcoming Pathe serial



Latest portrait of Corinne Griffith, Vitagraph star

first of the big five-reel comedies under his contract with Famous Players-Lasky and two special Lois Weber productions also will be released as Paramount pictures.

J. D. HAMPTON

UPON completion of the Jesse D. Hampton picture starring Blanche Sweet made under the working title of "Leona Goes a Hunting," permanent title was selected which will be "Object, Matrimony." The film play was adapted from the Edwina Levin story by Geo. H. Plympton and the final editing has been done by K. E. Anderson and after preview at the Hampton studios the film will shortly be shipped to New York. Jesse D. Hampton has selected Mahlon Hamilton to play opposite Blanche Sweet in "That Girl Montana," from the Marah Ellis Ryan story of the same name. Hamilton is at present playing in the Hampton production, "Half a Chance."

Lillian Rich has been added to the "Half a Chance" cast to play the leading feminine role opposite Mahlon Hamilton. This production is being directed by Robert Thornby and will be released as a Robert Thornby production.

BRUNTON

THE initial Betty Compson production made at the Robert Brunton studios under the working title of "The Test" is nearing completion under the direction of Arthur Rosson and has been given the final title of "Prisoners of Love." A new story has been selected as Miss Compson's next starring vehicle and work of filming that will start shortly. Lindsay McKenna who came to the coast from New York where he served as newspaper and magazine writer, to supervise publicity of the Selznick West Coast forces, has been engaged as director of publicity of the Compson company.

The scenario staff of B. B. Hampton productions is now working on the continuity of the William Allen White novel, "A Certain Rich Man," and this script will be ready for filming in the near future.

GOLDWYN

DIRECTOR Frank Lloyd this week made the first scenes for the Leo Dietrichstein play "The Great Lover" and had as one of his audience John McCormack, who was in Los Angeles on a concert tour. The scenes were those of grand opera night at a metropolitan theatre and the noted tenor was invited by Director Lloyd to witness the filming and aid in creating proper atmosphere The complete cast for this production has been selected and in addition to John Sainpolis will consist of Sylvia Breamer, Mme. Rose Dion, Lyonel Belmore, Richard Tucker, Jean Cory, Alice Hollister, John Davison and others.

In addition to Mary Alden who will play the part of Mrs. Hutch in the Will Rogers play "Old Hutch," the cast will include Priscilla Bonner, Tullie Marshall, Nick Coagley, and the Trebeaol children, Eddie Ynes and Jeanette.

A week will be needed for building, setting and preparing for the filming of the next Jack Pickford play "Just Out of College," from the original stage play by George Ade which will be directed by Al Green, and the Mabel Normand subject will be started within a few days. Naomi Childers has gone to New York to work in one production for Goldwyn and Henry Ralston and Andrew Rodson have been cast to play important roles in the Tom Moore production, "Stop Thief."

Basil King, the author, who has been at the Goldwyn plant assisting Director T. Hayes Hunter in editing "Earthbound," left for the East this week with the intention of bringing Mrs. King to the Coast to make Los Angeles their future home.

VITAGRAPH

DIRECTOR Tom Terriss left New York this week after completing the Vitagraph production, "The Girl of the Sky," which is from the Gouverneur Morris story "Trumpet Island." Director Terriss took the film to the Vitagraph studios at Brooklyn where it will be edited by George Randolph Chester. Marguerite DeLaMotte and Wallace MacDonald are leads in this all star production.

Earle Williams, Viola Vale, Allan Forrest, Ernest Shields and other members of Director Chester Bennett's company are at San Francisco filming many shipyard scenes for "The Purple Hieroglyph" and following completion of the work they will go to San Diego to get submarine scenes.

William Duncan will require but two weeks more for the making of the final episode for "The Silent Avenger" serial. This week he directed and played in the fire scenes that destroyed the mammoth street settings built especially for this episode. The "Hidden Danger" serial company which is headed by Joe Ryan and Jean Page is now working on the 7th episode and Antonio Moreno and Pauline Curley under direction of Webster Cullison are busy with the 4th episode of the "Veiled Mystery" serial. Director Jess Robbins has made the fifth of a series of comedies featuring Jimmy Aubrey in which the comedian plays the role of a paper hanger. Production on this was delayed because of injury Aubrey received in making the preceding comedy when he fell about 2 feet from a tree, dislocating his shoulder. Director Robbins will introduce a number of new comedy features in this subject.

General Western Manager W. S. Smith has completed plans for a number of improvements at the Vitagraph plant which include new star dressing rooms and additional stage space and a number of permanent settings. This week Mr. Smith appointed Douglas Dawson casting director for the Western plant. Dawson served as assistant director for several years.

SELIG

COLONEL William N. Selig has three producing organizations at work at his mammoth studios. One unit is making "Kazan," the wolf dog story of Canadian woods by James Oliver Curwood, which is being directed by E. A. Martin, for many years affiliated with the Selig organization. A very remarkable dog was found by Mr. Selig and purchased to play the role in this subject and Jane Novak was engaged to play the part of the girl. William E. Wing, in charge of the Selig scenario department, has written the continuity for this production.



A still from the Universal picture "Alias Miss Dodd," in which Edith Roberts has the leading role

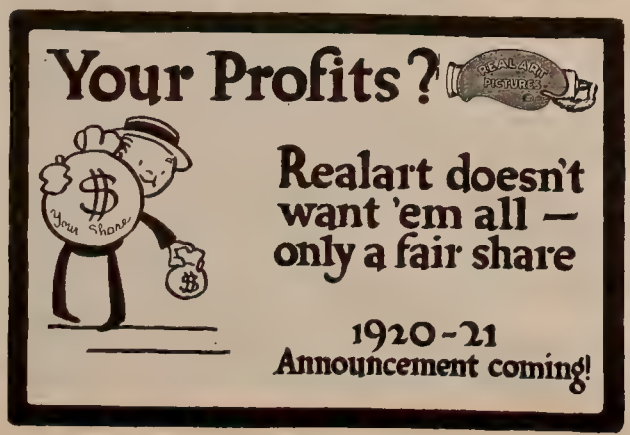
Another company is making "In For the Night," a six reel special farce which will introduce many of the Selig Zoo animals in films for the first time. Frederick Sullivan of the Christie organization was borrowed to direct this farce which has Harry Depp in one of the leading roles.

Franklyn Farnum, who has been working at the Selig studio for the past year in the making of twelve two reel Western subjects and fifteen episode serial "Vanishing Trails" by William E. Wing, has renewed his contract and is to make a series of five reel Western, semi-Western and Canadian woods pictures, the first of which will be "Riding the Winds," an original story by Wing. Genevieve Berte will play opposite Farnum in the first subject and others engaged are Otto Ludder, Vester Pegg, Bud Osborne and a number of other well known Western players. Tom S. Nash is manager of the organization. E. G. Linder is cameraman and director will be selected shortly.

FOX

IF William Fox should come to his West Coast Studios he would find every unit save that headed by William Russell at work on new productions. It is reported in numerous quarters of Los Angeles that Mr. Fox will arive in Los Angeles during the coming week, it being his intention to come West immediately following the Fox convention. At the studio, however, this report could not be verified. The only statement to be made there was that Mr. Fox expects to visit the studios during June or July but the exact date that he will come West is not definitely known to the executives.

Israel Zangwill's play "Merely Mary Ann," is now in the making for the screen and will star Shirley





Three glimpses of Bessie Love, as she will look in "The Midlanders," an A. J. Callaghan production

Mason under the direction of Edward LeSaint. Raymond McKee is leading man and other principals of the cast up to date are Harry Springer, George Woodthrope and Babe London. The play will have additional members for its cast but the scenes now being made do not require the players for a week or more.

Lynn F. Reynolds, who for the past year has been directing for Universal following eighteen months with the Fox organization, has returned to the William Fox studio and is to direct Tom Mix. During Reynolds' previous engagement with Fox he directed Tom Mix, Madelaine Traverse and Peggy Hyland and his first present work will be the filming of "Three Gold Coins," Reynolds has specialized on out door pictures for the past several years and by Fox executives he is considered most capable for directing pictures of the type best suited for Mix.

William Russell has made the last scenes for "The Twins of Suffering Creek" and while supervising the editing of this subject he is working with the scenario department in the preparation of his next production. Scott Dunlap was the director of the Russell picture just finished and it is very likely he will continue with this star.

The Fox scenario department have prepared continuity for the Eileen Percy vehicle which will be entitled "The Husband Hunter." It is an adaptation from the magazine story, "Myra Meets His Family," by F. Scott Fitzgerald. Howard M. Mitchell is to direct the new Fox star and the cast selected to support her in her initial vehicle includes Emery Johnson as leading man, James Miller, Harry Dunkin, Evans Kirk, Edward McWade and John Stepling.

FIRST NATIONAL

PRESIDENT Sam Rork has purchased two novels to be used as starring vehicles for Katherine MacDonald. One of these is "The Brass Bowl," by Louis Joseph Vance, and the other, "The Second Latch-Key" by C. N. and A. M. Williamson. "The Brass Bowl" will probably be filmed next, production work being taken up upon the completion of the present subject, "Curtain" by Rita Weiman, which was directed by James Young, and who is now in charge of editing the film. Director Young is to be retained for the filming of additional MacDonald subjects.

The administration offices of the King Vidor Productions are being moved to the new studio at 7200 Santa Monica Boulevard, and all will be in readiness there in about two weeks for the filming of Vidor's third production for First National.

HERE AND THERE

THE American Film Company is next to produce a screen version of the Robert Browning poem, "A Little Woman," which is to be made under the direction of George L. Cox. Helen Jerome Eddy and Charles Clary have been selected to play the leading parts.

Maurice Tourneur is taking the final scenes for "Caleb West, Master Diver," and has selected as his next film, "The Tiger Lady," which will be the second film made by this producer with Hope Hampton in the featured part. The continuity for this is to be written by H. H. Van Loan and Catherine Carr.

The Monroe Salisbury Players have begun the filming of "The Barbarian," and will make the Brunton studios their headquarters. Salisbury and Director Donald Crisp have just returned from a two weeks trip in Northern California where they selected locations for the exterior scenes that will require two or three weeks for filming.

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This announcement is addressed to motion picture producers interested in broadening the art, the appeal and the influence of the screen.

I want to be associated with a motion picture producer who has the vision to see the splendid future of the screen, and plans to proceed as such a vision dictates.

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"HIDDEN DANGERS."

Both Box-Office Reports and Advance Release Information
will be found
IN THIS ISSUE

Stanton Would Produce Foreign Masterpieces

According to Richard Stanton there is no such thing as a lack of good story material for the screen. "There are," said Mr. Stanton, "a great many foreign masterpieces that have never been utilized for the screen. I refer particularly to the colorful romances of Pierre Loti, the tragedies of Ivan Turgenief, Tolstoi and Gorky, and the farces of Marcel Prevost, Frank Widiking and Anatol Schnitzler.

"I cannot believe," continued Mr. Stanton, "that the fertile imagination of our best authors will ever fall short of meeting the demand for more and better stories, but if such a thing should happen, why can we not broaden our cinema taste by producing the great romances of other climes?"

Author Acquired Fame in Seven Years

No writer in America has risen to the heights of popularity more rapidly than Zane Grey. His first novel appeared in 1913 and won instant recognition. No other writer of American fiction has won so large a public in seven years. "Desert Gold" produced by Benj. B. Hampton, from the book of that name and "Riders of the Dawn" based on Zane Grey's novel, "The Desert of Wheat" are claimed to be representative of a new development of the screen drama.

Pathe Traces Serial's Rise

Present Roster Shows Ten Stars Engaged in Making Serial Films

THE proportions to which the Pathe serial program has been built since the days when "The Perils of Pauline" was brought forward by that organization finds its best illustration in the Pathe serial-star roster for this year. Ten celebrities of the screen plays appear on the 1920 schedule.

Of the ten listed for starring honors, which include Ruth Roland, Juanita Hansen, Marguerite Courtot, Eileen Percy, Frankie Mann, George B. Seitz, Warner Oland, Charles Hutchinson, Jack Dempsey, Stuart Holmes, there are four whose names feature in two releases each for the year.

Ruth Roland, whose "Adventures of Ruth" was running when 1920 was ushered in, will be seen again in the vehicle she is now producing at the Astra Studios at Glendale, as it is planned to release "Ruth of the Rockies" during the summer months.

George B. Seitz and Marguerite Courtot are listed for two appearances in serial plays, "Pirate Gold," and the picture now in production at the Seitz plant in New York, "Velvet Fingers.."

Warner Oland, starred with Eileen Percy in "The Third Eye," Pathe's most recent serial offering, released May 23d, is now playing in "The Phantom Foe," in which Juanita Hansen is to make her bow as a Pathe star and which is on the 1920 list of offerings.

The working title of the serial Charles Hutchison is doing for Pathe at the Brunton Studios, is "The Double Adventure." The picture will be Mr. Hutchison's first since his return to the Pathe organization under a new contract.

Jack Dempsey, it is generally conceded, has measured up to the mark set for him by Pathe when it was decided to make him a serial star in "Daredevil Jack." Stuart Holmes and Frankie Mann co-star in the Beck production of Charles Turner Dazey's story, "Trailed by Three." "The Third Eye," in which Warner Oland and Eileen Percy are featured, is reported to be listing enormous bookings.

Meighan and Warfield Traveling East

When Thomas Meighan comes East shortly he will be accompanied by no less a celebrity than David Warfield, who has recovered from his recent accident in Los Angeles, sufficiently to travel. Mr. Meighan and Mr. Warfield are warm friends. The former worked with the latter in "Return of Peter Grimm."

"Veiled Mystery" Will Be Moreno Serial

"The Veiled Mystery" is to be the title of the newest Vitagraph serial, according to an announcement this week by Albert E. Smith, president of that company. Antonio Moreno, whose work in "The Invisible Hand" and other serial productions has made him a favorite all over the country, is the star. Pauline Curley will again be seen as his leading woman.

The direction of "The Veiled Mystery" has been placed in the hands of Webster Cullison, who is sacrificing production speed to realism and minuteness of detail. At the same time, the production has reached a stage where its completion by early fall is a guaranteed certainty, and it is probable that the first episode, will be released sometime in September.

Denison Clift Off on Pleasure Jaunt

Denison Clift, writer of dramatic screen stories, and director of a number of features for William Fox, has resigned from the Fox West Coast studio to take a long contemplated tour of Europe for the purpose of studying world conditions and the great masterpieces of composition in the galleries of Rome, Florence, Paris and London.

Mr. Clift left Hollywood June 6th, and will sail from New York on June 26th, in time to arrive in Paris July 14th, for the celebration of the Fall of the Bastile.

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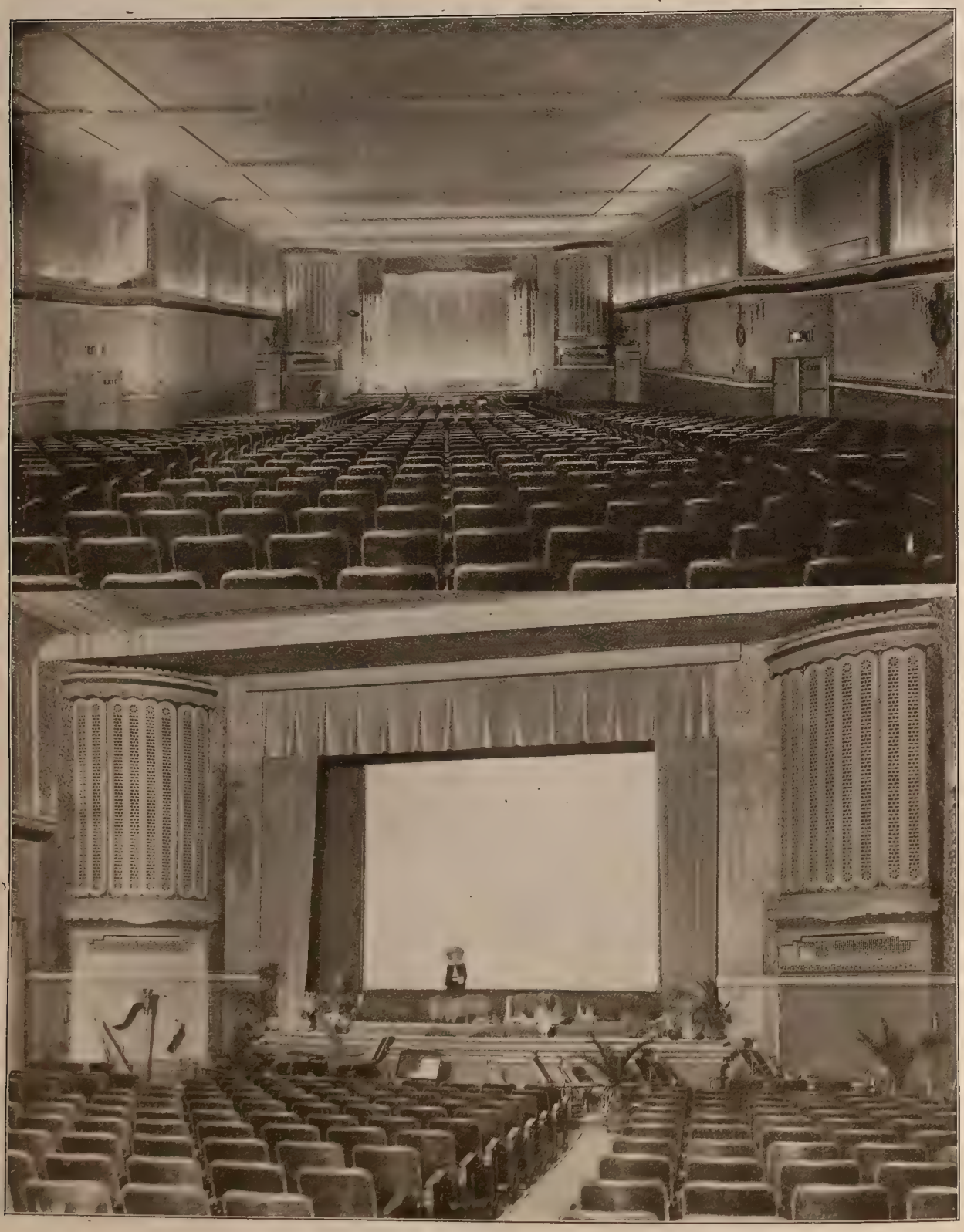
"New Theatres"

Pages 4985-5004



Consolidated Film Exchange Building, Cleveland, Ohio. Described on page 4990

Good Illumination Helps to Make the Barbee Beautiful



Why the "Barbee" in Chicago is Called The "Theatre Beautiful"

A Theatre Where the Illumination Was Placed in the Hands of Experts

By Darwin Curtis

ONE could hardly call it extravagance and yet the new Barbee theatre, located in the heart of the business district of Chicago, has spent an unusual sum for a most beautiful scheme of interior decoration. There was perhaps more money spent on the art work of the interior than any other one feature of the theatre.

It is not unusual to find a theatre of its magnificence ruined by that vital detail, the illumination. Would the Metropolitan Grand Opera Company permit some one in the audience to use a Claxon horn or a steamboat whistle during a recital? You probably smile at such a question, but it is no less absurd than to ask if an art institute would make it as hard as possible for visitors to see the masterpieces by hanging bare lamps in front of each picture.

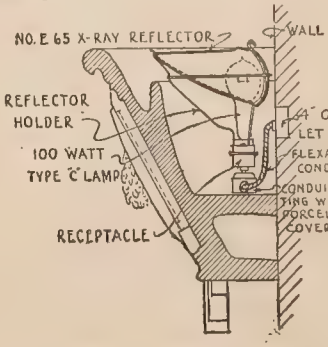
The soft yellow glow of candle light is beautiful, and unharmful to its surroundings, but can you imagine lighting a modern theatre with candles? Electric lights themselves are ugly and when exposed they are never in keeping with the decorations, and the fact that they are a necessity has made the illuminating engineer use his head.

In the early stages of the electric lamp and in the days of the old chandelier scores of lamps were hung in clusters from the ceiling, or perhaps the walls and ceiling were studded with the spots of glare. In those days the art work of an interior was of little importance. Today interior decoration of the theatre means everything and the lighting plan should be carefully worked out with the end in view of bringing out this beauty to the best possible advantage.

The greatest illuminating engineers in the country have come to the conclusion that the only proper method of lighting a beautiful theatre interior is by hiding the source of light. This eliminates glare and makes vision easier. Their rule is never allow a lamp, or even part of a lamp, to show itself. In the case of the Barbee theatre the source of light is hid from view behind a cornice which encircles the auditorium about ten feet from the ceiling. Indirect lighting is the means adopted in up-to-date theatres.

In the case of indirect lighting using ceiling fixtures it is not wrong to suggest the location of the light source by the illumination of beautiful glassware in the fixtures while the source is still out of sight. The broad, light-colored, and oftentimes tinted or decorated ceiling should be the secondary light source which in turn reflects the light to the working plane. Of course, the whiter the ceiling the less is the amount of absorption. On a cloudy day, out of doors, we have diffused lighting. The entire sky is the source and shadows are hard to find. Such is the case when the ceiling of an interior is used as the sky and the absence of shadows is surprising; in fact, it very nearly resembles daylight.

By concealing the source, color lighting effects may be secured. Various colors may be blended, in fact almost any shade of color found in the spectrum may be had by using the primary colors, red, blue, green, and the combination which results in white, arranged alternately in the cornice. Now, by the use of a dimmer, any intensity of any color, or combination of two or more colors, makes these variations possible.



Cross-section of cove, Barbee's Loop theatre

After fifty per cent of the capital invested is spent on interior decoration the cost of operating the lighting system (probably less than an hour per evening) does not deserve consideration here. It is sufficient to say that the current consumption is only slightly more, if any, than in the case of any other system. At the same time, the expense of operation is interesting to us all in the case of any subject and to minimize this expense is the ambition of the man who pays the bills.

Like the rest of us, Mr. Barbee is ambitious, and after deciding to adopt "lighting from concealed sources" in his new theatre he called in an expert illuminating engineer for advice on the most efficient equipment, or in other words, the system which would direct the maximum amount of light to the ceiling. When finally laid out the cornices extending along each side of the auditorium were equipped with lamps spaced at a uniform distance apart from the front to the rear. Each lamp was equipped with its own individual reflector; a reflector made of glass with a mirrored backing, and of correct design to deliver the flux of light from the lamp outward and upward from the cornice to the ceiling. The peculiar shape of the reflector used can be easily seen in the accompanying illustration, and the cross-sectional diagram of the cornice shows its installation. The back of the reflector which is nearest the wall is curved to prevent "splash" or white streaks above each lamp.

Last Week's Blue-Print Section

A SPECIAL blueprint section in last week's issue of the NEWS was devoted to the design of the Le Rose Theatre, owned by the Jeffersonville Amusement Company of Jeffersonville, Indiana. This theatre, which cost $75,000 to build, has a seating capacity of 1,000, and was designed by Gaffney and Eppings, architects, of Louisville, Kentucky. Mr. M. Switow is the President of the firm owning the building and Mr. John F. Gillooly, Jr., is the Manager of the house.

The interior color scheme, as carried out by the architect, consists of grey, cream and blue harmonized throughout. There is no balcony, but twelve mezzanine boxes occupy the balcony position. The Manager of this theatre calls it the perfect ventilated amusement place. Above the ceiling line there are 24 Louvres, 6 x 8 feet, and in the auditorium proper, there are 30 windows. By means of these two sets of ventilating ports the air is changed without artificial help of any kind.

An equal amount of thought was given to the question of illumination. In the ceiling there are 8 art glass domes containing forty 150-watt nitrogen lamps backed by reflectors. These are controlled through dimmers which make it possible to throw any degree of illumination into the auditorium proper.

In addition to the foregoing there are 38 lights arranged above colored glass panels in the ceiling and the light shining through these panels produces one of the most beautiful effects found in any theatre in the country.

A lattice work effect with hand-painted oil flowers has been provided over the proscenium arch. This decorative matter is illuminated by 78 15-watt lamps of all colors shining through diffusers. A beautiful rainbow effect is the result. These lights burn throughout the show.

As for equipment the Le Rose is well placed. The projection room, with dimensions of 15 x 12, contains two motor-driven Powers 6-B machines. A throw of 80 feet carries the beam of light to a gold fibre screen 15 x 18. The theatre is equipped throughout with intercommunicating 'phones, and the aisles are illuminated by aislelites.

When This Theatre Was Remodelled it Was Practically Rebuilt

The New Gardner (Mass.) Theatre Not Recognized By Old Patrons

THE original Gardner theatre was built many years ago at a time when the thrifty New Englander tried to combine business and pleasure and was content to force his audience to go up stairs to a theatre so that he could rent the ground floor for income. Such a combination is so contrary to the public convenience and safety that when the Gardner theatre property was acquired by Mr. George A. Giles about one year ago he immediately decided to throw away the return from the stores and to reconstruct the theatre on the ground level, thus doing away with an extreme fire hazard and at the same time making the theatre easy of access, modern and up to date in its general arrangement. Advantage was taken of the opportunity also to make a number of changes in the arrangement, greatly improving the sight lines, the acoustics and the means of egress, also giving a far better stage and modernizing the whole structure. In the alterations the old ceiling line was retained, the balcony dropped down approximately to the former second story and the parquet level dropped to the approximate grade of the street. It was thought at first this would mean an unnecessarily high auditorium, but the proportions of the revised house have been so carefully studied that the appearance of height is even less now than it was in the old house, while the comfort of the audience, the sight lines and the exits are far more attractive than they were before, so that in every way the theatre is roomier without losing its comfortable, intimate quality and the problems of heating and ventilation are very much simplified and improved.

The entrance to the theatre is, as before, from the main street, under a new marquise projecting over the sidewalk. The recessed outer vestibule is panelled in mahogany and has a cornice and ceiling carried out in dull gold with a light stencil work beneath the cornice. Inside of the doors is a ticket office and a few steps lead up to the foyer on a level with the rear of the parquet. From this foyer a double stairway leads up to the right and left to the mezzanine lobby. This foyer is carried out in a Colonial style with white and mahogany woodwork and a very simple panelled wall Colonial treatment. Beyond it is an ample coat room and a manager's office.

The mezzanine lobby is one of the features of the theatre. The stairs lead directly into it from each side, the ceiling is covered by a broad arch with a light stencil ornament carried around for a cornice, and from this lobby steps lead up into the centre of the balcony so that there is an easy access from the first floor to the seats of the balcony without any long flights of steps. Opening off from the mezzanine lobby at each end are the men's and ladies' rooms and lavatories, all strictly first class in their appointments.

The balcony is entirely new in plan and in its sight lines. The parquet is greatly improved by the elimination of columns and the change in the lines of the soffits so that as at present arranged every seat in the house is a good one and commands an uninterrupted view of the stage.

The quality which has been most sought in the finish and decorations of the theatre is comfort and intimacy. The scheme of the decoration is a very simple one, following the general tones of Symphony Hall in Boston, the walls of the parquet being painted a strong, rich antique red, and the walls about the balcony and the upper part of the proscenium on each side carried out in tones of stone color, with a pale blue ceiling, the blue, however, being so dull as not to introduce a discordant note.

The front of the balcony and the soffit immediately adjoining is finished in a simple treatment of dull, rich gold, enlightened by a delicate checker stencil, this stencil being repeated in various parts of the house and being a feature of the whole scheme. The draperies are a deep, rich rose damask in harmony with the colors of the first story and contrasting with the colors of the balcony, and the electric fixtures are all carried out in rich dull gold and red and were supplied and installed by McKenney & Waterbury Co., of Boston. The chairs, manufactured by Heywood Brothers and Wakefield Co., are of Spanish leather and mahogany. The whole effect of the interior is quiet, homelike and intimate and the deliberate intention was to keep away from the merely theatrical type. It will be a home-going theatre, where the audience can hear, see and enjoy either pictures, drama or comedy, the theatre being fully equipped for any form of theatrical entertainment.

In connection with the alterations an entire new heating and ventilating plant has been installed which will insure comfortable conditions at all times for the audience. The heating work was carried out by McLean & Cousens, of Boston, heating contractors. The electric work, which is also new throughout, was installed by Mr. A. L. Hinds, of Gardner, Mass. The theatre alterations and finish were carried out by general contractors, John McGaw & Sons, of Boston, from the plans and under the direction of Blackall, Clapp & Whittemore, architects.



Signing of $75,000 organ contract for Kinema theatre. Standing, left to right: S. W. Williams, H. D. Platt, Mr. Leon, Jack Callicott. Seated: H. F. Charles, Michael Gore, and Sol Lesser

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Cleveland's New Film Exchange Building

(See front cover Equipment Section)

THE site selected for the future home of all Cleveland film exchanges and their allied industries is at the southwest corner of Payne Avenue and East 21st Street, on a lot 136 feet front by 143 feet deep. The building covers almost the entire lot, and is being erected in L shape, so as to provide better lighting facilities. It will have a basement and eight stories, being constructed of reinforced concrete, brick and terra cotta. Every new fireproof equipment of value is being used in the construction of the Cleveland Film Exchange Building, including fire doors, stoll sash, fireproof vaults, and the latest model of sprinkler system. The entire area of floor space of the building available to the motion picture industry, is 131,400 square feet.

At the present time Cleveland has twenty-eight film exchanges, located in scattered sections of the city. All of them have executed five-year leases in the new film building. The exchanges and allied industries who have committed themselves for space at this time, and who, by their support, have made the building an actuality, will pay $1.15 per square foot. Those who will execute leases in the future will pay from $1.25 a square foot up, depending upon location.

It will be a great saving to those doing business with the film interests, to find all branches of the industry all in the same building. Beside the exchanges, there will be the poster concerns, printing companies, motion picture supply industries, developing companies, and any side interests that are in any way allied to the motion picture industry.

The Film Exchange Building will be ready for occupancy by November 1st. The William Dunbar Company, of Cleveland, are general contractors for the Film Exchange Building. It is being financed by a company of Cleveland capitalists incorporated under the laws of Ohio. The directors of this company are: J. D. Paton, of the Empire Rolling Mills Company; H. H. Conaghan, of the Franklin Oil and Gas Company; W. W. Taylor, of the Taylor Machine Company; C. Clay Nims, of the William Dunbar Company; George T. Bauder, attorney; F. R. Blakeslee, insurance, and J. I. Callahan, of the James E. Milliken Company.

The Cleveland Film Exchange Building will provide every convenience possible for the exchanges, and to this end, the exchange managers have been consulted as to their requirements. According to present plans, each floor will have two completely equipped projection rooms. Each floor will have four fireproof vaults. This is said to be ample space for the purpose, and will give each exchange independent vault space.

Among the exchanges which have already signed leases for space in the Film Exchange Building are: Vitagraph, Incorporated; Goldwyn Pictures Corporation, First National Exhibitors' Corporation, Metro Pictures Corporation, Robertson-Cole Distributing Corporation, Universal Film Exchange, Select Pictures Corporation, Republic Film Company, Famous Players-Lasky Corporation, Realart, Werner Films and Standard Film Service.

ELSIE LOEB.

Holmstrom Joins Monsoon



Gustave Holmstrom

The accompanying photograph will probably be of great interest to exhibitors—that is, those exhibitors who have purchased a Monsoon Cooling System. But for the benefit of those exhibitors who are not acquainted with Monsoon and its personnel, we take pleasure in introducing Mr. Gustave Holmstrom—the highly efficient Superintendent of Monsoon installations.

After a long period spent in the service of his country on the high seas, Mr. Holmstrom has been mustered out and is now turning his attention to the installing of Monsoon Cooling Systems in theatres—to which installations his expert work adds the final touch of perfection.

Mr. Holmstrom has spent so many hours in the rigging of ships that it will seem quite homelike to him to fox-trot in the dizzy heights while looking after a Monsoon roof installation.

TEXAS

Austin—Major Geo. W. Littlefield plans to erect a $200,000 motion picture theatre at the corner of Seventh and Congress streets. The new theatre will be known as the Queen and will be managed by J. J. Hegeman.

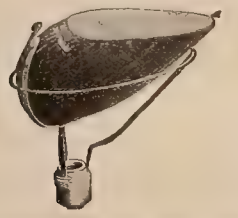
Denison—L. M. Rideout is to erect a theatre building on West Main street. Plans are already under way and construction will begin soon.

Technical Data on the Barbee's Lighting

The auditorium of this theatre is illuminated by means of X-Ray indirect lighting from concealed sources. Hanging ceiling fixtures are entirely absent. The illumination comes from special reflector equipment placed in the cornice or cove extending along two sides of the room.

The notable feature in connection with this installation is the use of color lighting. By the use of special color mediums of red, blue and green, in connection with white, many very striking and unusual effects may be produced in the auditorium.

The equipment producing the colored illumination consists of 169 specially designed X-Ray E65 reflectors with 100 watt Mazda "C" lamps.



Reflector for indirect light, Barbee's theatre

The footlights on the stage and the equipment for lighting the proscenium arch are also arranged on four circuits so that color effects can be produced to harmonize with those in the auditorium.

New Theatres

VIRGINIA

Richmond—Plans for the new Colonial theatre at 8th and Broad streets, were filled with the authorities a few days ago.

WASHINGTON

Auburn—Walter Craft, at present manager of the Terminal theatre, has purchased a lot on First street and will commence the erection of a new motion picture theatre some time in April. The seating capacity will be approximately 700.

Yakima—The electrical works on the new Jensen and Von Herberg theatre have been awarded to the Electrical Power and Appliance Company of this city. A. L. Schroeder is President.

WISCONSIN

Ashland—The Majestic theatre in this town will be entirely remodeled and re-equipped.

Fennimore—John W. Bledding is having plans prepared for a new theatre. Seating capacity to be 650.

OKLAHOMA

Tulsa—Fred. G. Weis has announced the probability of a new theatre to be erected in Tulsa. Further details are not available.

PENNSYLVANIA

Philadelphia—Plans are being prepared by H. C. Hodgens for a moving picture theatre at 6310 Woodland avenue for M. A. Bern.

Pittsburgh—The new Triangle theatre on Frankstown avenue near Penn at East Liberty will open within a few days.

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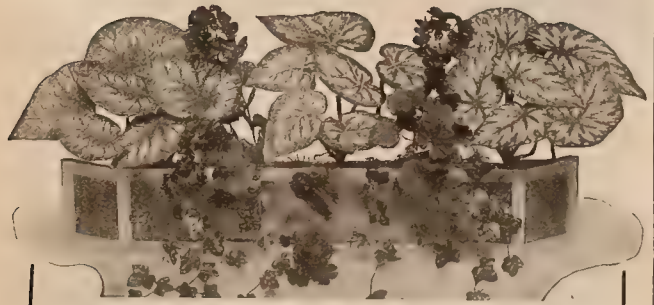
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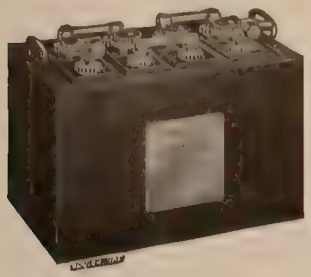
Equipment Operating Projection Questions Answered

Practical Electricity—XIV
Study Lessons for the Projectionist

Storage Batteries - Cont.

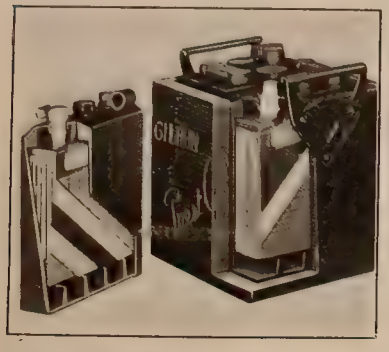
The electrolyte for a lead acid cell should be made up from sulphuric acid and water. The sulphuric acid need not be chemically pure but must be free from any impurity which is injurious to the lead plates.

In the construction of a storage battery a space is left between the bottom of the plates and the jar to allow for any sediment or active material which might fall from the plates. This space is designed to take care of all the sediment which may accumulate during the life of the cell for should it touch the plates there would be danger of short circuit.



Four-cell tray, portable lead-acid battery

In order to obtain a large capacity for a storage battery it is necessary to connect a group of plates in parallel since the total capacity depends on the surface area exposed to electrolyte. The plates for a single cell are sandwiched together being separated by wooden and rubbed separators. In order to protect the wood from the action of the acid the separators must be specially treated. They are also grooved in order to allow the escape of gases during charges.

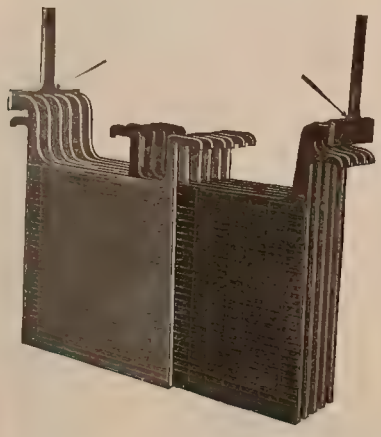


Sectional view of Prest-O-Lite storage battery, showing interior construction

As already stated the voltage of a cell falls on discharge. The terminal voltage per cell directly after the battery comes off charge may be as high as 2.5 volts but this falls to 2. volts almost immediately when current is drawn from the battery. The terminal voltage should never be allowed to fall below 1.7 volts per cell as this is an indication that the battery is fully discharged. The more accurate guide as to the condition of a battery is a measure of the specific gravity of the cells by means of a hydrometer. The specific gravity of a cell when fully charged should be between 1.23 and 1.28 and should not be allowed to go below 1.15 as a discharge limit.

Correct Answers to Questions of May 1 Issue.

25. 11.5 ohms.
26. 2.73 ohms.
27. A reads 100
    B reads 50
28. 24 ohms.
    2.5 amperes.



Exide lead-acid battery plate assembly, showing method by which plates are sandwiched together

When an excessive current is drawn from a battery there is danger of buckling the plates due to the rapid action in the plates. A short circuit will cause such violent action because of the evolution of gas, that there is danger of forcing out the active material where pasted plates are used in the construction of the cell.

When replacing electrolyte due to evaporation pure water only should be used. The sulphuric acid is not used up in the chemical action so that when the water is kept at such a height as to cover the plates a uniform strength of electrolyte is maintained.

(To be continued)

Compare This With Your Projection Room

L. C. Martin, Orpheum theatre, Terre Haute, Ind., sends in a complete description of his room and accessories. He says:

AS I am quite a reader of your Projection Department News, I am sending you an outline of my booth and equipment. Am sending under separate cover a blueprint or drawing of same. It is of asbestos board, quarter-inch thick, half-inch floor, quarter-inch by 2½-2½ L. angle grove. Size of booth, 8 by 8 by 12 feet. Am using two Motiograph De Luxe Machines and a Kleigle Spotlight. Have a Transverter two phase 440 volts with a 50-50 split for the two lamps. Also have connected to the two lamps for emergency use a Mercury Rectifier 220 volts and a Compensarc Bells 110 volts. All three lines are on different transformers in the alley, so if there is any power in the city at all I will get it. And all I have to do to change currents is to throw a few switches as they are all so connected to the two lamps ready for use at any time in a minute's notice. I have three double throw two blade switches, four single throw two blade switches and one four blade switch single throw, and this amount of switches does the work perfect and you can't throw one juice into the other by this plan of switches. All wire is in conduit. I control all lights in front of the booth by three way switches. All lights can also be used on the stage switch box also as well as in the booth if so wished. I have a 16 inch exhaust fan which goes through the roof to open air, also an 8 inch vent pipe through the roof to open air over each lamp which you will note by the blue print. Hope this will or may be of service to some operator. On the Mercury Rectifier and Compensarc you have to steal from one lamp to the other. But on the transverter you can light up both lamps 50/50, and believe me it is a wonderful improvement over the motor generator set. Both machines are motor driven, also motor driven rewind. All port holes have asbestos slides and slots fuse link attachments, also fuse link and spring door if you wish to leave door open while running. In my next letter to you I will try and tell you a little about our projection. Thank you in advance for the good will of your paper by letting us operators express our opinion on a few things that would never get out if it were not for the Motion Picture News.

Reply:

The blue print of Mr. Martin's projection room not having come to light, we are publishing the letter without it. The blue print will be printed as soon as it is received.

It is evident from the description alone that Mr. Martin is well protected from all chance of loss of power supply. While his room is none too large for two machines and a spotlight it is well equipped otherwise. The ventilation is ample to take care of considerable of the heat from the arcs and the high 12-foot ceiling will make many another projectionist envious.

Universal Film Uses Power's Exclusively and Explains Why

OFFICES OF

UNIVERSAL FILM MANUFACTURING COMPANY

PACIFIC COAST STUDIOS

UNIVERSAL CITY, CALIFORNIA

OFFICE OF EDITORIAL DEPARTMENT

February 11, 1920

Nicholas Power Company
90 Gold street
New York, N. Y.

95% of the Machines used by the Studios and Laboratories of Los Angeles and vicinity are Power's Projectors

Gentlemen;-

We are using your projectors exclusively, ten in number, and they are giving us excellent results. Our work is very exacting, more so, in fact, than in any studio I know of. We must have perfect projection in order to judge photography and printing; poor projection would be worse than nothing. In addition, owing to the large number of companies at work, the machines are used constantly all day long, and a large part of the night---a severe strain that only mechanical perfection can meet.

The fact that we are using Power's Cameragraphs exclusively speaks for itself.

Yours very truly
Frank Lawrence
Film editor-in-chief, Universal.

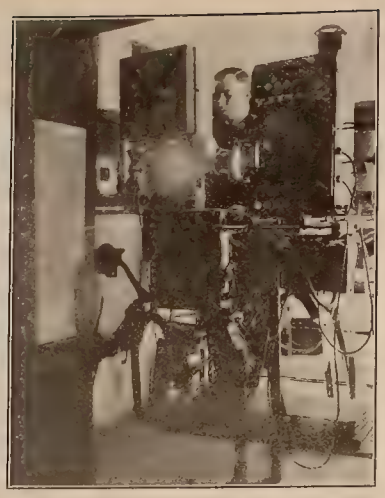
NICHOLAS POWER COMPANY
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World's Largest Projection Room

The projection room of the Fox Film Corporation is the largest in the world, devoted solely to motion picture machines, containing a battery of eight Power's projectors. The immense projection room which is part of the splendid new Fox Studios is nearly sixty feet long and about twelve feet wide.

The projection room, which is one of several in the Fox Studio, is used for showing films, but the full projection installation is not yet in operation. It is hoped that the laboratory projection equipment will be ready in the near future. Power's machines will be used exclusively and the projection is in charge of a corp of expert operators. Deon J. De Zittetr is in charge of Mr. Fox's private projection room and projection in other parts of the building is looked after by J. Lefante, Theo. Ridder and Fred Boehringer.

As the room is so narrow in proportion to its length that it is impossible to secure in the photograph the full effect of the "squad" of Powers lined up ready for action. The Fox projection room of course is equipped with all the modern ventilating and lighting devices which are a part of the carefully worked out plans for the entire Fox building.



Private projection room at Fox studio



Battery of 8 Power's machines at Fox studio

Manager Boosts Projectionist

THERE has always been considerable talk about the non-concern of Managers regarding Projection. In a large percentage of cases this attitude of the Manager was correctly described. He cared no more for the projectionist's part in the box office returns than if the projectionist had been a soul-less automaton.

It is with pleasure, then, that there comes to our attention a real honest-to-gosh Manager who recognizes the immense value of good projection and the man who makes it possible. Not only does this Manager recognize these things, but he thinks so well of them himself that he calls them to the attention of his trade paper. Mr. E. B. Raifstanger, manager of the Mahaiwe Theatre at Great Barrington, Massachusetts, is the gentleman who has called our attention to the wonderfully fine work done by his projectionist (Mr. Raifstanger calls him "operator" but that makes no difference when the "operator" is better than many projectionists). The letter reads:

I have an operator here who is one of the most enthusiastic operators I have ever met and he puts his whole heart and soul into his work.

Every minute he is conscious of the fact that the audience knows he is running the show and he endeavors to give them the best that is in him every minute.

With the year ending today he has kept a record of the number of reels he has run and number of breaks and has given them to me.

We run one show in the afternoon and two in the evening and are not open Sundays.

During the year he has run 8,080 reels through his machines and has had just thirty breaks during the year, or rather, stops of any kind, whether it was a belt breaking, power being cut off or whatever it might have been—thirty was the number of stops for the whole year.

He has allowed 900 feet to the reel and this figures up to 5,454,000 feet, and with sixteen pictures on a foot he has run 87,264,000 separate pictures through his machines.

He has done such good work for us that I think such a thing should be encouraged and if you will publish this article it will help him to do better work by being encouraged and it will also give other operators something to think about.

He has kept a complete record, as follows:

Operator's Name—James Tracy, Mahaiwe Theatre, Great Barrington, Mass.

Been operating here for about two and one-half years.

Uses two 6 B motor drive Powers Machines and considers them the best thing that he can find or hopes to find.

June	690	4
July	762	3
Aug.	590	2
Sept.	722	0
Oct.	696	1
Nov.	634	2
Dec.	748	3
Jan.	604	2
Feb.	600	4
Mar.	676	1
April	594	4
May	756	4
Total reels		8,080
Total stops		30

In about every 269 reels he had a break.

Allowing 900 feet average to a reel he ran 5,454,000 feet.

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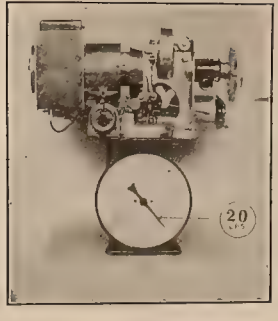
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4—Cooper Hewitt Floor Stands, 8 tubes each.
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1—Film Measuring Machine.
1—U. S. No. 2 Cinematograph Camera.
Laboratory Equipment: 30-foot washing tank, 600-foot drying drums.
Polishing drum 48-200 foot racks; four 2 and one 1 rack tanks.
1—Title Stand, with 2 Cooper Hewitt U-tubes.
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M. H. Thoreau, of Victoria, Writes Interestingly on Several Projection Subjects

Has Something to Say About Examinations as Practised in Province of B. C.

Says Mr. Thoreau:

In answer to W. B. Allen of Edmonton in the Feb. 21 issue (rather late but I have been very busy working on several of my inventions pertaining to projection) I might say that I also believe that the censors do a lot of damage to films, since often when a subtitle has been removed (their favorite pastime up here) the splice will be an awful crude affair and make one h[illegible] of a noise in passing the intermittent sprocket. *But why didn't the exchange or the Projectionist (?) who ran the picture before me, remove the offending splice?* I get pictures from theatres where I am personally acquainted with the men in the projection room and how they can run a picture with some of the splices in them that they do is more than I can understand.

New pictures which as a whole are perfect except for *one or two* bad splices, yet they didn't have the ambition to cut them out. These men do not work in Victoria (as this house is a first run house here) but in near-by points.

I have visited their projection rooms and watched them work and wondered how they "*got away with it.*"

Bro. Allen says "today I received the 'Lone Star Ranger,'" funny, that was because the day I received the "News" with his letter in it I also received the "Lone Star Ranger" to project. It would have been a good picture had it had a good over-hauling as it was far from worn-out but as it was it certainly was not fit for projection.

In blaming censors for some of the film damage I don't believe we can include the British Columbia board. They have a member of Local 348, Vancouver, B. C., projecting their pictures on two "Bairds" and a Simplex or two.

Mr. Oswald (the Ass't Censor and theatre inspector) is well versed on projection and I don't believe he would permit such outrages as Bro. Allen says are practiced in the eastern provinces.

I am sending the Feb. 21 issue to Mr. Oswald and possibly he will have something to add to what I have said. In the March 27 issue Bro. Allen says Mr. Hazza and their local City Electrician would probably think I was crazy if they read my examination article. Well, maybe I am crazy, but when the Vancouver local (of which I was then a member, and hope to transfer back to soon) first went after their present examination, they too had some interesting sessions with the City Electrician and most of the theatre managers.

Some of the managers became quite panicky but still the examination was held.

But today I believe that all the managers in Victoria and Vancouver realize that it was to their benefit that the examination was held. The men who were not able to pass were given ninety day permits to allow them to study up and try it again. Oh, boy, how some did study too! The result was that with the exception of three or four, they all passed and the managers received *Better and More Economical Projection.* Of course B. C. could certainly be improved upon, but still I believe the projectionists here *average* better than in any other Province or State.

Most of the B. C. projectionsts quit their studies as soon as they passed the examination, but the knowledge they gained in their studies will be a long time deserting them.

I would certainly like to hear what Bro. Allen has to say regarding the Alberts' Examination and should there be anything that he wouldn't like to publish—well my address is at the end of this letter. (Take the hint Bro. Allen?)

Some of these fine days, I hope to write my experience with examinations as I have been given four or five. Some bad, some good points, but most of them were a joke.

In the April 3 issue Myron E. York illustrates a shutter which I believe is useless. As you say the teeth are either wasting light or causing slight travel ghost, which possibly he can't see from a distance and causing a general loss of definition.

His statement that he can get *as good* results on *A. C.* as with *D. C.*, answers itself when he says "*although I have never used D. C.*"

York's take-up tension is causing that grinding noise at the lower sprocket the first five minutes of every reel, although a worn sprocket or improperly set idler would tend to increase the noise. I hope others won't take him too seriously when he says "it don't hurt the film any." Excessive take-up tension wears out many lower sprockets and lots of film in the course of a year.

The description of the Projection Room of the Allen theatre in Winnipeg was interesting. I wish more would publish a description of their equipment.

I remain,

Yours truly,
MARVIN H. THOREAU,
Projectionist, Royal Victoria theatre,
Address St. James Hotel, Victoria, B. C.

Out-of-Focus Effect

D. J. B., Conn., writes:

I guess I will butt into the department and ask one little question which has been puzzling me for some time.

I am running two of the latest type of Simplex motor driven projectors with a throw of 70 feet. Both are on a perfect level with the screen. The right hand machine throws a perfect picture, but the other seems to be out of focus on the left of the picture, not very much, in fact, hardly noticeable, but it annoys me very much. When I get the left side in perfect focus the right side is out. Could you tell me the cause of this?

Reply: We believe that some element of your optical system is out of alignment. It may be the condenser, a sprung aperture plate or the objective. Line up the various elements and see if the out-of-focus effect does not disappear.

It might be a good idea before going to the foregoing trouble to exchange objectives if this has not already been done.

The Secret of Success

In a letter received from Walter W. Gilreath, chief of projection, Isis Theatre, Alice Theatre, Mr. Gilreath gives the formula for success in any profession when he says, "I like the work and take an interest in it." The absence of this feeling is the main reason why there are so many operators and so few projectionists. His letter reads:

I get the MOTION PICTURE NEWS and several other trade magazines. The Projection Department of the NEWS beats them all, according to my opinion. Although I seldom run up against a problem that I can't work out myself (that is with the help of a good handbook) I often pick up some good idea from my brother projectionists.

I am not such an old hand in the projection game, I guess about three years I have been in the game.

I like the work and take an interest in it, and have done quite a bit of studying the past three or four years.



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Making Exchanges Behave

The following letter from J. H. Keough, of Williamsport, Pa., is on the old subject of "Who's to blame?" It is addressed to all projectionists—yes, and to operators—who have ever had to wrestle with misframes, thick splices and punch holes.

To The Projectionist:

Again I wish to thank you for my second letter appearing in your issue of April 17th, 1920.

Let us start the fight right. Subject: Why have we not perfect projection today?

Because we have so many operators that are bum ones—yes, everyone blames the poor operator and everyone knocks him to the boss until he is reduced to nothing. Well now let us see if we can't get rid of those bum operators and make projection better. Where will we start? That is what we want to know. If we are wrong give us your opinion, don't be afraid, you won't harm anyone. This country will not send you up because you try to do good. You have as much right, or I have as much right, to tell some exchange they do rotten work as it has to send you a piece of impossible projection and have your boss tell you that you know nothing. It would do just as much good for the boss to write the exchange a letter as send you that copy so I think its about time we operators or projectionists got together and rid ourselves of this reputation. Then, and not till them, will projection be perfect.

Can this be done? Yes, it can and a word of co-operation from every operator would make a big change in one week or a month.

Let us start telling the exchanges we want better work so we can give our boss the results and so he can't come back and say "You're not worth half what I pay you, your projection is so bad. The people all kick and tell me to fire you, you're no good." If you want to stand for it say nothing and 20 years from now you will have the same old story and the same old wage and the ushers will be getting more than you for working six hours and you will be in the coop for eleven hours.

Let us tell the exchanges we do not want those defects which we get today: out of focus, misframes in the picture which would mean the cutting out of a scene to eliminate the trouble; or those that shimmy all over the screen and make the people walk out wishing the operator good luck. Is this not enough to make the best operator in the business throw his hands up, and say to—— What's the use of good sharp lens, good steady machines and spending a thousand or so of your boss' money telling him of the wonderful projection you're going to have. The result is you go for an increase in your salary two or so months later. He looks at you and tells you, why man, you're not worth it, you don't know how to get a good focus on your picture, etc. Whose fault is that? Probably the exchange will say it was the camera man or some other guy, but that gets you nothing, does it now? What would the exchange say if you scratch or burned up some of their film. Your boss or you would have to pay for it. Why don't they do the same in this case in place of having the blame lodged on the poor operator by the people of his town.

This is why there are so many good operators driven to carelessness, who don't care what their projection is like or how they handle the film because the exchanges work against him.

We are far enough ahead in the booth. Let us stop and wait until the exchanges and film producers catch up with us. This is where the improvement is needed. It is only a waste of money to get this, that and the other thing and have one copy of such junk come in and spoil the name of your house after your hard work, sleep lost and time wasted fitting it up.

Listen to this. The other day I ran a picture called "The Tiger Girl." That picture knocked all the spirit out of me and made me feel like getting out. It's got fits like a rubber ball in it. I imagine if I owned it I would cut those parts out and make a new one if it cost all I had. This picture has got a man's name on it who has done a great deal for the picture game. I wonder if he knows it. If he does, I don't see why he would allow it to be sent to any house to knock down what he fought hard to build up—D. W. Griffith. As long as those people and the exchanges with the censors helping keep this up, the operator may as well lay down his tools. Some guy will say I should not have run it. I would if I were not a thousand miles from nowhere. You can't shut your boss' place up and break him. Let the film exchanges send good copy and get the good work started, then we operators will help them more, but while they work to kill us there never will be perfect projection. Give the operator a chance and after a short period there will be no bum ones. It's the bum stuff they get acts like bum drink on them.

Comment: Although there is nothing entirely new in this letter it presents conditions in such a way as to cause the reader to think about his work. Without doubt the exchange of today presents the most fertile field for the improvement in projection. There is talk, there always has been talk, on the subject of "Better and more Costly Projectors." The fact of the matter is, that projectors as now manufactured are good enough for the quality of film they are called upon to project. The costliest motor car in the world will do a poor job of moting on a poor grade of gas. The best projector that can be manufactured cannot rectify misframes, poor splices and punchholes. A picture can never be any better than the physical condition of the film although some managers seem to think otherwise. And as for exchanges, they seem to have the idea that the condition of the film has nothing to do with the quality of the picture thrown on the screen. When these things are considered it is easy to see that the first step in improving projection must start with the Exchange.

The Exchange in every case may not be the culprit who is doing the damage. It may be the Censors, as some correspondents think. It probably is the projectionist, careless, unthinking and heedless. But the Exchange is the place where the fault must be corrected as they know who used the film previous to their handling it last and if they know but do not act, it is proof enough that they care not one whit for the Manager's business.

If some of the others who happen to read these columns can add anything pro or con to this argument let the ideas come.

Typhoon President On Western Trip

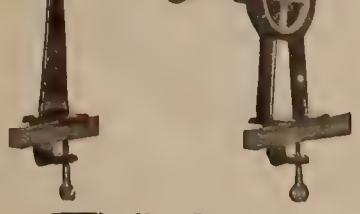
Ernst Glantzberg, president of the Typhoon Fan Company, has left New York on a two to three weeks trip during which time he will visit the larger western cities.

Notwithstanding the late spring, farsighted exhibitors throughout the country continue to prepare their theatres to meet the demands of the coming hot weather. The Typhoon Fan Company of New York have contracted during the last week to equip the following houses:

Winter Garden Theatre, 86th Street, New York City; Strand Theatre, Monroe, N. C.; Minerva Theatre, Jersey City, N. J.; Capitol Theatre, Pekin, Ill.; Star Theatre, Rockingham, N. C.; Columbia City Theatre, Columbia City, Ind.

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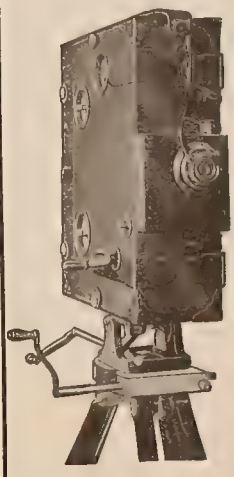
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Motion Pictures in Natural Colors

Recent Development of French Process Soon to Be Demonstrated Here

By GEORGE M. RECLUS, *Ingénieur des Arts et Manufactures*

Illustrations by courtesy of *L'Illustration*, Paris

MOTION pictures in natural colors are today an accomplished fact. Mr. Léon Gaumont, director of the large French motion picture firm, is the inventor of this remarkable process. He gave the first demonstration in Paris on November 10, of last year, before the *Académie des Sciences*, and he received from this illustrous society the official recognition of his discovery.

A few days later the general public was invited to visit and judge the exposition. The first picture presented in natural colors showed the Victory Parade. The enthusiasm throughout France, which greeted the production of this historic film, bore witness to the great progress which the new development had brought to motion picture art. For here we saw the boys who marched behind Pershing through the *Arc de Triomphe*, no longer in black and white, but real boys in khaki with the real red-white-and-blue of Old Glory floating above their ranks.



Leon Gaumont, director of the large French motion picture firm and inventor of a remarkable process of color motion pictures

This new process, which reproduces colors and outlines perfectly, far surpasses the colored films which we have seen up to the present time, and which were, for the most part, only ordinary films colored by hand. As one will see from this article, the development and the perfecting of this discovery called for veritable inventive genius and a vast amount of patience. It called also for a highly scientific mind, guided by a thoroughly artistic spirit.

Mr. Léon Gaumont had begun his researches several years before the war. In 1913 he had given interesting, but as yet imperfect, demonstrations, both in France and in America. He was applying himself to the perfecting of his process when the war came and interrupted his researches. Immediately after the armistice, he returned to his work and several months later his efforts were crowned with success.

The principle of Mr. Gaumont's color motion pictures presents a certain analogy with the three-color process employed in the making of color engravings. It is well known that in the making of a color engraving three plates are applied to the paper—a blue, a yellow and a red plate. Suppose that instead of having three solid plates one had three identical, translucent ones—blue, yellow and red. If these three colors were simultaneously projected on a screen, one upon the other, with the greatest exactness, the result would be the same as that which is obtained on paper by the successive application of three plates. The problem to solve consisted, therefore, in obtaining these three single color photographs by direct impression, and then to accomplish their simultaneous projection upon the screen. In order to explain how this result was obtained, it may be well to recall, briefly, a few simple facts about light and colors.

The white light which we get from the sun is, in reality, composed of the entire scale of colors; this is proved by making a ray of sunlight pass through a prism of glass. We see the same colors in the rainbow, where the raindrops act on the sunlight just as does the glass prism. The things that surround us and that receive the light of the sun, absorb a part of the color rays contained in this light and reflect the others which our eyes see. That which we call the color of an object is the color of the rays of light which it reflects. Thus an object which absorbs all the rays of the sunlight, except the red rays, appears red to us. An object which does not absorb any of the color rays appears white, and that which absorbs all of them appears black. We must remember, too, that colored glass permits only light rays of its own color to filter through it. If one looks through a blue glass at a green object (a color composed of yellow and blue), the yellow rays will be stopped and the blue rays alone will pass. If, through the same blue glass, we look at a red object, no rays will pass through and the object will appear black.

Bearing in mind these elementary facts, we will see, by means of an example, how these qualities of light rays and of colored glass are utilized in the new Gaumont process.

Let us first consider simple photography and then the motion picture. For example, let us take a photograph, in natural colors, of an American flag, with a field of golden-rod as a background, and then transfer it to the screen. Let us begin by placing a red glass before the lens of the camera. The red rays alone will be able to pass through this glass and will make their impression on the plate. Consequently, when this picture is developed, we shall have an ordinary negative in black and white, upon which the red stripes of the flag will appear black. If we make a positive from this negative, by the ordinary process, we shall have a picture in black and white, in which the parts corresponding to the red stripes of the flag will be transparent, while the parts corresponding to the blue and yellow of the picture will be opaque.

Let us suppose now that without changing the position of our camera or of the flag we take a second photograph in which a blue glass is placed before the lens, and then a third, in which a yellow glass is placed there. Upon making a positive from each of these negatives we shall find that in the second photograph the blue part of the flag will appear transparent, and on the third, the yellow flowers of the golden-rod.

(To be concluded)



Gaumont cinema camera in operation

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Electric Installation at Fox Studio Specially Designed for New Building

Eleven Foot Switchboard, Complete Fire Alarm System and New Light Control Methods Are Some of Features

THE advances in studio construction and equipment during the last year or so have been the best indications of the growth of the industry. So rapidly has studio technique gone forward that the studio pre-eminent today is probably superseded tomorrow by a new structure with far greater possibilities and with equipment of later types.

When the new Fox studio at Tenth Avenue and Fifty-fifth Street, New York City, was opened for inspection a few days ago, any man interested in the technical side of picture production was shown a lay-out that represented as advanced an accomplishment as can be found among such buildings anywhere.

From time to time as the various departments at the Fox Studio are completed separate articles will be carried in this publication. At present the electrical system has progressed to a point where it merits an extended treatment.

The huge studio building houses three separate sections divided into laboratory, studio and administration. To supply these establishments requires a number of direct current and alternating current supply lines. An indication of the immensity of the current demand may be gauged from the statement that when being employed at its maximum the studio itself may draw from 18,000 to 20,000 amperes.

The administrative offices are equipped throughout with duplexalites for general illumination. Projection rooms are supplied with both a. c. and d. c. for either arc or incandescent lamps. All parts of the building are in communication with each other by dictagraphs, while a 500-line P. B. X. exchange forms the connecting between the outside world and the offices within the studio walls. A complete fire alarm and central station watchman's system protects the entire building. On the studio floor a unique pilot system has been devised by the E-J Electric Co., who also laid out the entire electric layout throughout the studio. This pilot system makes it possible for watchmen to turn on pilot lights ahead of them and then to switch them off after passing the various corridors.

It is the studio floor itself that will prove to be of the greatest interest to studio technicians. At the Fox studio the floor is divided into 7 stages, 55 x 100 feet. Each stage has its complete electrical system for controlling all lighting within its area. The switchboard are each 11 feet long by 10 feet high, and for purposes of protection are enclosed in heavy mesh partitions.

On these switchboards are mounted the heavy duty, contactors which comprise the heart of the remote control system evolved at this studio. These contactors were developed by the Sundh Elec. Co., and were selected because of their ruggedness, ample rating and general satisfactory design. By means of a vacuum dash pot the noise usually accompanying contactors of this sort is practically eliminated.

The contactors are actuated either from push buttons at the switchboard or from small push button stations placed near the director. Mr. J. A. Mannheimer, of the E. J. Electric Co., in describing the equipment at the Fox Studio took special pride in the unique push button arrangement worked out for this installation. By its means any one or any number of lights on a "set" may be controlled at the will of the director by simply manipulating the "on" or "off" buttons.

In selecting, testing out and accepting much of the equipment and the new devices used in the electrical system of this studio, the word of Walter Quinlan, the chief studio electrician, had considerable weight. Mr. Quinlan has been in the technical end of the motion picture industry for a number of years, the last four with William Fox. So varied has been his experience that a large amount of the equipment at the Fox Studio was selected from his suggestions.

Devises Baby Arc

A "baby" arc light, designed to take the place of a tallow candle, to be used in fire-place scenes and also as a wall bracket or table lamp in place of the ordinary incandescent light, is the ingenious device perfected by Mr. Houck after more than five years' research and labor. The new light will be given its initial test in a forthcoming production at the Ince Studios.

The arc is of 1000 candle power and in cases where more than one light to a setting is necessary all can be illuminated through one switch, instead of by individual operation as heretofore. It is the smallest baby automatic arc ever used in studio lighting. The arc which takes the place of a match in the hands of an actor lighting a cigar is but seven-eighths of an inch in diameter and but four and one-half inches in length.

As an example of the arc's illuminating powers a test was recently made with a player lighting his cigar in a dark room. With the arc secreted in the palm of his hand and the connecting wire extended invisibly through his sleeve and down his trouser legs out of focus of the camera, the performer pressed a small button which brought the carbon together, providing a 1000 candle power light on his face.

Mr. Houck has been connected with studio electrical work for several years. Previous to studio connections he was in charge of the arc lighting system in El Paso, Texas, and for five years was connected with the Stone and Weber company of Boston.

Cooper-Hewitt Reports Good Business

Since control of the Cooper Hewitt Electric Company, Hoboken, N. J., was assumed last June by the General Electric Company, new business of the Company has more than doubled. The plant has been running to capacity and working overtime in effort to catch up with orders.

In order to meet the increased demand for industrial lighting outfits as well as motion picture apparatus, the Cooper Hewitt Electric Company has recently purchased some adjoining property. This will eventually give more than double the present floor space.

Rapid strides have been made in the improvement and development of the Cooper Hewitt lamp, chief among which is the standardization of the new 85% power factor outfit. Some radical improvements are under way which will materially increase the efficiency of this lamp.

The Engineering and Sales Departments have been materially increased by the acquisition of new men.

Abbot Invents Studio Appliances

Two inventions of paramount importance to the motion picture industry have been developed in the research laboratories of the National Film Corporation of America. Lenwood Abbott, superintendent of National's laboratory, has perfected an enlarging camera, which will make a clear-cut print from a motion picture negative. This machine will make it possible to reproduce pictures for publicity purposes without the use of a Graflex camera.

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Music for Your Theatre

By Charles D. Isaacson

I CHOOSE to take the oldest stunt of the motion picture drama. The exciting chase. The plot has thickened and the cat is out of the bag. The villain is exposed for what he is, the heroine realizes all,—that she has been duped; that the hero was another man, and that she is in the clutches of an individual not entirely a gentleman. The hero is on the trail, with outraged parents of the heroine in his party. Various villagers are there, to assist in the capture of the villain, who has committed such nefarious deeds that the constable, the sheriff, the chief of police and the fire department are after him.

It is not a comedy, but a real old-fashioned melodrama.

Music? Where will we use music?

To make the entertainment more interesting. Yes! To make the audience feel the excitement more. Yes! To bring out the inner meanings of the plan. Yes! To give voice to the characters in the action. Yes!

You will remember the early days when a brilliant showman conceived the idea of using a pistol shot where a pistol was fired in the picture. It thrilled the audience, because it gave a feeling of realism. You didn't only see the shot—you heard it.

When you put music into the chase, you not only see it but you hear it. You not only hear it, but you feel it. Hearing the right kind of music is almost as exciting as being in the chase yourself. The rhythm of music has an effect on your system—your blood runs faster, your pulses beat quicker.

Where is the man whose foot doesn't start to tap when he hears a certain kind of music? Where is the man who doesn't want to march when he hears a military band? Where is the woman—and to man too—who doesn't want to get up and dance when a dreamy waltz is playing?

Do you think that it is only an idea which reacts in the intelligence when a band plays? No sir, it is a physical thing first of all. I mean that your body is acted on by some music, that the effect is unconscious, and nothing can stop it. If you hit a blow sharply on the knee, the leg jumps. Try it. The scientist tells you this is a natural phenomenon. If you rub your hands together, you generate some electricity—and if you then touch your finger to some thin paper, it sticks. If you play a note on a violin and hold it close to a



Chas. D. Isaacson

piano, the note in the piano vibrates as if by a sympathetic response.

Music is all vibration. Watch the violin string and see how it vibrates. Watch the piano strings—the same thing happens. When the music is playing, the air is vibrated—that is how you hear—you understand voice, by the vibrations which hit your ear-drums.

Scientists are beginning to use vibrations to cure disease. I have personally brought musical concerts to convalescent soldiers, suffering from shell-shock, and it had a marked effect on them. Some kinds of music would drive them mad; some music had a sôftening, soothing effect, like a gentle massage. I have gone to insane asylums for the purpose of seeing how far a simple piece of music might go in its effect. Melancholy patients have smiled at some music; violent patients have been made calm by certain chords. I have put insomnia patients to sleep with certain kinds of calm, restful music; I have rested and relieved nervous patients with soft music; I have aroused dull, lethargic patients with exciting music.

(I fancy I can hear the busy motion picture executive saying: "What's the use of all this discussion? What has it to do with the box office?" But, my dear sir, let me assure you, that it has a great deal to do with the money you make; for when you get the right viewpoint on music's powers, you will then see how you can use it for your gain. Remember, last week we agreed that you must think further than the individual feature you're programming this week. You must be able to look ahead—a little bit away for the moment, from the pocketbook.)

The vibrations of music, then, you will agree, are able to affect your audience physically. You can excite them by using the proper effects. You can lash them into a fury as if you were whipping them, if you build up the correct and appropriate musical atmosphere.

On with that chase! Now hear that rushing, presto music. Notes pour over notes, racing onwards. There is a breathlessness in the style of the composition. You hear chord after chord piling on the ear. Oh, will the music cease? You can scarcely keep up with it. Almost you feel as if you are running too, after the villain. You can feel the speed of the horses; you had only *seen* them before, but now you are in the chase.

The beautiful heroine is distressed. What is she saying? Nothing. But what is she feeling? Ah, heart-breaking harmonies in the music show you that her spirit is crying out for pity. You are not concerned in the audience with how it is done, but you know that something has stolen into your heart and made you feel like that beautiful lass.

See the villain smiling. But do not think that he is all smiles. Listen! The jerky, guilty notes in the music give you an insight into his real self.

The hero is spied. Yes, he is brave. But how brave! Hear the bold, true, majestic strokes of the notes,—they inspire you with faith in the youth.

Now the chase grows wilder. The hero is almost upon the villain, almost within reach of his sweetheart. You, Mr. Exhibitor, must use this moment to get the maximum thrill in the audience. Are you going to let the moment go by tamely? Whip the auditors into a frenzy. Now, out with it, orchestra; now use your skill, pianist or organist; now, with all the art in you, Mr. Showman, take advantage of the pictures on the screen to make your audience wild with excitement. This is the art of showmanship. This is the moment when the right chord, the right com-

(*Continued on page* 5004)

"WHAT WOMEN WANT"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour)

1—"May Dreams" (And. con moto), by Borch (3 minutes and 45 seconds), until—S: At Screening.

2—"Adolescence" (Allegretto), by Collinge (2 minutes and 15 seconds), until—T: "The home coming."

3—Theme (1 minute and 40 seconds), until—T: "Father, just before I left."

4—"Serenade Romantique" (And. con moto), by Borch (3 minutes and 15 seconds), until—T: "Meanwhile Francine waits."

5—"Dramatic Recitative," by Levy (2 minutes), until—T: "What's this I hear."

6—Continue pp (1 minute and 15 seconds), until—T: "Father, I tell you I can't."

7—"Clematis" (From Boutonniere Suite), by Tonning (3 minutes and 20 seconds), until—T: "On American soil."

8—Theme (2 minutes and 40 seconds), until—S: Close up of newspaper clipping.

9—"Dramatic Reproach," by Berge (4 minutes and 5 seconds), until—T: "Of all the gifts."

10—"Camelia" (From Boutonniere Suite), by Tonning (4 minutes and 30 seconds), until—T: "Bates fearing that Billy."

11—"Entreaty" (a song poem), by Colby (2 minutes and 20 seconds), until—T: "It looks like trouble."

12—"Conspirators" (Sinister Characteristic), by Santos (1 minute and 50 seconds), until—T: "Late into the night."

13—"Dramatic Suspense," by Winkler (5 minutes and 15 seconds), until—T: "Francine's plan.

14—Theme ff (5 minutes and 20 seconds), until—T: "I am holding you to your."

15—"Pizzicato Misterioso" (for burglary and stealth), by Minot (1 minute and 35 seconds), until—S: Old man at safe.

16—"Kiss A Miss" (Valse Chantee), by Baron (1 minute and 40 seconds), until—T: "The Countess entertains."

17—"Dramatic Tension," by Andino (3 minutes and 55 seconds), until—T: "Let me introduce."

NOTE: Watch shots to action pp or ff.

18—"Reflets De Lune" (3/4 Moderato), by Baron (2 minutes and 5 seconds), until—T: "And in the name of the."

19—"Dramatic Tension" (for general use), by Levy (1 minute and 45 seconds), until—T: "You thief, give me back."

20—Theme ff (1 minute and 30 seconds), until—T: "You have been robbed."

THE END

"MISS HOBBS"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Adolescence" (Allegretto), Collinge

1—Theme (2 minutes and 50 seconds), until—S: At Screening.

2—"Babillage" (Entr' Acte), by Castillo (2 minutes and 40 seconds), until—T: "Behold, my ducky children."

3—"Scherzetto" (From Symphonette Suite), by Berge (3 minutes and 30 seconds), until—T: "After a peaceful interval."

4—"Mamselle Caprice" (Intermezzo Parisienne), by Baron (1 minute and 50 seconds), until—T: "Also influenced by."

5—Theme (1 minute), until—T: "It happens that this is."

6—"Birds and Butterflies" (Intermezzo), by Vely (50 seconds), until—T: "In the chilly dawn."

7—Continue to action (1 minute and 30 seconds), until—T: "And that same morning."

8—"Mignonette" (Moderato), by Reynard (3 minutes and 50 seconds), until—T: "Breakfast on the terrace."

9—Theme (3 minutes and 20 seconds), until—T: "Let's try it, Miss Hobbs."

10—"Moonlight Shadows" (3/4 Moderato), by Baron (1 minute and 50 seconds), until—T: "I am Miss Hobbs' maid."

11—"Storm Furioso," by Levy (25 seconds), until—S: Wolf playing piano.

NOTE: To be produced as piano solo.

12—"Spring Song," by Mendelssohn (20 seconds), until—S: Close up of trees."

NOTE: To be produced as piano solo.

13—Theme (1 minute and 55 seconds), until—T: "My heart, my heart."

14—"Budding Spring" (And. Moderato), by Platzman (3 minutes and 30 seconds), until—T: "Is that bet still."

15—"Kiss A Miss" (Valse Chantee), by Baron (2 minutes and 40 seconds), until—T: "Let's eat that always."

16—"Flirty Flirts" (Mel. Rubato), by Levy (1 minute and 10 seconds), until—T: "That girl pinched me."

17—"Laughing Beauties" (Caprice), by Berge (1 minute and 10 seconds), until—T: "Good-Bye."

18—Continue to action (1 minute and 30 seconds), until—T: "As the long week passes."

19—"Dancing Nymphs," by Braine (4 minutes), until—T: "That same afternoon finds."

20—"Impish Elves" (Intermezzo), by Borch (3 minutes and 20 seconds), until—T: "Then at the very first."

21—Theme (4 minutes and 45 seconds), until—T: "Why do you have to."

22—"Flirtation," by Helmund (2 minutes and 10 seconds), until—T: "The very idea of."

23—Theme (5 minutes and 20 seconds), until—T: "Sick at heart."

THE END

"THE DISCARDED WOMAN"

A Hallmark Picture

NOTE: To action pp or ff.

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Thoughts at Twilight" (Reverie), Castillo

1—Theme (1 minute and 35 seconds), until—S: At Screening.

2—Continue to action (3 minutes and 5 seconds), until—T: "Esther Wells, a delicate."

3—"Vampire" (A dramatic theme), by Levy (1 minute and 50 seconds), until—T: "Cora Montaine, an."

4—"Dramatic Reproach," by Berge (3 minutes), until—T: "The evening train for the."

NOTE: Ad. lib. railroad effects.

5—Continue pp (1 minute and 15 seconds), until—T: "Samuel Radburn, a soldier."

6—"Hunkatin" (Half-tone one-step), (2 minutes and 30 seconds), until—T: "The Eureka Joy Palace."

7—Theme (2 minutes and 10 seconds), until—S: "Flashback to Esther."

8—"Poeme Symphonique" (And. quasi adagio), by Borch (5 minutes and 10 seconds), until—T: "The phenomenal run of luck."

9—"Tragic Theme" (For fatal or mournful news), by Vely (4 minutes and 20 seconds), until—T: "While waiting for the."

NOTE: Watch shot.

10—Theme (5 minutes), until—T: "The swirl of New York."

11—"Chant. Erotique" (Dram. Andante Moderato), by Berge (4 minutes and 20 seconds), until—T: "In an effort to look up."

12—Continue pp (1 minute and 30 seconds), until—T: "Are you looking for work?"

13—Theme (4 minutes and 15 seconds), until—T: "Elis Graeber."

14—"Dramatic Suspense," by Winkler (4 minutes and 55 seconds), until T: "The hastily summoned."

15—"Adolescence" (Light Entr' Acte), by Collinge (1 minute and 25 seconds), until—T: "And later through the."

16—"Entreaty" (A tone poem), by Colby (3 minutes and 25 seconds), until—S: Interior of Graeber's office.

17—"Conspirators" (Sinister characteristic), by Santos (40 seconds), until—T: "I've got enough evidence."

NOTE: To action pp or ff.

18—Continue to action (55 seconds), until—T: "In the West Gorman's."

19—Theme (2 minutes and 30 seconds), until—T: "Days of busy planning."

20—"Dramatic Tension," by Andino (4 minutes and 55 seconds), until—S: Shadow on office door."

21—"Dramatic Recitative" (No. 2), by Levy (4 minutes and 40 seconds), until—T: "I am going to tell you."

22—"Roses That Die Bloom Again" (Sentimental ballad), by Levy (4 minutes and 15 seconds), until—S: Mrs. Radburn telephoning.

23—"Mysterioso Dramatique," by Borch (2 minutes and 45 seconds), until—S: Close-up of revolver in draw.

24—"Andante Appassionato," by Castilo (3 minutes and 5 seconds), until—T: "Burn those papers, damn you."

NOTE: Begin with ad. lib. tympany rolls.

25—Theme ff (1 minute and 20 seconds), until—S: Radburn returns home.

THE END

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(Continued from page 5002)

position, will turn the blood cold and pull the listeners to their feet. Realism comes through the voice of the screen.

The silent screen calls for a voice, and that voice is music.

Why, I could take you into a room, with only a piano for evidence, and without a picture, without a play-stage, I could make you feel the excitement of that chase. Just with the piano. . . . Just with the all-powerful compositions which have been written to excite listeners. There are bits of music which, staged with only amateur sense, would make you want to scream for fear! There are bits of music so realistic, that you would be afraid to look about you.

The chase in your picture—now, Mr. Exhibitor, do you begin to understand, or to see more clearly, how you can apply music to bring out the hidden meanings of the action, to accentuate and itensify the emotions? You are dealing with an audience of individuals, who are moved emotionally, physically, intellectually. And as we have just barely touched, there is a profit to be made in using every art to have your audiences get as much as possible in every way, out of your pictures.

We will come back again to the analysis of the musical language. But next week I want to show you the opportunity which is at your door, if you will capitalize the vast interest in good music.

(Mr. Isaacson will be glad to hear from exhibitors who have any questions or suggestions to present to him.

ASK ISAACSON WHAT TO DO

These articles tell a continuous story of music which can be turned into money in motion picture theatres.

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All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

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The House of Toys (Seena Owen).....6
The Thirtieth Piece of Silver (Margarita Fisher)....6
Slam Bang Jim (William Russell).....5
The Honey Bee (Marguerita Sylva).....6
The Dangerous Talent (Margarita Fisher).....6
The Valley of Tomorrow (William Russell).....6
Eve in Exile (Charlotte Walker).....7

ARROW FILM CORPORATION

Love's Protege (Ora Carew).....5
Woman's Man (Romaine Fielding).....5
The Bromley Case (Glen White).....5
The Trail of the Cigarette (Glen White).....5
The Unseen Witness (Glen White).....5
The Wall Street Mystery (Glen White).....5

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.
Lightning Brice (Jack Hoxie-Anne Little).....15

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Lone StarWesterns (one every other week).....2

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Hank Mann Comedies (one every other week).....1
Arrow (Eddie Boulden-Lillian Vera).....
Sunbeam (Fatty Filbert-Bert Tracey).....2
Hank Mann (Hank Mann-Madge Kirby).....2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....6
Days of Daring (Tom Mix).....5
Persuasive Peggy (Peggy Hyland).....6
Eternal Penalty (Henry Kolker.....5
Roses and Thorns (Lenore Ulrich).....5
She Pays (Julia Dean-Louise Huff).....5
Justice (Cyril Scott).....5
The Guilty Woman (Marie Empress).....5

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Andy Visits the Osteopath.....1
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A Home Made Hero (Eddie Barry-Dorothy Devere).1
Mary's Nightmare.....1
Watch Your Step-Mother.....1
Nearly Newlyweds.....1
Fair But False.....1

GAYETY COMEDIES

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The Fatal Wallop (Geo. Ovey).....1
Silk Stockings (Geo. Ovey).....1
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Tenth, "Breezy" Bob.....2
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Harry Collier & Co. (Comedy Bicycle Novelty).....1
La Meen Boys.....1
Marie DeWald (Aerial Girl).....1
The Arabian Whirlwind Troupe (Tumbling Arabs)..1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

An Overall Hero.....1
Four Times Foiled.....2

CHRISTIE COMEDIES

Kiss Me, Caroline (Bobby Vernon).....2
A Seaside Siren (Fay Tincher).....2

TORCHY COMEDIES

Torchy (Johnny Hines).....2
Torchy Comes Through (Johnnie Hines).....2

MERMAID COMEDIES

A Fresh Start (Marvel Rae).....2
Duck Inn (Lloyd Hamilton).....2

SPECIALS

The Why of a Volcano.....1
The Valley of Ten Thousand Smokes.....1
A Day With Carranza.....1
Modern Centaurs.....1

ROBERT C. BRUCE SCENICS

The Castaway.....1
The Great Mirror.....1
The Hope of Adventure.....1
Falling Waters.....1
Solitude.....1
By Schooner to Skagway.....1
The Song of the Paddle.....1
The Log of the La Viajera.....1
The Wanderlust.....1
The Chilkat Cubs.....1

CHESTER-OUTING SCENICS

Take in Boarders.....1
Pyrennes and Wooden Legs.....1
Bear With Us.....1
Fire.....1
Dreams Come True.....1
Pigs and Kava.....1
Wanted, an Elevator.....1
Adam and Eve in the Andes.....1

SCREENICS

Foam Fantasies.....½
Duck Days.....½
In a Naturalist's Garden.....½
Horseshoe and Bridal Veil.....½
Barks and Skippers.....½
Forbidden Fanes.....½
Infant Icebergs.....½
Troubadours of the Sky.....½

EQUITY PICTURES CORP.

For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Feters)...6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

June—Old Wives for New (DeMille-Reissue)....5663
June—Below the Surface (Special Cast—Ince)...5987
June—Paris Green (Charles Ray).....4259
June—Remodeling Her Husband (Dorothy Gish).4844
June—The City of Masks (Robert Warwick)....4708
June—Sick Abed (Wallace Reid).....4327
June—Sand (William S. Hart).....4869
May—A Lady in Love (Ethel Clayton).....4607
May—The Dancin' Fool (Wallace Reid).....4124
May—The Dark Mirror (Dorothy Dalton).....5084
May—The Sea Wolf (George Melford Special)...6097
May—Mrs. Temple's Telegram (Bryant Washburn).....4318
May—Why Change Your Wife (De Mille Special).7175
Apr.—Dr. Jekyll and Mr. Hyde (John Barrymore).....6355
Apr.—The Toll Gate (W. S. Hart).....5590
Apr.—Terror Island (Houdini).....5813
Apr.—The False Road (Enid Bennett).....5582
Apr.—The Cost (Violet Heming).....5547
Apr.—Thou Art the Man (Robert Warwick).....5503
Apr.—Treasure Island (Tourneur).....5134
Mar.—Easy to Get (Marguerite Clark).....4110
Mar.—My Lady's Garter (Tourneur Prod.).....4823
Mar.—April Folly (Cosmopolitan).....4983

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford).....5382

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage.....2
Nov. 16—The Hayseed.....2
Sept. 7—Back Stage.....2

PARAMOUNT-SENNETT COMEDIES

June 27—You Wouldn't Believe It.....2
June 6—By Golly.....2
May. 23—Let 'er Go.....2
May 2—Fresh From the City.....2
Apr. 18—The Gingham Girl.....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....1
Dec. 21—Those Distant Cousins.....1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

June 13—A Model Husband.....2
May 30—Beating Cheaters.....2
May 9—Spring.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

June 27—Battlefields of France.....1
June 20—The Lake of the Sun and Moon.....1
June 13—The Lure of the Loreley.....1
June 6—Beautiful Bruges.....1
May 30—Battlefields of France.....1
May 23—Musko and Musume of Nippon.....1
May 16—Artistic Antwerp.....1
May 9—An Oriental Sing Sing.....1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz.....1
Dec. 14—Down the Strand in London.....

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle.....1
Dec. 7—Memory Lane.....1
Nov. 23—Sunshine and Shadows.....1
Nov. 9—A Night in June.....1

PARAMOUNT MAGAZINE

June 27—Quizzing the Prophets.....1
June 20—A Forest Fantasy.....1
June 13—Portraits from Acid.....1
June 6—Long Live the Umpire.....1
May 23—Stars of Stage and Screen.....1
May 16—Lounge Lizards of the Jungle.....1
May 9—The Teeth of the Law.....1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoy.....2
Mar. 28—Cleaning Up (Al. St. John).....2
Dec. 28—To Good to be True (Ernest Truex).....2
Dec. 14—Speed (Al. St. John).....2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....
The City of Purple Dreams.....
Who Shall Take My Life?.....
Zongar, the Dare Devil of Romance.....
The Natural Law.....
The Grain of Dust.....
The Lust of the Ages.....6
Has a Man the Right to Kill?.....
Beware of Strangers.....
Persuasive Peggy.....6

FIRST NATIONAL EXCHANGES

45 Minutes from Broadway (Charles Ray).....
The Jacknife Man (King Vidor.....
Curtain (Katherine MacDonald).....
Yes or No (Norma Talmadge).....
The Yellow Typhoon (Anita Stewart).....
Passion's Playground (Katherine MacDonald)...5963
The Love Expert (Constance Talmadge).....
Don't Ever Marry (Marshall Neilan's).....6518
Polly of the Storm Country (Mildred Harris)...6038
The Woman Gives (Norma Talmadge).....5925
The Idol Dancer (D. W. Griffith).....7033
The Family Honor (King Vidor's).....5884
The Inferior Sex (Mildred Harris Chaplin).....5695
Fighting Shepherdess (Anita Stewart).....5954
In Search of a Sinner (Constance Talmadge)....5485
The River's End (Marshall Neilan's).....6584

FOX FILM EXCHANGES

BIG PRODUCTIONS

While New York Sleeps (Special Cast).....5
The Strongest (Special Cast).....6
Should a Husband Forgive? (Special Cast).....
Evangeline (Special Cast).....
Kathleen Mavourneer (Theda Bara).....6
Checkers (Special Cast).....

WILLIAM FARNUM SERIES

The Joyous Troublemakers.....6
The Orphan.....
The Adventurer.....
Heart Strings.....
Wings of the Morning.....

THEDA BARA SERIES

Lure of Ambition.....
La Belle Russe.....

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Advance Information on All Film Releases

(Continued from page 5005)

TOM MIX SERIES
Three Gold Coins....5
The Terror....5
Desert Love....5
Three Gold Coins....5
The Daredevil....5

FOX ENTERTAINMENTS
A World of Folly (Vivian Rich)....5
The Twins of Suffering Creek (Wm. Russell)....5
White Lies (Gladys Brockwell)....5
The Iron Heart (Madlaine Traverse)....5
The Spirit of Good (Madlaine Traverse)....5
Forbidden Trails (Buck Jones)....5
Love's Harvest (Shirley Mason)....5
The Dead Line (George Walsh)....5
The Mother of His Children (Gladys Brockwell)....5
The Tattlers (Madlaine Traverse)....4200
Would You Forgive (Vivian Rich)....5
Leave It To Me (Wm. Russell)....5
Black Shadows (Peggy Hyland)....4100
Molly and I (Shirley Mason)....5
A Manhattan Knight (George Walsh)....4800

SUNSHINE COMEDIES
His Musical Sneeze....2
Mary's Little Lobster....2
Oh, What a Knight....2
Monkey Business....2
Girls and Gunpowder....2
Should Dummies Wed....2
Mongrels....2
Dangerous Eyes....2

MUTT AND JEFF CARTOONS
The Breakfast Food Industry....½
The Mystery of the Galvanized Ash Can....½
Departed Spirits....½
3 Raisins and a Cake of Yeast....½
One Round Jeff....½
The Tango Dancers....½
The Toy Makers....½

FROHMAN AMUSEMENT CORP.
(At State Right Exchanges)

TEXAS GUINAN SERIES
Just Bill....2
The Boss of the Rancho....2
The Spirit of Cabin Mine....2
The Heart of Texas....2

MACK SWAIN SERIES
Nimrod Ambrose....2
Ambrose and the Bathing Girls....2
Ambrose in Bad....2
Ambrose's Winning Ways....2

GARDINER SYNDICATE
(At State Right Exchanges, Albany and Buffalo)

Apr.—Tillie's Punctured Romance....6
Mar.—The Superman....6
Mar.—The Forbidden Woman....7
Feb.—Virtuous Men....7
Jan.—Eyes of Youth....7
Dec.—The Lost Battalion....6
Dec.—Everybody's Business....6
Nov.—Birth of a Race....8
Oct.—Yankee Doodle in Berlin....6
Sept.—Mickey....7
The Bandit and Preacher (Wm. S. Hart)....5
The Hell Hound of Alaska (Wm. S. Hart)....5
Satan's Pawn (Bessie Barriscale)....5
The Straight Road (Chas. Ray and Bessie Barriscale)....5
One Day....5
How Molly Made Good....6
The Birth of Man....5
Heart of New York....5
The Salamander....5
The Birth of Democracy....6
Custer's Last Fight....3
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (10 episode serial, Gaumont)....2
The Demon's Shadow (Serial in 10 episodes)....2
Series of 42 Fatty Arbuckle Comedies....3
Series of 29 Chaplin Comedies....3
Series of 28 Sennett Keystone Comedies....2
Series of 28 Keystone Liberty Comedies....1
Series of 16 Shorty Hamilton two reel Westerns....3

GARSON-NEILAN PRODUCTIONS
(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet)....9
The Hushed Hour (Blanche Sweet)....

GAUMONT COMPANY
(At State Right Exchanges)

Husbands and Wives (Vivian Martin)....6
Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (Serial, ten two-reel episodes)....

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS
The Slim Princess (Mabel Normand)....
Roads of Destiny (Pauline Frederick)....
Jes' Call Me Jim (Will Rogers)....
The Great Accident (Tom Moore)....
Dollars and Sense (Madge Kennedy)....
The Woman and the Puppet (Geraldine Farrar)....7
Trimmed With Red (Madge Kennedy)....7
The Strange Boarder (Will Rogers)....5
The Woman in Room 13 (Pauline Frederick)....5
Duds (Tom Moore)....5
The Little Shepherd of Kingdom Come (Jack Pickford)....6
The Blooming Angle (Madge Kennedy)....5
The Palmer Case (Pauline Frederick)....5
Water, Water, Everywhere (Will Rogers)....5
Pinto (Mabel Normand)....5

EMINENT AUTHORS PRODUCTIONS
Going Some (Rex Beach)....
The Tower of Ivory (Gertrude Atherton)....
Dangerous Days (Mary Roberts Rinehart's)....7
Partners of the Night (Leroy Scott)....5

BOOTH TARKINGTON'S EDGAR SERIES
Edgar's Hamlet....2
Edgar and Teacher's Pet....2

CAPITOL COMEDIES
Apr. 18—A Fly in the Ointment (Neal Burns)....2
Apr. 4—Rarebits (De Haven)....2
Mar. 21—Matrimoniacs (Neal Burns)....2
Mar. 7—Forget Me Not (De Havens)....2
Feb. 22—One Dollar Down (Neal Burns)....2
Feb. 8—Excess Baggage....2

FORD EDUCATIONAL WEEKLY
Mar. 21—The Alligator Hunt....1
Mar. 14—With Every Meal....1
Mar. 7—Broken Silence....1
Feb. 29—Tick Tock....1
Feb. 22—Silverware....1
Feb. 15—In Higher Spheres....1
Feb. 8—De-Light....1

GOLDWYN-BRAY PICTOGRAPHS
433—People You'd Like to Know (Mary Roberts Rinehart)....1
432—Famous Robberies....1
431—Guardians of Our Gateways....1
430—Professor B. Flat....1
429—Pheasants, Aristocrats of Birdland....1

GRAPHIC FILM CORPORATION
Moral Suicide (Mason-Baird)....7
Ashes of Love (Hackett-Shannon)....6
When Men Betray (Gail Kane-Stuart Holmes)....6
Echo of Youth (Richman-Baird-Shepard)....6
Someone Must Pay (Gail Kane-Edmund Breese)....6
A Child for Sale (Leslie-Hale Connelly)....6

GREIVER'S EDUCATIONALS (CHICAGO)
Serpent's Tooth....1
Speeding Through Dixie....1
Royal Ease....1
Colossus of Roads....1
The Spirit of the Birch....1
Suds....1
Precisely as Polly....1

HALL ROOM BOYS PHO. PLAYS
Apr. 15—Four of a Kind....2
Apr. 1—This Way Out....2
Mar. 22—Oh, Baby....2
Mar. 8—Breaking Into Society....2
Feb. 23—Can You Beat It....2
Feb. 9—Passing the Buck....2
Jan. 26—Neck and Neck....2
Jan. 12—Wrong Again....2
Dec. 29—The Millionaire Paupers....2

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES
A Veiled Marriage (Lehr-Kellerd)....5
Carmen of the North (Anna Bos)....5
Chains of Evidence (Breese-Shotwell)....5
High Speed (Edward Earle-Gladys Hulette)....5
The Heart of a Gypsy (Florence Billings)....5
The Phantom Honeymoon (Marguerite Marsh)....5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy)....5
A Dangerous Affair (Billings Rawlinson)....5

SPECIAL PRODUCTIONS
Thru the Roosevelt Country with Colonel Roosevelt....2
A House Divided (Sylvia Breamer)....6
The Littlest Scout (Violet Blackton)....6
Wanted for Murder (Elaine Hammerstein)....6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy)....6

SERIALS
The Screaming Shadow (Ben Wilson-Neva Gerber)....15 Episodes
The Trail of the Octopus (Ben Wilson, Neva Gerber)....15 Episodes

THE EVIL EYE
(Fifteen two-reel episodes starring Benny Leonard.)
Mar. 15—First, Below the Deadline....3

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC.
The Sagebrusher (Emerson Hough's)....7
The Westerners (Stewart Edward White's)....7

ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Eltinge F. Warner)
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.
The Harvest Moon (Doris Kenyon)....6
The Bandbox (Doris Kenyon)....6

ARTCO PRODUCTIONS
The Capitol (Leah Baird)....6
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.
The Dream Cheater (J. Warren Kerrigan)....5
$30,000 (J. Warren Kerrigan)....5
Live Sparks (J. Warren Kerrigan)....5
The Lord Loves the Irish (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS
The Blue Bonnet (Billie Rhodes)....6

JOSEPH LEVERING PRODUCTIONS
His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS
King Spruce (Mitchell Lewis)....7

IVAN FEATURE PRODUCTIONS
(At State Right Exchanges)
Life of Honor (Leah Baird-James Morrison)....7
Human Clay (Mollie King)....5

JANS PICTURES CORP.
A Woman's Business....6
Love Without Question (Olive Tell)....7

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)
The Land of Long Shadows (Jack Gardner)....5
Efficiency Edgar's Courtship (Taylor Holmes)....5
The Misleading Lady (Henry B. Walthall)....5
Open Places (Jack Gardner)....5
The Little Shepherd of Bargain Row (R. Traverse)....5
The Range Boss (Jack Gardner)....5
The Alster Case (Bryant Washburn)....5
The Man Trail (Richard Traverse)....5
Men of the Desert (Jack Gardner)....5
Little Shoes (Henry B. Walthall)....5
Broncho Billy Dramas....
Snakeville Comedies....
Fables in Slang (George Ade)....1
Stripped for a Million (Crane Wilbur)....5
Strife (George Le Guere)....5

CHAPLIN REISSUES
A Burlesque on Carmen....4
Feb. 1—The Champion....2
Mar. 1—Jitney Elopement....2
Apr. 1—Work....2
May 1—By the Sea....1

MERIT FILM CORP.
Fools' Gold (Mitchell Lewis)....6
She Wolf (Texas Guinan)....5
Heart of Texas (Tom Mix)....5
Window Opposite (Leah Baird)....7
Once to Every Man (Jack Sherrill)....6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS
Apr.—The Best of Luck (Screen Classics)....6
Apr.—The Hope (Special Cast)....6
Apr.—The Cheater (May Allison)....6
Apr.—Dangerous to Men (Viola Dana)....6
Apr.—Alias Jimmy Valentine (Bert Lytell)....6
Mar.—Old Lady 31 (Emma Dunn)....6
Mar.—Shore Acres (Alice Lake)....6
Feb.—The Walkoffs (May Allison)....6
Jan.—The Willow Tree (Viola Dana)....6
Dec.—Should a Woman Tell (Alice Lake)....6
Dec.—Fair and Warmer (May Allison)....6
Nov.—Please Get Married (Viola Dana)....6
Nov.—Lombardi, Ltd. (Bert Lytell)....6

C. E. SHURTLEFF PRODUCTIONS
Apr.—Burning Daylight (Mitchell Lewis)....6

HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton)....6

Release Information continued on page 5008

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"Edgar's Jonah Day"

(Booth Tarkington Comedy—Goldwyn—Two Reels)

BOOTH TARKINGTON'S series of "Edgar" comedies have created quite a stir in the film world because of their natural plots and characterizations, not forgetting the human touches of the author, who is in a class by himself as a painter of young boyhood. The latest entitled "Edgar's Jonah Day" is quite up to the standard of the two previous essays. While it doesn't carry the same amount of mirth-provoking incident its wealth of human values are just as strong—if not stronger. The result is it invites favorable comparison with what has gone before.

It is going to bring back memories to a good many people, for it depicts the boy being called upon by his mother to execute a disagreeable errand and his bluff at sleeping. Another incident of a peculiarly homely touch is that of the younger brother who causes trouble to the irrepressible Edgar. Do you remember the junk dealer who offered you the ridiculously small price for your old iron? Well he has his inning here. The studies are perfect samples of young boyhood and will be valued by the spectator because of their humanities. Johnny Jones as Edgar is the typical Tarkington youngster. E. Mason Hopper's direction is in harmony with the spirit of the author. Barbara Kent is the scenarist in this case. The offering is a worthy filler and would be a credit to any exhibitor's program.—*LAURENCE REID.*

"Worries and Wobbles"

(Vitagraph Comedy—One Reel)

ONE of the oldest ideas which ever found its way to slapstick expression is presented in the Vitagraph comedy, "Worries and Wobbles." Featuring Jimmy Aubrew, the comedian with the parted moustache, it goes back ten years and offers the drunken husband who comes home late and causes his wife all sorts of trouble. The antique treatment is even resorted to in the direction. One sees the trick work of things going around in a circle—of the street and buildings dancing up and down, so that the idea of intoxication may be conveyed to the spectator. It doesn't produce laughter but much dizziness.

When hubby gets into the house the illusive touch is still practised. Shoes travel about the floor—coins disappear and what not. Finally Jimmy tumbles into bed and the next shot shows wifey reading a book concerning the upbringing of a husband. She learns that kindness is the best treatment. But a second story man enters and Jimmy, knocking him unconscious, exchanges clothes with him. And so he escapes. Wifey is duly surprised to find a stranger in the bed. And the police are baffled in the typical slapstick way. Finally the drunken spouse is caught. The picture hasn't one mirth-provoking incident and the Rivoli audience accepted it in silence. Drunken buffoons and trick photography have lost their novelty.—*LAURENCE REID.*

"The Bromley Case"

(Produced by Steiner—Released by Arrow—Five Reels)

THIS is the fifth picture of the "Tex, the Elucidator of Mysteries" series. It follows much along the lines of its precessors. There is the usual murder and the usual mystery enshrouding it. Only in this case there are about five suspects and some audiences may get a little confused. Tex, the detective, played by Glen White, solves the mystery in the end, clears the innocent party under the shadow of suspicion, and quietly smokes his pipe to await another murder and mystery.

Ethel Russell appears as the girl, and Joseph Striker plays opposite. The love interest is well maintained despite the fact that the picture is essentially one of mystery, and this helps a lot to keep it from becoming too strained and overtense. Production is satisfactory and the entire cast is up to the average. It may not quite equal "The Trail of a Cigarette," falling a little behind it in gripping interest, but it is better than the earlier picture of this series, and can be served to any audience unless they are on a purely "love story" diet.—*MATTHEW A. TAYLOR.*

"The Dangerous Hero"

(Five-Reel Feature Starring Owen Moore—Selznick)

THIS picture won't create any unusual comment, being what might be termed an average feature. It will interest and please, however, and give entertainment to those who witness it.

The story is of the comedy variety and although it runs along smoothly and has its bright moments, it never sparkles. Still, it could have, had the characters and situations been stretched a little.

The story runs for about a couple of reels before the author reveals that it is to be a comedy and when the idea suddenly dawns upon us we feel that we have been misled and have to re-set our minds to fit the scenes that follow.

Owen Moore plays his opening scenes in a convincing manner, but when he strikes the comedy situation, he is entirely too timid.

If he had gone right into them with comedy uppermost in his mind, he would have had his audience with him and caused many laughs. Instead, he seemed to drag through the important scenes while you were expecting and waiting all the time for something funny to develop.

But he is not entirely to blame for this, for the director should have known the tempo of the scenes and should have suggested "business" for him to do.

Moor is seen as a young man in a penniless condition, who is loved by a wealthy young lady. He is still possessed of a second-hand car, which he raffles off at a picnic in the hope of gaining a few extra dollars to pay his debts. He gains the few extras, and is in a happy state of mind, when he is informed by a friend that his tailor is becoming impatient for the money owed him.

He hands over the money, owed to the impatient one, and begins to feel a bit relieved when he discovers that his former car has been set on fire and is useless.

In order to make good the loss to the one possessing the winning ticket, Moor promises to work two weeks for nothing and to do anything he is told.

An enemy of his secures the ticket, whereupon he takes our hero home with him and proceeds to make the unfortunate one the family drudge.

In this he is unsuccessful, for Moor takes no interest in the work allotted to him and in the end is ordered from the house. But not before a callous rival has tried to concoct a scheme by which to gain the heroine's love.

He, too, is unsuccessful, and after many exciting and farcical scenes in which the two "villuns," the young ladies' father, a "vamp," and hero and heroine are concerned, the final closeup shows the lovers in each other's arms.

The cast is a good one and includes Gloria Hope, Emmett King, Henry Miller, Jr., Virginia Cadwell, Charles Arling and Nell Craig.

The picture contains many beautiful exterior shots.—*FRANK LEONARD.*

"Monkey Business"

(Sunshine Comedy-Fox—Two Reels)

DESPITE the title, the Fox monkey does not monopolize the picture, although he and the dog get in some effective work. The plot is simply that of a husband who frequents cabarets and a shrewish wife who pursues him, leaving a very pretty baby to get into trouble while she is away. There is not so much slapstick in the two reels as there is real good gags, some of them novel, and all of them good for a big laugh.

Almost all of the regular Sunshine troupe appear, not forgetting the score or so [illegible] who romp and dance to their hearts' content in the cabaret scenes. The setting is quite elaborate and is the center of considerable of the action. The second reel is the better of the two containing some unique and side-splitting [illegible] action on the beach, when the composer [illegible] is stranded on a rock some distance from shore. The player who dives in ankle deep water should get a big laugh.—*M. [illegible]*

Advance Information on All Film Releases

(Continued from page 5006)

NAZIMOVA PRODUCTIONS
The Heart of a Child (Nazimova).....7
Stronger Than Death (Nazimova).....7
The Brat (Nazimova).....7
The Red Lantern (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS
May—Nothing But Lies (Taylor Holmes).....6
Mar.—The Very Idea (Taylor Holmes).....6
Dec.—Nothing But the Truth (Taylor Holmes).....6

MISCELLANEOUS
(State Right Features)
The Isle of Destiny (Paul Gilmore) Character Picts.
The Midlanders (Bessie Love).....
What Women Love (Annett Kellerman).....
The Inner Voice (E. K. Lincoln) American Cinema Corp 6
His Pajama Girl (Billie Rhodes) C. B. Price Inc.....
Witches Gold (Phillips-Gauntier) Capital Film.....5
A Common Level (Breese-Whitney) Transatlantic Film Co. 6
Why Women Sin (Anne Luther) Wistaria Prods.
A Dream of Fair Women (Murray Garsson).....2
Democracy (Special Cast) Democracy Photoplay Co. 10
Democracy (Special Cast) Lester Park-Edward Whiteside) .....
Why Women Sin (Ann Luther)) Westeria Prods...
Deliverance (Helen Keller) Geo. Kleine.....6
Empty Arms (Gail Kane-Thurston Hall) Photoplay Libraries, Inc. .....

COMEDIES
The Aero Nut (Al St. John) Warner Bros.....
Tillie's Punctured Romance (Chaplin-Dressler) Tower Film Corp.....
Dragon Comedies (Rev. Geo. LeRoi Clarke) Romange Super Film Co.....
Up in Mary's Attic (Novak-Gribbon) Fine Art Pictures .....
Trouble (Al St. John) Warner Bros.....2
Mack Sennett Comedies (Majestic Pictures).....2
Comedy Art Prods. (Special Pictures, Los Angeles) 2
6 Turpin Comedies (Cameo Film, Chicago).....1 & 2
Doubleday Comedies (One Reel a Week) Doubleday Prod. Co. .....
Jolly Comedies (Film Specials).....2

MONOPOL PICTURES
Crimson Shoals (Francis Ford).....6
Alma Where Do You Live (MacTammany Larkin)..6

NATIONAL FILM CORP.
(At State Right Exchanges)
Nobody's Girl (Billie Rhodes).....5
Kentucky Colonel (Special Cast).....5
Captivating Mary Carstairs (Norma Talmadge) Reissue 5

PATHE EXCHANGES
Aug. 15—The Girl in the Web (Blanche Sweet).....6
Aug. 1—One Hour Before Dawn (H. B. Warner)..6
July 4—A Broadway Cowboy (Wm. Desmond).....5
June 20—Passers-By (Herbert Rawlinson).....6
June 6—The Little Cafe (Max Linder).....5
May 30—Sherry (Pat O'Malley).....7
May 23—Simple Souls (Blanche Sweet).....6
May 9—The Miracle of Money (Seddon-Morrison)..5
May 2—Dollar for Dollar (Frank Keenan).....5
Apr. 25—Rio Grande (Theby-Sears).....7
Apr. 4—Lifting Shadows (Emmy Wehlen).....6

PIRATE GOLD
(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)
Aug. 18—First, In Which Hoey Buys a Map.....8

THE THIRD EYE
(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)
Aug. 15—Thirteenth, The Blind Trails of Justice.....2
Aug. 8—Twelfth, Man Against Man.....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors.....2
July 18—Ninth, The Race for Life.....2
July 11—Eighth, Dangerous Trails.....2
July 4—Seventh, The Double Trap.....2
June 27—Sixth, The Death Spark.....2
June 20—Fifth, The Black Hand Bag.....2
June 13—Fourth, Daggers of Death.....2
June 6—Third, In Destruction's Path.....2

YOUNG BUFFALO SERIES
Aug. 8—The Hold-up Man.....2
Aug. 1—The Hobo of Pizen City.....2
July 25—The Law of the Border.....2
July 18—His Pal's Gal.....2
July 11—Tex of the Timberlands.....2

TRAILED BY THREE
July 11—Fifteenth, The Reckoning.....2
July 4—Fourteenth, The Hidden Crime.....2
June 27—Thirteenth, The Door of Death.....2
June 20—Twelfth, The Burning Fuse.....2
June 13—Eleventh, The Torture Trap.....2
June 6—Tenth, The Slave Market.....2
May 30—Ninth, The Pasha's Revenge.....2
May 23—Eighth, The Brand of Fire.....2
May 16—Seventh, In the Pasha's Harem.....2
May 9—Sixth, Wanted for Burglary.....2
May 2—Fifth, Buried Alive.....2

THE ADVENTURES OF RUTH
(Fifteen two-reel episodes starring Ruth Roland, William Human and Herbert Heyes)
Apr. 4—Fifteenth, The Key of Victory.....2
Mar. 28—Fourteenth, The Fighting Chance.....2

DAREDEVIL JACK
May 23—Fifteenth, The Triple Chase.....2
May 16—Fourteenth, Terrible Vengeance.....2
May 9—Thirteenth, Baiting the Trap.....2
May 2—Twelfth, the Unseen Menace.....2
Apr. 25—Eleventh, Flames of Wrath.....2
Apr. 16—Tenth, Path of Destruction.....2
Apr. 11—Ninth, Phantoms of Treachery.....2
Apr. 4—Eigth, Blending Hate.....2
Mar. 28—Seventh, A Blow in the Dark.....2

BRINGING UP FATHER
June 27—Third, Jiggs and the Social Lion.....2
May 16—Second, Father's Close Shave.....2
Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY
(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
May 30—Third, The Emotional Miss Vaughn.....2
Apr. 16—Second, The Stimulating Mrs. Barton.....2

ROLIN COMEDIES
Aug. 8—Little Miss Jazz (Beatrice La Plante)....1
June 27—Any Old Port (Snub Pollard).....1
June 20—All In a Day (Snub Pollard).....1
July 11—Hello Uncle (Beatrice LaPlante).....1
May 30—Grab the Ghost (Snub Pollard).....1
May 23—All Dressed Up (Snub Pollard).....1
May16—Hello Uncle (Beatrice La Plante).....1
May 9—Trotting Through Turkey (Snub Pollard)..1
May 2—Drink Hearty (Snub Pollard).....1
Apr. 25—Don't Weaken (Snub Pollard).....1
Apr. 18—Shoot on Sight (Snub Pollard).....1
Apr. 11—Speed to Spare (Snub Pollard).....1

ROLIN TWO REELERS
July 11—High and Dry (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2
Feb. 8—His Royal Shyness (Harold Lloyd-Mildred Davis) 2

BLACKTON PRODUCTIONS
July 18—Soul and Body (Herbert Rawlinson).....6
Apr. 11—The Blood Barrier (Breamer-Gordon).....6
Feb. 15—Respectable by Proxy (Breamer-Gordon)...6
Jan. 4—My Husband's Other Wife (Breamer-Gordon) 6
Nov. 30—Dawn (Sylvia Breamer-Robt. Gordon).....6

NEWS REELS
Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PIONEER FILM CORPORATION
(At State Right Exchanges)
The Place of Honeymoons (Stevens-Love).....6
Nobody's Child (Jose Collins-Godfrey Tearle).....5
What Women Want (Louise Huff).....5
Midnight Gambols (Marie Doro-Godfrey Tearle)....5
The Hidden Code (Grace Davison).....6
Dr. Jekyll and Mr. Hyde (Sheldon Lewis).....5
Bubbles (Mary Anderson).....5
The Girl From Nowhere (Madison-Lucas).....5

THE FACTS AND FOLLIES SERIES
Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1
Running Romeos.....1

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.
SPECIAL FEATURES
The Deep Purple (Raoul A. Walsh's).....6
The Law of the Yukon (Charles Miller's).....6
The Luck of the Irish (Dwan's).....6
Soldiers of Fortune (Allan Dwan's).....7
The Mystery of the Yellow Room (Chautard's).....6

STAR PRODUCTIONS
Jenny Be Good (Mary Miles Minter).....5
Nurse Marjorie (Mary Miles Minter).....5
Sinners (Alice Brady).....5
The Stolen Kiss (Constance Binney).....5
Judy of Rogue's Harbor (Mary Miles Minter).....5
The Fear Market (Alice Brady).....5
Anne of Green Gables (Mary Miles Minter).....6
Erstwhile Susan (Constance Binney).....5

REELCRAFT PICTURES CORP.
BILLY WEST COMEDIES
What Next?.....2
Going Straight.....2
The Artist.....2
Beauty Shop.....2
Hard Luck.....2
Brass Buttons.....2
Masquerader.....2
The Dodger.....2
Foiled.....2
Cleaning Up.....2
Happy Days.....2
Strike Breaker.....2
Mustered Out.....2

TEXAS GUINAN WESTERNS
A Moonshine Feud.....2
The White Squaw.....2
The Night Raider.....2
The Wild Cat.....2
My Lady Robin Hood.....2
Outwitted.....2
Letters of Fire.....2
Not Guilty.....2
The Lady of the Law.....2
Fighting the Vigilantes.....2

ALICE HOWELL COMEDIES
Cinderella Cinders.....2
Her Lucky Day.....2
Her Bargain Day.....2
A Wooden Legacy.....2
Distilled Love.....2

WILLIAM FRANEY COMEDIES
The Dog Catcher.....1
The Paper Hanger.....1
The Water Plug.....1

BURRUD (SUNSET) SCENICS
The Mountain That Was God.....1
Wind Goddess.....1
Lake Chelan.....1

MILBURN MORANTI COMEDIES
Jealousy.....2
Simp and Satan.....2
Wild Wild West.....2
Installment Plan.....2
Love, Where Art Thou?.....2
The Kick.....2
His Wedding Day.....2

NAPOLEON & SALLY COMEDIES
The Deserter.....1
Dreamy Chinatown.....1
Perils of the Beach.....1
Circus Brides.....1
Film Fairies.....1
Caught With the Goods.....1
One Big Night.....1
As Others See Us.....1
Their First Flivver.....1
Stopping Bullets.....1

GALE HENRY COMEDIES
Heirlooms.....2
Help.....2
The Movies.....2
The Champeen.....2
This Way Out.....2
Kids.....2
Chicken a La King.....2
Don't Chase Your Wife.....2
Her First Flame.....2
Pants.....2
Her Honor, the Scrub Lady.....2
Stung.....2

REPUBLIC DIST. CORP.
(See Selznick Enterprises)

ROBERTSON-COLE PRODS
SUPERIOR PICTURES
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
A Woman Who Understood (Bessie Barriscale)....5
The Third Woman (Special Cast).....5
The Flame of Hellgate (Beatriz Michelena) 5
Seeing it Through (ZaSu Pitts).....5
The Luck of Geraldine Laird (Bessie Barriscale)....5
The Beggar Prince (Sessue Hayakawa).....5
The Third Generation (Brentwood).....5

SPECIALS
The Wonder Man (Georges Carpentier).....7
The Fortune Teller (Marjorie Rambeau).....7
Butterfly Man (Lew Cody).....5
The Bottom of the World (Sir Ernest Shackleton)..5

SUPREME COMEDIES
Mixed Husbands 1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1
Her Self Commencer.....1
Mary Had a Little Lamb.....1
A Bungalow Bungle.....1

Release Information continued on page 5010

"SCRATCH MY BACK"
(Eminent Authors-Goldwyn)

Scintillating Comedy Is a Sure-Fire Hit

FOR a feature which scintillates from inception to conclusion—which sparkles with genuine flashes of wit in subtitles and situations—which travels along breezily and occasionally kidding itself—which doesn't carry a single dull moment which presents a new and refreshing type of comedian, "Scratch My Back," a picturization of Rupert Hughes' humorous story, is entitled to be called "the comedy hit of the season." In the first place it contains a genuinely farcical idea which is treated in an ideal manner. In fact it is a model of its kind because there is no attempt to embellish it with serious touches. Most farce-comedies fail on the screen because the directors think that the action must be reinforced with bits of melodramatic incident.

"Scratch My Back" doesn't resort to any foreign element. It simply relies upon its original idea which is elaborate enough to furnish sixty minutes of solid entertainment. But taking into consideration the humorous situations and the spirited acting of T. Roy Barnes and his assistants, it is the subtitles which bring out the values of the offering. No finer sample of wit and satire has ever been flashed on the screen. Each caption is a gem. One in particular brought forth a salvo of applause at the Capitol. Which is an unheard of incident at a picture theatre. It expressed the idea that "in the history of the Drama and Movia, this is the first time that a girl refused to go unaccompanied to a man's room." Perhaps Rupert Hughes wrote them. Why not? He is versatile enough.

Mr. Barnes comes to the screen with a long stage experience and introduces a breezy and refreshing manner. His style is rather unique. The role he assumes—that of a young man "who always did what he wanted to" is cut exactly for his personality. He is kidding and being kidded throughout the action. The gist of the story is his courage to scratch a woman's back at a theatre. Seated behind her he comes to the rescue with his soothing fingers, and from this novel situation arises a friendship which carries a deal of humorous complications. He is not exactly the hero since she is married to another. But he has his reward when the conclusion shows her scratching his back. The picture is well directed by Sidney Olcott—every scene and situation having its place. And the backgrounds are delightful. Helene Chadwick as the heroine, Lloyd Whitlock as the husband, and Cesare Gravine in a character study, lend admirable assistance. The offering should be a knockout with any audience.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Val Romney	T. Roy Barnes
Loton	Lloyd T. Whitlock
Madeline	Helene Chadwick
Mr. Secor	Andrew Robson
Jahoda	Cesare Gravina

By Rupert Hughes.
Directed by Sidney Olcott.
Photographed by Steve Rounds.

PRESS NOTICE—STORY

T. Roy Barnes, one of the foremost comedians on the stage, is making his debut in motion pictures as Val Romney in the scintillating farce-comedy "Scratch My Back," written by Rupert Hughes and directed by Sidney Olcott. This is one of the merriest and brightest pieces ever presented on the screen and Barnes scores a ten-strike as "the man who always did what he wanted to." The comedy is based upon the events that grow out of embarrassments caused by the itchy backs of Val and Madeline. In the first part of the offering Madeline is shown as a runaway convent girl who becomes a professional dancer. But she gives up this profession when her dancing partner insists on bestowing his affections upon her. She goes home and shortly after marries the American consul, Loton.

What of Romney? Well, he comes into her life when visiting the theatre. Seated immediately behind her he notices that she is having trouble in keeping quiet due to the itching of her back. Val, living up to his theory, scratches it for her. And she admires his tact and courage. Complications develop which make her husband suspicious but in the end she reciprocates Romney's sympathy by scratching his back when it itches. There is a sparkle to this piece which is spontaneous throughout. The titles are perfect gems of satire and wit. And the players assisting Mr. Barnes have caught the spirit of the comedy in splendid fashion. "Scratch My Back" doesn't carry a dull moment. It is screen comedy at its best.

PROGRAM READER

What is considered by impartial critics the breeziest and brightest farce-comedy of the year will come to the ———— theatre next ———— under the title of "Scratch My Back." This Goldwyn offering is written by Rupert Hughes and directed by Sidney Olcott and features the screen debut of T. Roy Barnes, one of the most successful comedians of the American stage. It would not do to outline this scintillating story. It must be seen to be appreciated. But rest assured that one of the most pleasurable hours of the picture theatre awaits you when you see "Scratch My Back." The subtitles are as rich as the comedy situations. And Mr. Barnes and his excellent company take full advantage of the humorous possibilities.

SUGGESTIONS

Don't fail to go after the crowds with this one. Bill it as the brightest and funniest farce comedy of the year. Tell that it introduces T. Roy Barnes to the screen. He makes his debut after a long service on the stage. Bring out that the piece is written by Rupert Hughes, one of the cleverest authors of the day. Take advantage of the title and exploit it in every way possible. Treat your copy in a humorous fashion and use catch lines, stills, and posters. Use a teaser campaign, advising your patrons that the chance is theirs to have the laugh of the season. Emphasize particularly that you stake your reputation as an exhibitor on this picture. Mention that Sidney Olcott directed and that Helene Chadwick

"BELOW THE SURFACE"
(Ince-Paramount)

Bosworth's Acting and Graphic Incidents Make Entertaining Picture

THE vivid personality of Hobart Bosworth his ability to dominate his scenes through sheer dramatic power call for stories of strong ingredients. His sponsors have not erred with "Below the Surface," an original contribution by Luther Reed. And they need look no further than material based upon plots of the briny deep. He can represent the stern, resolute sea-farer better than any other actor of the screen. But instead of depicting him sailing before the mast, this picture offers him the role of a deep-sea diver. It may be called a character study, because every element of dramatic conflict is established to bring out his dominant personality.

The plot here is rather weak and won't carry truth in several instances, and much of the action is of an arbitrary kind. But there is no denying that it holds the attention. The picture starts with a punch, loses its vitality in the middle, but finishes with a powerful climax. Romance is subordinated in a Bosworth offering and its introduction here only capitalizes some theatrical melodrama. The conflict is presented in the attempt of get-rich-quick promoters to engage the diver and his son in a fraudulent enterprise. Their scheme is to use the two men as divers in locating the buried treasure of a ship. The father hesitates, but the son wilfully entertains the project. A woman is introduced whose object is to intrigue the young man into matrimony. This incident is too hurriedly executed to ring true.

The boy becomes delirious when she leaves him and the father goes to an underworld dive to bring her back. But the boat is sunk during a collision with a derelict and the promoters perish. A graphic scene. The boy refuses to believe his father's story that the woman is worthless, until he puts on his diving suit and locates her watery grave. And thus he sees her locked in the embrace of her lover. The picture is rich in the submarine shots—scene after scene presenting the divers carrying on their work in a lifelike manner. The illusion is well conveyed and Irvin Willat, the director, deserves full credit in making this part of the action vivid. Bosworth's emotion and restrain are so compelling that the spectator is always held at attention despite any story weakness of his pictures. The action, the novel incident and suspense give "Below the Surface" an adequate punch.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Martin Flint	Hobart Bosworth
Edna Gordon	Grace Darmond
Luther	Lloyd Hughes
James Arnold	George Webb
Alice	Gladys George
Dave	J. P. Lockney
Martha Flint	Edith Yorke
Geb Quail	George Clair

By Luther Reed.
Scenario by Luther Reed.
Directed by Irvin V. Willat.
Photographed by J. O. Taylor.

PRESS NOTICE—STORY

The sea again furnishes the background for a strongly dramatic story in Hobart Bosworth's latest photoplay, "Below the Surface," which will be seen at the ———— theatre the week of ———— the ————. The scene is a fishing village on the rocky coast of Maine and the star has the role of a stern old New England deep-sea diver. His partner is his son, Luther. The two are approached with a fraudulent enterprise to extract treasure from a sunken wreck. The old diver declines, but Luther, attracted by the pretty girl who accompanies the promotor, accepts the proposition, marrying the young woman at the same time.

Dramatic events follow, including the wrecking of a steamer, in which Luther's wife and the promoter are drowned. This scene is realistic to a degree and it carries a full quota of suspense. "Below the Surface" is a story of exciting interest. It is a vigorous document—one entirely suited to the virile personality of the star. It is filled with tremendous punches which thrill, while the heart appeal is sufficient to give it balance. Luther Reed, who wrote the story has given it all the value of his wide experience, and Irvin V. Willat, the director has endowed it with the necessary action. The star and his assistants have provided excellent performances.

PROGRAM READER

When "Below the Surface" comes to the ———— theatre next ———— you will see Hobart Bosworth, than whom there is no better actor on the screen, in a vivid love story of the sea. You will look upon underwater scenes and underworld "sharks." You will be fascinated with a father's love for a wayward son, a boy's love for an unworthy woman, a girl's love that waits and wins when the storm of passions ends. It is a picture of tremendous action. Some of its startling scenes disclose a fog, a wreck and rescue. And to give it heart interest small town charm is exploited. The most exciting sub-sea events are declared to be the most vivid and picturesque ever presented in a photoplay. Don't fail to see this pulsating drama.

CATCH LINES

They were dying down there like rats in a flood! No man could reach that depth until—See Hobart Bosworth in "Below the Surface," the most thrilling photoplay ever written.

A picture of redblooded action—a picture of tremendous perils and thrills—a picture of romance and heart interest. That is "Below the Surface." Don't miss it.

Advance Information on All Film Releases

(Continued from page 5008)

MARTIN JOHNSON PICTURES

Marooned in the South Seas....1
The City of Broken Old Men....1
Recruiting in the Solomons....1
Lonely South Pacific Missions....1
Domesticating Wild Men....1
Cruising in the Solomons....1
Saving Savages in the South Seas....1

ADVENTURE SCENICS

The Tempest....1
Waters of Destiny....1
Tree Magic....1
Outlaw of the Wilderness....1
The Lone Trapper....1
Ghosts of Romance....1
Sons of Salooskin....1

SELZNICK ENTERPRISES (LEWIS J.)

SELZNICK PICTURES

(Distributed through Select Exchanges)

Youthful Folly (Olive Thomas)....5
The Woman Game (Elaine Hammerstein)....5
A Fool and His Money (Eugene O'Brien)....5
The Desperate Hero (Owen Moore)....5
The Shadow of Rosalie Byrnes (Elaine Hammerstein)....5
Out of the Snows (Special)....5
The Woman God Sent (Special)....5
His Wife's Money (Eugene O'Brien)....5
Footlights and Shadows (Olive Thomas)....5
The Imp (Elsie Janis)....5
Sooner or Later (Owen Moore)....5

SELECT PICTURES

(Distributed through Select Exchanges)

She Loves and Lies (Norma Talmadge)....6
The Last of His People (Mitchell Lewis)....5
The Undercurrent (Guy Empey)....7
A Scream in the Night (Special Cast)....6
Faith of the Strong (Mitchell Lewis)....6
The Isle of Conquest (Norma Talmadge)....6

PRIZMA

Every Saturday.

NATIONAL PICTURES

(Distributed through Select Exchanges)

Blind Youth (Special Cast)....5
Just a Wife (Special Cast)....5
The Invisible Divorce....5

REPUBLIC PICTURES

(Distributed through Republic Exchanges)

Children Not Wanted (Edith Day)....5
Trilby (Reissue) Tourneur Production with Clara Kimball Young....5
Girl of the Sea (Williamson Submarine Prod.)....6
The Amazing Woman (Ruth Clifford)....5
The Blue Pearl (Edith Hallor)....5
12:10 (Herbert Brenon Prod.) Marie Doro....5
Wm. J. Flynn Series (Herbert Rawlinson)....2
Judge Brown Series....2
Twelve Chaplin Reissues....2
Dad's Girl (Jackie Saunders)....5
The Gift Supreme (Special Cast)....5
The One Way Trail (Edithe Sterling)....5

KINOGRAMS

Every Tuesday and Saturday.

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska)....5
Human Passions (Lottie Tilford)....5
Man and Woman (Betty Mason)....5
The Red Viper (Gareth Hughes)....6
Your Wife and Mine (Eve Dorington)....5
And the Children Pay (Gareth Hughes)....7
Dr. Brind's Wonders of Nature (One every week)....
Johnny Dooley Comedies (Johnny Dooley—one every month)....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley)....5
Through Eyes of Men (Frank Mayo)....5
Weekly Indigestion (one every week)....1

UNITED ARTISTS CORPORATION

Sept. 1—His Majesty, the American, (Douglas Fairbanks)....8
Oct. 20—Broken Blossoms (D. W. Griffith)....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks....6
Jan. 18—Pollyanna (Mary Pickford)....6
Apr. 25—Down on the Farm (Mack Sennett)....5
May 23—Romance (Doris Keane)....7

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Human Stuff (Harry Carey)....5
Alias Miss Dodd (Edith Roberts)....5
A Tokio Siren (Tsuri Aoki)....5
Everything But the Truth (Eddie Lyons-Lee Moran)....5
The Path She Chose (Ann Cornwall)....5
The Girl in No. 29 (Frank Mayo)....5
Bullet Proof (Harry Carey)....5
Locked Lips (Tsuru Aoki)....5
Her Five Foot Highness (Edith Roberts)....5
The Road to Divorce (Mary MacLaren)....5

JEWEL PRODUCTIONS, INC.

Mar. 29—The Virgin of Stamboul (Priscilla Dean)..7
Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francelia Bilington)....6
Nov. 17—Blind Husbands (Eric Van Stroheim)....6

THE VANISHING DAGGER

(Featuring Eddie Polo)

June 28—Fourth, On the Trail of the Dagger....2
June 21—Third, In Death's Clutches....2
June 14—Second, The Night of Terror....2
June 7—First, The Scarlet Confession....2

CENTURY COMEDIES

June 14—Lion's Jaws and Kitten's Paws (Sweet-Gregory-Monberg and Century Lions)....2
May 26—The Tale of a Dog (Brownie)....2
May 12—My Salomy Lions (Century Lions)....2
Apr. 26—Lion Paws and Lady Fingers (Century Lions)....2
Apr. 14—Dog Gone Clever (Century Dog)....2
Mar. 22—A Lion's Alliance (Century-Lions)....2
June 14—Three Pairs of Stockings....1

STAR COMEDIES

June 14—The Last Nip (Lee Kohlman)....1
June 7—A Hero 'N Everything....1
May 31—His Friend's Tip (Lyons-Moran)....1
May 24—Caught in the End (Lyons-Moran)....1
May 17—Too Many Burglars (Lyons-Moran)....1
May 10—Concrete Biscuits (Lyons-Moran)....1
May 3—Why Leef (Lyons-Moran)....1

RAINBOW COMEDIES

June 30—A Villain's Broken Heart (Engle-Zemlick)..2
June 23—A He Male Vamp (Monty-Sweet)....2
June 7—Moonshines and Jailbirds) Engle-Jackson-Joby)....2
June 2—An Artist's Muddle (Mann-Byron)....2
May 19—He Loved Like He Lied (Irving-Engle-Henley)....2
May 3—A Restaurant Riot (Cole-Zimlick)....2
Apr. 21—A Jazzy Janitor (Monberg-Warwick)....2
Apr. 5—A Champion Loser....2

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 15—The Mad Woman (O'Neil-Power)....2
Mar. 1—His Woman (Julia Arthur)....2
Feb. 16—The Madonna of the Slums (Blinn Eagles)..2

WESTERN AND RAILROAD DRAMAS

July 3—A Tough Tenderfoot (Lynch-Warren)....2
June 26—The Fightin' Terror (Hoot Gibson)....2
June 19—Bought and Fought For (Magda Lane)....2
June 12—Under Sentence....2
June 9—The Broncho Kid (Hoot Gibson)....2
May 29—Two From Texas (J. Farrell McDonald)....2
May 22—Thieves Clothes (Hoot Gibson)....2
May 15—Ransom (Hoot Gibson)....2
May 7—Wolf Tracks (Gibson-Percey)....2

MAJOR ALLEN'S ANIMAL HUNTS

May 3—Tiger Land....1
Apr. 5—The Story of the Wolf....1
Mar. 1—The Story of the Jaguar....1

THE MOON RIDERS

(Featuring Art Accord)

June 28—Tenth, The Moon Rider's Bride....2
June 21—Ninth, The Triple Menace....2
June 14—Eighth, At the Rope's End....2
June 7—Seventh, The Menacing Monster....2
May 31—Sixth, The Caves of Mystery....2
May 24—Fifth, The Trap of Death....2
May 17—Fourth, The Vultures of the Hills (Art Accord)....2
May 10—Third, The Red Rage of Jealousy....2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 26—Eighteenth, In the Nick of Time....2
Apr. 19—Seventeenth, In Cruel Clutches....2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

June 7—Eighteenth, The Fatal Letter....2
May 31—Seventeenth, The Trap....2
May 24—Sixteenth, The House of Intrigue....2
May 17—Fifteenth, The Burning Fuse....2
May 10—Fourteenth, The Avalanche....2

NEWS AND MAGAZINE REELS

Mondays —Hearst News (International)....1
Wednesdays—International News....1
Fridays —Current Events (International)....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

The Gauntlet (Harry T. Morey)....5
Bab's Candidate (Corinne Griffith)....5
A Master Stroke (Earle Williams)....5
Clover's Rebellion (Anita Stewart)....5
The Sea Rider (Harry T. Morey)....5
The Garter Girl (Corinne Griffith)....5
The More Excellent Way (Anita Stewart)....5
The Flaming Clue (Harry T. Morey)....5

VITAGRAPH SPECIALS

Dollars and the Woman (Alice Joyce)....6
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast....7
Captain Swift (Earle Williams)....5
The Sporting Duchess (Alice Joyce)....7
The Fortune Hunter (Earle Williams)....7
Slaves of Pride (Alice Joyce)....6

BIG V SPECIAL COMEDIES

He Laughs Last (Jimmy Aubrey)....2
A Parcel Post Husband (Earle Montgomery)....2
Pals and Pugs (Jimmy Aubrey)....2
Fists and Fodders (Jimmy Aubrey)....2
Squeaks and Squawks (Jimmy Aubrey)....2

LARRY SEMON COMEDIES

Solid Concrete....2
School Days....2
The Fly Cop....2
The Grocery Clerk....2
The Head Waiter....2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast)....2
An Afternoon Miracle (Special Cast)....2
Trimble, Trimble (Special Cast)....2
The Ransom of Mack (Special Cast)....2
The Passing of Black Eagle (Joe Ryan)....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman)....2
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THE SILENT AVENGER

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ROBERT WARWICK FEATURES

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Face in the Moonlight....5
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Sudden Riches....5
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"ALIAS MISS DODD"
(Universal)

Little Entertainment Value in This Slight Story

THERE is a semblance of a story within a story here which sort of compensates for the slight idea upon which it is founded and the mass of extraneous detail which composes the action. "Alias Miss Dodd" is episodic and brittle in plot and construction and carries very little story interest, the chief point of attraction being the presence of the personable Edith Roberts in the tile role. There can be neither rhyme nor reason in the idea of a timid old bachelor expressing romance through the employment of his imagination. He takes his diary to a bindery and the heroine, an employee, taking note of its stirring pages, seizes the opportunity to find adventure in them. So she palms herself off as the daughter.

The succeeding action is so obviously padded that it all becomes quite confusing. Even the fact that it is based upon a satirical promise doesn't save it from being preposterous. It strikes us that when she offers her relationship to the household that the younger bachelor should have registered surprise. Yet he swallows her story, "hook, line and sinker." This character is arbitrarily introduced for no other purpose than to capitalize the romance. And after a series of mild complications in which heroine is constantly threatening someone with a revolver, and a villainous brother is attempting to get his share of the estate, the old fellow states that his diary was conceived for no other purpose than to give him courage to propose matrimony to a certain middle-aged woman.

The reason is explained in his accepting the heroine as his daughter because she was too appealing to be sent about her business. A weak effort is made to instill some melodramatic fireworks with villainous brother attempting to intimidate the girl. But it carries no sting whatsoever. The only point of suspense visible is whether the author will have the heroine related to some member of the household through employing fictional license. But she is revealed in the end as only a strong imaginative girl of decided romantic tendencies. A good deal of the action has to do with dish-washing. There is very little humor and its absence emphasizes the weakness of the idea. A tiny thread of a story which threatens to snap at any moment. It doesn't carry sufficient color for Edith Roberts' vital personality.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jeanne.....Edith Roberts
Kent.....Walter Richardson
Thomas Dodd.....Johnnie Cook
Jerry Dodd.....Harry Van Meter
Sarah.....Margaret McWade
Bess.....Vida Johnson
Hazel.....Ruth King

By Edgar Franklin.
Directed by Harry Franklin

PRESS NOTICE—STORY

Edith Roberts, the piquant Universal star, who made such a good impression as Lasca in the picture of the same name, will appear at the ———— theatre on ———— of ———— week in her newest feature entitled "Alias Miss Dodd," written by Edgar Franklin and directed by Harry Franklin. In this offering the star plays the role of an adventurous, romantic girl who is employed in a book-bindery. Upon glancing through the pages of a diary which is brought to the shop by Thomas Dodd, she decides to give up her work and bring order out of chaos in the author's life. Little does she know that the diary is a work of the old man's imagination.

A timid specimen of masculinity, he took upon himself the task of incorporating on paper what he would have liked to accomplish in real life. So it happens that the factory girl enters his domicile and palms herself off as his daughter. After a series of complications in which she is led to believe that the old man and his nephew are a couple of rogues, the truth is established and the girl is happy because of her newly found romance with Kent, the nephew. The picture may be called a satire on sentiment and it offers the star plentiful opportunities to score her delightful touches. Harry Franklin's direction is entirely capable and the other members of the cast contribute good performances.

PROGRAM READER

She picked up the rough manuscript of a diary and what she read made her blood run cold. What was the reason of the author's trouble? She would go and investigate. She would put his house in order. And so she became Alias Miss Dodd. What happens in this delightful story cannot be told here but suffice to state that it presents a novel entertainment. The picure is rich in romance and sentiment and the spirit of make-believe is well emphasized. Edith Roberts, who scored such a decided hit in "Lasca," plays her part of the adventurous, romantic girl with plenty of color and dash. She has one of the most fragrant personalities on the screen. "Alias Miss Dodd" will come to the ———— theatre next ————.

SUGGESTIONS

There is nothing outstanding in the situation or climax which you can exploit in bringing out the values of this feature. Simply announce that it stars Edith Roberts. Make the most of the fact that she created a sensation as Lasca in the picture of that title. Use stills of her and tell that she is one of the prettiest actresses on the screen. The title might come in for some exploitation. Treat your copy in a mysterious fashion so that the patrons won't know what to expect. For newspaper copy you might print a fac-simile of a diary with certain melodramatic phrases. This will excite curiosity. Tell that it is a charming story of romance and intrigue. Use the names of the author and director.

CATCH LINES

She came to his house a total stranger and told him that she was his daughter. What happened? See Edith Roberts in "Alias Miss Dodd."

She was an adventurous girl and adventure waited for her in the pages of a diary. See Edith Roberts, the charming Universal star, in "Alias Miss Dodd."

"Remodeling Her Husband"
(New Art-Paramount)

Moth-Eaten Story Lifted by Dorothy Gish's Inimitable Humor

ONLY the presence of Dorothy Gish, with her undeniable charm and inimitable comedy, saves this piece from becoming a tiresome entertainment. We can think of no other actress who can endow the tried and true role of the young bride, whose object is to tame her husband, with so much color and personality. Whatever appeal this picture has is found in her performance, although it must be said that her leading man, James Rennie, a newcomer to the screen, gives a distinctive bit of acting. He catches the spirit of the part with true comedy insight—never for a moment losing his balance and overstepping the mark.

The idea is indexed in the pigeon-holes of producers' desks, who cater to farce-comedies, as Number 1. It is lugged out repeatedly, although there is never any attempt to refurbish it or dress it up with novel headlights. In this case "Remodeling Her Husband" runs true to form. The pattern is complete in every particular. You have the young bride who simply adores her husband and is happy to settle down in marital bliss; you have the equally young groom who is determined to indulge in just one more fling. His flirtatious disposition carries out the conflict which is mostly a series of scenes capitalizing his ability to alibi himself and his spouse's efforts to bring him to account.

There is a goodly amount of comedy business established in this mild but pleasant action due to the star's sure-fire touches, coupled with appropriate dialogue. Finally she is provoked into leaving him when he simply can't make his eyes behave. He is a trifle ashamed of her because she hasn't the dash and style of the w. k. flapper. Well, the upshot of it is she goes into business and after being separated hubby realizes what a wonderful girl she is and becomes repentant. And thus to the final clinch. There are moments when the action drags, but for the most part Dorothy Gish is there sending out shafts of her quaint humor. The idea is hardly big enough for feature expression, but the continuity is so even, the direction so spontaneous, the acting so spirited, that the lapses aren't unduly noticeable. Lillian Gish shows her versatility as the director and her ability to make the most of the story is a creditable achievement. —Length, 5 reels.—*Laurence Reid.*

THE CAST

Janie Wakefield.....Dorothy Gish
Jack Valentine.....James Rennie
Mrs. Wakefield.....Marie Burke
Mr. Wakefield.....Downing Clarke
Mr. Valentine.....Frank Kingdon

By Dorothy Elizabeth Carter.
Scenario by Dorothy Elizabeth Carter.
Directed by Lillian Gish.
Photographed by George W. Hill.

PRESS NOTICE—STORY

Dorothy Gish, the vivacious Paramount star, will appear at the ———— theatre next ———— in her latest screen comedy entitled "Remodeling Her Husband." This is a story by Dorothy Elizabeth Carter and which is directed by Lillian Gish and it presents the star in the role of a vivacious young girl who marries a man with the idea of reforming him. But her husband won't stay reformed. His weakness for a pretty face gets him into repeated difficulties, until finally Janie leaves him tearfully and proceeds to become a power in the business world. Later, however, she decides that hubby is worth while reforming and by a clever scheme, transforms him into a most submissive and repentant husband.

The piece is a jolly comedy of domestic life and the action is laughable and rapid. Scene follows scene in which Miss Gish scores her points with the certainty which made her "Little Disturber" famous. James Rennie, a prominent leading man on the stage, makes his debut in pictures here and he gives a good account of himself. In fact he proves an excellent foil for the star's quaint touches. Lillian Gish, who is also a star, has shown some prowess as a director. The offering is said to be on a par with "Boot," "Out of Luck," and similar Gish vehicles which have made the picture public laugh and which have brought the star a worthy following.

PROGRAM READER

Would you marry a good looking flirt on the chance of reforming him? Girls—isn't it a risk to marry any man to reform him of certain habits? If you have any doubts on the question go and see Dorothy Gish in her latest screen comedy, "Remodeling Her Husband," which comes to the ———— theatre next ————. This is a bright and merry picture directed by Lillian Gish, who will surprise you in her ability to handle her players and the plot of the story. How the young wife succeeded in her task is told in five reels of delightful humor. "Remodeling Her Husband" is declared to be one of the liveliest and most entertaining of the recent Gish features. James Rennie, a newcomer to the screen is her leading man. His ability and personality will bring him a large following.

SUGGESTIONS

A Dorothy Gish picture should be exploited on the personality of the star. Make much of the fact that she is popularly called the Little Disturber. And as of her recent features have been based upon some idea which emphasizes the kid part she had in "Hearts of the World." Tell that the star has an ideal vehicle for her piquant personality and her vivacious humor. Explain that the picture is a worthy successor to "Boots," and "Out of Luck." Report that she is in a sprightly farce-comedy which exploits the idea of a young bride reforming her flirtatious husband. Treat your copy in a humorous manner. Tell something of James Rennie, the leading man. He was an aviator during the war. Make mention that Dorothy Gish's sister, Lillian, is the director. And emphasize the fact that the picture is femininely unanimous. It is written, directed and featured by women.

Index to Complete Plan Book and EXHIBITORS BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to February 7, 1920.

PICTURE BRAND STAR RELEASED PLAN BOOK

ADVENTURER, THE (FOX) WILLIAM FARNUM.....MAR. 6
"Plenty of color in this costume play."—M. P. News.
Exhibitor Comment—"A poor picture to poor business three days."

ALARM CLOCK ANDY (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....MAR. 27
"Charles Ray scores again as bashful youth."—M. P. News.
Exhibitor Comment.—"A splendid picture, well directed with a good cast and excellent photography. Ray at his best. This combination always insures a big box office result. Played it one week to big business." "A good picture to extra big business." "An excellent picture with big drawing power." "Played this picture two days to big business." "Played this picture one week to average business." "Played this feature one week to big business five days and average two." "A very good picture to average business two days." "A good picture to three days of big business." "Splendid picture to big business three days."
Consensus—"Good picture, good puller."
Consensus—"Average picture, average puller."

ALIAS JIMMY VALENTINE (METRO) BERT LYTELL.....APR. 17
"Old time crook play as thrilling as ever."—M. P. News
Exhibitor Comment—"Good" "Played it three days to average business. An average feature."

AMATEUR WIFE, THE (PARAMOUNT-ARTCRAFT) IRENE CASTLE.....MAY 8
"Irene Castle has fair story on ugly duckling theme."—M. P. News.
Exhibitor Comment—"Poor box office value."

APRIL FOLLY (PARAMOUNT-ARTCRAFT) MARION DAVIES....MAR. 13
"Wild absurdities and pretty poses featured here."—M. P. News.
Exhibitor Comment—"Picture quite pleasing. Miss Davies a dream, much better than we expected from some of the reviews seen. Story good and interest held up all along. Average business two days." "A fair picture to average business for three days."
Consensus—"Average picture, average puller."

BLACK IS WHITE (FAMOUS PLAYERS-LASKY) DOROTHY DALTON.....MAR. 20
"Unusual picture dramatically, but has ticklish sequence."—M. P. News.
Exhibitor Comment—"A picture that seems improbable but my patrons liked it very much. Average business three days." "Receipts good but picture not so good." "An average picture to poor business for three days." "Good picture to big business three days." "A poor title which meant little to my patrons. Average feature to average business three days." "Played this feature one day to poor business."
Consensus—"Good picture, good puller."

BLACK SHADOWS (FOX) PEGGY HYLAND.....APR. 3
"Story of self sacrifice has interesting moments."—M. P. News.
Exhibitor Comment—"Ordinary picture. Star popular but her pictures weak. Poor business one day."

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1).....JAN. 17
"This love story has pictorial appeal."—M. P. News.

BLOOD BARRIER, THE (BLACKTON-PATHE) BREAMER-GORDON.....APR. 10
"Action and suspense will hold."—M. P. News.

BLOOMING ANGEL, THE (GOLDWYN) MADGE KENNEDY.....FEB. 21
"Miss Kennedy saves poorly developed idea."—M. P. News.
Exhibitor Comment—"A good picture to big business one day."
"A fair picture to average business two days." "Average picture to average business three days." "Poor business one day."
Consensus—"Pleasing picture, average puller."

BRAND OF LOPEZ, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....APR. 10
"Role hardly fits the Japanese star."—M. P. News.
Exhibitor Comment—"Good picture."

BRIGHT SKIES (BRENTWOOD-ROBERTSON-COLE) ZA SU PITTS.....MAY 8
"Slavey story mixed with a bit of slapstick."—M. P. News.

BULLET PROOF (UNIVERSAL) HARRY CAREY.....MAY 1
"Two-fisted action in Harry Carey's lot."—M. P. News.
Exhibitor Comment—"Very good. Played it one day to big business."

BURNING DAYLIGHT (C. E. SHURTLEFF-METRO) MITCHELL LEWIS.....MAY 29
"London's vital story makes good audience picture."—M. P. News.

BURNT WINGS (UNIVERSAL) FRANK MAYO.....FEB. 21
"A good average picture which will interest."—M. P. News.
Exhibitor Comment—"Fair picture to average business."

BUTTERFLY MAN, THE (GASNIER-ROBERTSON-COLE) LEW CODY.....MAY 29
"Sumptuous production with weak plot in society picture."—M. P. News.
Exhibitor Comment—"Played this one for a week to average and poor business. However, it is a good picture."

CAPTAIN SWIFT (VITAGRAPH) EARLE WILLIAMS.....APR. 24
"A pleasing picture which should interest."—M. P. News.

CHAINS OF EVIDENCE (HALLMARK) EDMUND BREESE.....MAR. 6
"Mystery melodrama has few moments of interest."—M. P. News.
"Finely economic questions treated in domestic story."—M. P. News.

CHILD FOR SALE, A (IVAN ABRAMSON) GLADYS LESLIE.....APR. 3
"Timely economic questions treated in dramatic story."—M. P. News.

CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14).....JAN. 31
"Conventional story lifted through sumptuous production."—M. P. News.
Exhibitor Comment—"A good picture to average business for two days.
"Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair."
Consensus—"Good picture, average puller."

COMMON LEVEL, A (TRANSATLANTIC) EDMUND BREESE-CLAIRE WHITNEY.....MAY 8
"Spectacular scenes will probably carry this through."—M. P. News.

COPPERHEAD, THE (PARAMOUNT-ARTCRAFT LIONEL BARRYMORE.....FEB. 21
"An American classic and great personal triumph for star."—M. P. News.
Exhibitor Comment—"A good feature to big business for three days."
"This feature played my house for three days to big business." "A good feature which played my house one week to big business every day and pleased my patrons." "A big feature in every way. Played it one week to big business." "A great picture but of no box office value here. Played it one week to average business." "Very good picture. Played it one week to big business." "Played this feature one week to poor business. A good picture." "Good—played it one week to average business." "A good picture but no business. Played it one day to poor business."
Consensus—"Good picture, good puller."

COST, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....MAY 1
"Picture is disappointing through lack of moving moments."—M. P. News.
Exhibitor Comment—"Played this feature three days to average business. An average picture." "Very good. Played it two days to average business."
Consensus—"Good picture, average puller."

COURAGE OF MARGE O'DOONE, THE (VITAGRAPH) SPECIAL CAST.....JUNE 12
"Curwood's story makes vivid and vital picture."—M. P. News.

CUP OF FURY, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....APR. 24
"Trite and unconvincing theme; direction is poor."—M. P. News.
Exhibitor Comment—"Played it three days to big business."

CYCLONE, THE (FOX) TOM MIX (JAN. 24).....JAN. 31
"Familiar formula makes fair picture for Mix."—M. P. News.
Exhibitor Comment—"Not up to Mix standard. Average business one day." "Good action, but story was left unfinished. Average business three days." "A great Mix feature which went over big to good business." "A fair production which I played three days to average business." "Mix falls down badly in this one, due to the quality of the story. Business under average for Mix and patrons disappointed." "It's a whirlwind of a picture, fit for any theatre. Average business two days." "My audience did not like this one. Played it three days to average business."
Consensus—"Average picture, average puller."

DANCIN' FOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID.....May 15
"Some interesting moments in this frail Wallace Reid picture."—M. P. News

DANGEROUS TALENT, THE (AMERICAN-PATHE) MARGARITA FISHER.....MAR. 20
"A crook play with a good story and love interest."—M. P. News.

DANGEROUS TO MEN (METRO) VIOLA DANA.....APR. 24
"Viola Dana's "pep" carries slight comedy."—M. P. News.
Exhibitor Comment—"A pleasing comedy but the story suffered much in translation from stage to screen. Much of the original humor has been lost. Did big business for two days." "A good picture and good money getter. Played it one week."
Consensus—"Good picture, good puller."

DAREDEVIL, THE (FOX) TOM MIX.....MAR. 20
"Mix breaks his own record as stunt artist."—M. P. News.
Exhibitor Comment—"Not up to Mix standard. Average business one day."
"Played it one day to average business."
Consensus—"Average picture, average puller."

DARK MIRROR, THE (INCE-PARAMOUNT) DOROTHY DALTON.MAY 22
"Fairly interesting crook melodrama with Dorothy Dalton."—M. P. News.

Box Office Reports continued on page 5014

"THE NOTORIOUS MRS. SANDS"

(Robertson-Cole)

Trite Story with Interesting and Dramatic Moments

AN average feature which is mildly entertaining. It is of the society-drama variety, with a theme which has been used many times—the sacrifice of a young society girl by her mother to a wealthy man whose money is used as an aid to pay off old debts.

The picture, however, has its interesting and dramatic moments and contains enough suspense to excite the emotions. But its weaknesses lie in the fact that the story has no new twist.

The heroine is seen falling in love with a young man who has lost his fortune and who goes west in the employ of his rival to retrieve it. Meanwhile the latter marries the girl, but is unable to hold her because of his jealous conduct. The big scene between the two shows the husband choking and then roughly throwing the wife to the floor—a rather strong and exciting moment.

Scenes in the courtroom follow, the husband accusing his rival of robbing his safe.

The wife's testimony clears the accused and after a separation, in which hero goes to South America and heroine becomes a school teacher, they are brought together again in the final scenes.

Bessie Barriscale is convincing in the title role, wearing many beautiful gowns to set off the character. She is supported by an excellent cast.

Careful direction both in the planning of sets, the selection of exteriors and detail in action is a notable feature of the picture.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Mary Ware ..... Bessie Barriscale
Ronald Cliffe ..... Forrest Stanley
Dulcie Charteris ..... Dorothy Cumming
Grey Sands ..... Harry Meyers
Child ..... Ben Alexander

Story by M. B. Havey.
Directed by Wm. Christy Cabanne.
Cameraman Eugene Gaudio.

PRESS NOTICE—STORY

Bessie Barriscale, in her latest Robertson-Cole success, "The Notorious Mrs. Sands," will appear at this theatre on ———— of ———— week.

In this society-drama, Miss Barriscale has a role that should please her many followers and give them interesting and exciting entertainment.

As Mary Ware, a society girl, she falls in love with Ronald Cliffe, a young man who has squandered his fortune.

Her mother, however, is desirous of her marriage to Grey Sands, a wealthy man, whose fortune would help to pay off some of the old debts. Ronald secures a position in the employ of his rival, goes west and is succeeding in his new job, when news is brought to him of Sands marriage to Mary.

But the marriage did not turn out as Sands had hoped to have it. For Mary did not love him. In a jealous rage he attempts to choke her and finding this has no effect, accuses Ronald of robbing his safe and has him arrested.

Our heroine, however, comes to the latter's rescue and proves his innocence. After a separation in which heroine becomes a school teacher and hero goes to South America they are brought together for a beautiful finish.

PROGRAM READER

Manager ———— announces that "The Notorious Mrs. Sands," a Robertson-Cole feature starring Bessie Barriscale, will be the attraction at this house on ———— of ———— week.

In this picture Miss Barriscale will be seen in a new and entirely different role from anyone she has ever portrayed before. It is a society drama containing thrills, dramatic moments and plenty of suspense.

She was a society girl in love with a young man who had squandered his fortune. But her mother was anxious that she marry a wealthy man whose fortune could be used as an aid to pay off some old debts.

The mother attained her object, but lived to regret it, for our heroine did not love the man she married.

And he, in his jealous rage, attempted to choke her into submission. Seeing that this had not the desired effect, he accused the young man of robbing his safe and had him brought into court.

All to no avail, as the husband soon found out. For the young wife's testimony cleared the accused and secured his acquittal.

Heroine now becomes a school teacher and hero goes to South America, after which they are brought together in a beautiful finish.

SUGGESTIONS

This is just an average feature and should not be played up too strongly with the idea of misleading your patrons into the belief that it is excellent entertainment.

In houses where they are given to society-dramas, it will of course go much better than in the others.

Bessie Barriscale is your best bet in exploitation. Tell them that she will be seen in a new and different role and one in which she wears many beautiful gowns.

You might play up the big scene between husband and wife, in which the husband does the choking act, and use catch lines asking why he did this, etc.

Also mention the cast, which is a good one, well known and excellent as to types and acting ability.

CATCH LINES

She loved him and yet she did not marry him. Why? See Bessie Barriscale in "The Notorious Mrs. Sands."

What was her mother's object in forcing her to marry the wealthy man? See "The Notorious Mrs. Sands," it will tell you.

What was the reason that caused husband and wife to separate? See "The Notorious Mrs. Sands."

He loved her and yet could not marry her? Why? See "The Notorious Mrs. Sands."

Was her mother right in wishing her to marry a wealthy man? See "The Notorious Mrs. Sands."

"WHITE LIES"

(Fox)

Story of France in Wartimes Is Strong in Plot

NO one can say that "White Lies" is lacking in plot material. The complications are numerous and emotional almost to the point of being tragic. The interest is held by the many tense situations, and with the pleasing sprinkling of French uniforms it should make an attractive drama for the fans that like the heavy stuff. Gladys Brockwell is the star. The character is sympathetic and Miss Brockwell gets past the emotional spots without being over emotional or mawkish. She does better work in this than in her past few pictures.

There is nothing psychological about the picture. Character development is not emphasized and is subordinated to the weighty plot. The overheard prayer, and the mistaken-for-dead ideas are worked in, and the innocent-girl-shouldering-the-blame also pops up. A French baroness has two daughters who try to keep from her the knowledge that the family is almost destitute. But the new owner of the chateau is most chivalrous and in order that the baroness may keep her home without humiliation, offers to marry the star. The girl, believing her lover a traitor to France, consents. But, of course, the lover turns up and proves that he is not a traitor, so when her husband is reported lost at sea, the two are married. Thereupon the first husband returns to prove that he was not lost at sea. A younger sister claims the baby and her own romance is shattered. Everything seems a terrible mess in the fifth reel until the chivalrous husband number one straightens things out.

The romance of the two sisters provide plenty of love interest, and when inexorable and somewhat coincidental fate shatters them both there are good climaxtic scenes. There are no war scenes, and not a German appears in the picture. Neither are there any mutilated soldiers or weeping widows, and therefore the setting should have no deleterious effect. Rather it creates a romantic and piquant interest. Support, direction and detail hit one hundred per cent.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Josephine ..... Gladys Brockwell
Lieut. Camille Du Jordin ..... William Scott
Baroness De Beaurepaire ..... Josephine Crowell
Edouard Riviere ..... Evans Kirk
Rose ..... Violet Schram
Colonel Jean Raynal ..... Charles K. French
Monsieur Perrin ..... Howard Scott
Jacintha ..... Lule Warrenton

From the novel of Charles Reade.
Scenario by Charles Wilson.
Direction by Edward J. LeSaint.
Photography by Harry Harris.

PRESS NOTICE—STORY

On ———— "White Lies," a picturization of the novel by Charles Reade, will be the attraction at the ———— theatre. Gladys Brockwell, who already has a large and enthusiastic following of picture fans in ————, is the star of this drama, which is laid in France during and after the Great War. It shows no gruesome battle scenes, however, and deals chiefly with the trials and patience of the women who stayed at home during the struggle.

A picturesque and beautiful castle was found to be the scene of the chateau in Southern France where Baroness De Beaurepaire and her two daughters strive to keep up appearances on their limited income. To Madame the chateau is the dearest thing in life, so her two daughters, Josephine, played by Gladys Brockwell, and Rose, resort to harmless, white lies, to keep her from knowing that their old home has been sold and that a new owner is to take possession.

The plot develops rapidly and the picturesqueness of quaint and rustic France has been faithfully represented on the screen. Besides the star there are a host of old favorites in the cast, many of whom will be recognized by all picture lovers. William Scott plays opposite Miss Brockwell, and Josephine Crowell and Charles K. French help to make the picture one of the most interesting of the year. Charles Reade, from whose novel the picture is adapted, is the author of "The Cloister and the Hearth," which proved one of the best sellers when it was first published.

PROGRAM READER

Once in a blue moon they make a picture so filled with strong dramatic interest, and real gripping plot situations as "White Lies," the photoplay which will be shown at this theatre on ———— Gladys Brockwell, well known throughout filmdom as one of the leading emotional actresses of today, is the star and she is supported by a cast who see that none of the drama of this unique story is lost in the picturization. Although the story is laid in France during the Great War, you need not fear that you will witness a succession of gruesome and unreal battle scenes, for there is nothing in the picture but absorbingly dramatic scenes. It is filled with the tale of love and sacrifice, and the chivalry of the noble manhood of France. Charles Reade wrote the story, which is adapted from his recently published novel. Love, pathos, the inexorable crash of circumstances, and the deep, sincere respect for womanhood by a self-sacrificing soldier of France are all revealed before your eyes in a series of gripping and elaborately produced incidents.

SUGGESTIONS

Do not give your patrons the impression that they are going to see a bloody war picture. Tell them the setting, for it is a good one, and let them know that it is a story of old-world aristocrats. Boost Gladys Brockwell in your advertising, and determine the extent of this boosting from the popularity of her previous pictures. Show such stills as have the uniform of France prominent in them. They should appeal. Make the question of "White Lies" personal in your catch lines.

Exhibitors' Own Box Office Reports

(Continued from page 5012)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

DEADLINE AT ELEVEN (VITAGRAPH) CORINNE GRIFFITH. MAR. 20
"Story of a girl reporter is fairly interesting."—M. P. News.

DEAD LINE, THE (FOX) GEORGE WALSH.....MAY 15
"George Walsh will please in feud story."—M. P. News.

DEEP PURPLE, THE (R. A. WALSH-REALART) SPECIAL CAST..MAY 15
"Fine adaptation of famous melodrama."—M. P. News.

DESERT LOVE (FOX) TOM MIX.....APR. 24
"Tom Mix furnishes plenty of thrills."—M. P. News.
Exhibitor Comment—"Played this one week and it went big."
Exhibitor Comment—"Played this one week and it went big." "Mix improving here. Played this picture one day to average business."
Consensus—"Good picture, good puller."

DEVIL'S CLAIM, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....MAY 22
"Japanese star in fantastic involved story."—M. P. News.

DEVIL'S PASS KEY, THE (UNIVERSAL) SPECIAL CAST.....APR. 17
"Stroheim has another big photoplay here."—M. P. News.

DEVIL'S RIDDLE, THE (FOX) GLADYS BROCKWELL.....MAR. 13
"Gladys Brockwell picture offers mild entertainment."—M. P. News.

DOLLAR FOR DOLLAR (KEENAN-PATHE) FRANK KEENAN....MAY 1
"Keenan puts over another good picture."—M. P. News.

DOLLARS AND THE WOMAN (VITAGRAPH) ALICE JOYCE....JUNE 12
"Character development emphasized in interesting picture."—M. P. News.
Exhibitor Comment—"A good picture which played to a fair house but no overflow."

DON'T EVER MARRY (NEILAN-FIRST NATIONAL) SPECIAL CAST.....MAY 1
"Matrimonial comedy carries many bright moments."—M. P. News.
Exhibitor Comment—"Played the feature one week to big business. A good attraction." "Very good."
Consensus—"Good picture, good puller."

DOUBLE SPEED (PARAMOUNT-ARTCRAFT) WALLACE REID...FEB. 14
"Undue use of coincidence, but still highly entertaining."—M. P. News.
Exhibitor Comment—"One of the best productions of the season. Enthusiastically received by our patrons. Reid in his best role." "Picture is short and not as good as 'Roaring Road,' but gets by nicely. Fair business two days." "A good picture to big business three days." "A good picture which did average business for one day."
Consensus—"Good picture, good puller."

DR. JEKYLL AND MR. HYDE (PARAMOUNT-ARTCRAFT) JOHN BARRYMORE.....APR. 10
"Screen acting in its highest form presented here."—M. P. News.
Exhibitor Comment—"Good picture to big business for one week." "Ran this picture three days to big business. Patrons liked it." "Played it one week to big business. An excellent picture." "Great." "Went very big. Played it a week to big business every day." "Good." "Played this feature one week to big business. A good picture." "A wonderful picture. Played it one week to extra big business."
Consensus—"Good picture, good puller."

DREAM CHEATER, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....MAR. 27
"Balzac story, starring Kerrigan, makes clean, entertaining picture."—M. P. News.

DUDS (GOLDWYN) TOM MOORE.....MAR. 27
"Mystery tale has interesting elements which should excite."—M. P. News.
Exhibitor Comment—"Not up to Moore's standard. Average business one day." "Poor title, story pleased. Poor business one day."
Consensus—"Average picture, average puller."

EASY TO GET (PARAMOUNT-ARTCRAFT) MARGUERITE CLARK.MAR. 6
"Highly entertaining comedy on a domestic theme."—M. P. News
Exhibitor Comment—"A good picture to big business three days." "Played it three days to average business. An average feature."
Consensus—"Good picture, good puller."

EVERYTHING BUT THE TRUTH (UNIVERSAL) LYONS-MORAN.MAY 22
"Bedroom farce, only mildly amusing."—M. P. News.

EXCUSE MY DUST (FAMOUS PLAYERS-LASKY) WALLACE REID.....APR. 3
"None better when it comes to entertaining."—M. P. News.
Exhibitor Comment—"Star always goes big here. A good picture which did big business for three days." "A good feature to big business for three days." "Very good. Big business two days." "Played it three days to big business.
Consensus—"Good picture, good puller."

FALSE ROAD, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT.....MAY 15
"Crook story is too tame and the action is mild."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "Played it one day to big business. Very good."

FAMILY HONOR, THE (KING VIDOR-FIRST NATIONAL) SPECIAL CAST.....MAY 8
"Conventional photoplay smacks of the theatre."—M. P. News.
Exhibitor Comment—"Poor opening day." "An excellent picture. A real page from life. Well liked by my patrons. Big business three days."

FIGHTING SHEPHERDESS, THE (FIRST NATIONAL).....APR. 10
"Colorful melodrama with star as Western heroine."—M. P. News.
Exhibitor Comment—"Very good picture. Did big business for three days." "Not much."
Consensus—"Good picture, good puller."

FLAME OF HELL GATE, THE (ROBERTSON-COLE) BEATRIZ MICHELENA.....MAR. 20
"Plenty of action in old-time picture of gun-play and bandits."—M. P. News.

FLAMING CLUE, THE (VITAGRAPH) HARRY MOREY.....MAR. 27
"Harry Morey has a vigorous melodrama here."—M. P. News.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

FOOTLIGHTS AND SHADOWS (SELZNICK) OLIVE THOMAS....FEB. 21
"A pleasing picture with many strong points."—M. P. News.
Exhibitor Comment—"Good picture which coupled with good weather broke house records. Extra big to big business two days." "My patrons love this little star and this one did not disappoint them, as it was big in every way. Big to average business two days."
Consensus—"Good picture, good puller."

FOR THE SOUL OF RAFAEL (GARSON-EQUITY) CLARA KIMBALL YOUNG.....JUNE 12
"Colorful production carries little entertainment value."—M. P. News.

FORBIDDEN TRAILS (FOX) BUCK JONES.....MAY 22
"Buck Jones in good average western."—M. P. News.

FORBIDDEN WOMAN, THE (EQUITY PICTURES CORP.) CLARA KIMBALL YOUNG.....MAR. 6
"Artistic production of poorly developed plot."—M. P. News.
Exhibitor Comment—"Story only fair but locations great. Photography wonderful and picture was well cast. Miss Young's work excellent. Picture proved splendid entertainment, hence good box-office returns. Played it one week to big business every day." "Great—broke all records on opening day." "An average picture to average business for one week." "Poor direction and story, settings and acting fine. Big business two days." "Went poor as majority couldn't see any connection between name and play." "Pulled largest receipts ever received on any Clara Kimball Young picture." "Very good." "Played it one week to big business four days and average three." "Better liked than 'Eyes of Youth.'" "Splendid exterior scenes." "Big business two days and average one." "Played it two weeks to big business. A splendid feature." "Played it three days to average business. An average picture."
Consensus—"Good picture—good puller."

FORTUNE TELLER, THE (CAPELLANI-ROBERTSON-COLE) MARJORIE RAMBEAU.....MAY 22
"Story of mother-love theme is nearly swamped with incident."—M. P. News.

FORTUNE HUNTER, THE (VITAGRAPH).....MAR. 6
"Famous stage success made into entertaining picture."—M. P. News.
Exhibitor Comment—"A good feature which pleased my patrons for one week. It did extra big business one day, big business three days and average business three days." "A good clean picture which would have done good business but we had a car strike which hurt us. Played it one week." "A very good picture. Big business two days, average one." "Picture played fairly good. Had comedy that took."
Consensus—"Good picture, good puller."

GARTER GIRL, THE (VITAGRAPH) CORINNE GRIFFITH.....MAY 22
"Good combination makes a very pleasing picture."—M. P. News.

HARVEST MOON (GIBRALTAR-HODKINSON) DORIS KENYON..APR. 10
"Star makes play entertaining."—M. P. News.

HEART OF A CHILD, THE (METRO) NAZIMOVA.....APR. 17
"Nazimova's art will carry this picture by."—M. P. News.
Exhibitor Comment—"Going big so far." "Average picture to poor business three days." "Good picture to big business three days." "Very good to big receipts. The dancing in this feature was very popular." "A much better picture than her last one. It was well liked by our audiences. Three days to big business." "A splendid feature which proved very popular. Capacity houses at all performances." "Not her best but O. K. Played it one week to big business."
Consensus—"Good picture, good puller."

HELL SHIP, THE (FOX) MADLAINE TRAVERSE.....FEB. 28
"Interesting moments in this colorful sea story."—M. P. News.

HER FIVE FOOT HIGHNESS (UNIVERSAL) EDITH ROBERTS..APR. 16
"Will get by except as to logic."—M. P. News.

HIS HOUSE IN ORDER (FAMOUS PLAYERS-LASKY) ELSIE FERGUSON.....MAR. 20
"Famous stage play made into fair picture."—M. P. News.
Exhibitor Comment—"A very good picture with beautiful sets and a good story. Big business." "A good picture to big business one day." "Good picture to big business three days." "Fair picture. Many disappointed—no real plot. Average business three days."
Consensus—"Good picture, good puller."

HIS WIFE'S FRIEND (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (DEC. 21).....FEB. 21
"Has many good points which should satisfy."—M. P. News.
Exhibitor Comment—"An average picture to average business. Played it one week." A poor picture to average business three days." "A poor picture to poor business one day."
Consensus—"Average picture, average puller."

HIS WIFE'S MONEY (SELZNICK).....MAR. 6
"Star, cast and direction make very pleasing picture."—M. P. News.
Exhibitor Comment—"Only a fair picture." "An average feature which played my house three days to big business." "Best picture we have run for O'Brien. Picture well liked by all. Give us more like this and we will be well satisfied."
Consensus—"Average picture, good puller."

HONEY-BEE, THE (FLYING A-AT PATHE EXCHANGES) MARGUERITA SYLVA.....MAY 15
"Good entertainment from picturized novel."—M. P. News.

HOUSE OF TOYS, THE (AMERICAN-PATHE) SEENA OWEN....JUNE 5
"Picture lacks moving moments through its overworked theme and draggy action."—M. P. News.

HUCKLEBERRY FINN (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....MAR. 6
"Mark Twain's immortal story lives on the screen."—M. P. News.
Exhibitor Comment—"A very good picture which played my house one week to big business." "Average picture to poor business three days." 'This picture appealed to our audiences. Played it a week, however, to poor business."
Consensus—"Good picture, average puller."

HUMORESQUE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....MAY 15
"Here is an undeniably fine entertainment."—M. P. News.

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(Continued from page 5014)

PICTURE BRAND STAR RELEASED PLAN BOOK

HUSBANDS AND WIVES (GAUMONT) VIVIAN MARTIN.....JUNE 12
"Slight story carries few interesting moments."—M. P. News.

IDOL DANCER, THE (FIRST NATIONAL) SPECIAL CAST.....APR. 3
"Feature entertains, but will not impress."—M. P. News.
Exhibitor Comment—"Very good." "Comparing this with Griffith's former pictures we find something different in this one. Pleased big audiences for four days." "Exceptionally good; had exceptional dancing and lavish scenery." "Played this production one week to extra big business. A splendid picture." "A dandy picture which played my house three days to extra big business."
Consensus—"Good picture, good puller."

INFERIOR SEX, THE (FIRST NATIONAL) MILDRED HARRIS CHAPLIN .....MAY 8
"Fairly interesting domestic drama with Mildred Harris."—M. P. News.
Exhibitor Comment—"A very good picture. Ran this with 'Bringing Up Father' and we did have some program." "Played it two days to big business." "Fair picture to average business one day."

IN SEARCH OF A SINNER (FIRST NATIONAL) CONSTANCE TALMADGE .....MAR. 20
"Constance Talmadge stars in highly entertaining comedy."—M. P. News.
Exhibitor Comment—"A very good feature to big business." "This feature gave unusual satisfaction and played to big business." "A good production. Played it one week to big business." "Played it one week to big business for three days and average business fine." "To me it is the best Constance Talmadge picture on First National program. Cold weather kept us from breaking house record. Big business two days." "Was excellent both from an artistic and box office point of view." "A fine picture. Played it two days to big and average business."
"Consensus—"Good picture, good puller."

IN WALKED MARY (CAPELLANI-PATHE) JUNE CAPRICE.....MAR. 6
"Frail picture offers mild entertainment."—M. P. News.

INNER VOICE, THE (AMERICAN-PATHE) E. K. LINCOLN.....APR. 3
"Should satisfy any audience anywhere."—M. P. News.

IRON HEART, THE (FOX) MADLAINE TRAVERSE.....JUNE 12
"Conventional steel mill story does not convince."—M. P. News.

JACK STRAW (PARAMOUNT-ARTCRAFT) ROBERT WALSH.....APR. 10
"Obvious light comedy has amusing moments."—M. P. News.
Exhibitor Comment—"Fair crowds during matinee and evening performances. Warwick is a popular favorite here and generally does big business."
Exhibitor Comment—"An excellent picture to big business for three days." "An average picture to average business. Patrons rather disappointed." "Did average business for three days. An average feature." "A good picture. Average business two days."
Consensus—"Good picture, good puller."

JENNY BE GOOD (REALART) MARY MILES MINTER.....MAY 15
"A pleasing picture with many good points."—M. P. News.

JES' CALL ME JIM (GOLDWYN) WILL ROGERS.....JUNE 5
"Rogers has rich character study in story of homespun quality."—M. P. News.

JUDY OF ROGUE'S HARBOR (REALART) MARY MILES MINTER.FEB. 14
"Hectic melodrama fails to hit bill's-eye of truth."—M. P. News.
Exhibitor Comment—"Best Minter picture to date. Patrons well pleased. Big business two days." "A good feature which my patrons said they liked." "Audience generally satisfied."
"Consensus—"Good picture, good puller."

KING SPRUCE (DIAL-HODKINSON) MITCHELL LEWIS.....MAR. 27
"Lumber story pleases despite complicated plot."—M. P. News.

LADY IN LOVE, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON .....MAY 29
"Ethel Clayton's charming performance the only redeeming feature here."—M. P. News.

LAST STRAW, THE (FOX) BUCK JONES.....FEB. 14
"Buck Jones makes debut in interesting western."—M. P. News.
Exhibitor Comment—"Jones' debut as a star made a good impression but picture very ordinary. Looked for a stunt picture. Average business one day."

LEAVE IT TO ME (FOX) WILLIAM RUSSELL.....MAY 8
"Average farce comedy starring William Russell."—M. P. News.

LIFTING SHADOWS (PENET-PATHE) EMMY WEHLEN.....APR. 3
"Propagandists run riot in this one."—M. P. News.

LITTLE CAFE, THE (PATHE) MAX LINDER.....JUNE 12
"A pleasing comedy with an amusing story."—M. P. News.

LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN)...FEB. 28
"Civil War period popular novel given fine production."—M. P. News.
Exhibitor Comment—"An average picture to average business." "A good production which received many compliments as to its satisfaction. Big business" "Big three days. Picture is good and drew even better than we expected." "It did average business for three days." "A rather poor picture." "They liked it and it went over. Average business one day." "Very good; played it three days to big business."
Consensus—"Good picture, good puller."

LOCKED LIPS (UNIVERSAL) TSURU AOKI.....APR. 24
"Antique story and crude touches provide weak entertainment."—M. P. News.

LONE HAND, THE (ALEXANDER) SPECIAL CAST.....MAR. 20
"A good Western with many thrilling and gripping moments."—M. P. News.
Exhibitor Comment—"Good."

LOVE EXPERT, THE (FIRST NATIONAL) CONSTANCE TALMADGE .....MAY 8
"Constance Talmadge scores again in romantic comedy."—M. P. News.
Exhibitor Comment—"Excellent." "Only fair receipts."
Consensus—"Good picture, good puller."

LOVE'S HARVEST (FOX) SHIRLEY MASON.....JUNE 5
"Dainty star in comedy drama of high order."—M. P. News.

LOVE WITHOUT QUESTION (B. A. ROLFE-JANS) OLIVE TELL..APR. 10
"Crook melodrama, rich in mystery and suspense."—M. P. News.
Exhibitor Comment—"Quite a bit different from the ordinary run of pictures. Good story but after all is said and done, it seems a little too improbable."

PICTURE BRAND STAR RELEASED PLAN BOOK

LOVES OF LETTY, THE (GOLDWYN) PAULINE FREDERICK...FEB. 21
"Artificial picture of a woman's ambition."—M. P. News.
Exhibitor Comment—"A very satisfactory picture. Box office value good." "A fair program picture but nothing to rave about. Our patrons are not strong for the star. Average business two days." "An average picture to poor business for three days."
Consensus—"Average picture, average puller."

LUCK OF GERALDINE LAIRD (ROBERTSON-COLE) BESSIE BARRISCALE .....FEB. 14
"Has some good points which should interest."—M. P. News.
Exhibitor Comment—"Played this feature one week to average business"

MAN THERE WAS, A (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM.....MAR. 13
"Powerful theme and rich background make fine picture."—M. P. News.

MANHATTAN KNIGHT, A (FOX) GEORGE WALSH.....MAR. 27
"Crook melodrama makes lively picture."—M. P. News.
Exhibitor Comment—"It's a very good thriller. Poor business owing to very stormy and cold night." "Average picture to average business three days." "A good picture which played my house three days to big business."
Consensus—"Good picture, good puller."

MARY'S ANKLE (FAMOUS PLAYERS-LASKY) MACLEAN-MAY..MAR. 13
"Amusing farce from Mary Tully's stage play."—M. P. News.
Exhibitor Comment—"This is a whirlwind of a good picture. Played a comedy on the program with it and it made the comedy look tame for fun. Patrons should get more wholesome enjoyment out of this feature than out of a dozen so called comedy dramas. Extra big business one day to average two days." "A very good picture which pleased my patrons so much that we extended its run from three days to one week. It did big business all week." "A good picture. Big to average business two days." "A good feature to big business for three days." "Excellent attraction. Three days to big business." "Good picture to extra big business three days." "Did big business for three days. Good picture." "Played this picture one week to average business. A fair feature." "Played it four days, to extra big business two days and big business two days. It was well liked by some." "A very good picture which was well produced. Has a good title. Good business for one week." "Played it three days to big business." "Played this picture one day to average business."
Consensus—"Good picture, good puller."

MARY ELLEN COMES TO TOWN (PARAMOUNT-ARTCRAFT) DOROTHY GISH .....APR. 3
"Dorothy Gish scores in a homespun role."—M. P. News.
Exhibitor Comment—"Played this feature one week to big business one day and average six." "Star good. No plot to story. Played it three days to big business." "An average picture to average business for one week." "A good picture to big business one day."
Consensus—"Average picture, average puller."

MIRACLE OF MONEY, THE (HENLEY-PATHE) SPECIAL CAST..MAY 8
"A rather weak story which loses interest."—M. P. News.

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1) .....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days."

MOLLY AND I (FOX) SHIRLEY MASON.....APR. 10
"Shirley Mason pleases in entertaining light comedy."—M. P. News.

MOTHER OF HIS CHILDREN, THE (FOX) GLADYS BROCKWELL .....APR. 17
"Triangle drama well produced and well acted."—M. P. News.

MOTHERS OF MEN (FILM SPECIALS-REPUBLIC) CLAIRE WHITNEY .....MAR. 13
"Has many interesting moments which should satisfy."—M. P. News.

MRS. TEMPLE'S TELEGRAM (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN .....MAY 22
"Bryant Washburn is fairly successful in adapted farce."—M. P. News.

MY LADY'S GARTER (PARAMOUNT-ARTCRAFT) SPECIAL CAST.MAR. 27
"Mystery melodrama which should get by."—M. P. News.
Exhibitor Comment—"Ran this feature one week only. An average picture." "Played it one week to average business two days and poor business five days."

NEGLECTED WIVES (WISTARIA) SPECIAL CAST.....APR. 24
"Careful production overcomes trite theme."—M. P. News.

NOTHING BUT LIES (TAYLOR HOLMES-METRO) TAYLOR HOLMES .....MAY 29
"Farce picture drags and carries very little humor."—M. P. News.

NO. 99 (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....MAY 29
"Obvious but interesting photoplay is Kerrigan's latest."—M. P. News.

NURSE MARJORIE (REALART) MARY MILES MINTER.....APR. 3
"Old English atmosphere pleases."—M. P. News.
Exhibitor Comment—"Only fair."

OLD LADY 31 (METRO) EMMA DUNN.....APR. 10
"Tears and laughter in excellently produced comedy-drama."—M. P. News.

ON WITH THE DANCE (PARAMOUNT-ARTCRAFT) MAE MURRAY .....FEB. 28
"Mae Murray has a fascinating picture here."—M. P. News.
Exhibitor Comment—"Great show—chapter from life. Big business." "Wonderful, more business second week than the first." "This feature played my house three weeks. A wonderful production." "A very excellent picture. General theme appealing. Box office value very good." "A good picture to big business." "Wonderful. This played my house four weeks to big business." "A splendid picture to big business for one week." "A splendid picture which played my house one week to big business." "A splendid picture. Played it one week to extra big business." "Put over a big campaign on this one and did extra big business for three days." "A good picture which played my house three days to average business."
Consensus—"Excellent picture, big puller."

ORPHAN, THE (FOX) WILLIAM FARNUM.....MAY 8
"Wildcat of westerns with little plot."—M. P. News.

OVERLAND RED (UNIVERSAL) HARRY CAREY.....FEB. 21
"Vital and vivid Western is Harry Carey's latest."—M. P. News.
Exhibitor Comment—"A great production which broke all previous records by a big margin." "A very good feature to big business one day." "This picture went big. Played it three days to big business."
Consensus—"Good picture, good puller."

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(Continued from page 5015)

PICTURE BRAND STAR RELEASED PLAN BOOK

PARIS GREEN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY..MAY 1
"Interesting moments in homespun story despite hokum."—M. P. News.
Exhibitor Comment—"A splendid picture. Standing room only at all afternoon and evening performances."

PARTNERS OF THE NIGHT (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....MAR. 13
"Detective story carries an adequate punch."—M. P. News.
Exhibitor Comment "Exceptionally good. Did big business for one week."

PATH SHE CHOSE, THE (UNIVERSAL) ANNE CORNWALL.....MAY 29
"Interesting despite slight story."—M. P. News.

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY (JAN. 26).....JAN. 31
"Fantastic story of love and vengeance."—M. P. News.
Exhibitor Comment—"Average picture to average business three days."

PICADILLY JIM (SELZNICK) OWEN MOORE.....FEB. 21
"Entertaining light comedy from popular story."—M. P. News.

RESPECTABLE BY PROXY (BLACKTON-PATHE) SYLVIA BREAMER-ROBERT GORDON.....FEB. 14
"Artistic production and good interpretation lift story."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "Average picture to average business three days." "An average picture to average business for one week."
Consensus—"Average picture, average puller."

RETURN OF TARZAN, THE (NUMA-GOLDWYN) GENE POLLAR).....JUNE 12
"Fantastic picture fails to meet expectations."—M. P. News.

RIDERS OF THE DAWN (BENJ. HAMPTON-HODKINSON) SPECIAL CAST.....MAY 15
"Colorful action compensates for plot shortcomings."—M. P. News.

RIGHT OF WAY, THE (METRO) BERT LYTELL.....FEB. 14
"Rich photoplay made from this famous story."—M. P. News.
Exhibitor Comment—"A great feature which did big business." "A pleasing feature which did big business the first half and average the last half of the week." "Good character acting but that's all there is to it. ing business. However, went very well considering conditions. Average business one week."
Consensus—"Good picture, good puller."

RIO GRANDE (CAREWE-PATHE) SPECIAL CAST.....APR. 24
"Should give satisfaction wherever shown."—M. P. News.

RIVER'S END, THE (NEILAN-FIRST NATIONAL) SPECIAL CAST.....FEB. 28
"Rich production given vivid Northwest story."—M. P. News.
Exhibitor Comment—"A good picture to good business." "Played this picture one week to extra big business." "A big picture in every sense of the word. Acting of entire cast is noteworthy, and Neilan's direction is masterful. Big business three days." "An average picture to big business for one week." "A splendid picture which I played two days to average and poor business." "An extra good picture to big business two days and average one."
Consensus—"Splendid picture, good puller."

ROAD TO DIVORCE, THE (UNIVERSAL) MARY MACLAREN...MAR. 13
"An interesting picture which should give satisfaction."—M. P. News.
Exhibitor Comment "Played this one with the Goldwyn feature, 'The Strange Boarder,' to extra big business six days and big business one." "Has a good title but the story appears to be very weak and did not get over."
Consensus—"Average picture, average puller."

ROMANCE (UNITED ARTISTS) DORIS KEANE.....MAY 29
"Artistic production given play of love and sentiment."—M. P. News.

SEA RIDER, THE (VITAGRAPH) HARRY MOREY.....JUNE 5
"Seafaring tale carries an adequate punch for Morey."—M. P. News.

SEA WOLF, THE (FAMOUS PLAYERS-LASKY) SPECIAL CAST..MAY 29
"Good action, melodrama typical of Jack London."—M. P. News.

SEEING IT THROUGH (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....FEB. 28
"Heart interest story carries bewildering detail."—M. P. News.

SEX (J. PARKER READ-HODKINSON) LOUISE GLAUM).....APR. 10
"Powerful theme, clever acting and rich production"—M. P. News.
Exhibitor Commnt—"A big production which was well produced and as a result did big business for one week." "A satisfactory picture which did splendid business for one week." "Very good. Played it three days to extra big business." "Played it three days to capacity business."
Consensus—"Good picture, good puller."

SHERRY (EDGAR-LEWIS-PATHE) SPECIAL CAST.....JUNE 5
"Has interesting moments, but rather long drawn out."—M. P. News.

SHOD WITH FIRE (FOX) WILLIAM RUSSELL.....FEB. 28
"William Russell has fairly interesting offering."—M. P. News.
Exhibitor Comment—"Same old Western stuff. I didn't hear 'em rave over it. Average business three days." "Good rough stuff that pleased. Average business one day."
Consensus—"Average picture, average puller."

SHORE ACRES (METRO-SCREEN CLASSICS) ALICE LAKE.....APR 3
"Famous New England drama, well adapted."—M. P. News.
Exhibitor Comment—"A good picture which I played three days to average and poor business."

SILK HUSBANDS AND CALICO WIVES (HARRY GARSON-EQUITY) HOUSE PETERS.....MAR. 13
"Good production of familiar stage and screen story."—M. P. News.

SILVER HORDE, THE (REX BEACH) SPECIAL CAST.....MAY 22
"Interesting, but rather short on drama and action."—M. P. News.
Exhibitor Comment—"A splendid picture to extra big business three days." "Played it three days. A good picture to average business."
Consensus—

DEADLIER SEX, THE (HAMPTON-PATHE) BLANCHE SWEET..MAR. 27
Illogical story lacking in many points."—M. P. News
Exhibitor Comment—"Played this feature one week to big business one day and average six."

SIMPLE SOULS (HAMPTON-PATHE) BLANCHE SWEET.....MAY 8
"Pleasing picture which should entertain."—M. P. News.

SINNERS (REALART) ALICE BRADY.....MAR. 27
"Director missed chance to make big picture."—M. P. News.
Exhibitor Comment—"Better than 'The Fear Market.' Drew well and picture well liked by a large audience. Two days to big business."

SIX BEST CELLARS, THE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....MAR. 20
"Bryant Washburn has a knockout here."—M. P. News.
Exhibitor Comment—"A splendid picture to extra big business for one day." "An average feature which did big business for three days." "Great. Played it a week." "A very good picture to poor business one day."
Consensus—"Good picture, good puller."

SLAM BANG JIM (AMERICAN-"FLYING A") WILLIAM RUSSELL.....APR. 24
"Good laughs in mixture of farce and western."—M. P. News.
Exhibitor Comment—"Played it a week to average business. Just an average feature."

SMOULDERING EMBERS (KEENAN-PATHE) FRANK KEENAN (FEB. 29).....FEB. 21
"Character study is colored by Keenan's art and personality."—M. P. News.
Exhibitor Comment—"A good feature to average business for three days." "Average picture to average business three days."
Consensus—"Average picture, average puller."

SOONER OR LATER (SELZNICK) OWEN MOORE.....MAR. 27
"Farcical idea is frail but fairly amusing."—M. P. News.
Exhibitor Comment—"Good feature to average business three days on account of bad weather." "Very good. Big business three days." "Pleasing entertainment but same situation through the entire picture. Average business two days." "They liked it. Poor business one day." "Average picture to average business three days." "A first class comedy. Very good business one day."
Consensus—"Good picture, good puller."

SPORTING DUCHESS, THE (VITAGRAPH) ALICE JOYCE.....MAR. 13
"Entertaining picture made from Drury Lane melodrama."—M. P. News.
Exhibitor Comment—"A big picture to big business for three days." "This feature did average business for three days, an average picture."
Consensus—"Good picture, good puller."

STOLEN KISS, THE (REALART) CONSTANCE BINNEY.....MAR. 20
"Picture of sticky sentiment and obvious coincidences."—M. P. News.
Exhibitor Comment—"A fair picture to average business." "My patrons did not like this one. They seemed to think there was nothing to it but high class photography and posing. Played it three days to poor business."
Consensus—"Average picture, average puller."

STRANGE BOARDER, THE (GOLDWYN) WILL ROGERS.....MAY 1
"Will Rogers makes another entertaining picture."—M. P. News.
Exhibitor Comment—"Played this one with the Universal feature 'The Road to Divorce' to extra big business six days and big business one."

STREET CALLED STRAIGHT, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....MAR. 20
"Popular novel loses its substance on screen."—M. P. News.
Exhibitor Comment—"Went good. Big business three days."

STRONGEST, THE (FOX) SPECIAL CAST.....FEB. 21
"Clemenceau's name may carry this picture by."—M. P. News.

TARNISHED REPUTATIONS (PARRET-PATHE) DOLORES CASSINELLI.....MAR. 13
"Dolores Cassinelli burdened with shop-worn story."—M. P. News.

TATTLERS, THE (FOX) MADLAINE TRAVERSE.....APR. 10
"Society melodrama too heavy for general entertainment." -M. P. News.

TERROR, THE (FOX) TOM MIX.....MAY 29
"Tom Mix thriller more than satisfies."—M. P. News.

TERROR ISLAND (PARAMOUNT-ARTCRAFT) HOUDINI.....MAY 8
"Resembles a wild serial in incident and action."—M. P. News.
Exhibitor Comment—"An improbable picture which I played one week to poor business. It seems to be composed of serial stuff done five years age."

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 24).....JAN. 31
"Fairly interesting picture on a domestic theme."—M. P. News.
Exhibitor Comment—"Average picture to average business one week."

THIRD WOMAN, THE (ROBERTSON-COLE) SPECIAL CAST.....MAR. 27
"Might be classed as fair entertainment."—M. P. News.
Exhibitor Comment—"Did average business for three days. An average feature."

THIRTIETH PIECE OF SILVER, THE (AMERICAN-PATHE) MARGARITA FISHER.....MAY 22
"Good combination makes interesting picture."—M. P. News.

THOU ART THE MAN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....JUNE 12
"Warwick starred in average romantic drama."—M. P. News.

$30,000 (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....FEB. 21
"Kerrigan in typical melodramatic romance."—M. P. News.
Exhibitor Comment—"An average picture to average business three days."

TOLL GATE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....MAY 1
"Quite entertaining picture with Hart as good-bad man again."—M. P. News.
Exhibitor Comment—"Did average business for three days." "Played this one eight days. Consider it of extra fine value. It did big business."
Consensus—"Good picture, good puller."
Exhibitor Comment—"Did average business for three days."

TOO MUCH JOHNSON (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....MAR. 6
"Hackneyed story is broadly burlesqued."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "A fair picture to average business one day." "A good picture to extra big business two days." "Washburn gives a consistent performance in a good production. Average business two days."
Consensus—"Average picture, average puller."

Box Office Reports continued on page 5017

The Index to The Complete Plan Book

(Continued from page 5016)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

TRAIL OF THE CIGARETTE, THE (STEINER-ARROW) GLEN WHITE ..... JUNE 12
Mystery story well produced and thoroughly interesting."—M. P. News.

TREASURE ISLAND (PARAMOUNT-ARTCRAFT) SPECIAL CAST..APR. 24
"Interesting picture made from Stevenson's famous story."—M. P. News.
Exhibitor Comment—"Wonderful attraction. Big box office value."

TRIP TO MARS, A (TOWER FILM CORP.) SPECIAL CAST..... MAY 29
"Should furnish average entertainment."—M. P. News.

UNKNOWN RANGER, THE (AYWON FILM CORP.) REX RAY....JUNE 5
"A mildly entertaining western."—M. P. News.

UNDER CRIMSON SKIES (UNIVERSAL-JEWEL) ELMO LINCOLN ..... JUNE 12
"Action and incident make colorful melodrama."—M. P. News.

VEILED MARRIAGE, THE (HALLMARK) ANN LEHR-RALPH KELLARD ..... MAR. 20
"Not much realism in this complicated melodrama."—M. P. News.

VERY IDEA, THE (METRO) TAYLOR HOLMES. ..... MAR. 6
"An amusing comedy which should interest."—M. P. News.
Exhibitor Comment—"Taylor Holmes either did not hit the mark or else the story failed to take. Poor showing in box office receipts."

VIRGIN OF STAMBOUL, THE (UNIVERSAL) PRISCILLA DEAN. MAR. 27
"Star and director create excellent Turkish picture."—M. P. News.
Exhibitor Comment—"Excellent." "An excellent production. Played it for one week to big business." "Results not what might have been expected considering billboard advertising."
Consensus—"Good picture, good puller."

WALL STREET MYSTERY, A (ARROW) GLEN WHITE..... JUNE 5
"Love interest lacking in average detective story."—M. P. News.

WATER, WATER, EVERYWHERE (GOLDWYN)..... FEB. 14
Will Rogers makes this picture worth while."—M. P. News.
Exhibitor Comment—"Fell down badly on a three day run. Patrons didn't like the story." "Very good." "A pleasing picture which fell rather short of being a feature. Rogers should have more chance in his line of stunts and comedy. Average business one day." "An average feature to average business three days. Rogers following is not very strong here."
Consensus—"Good picture, average puller."

WHY CHANGE YOUR WIFE? (DE MILLE-FAMOUS PLAYERS-LASKY) SPECIAL CAST..... MAY 8
"Interesting as drama and sure box office attraction."—M. P. News.
Exhibitor Comment—"Wonderful picture, wonderful box office value." "A splendid picture to extra big business for one week." "Played it a week to extra big business. Very good." "Played it two weeks to big business." "A splendid picture. Broke all records. Played it three days to extra big business." "Very good. Played it one week to big business."
Consensus—"Good picture, good puller."

WITS vs. WITS (HALLMARK) MARGUERITE MARSH..... JUNE 12
"Too much mystery in confusing crook picture."—M. P. News.

WOLVES OF THE STREET (ART-O-GRAPH-ARROW) EDMUND COBB ..... JUNE 5
Unsatisfactory production of Wall street story."—M. P. News.

WOMAN GAME, THE (SELZNICK) ELAINE HAMMERSTEIN....MAR. 20
"Many interesting elements make entertaining picture."—M. P. News.
Exhibitor Comment—"Average picture to average business three days."
"Probably the best we have seen of Miss Hammerstein. Two days to big business." "The star is great and this picture was enjoyed by all. "Average business two days."
Consensus—"Good picture, average puller."

WOMAN GIVES, THE (FIRST NATIONAL) NORMA TALMADGE..APR. 24
"Lots of talent and effort almost wasted."—M. P. News.
Exhibitor Comment—"A very good one from both box office and artistic standpoint." "Played it two days to big and average business."
Consensus—"Good picture, good puller."

WOMAN AND THE PUPPET, THE (GOLDWYN) GERALDINE FARRAR ..... APR. 17
"Single track idea overwhelmed with romance."—M. P. News.

WOMAN IN ROOM 13, THE (GOLDWYN) PAULINE FREDERICK.APR. 17
"Pauline Frederick has worthy subject in mystery melodrama."—M. P. News
Exhibitor Comment—"Best Frederick in a long time. Poor business one day." "Big box office value. Picture gave splendid satisfaction." "Good picture to big business three days."
Consensus—"Good picture, good puller."

WOMAN WHO UNDERSTOOD, THE (ROBERTSON-COLE) BESSIE BARRISCALE ..... APR. 3
"Domestic story is obvious but entertaining."—M. P. News.
Exhibitor Comment—"An average picture which I played seven days to poor business." "An average feature to poor business for three days on account of 'Holy Week.'
Consensus—"Average picture, average puller."

WOMEN MEN FORGET (AMERICAN CINEMA-UNITED) MOLLIE KING ..... MAR. 20
"Mollie King in 'Perpetual Triangle' story."—M. P. News.

WOULD YOU FORGIVE? (FOX) VIVIAN RICH..... MAY 1
"Small appeal in conventional society drama."—M. P. News.

WONDER MAN, THE (ROBERTSON-COLE) GEORGES CARPENTIER ..... JUNE 12
"Picture carries interest and a colorful personality."—M. P. News.

YELLOW TYPHOON, THE (FIRST NATIONAL) ANITA STEWART ..... MAY 22
"Anita Stewart's portrayal compensates for theatrical story."—M. P. News
Exhibitor Comment—"Played it one week to average business. An average feature."

YOUNG MRS. WINTHROP (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON ..... APR. 3
"Moth-eaten story furnishes artificial picture."—M. P. News.
Exhibitor Comment—"A very good picture. A little sad but it did them good. Ethel Clayton's acting fine. Surely a very satisfactory production." "A very good picture to extra big business one day." "Very good—Clayton growing in favor; average business one day." "Good picture to good business for three days."
Consensus—"Good picture, good puller."

"Flashbacks" on Earlier Releases

"Two Weeks" (First National)—"Extra big business three days in spite of the bad weather. Constance going bigger than ever."

"23½ Hours Leave" (Paramount-Artcraft)—"It certainly is worth all the boosting you can give it. It's clean, wholesome entertainment, fit for any theatre. Patrons will boost it. Extra big to average business two days."

"Hawthorne of the U. S. A." (Paramount-Artcraft)—"Picture is great. Played it two days to extra big and big business."

"Why Smith Left Home" (Paramount-Artcraft)—"Very good entertainment. You can boost it all you like. Big business two days."

"All of a Sudden Peggy" (Paramount-Artcraft)—"Fair picture to poor business one day."

"Upstairs and Down" (Select)—"Pleasing picture to average business one day."

"Lord Loves the Irish" (Hodkinson)—"Fair only. Average business one day."

"Miracle Man" (Paramount-Artcraft)—"Return showing. Poor business one day."

"Perfect Lover" (Select)—"They liked it and it made money. The critics claimed this picture was no good but the public said it was good."

"Teeth of the Tiger" (Paramount-Artcraft)—"A very unpopular type of picture with my patrons. Poor business one day."

"Right to Happiness" (Jewell-Universal)—"Much-A-Do about nothing. Didn't please. Poor business one day."

"Country Cousin" (Select)—"An average picture to average business one day."

"A Virtuous Vamp" (First National)—"Extra big business three days. Had the whole town talking about it."

"Love Cheat" (Pathe)—"Highly pleasing comedy-drama. Average business two days."

"Prudence on Broadway" (Select)—"Pleased all. Average business one day."

"Amateur Adventurer" (Pathe)—"Sure did pack 'em in. Big business one day."

"Flame of the Yukon" (United)—"This is the biggest north country dance hall picture I have ever shown and personally I do not care for better entertainment."

"Charge it to Me" (American)—"Very pleasing and star is mighty fine. Average business one day."

"Castles in the Air" (Metro)—"Very good entertainment. Average business one day."

"Sadie Love" (Paramount-Artcraft)—"Although Billie Burke has proved a good drawing card for us, my patrons have never seen her in such a silly picture. Poor business three days."

"Dangerous Hours" (Paramount-Artcraft)—"A poor picture which did extra big to poor business for two days."

"Male and Female" (Paramount-Artcraft)—"A very good picture to extra big business for three days."

"On With the Dance" (Paramount-Artcraft)—"Very, very good."

"Mary Ellen Comes to Town" (Paramount-Artcraft)—"Receipts went fair."

"Scarlet Days" (Paramount-Artcraft)—"Two days to fair business. Good production and cast all the way."

"Hell Ship" (Fox)—"Mediocre sea story. Poor business one day."

"The Feud" (Fox)—"Good picture but Mix not liked in this role. Big to average business two days."

"A Man's Fight" (United)—"Just an average picture. Big business two days."

"Eyes of Youth" (Equity)—"A good picture but drawn out into eight reels which detracts from the possibility of holding interest throughout."

"The Crimson Gardenia" (Goldwyn)—"A good mystery drama which was well liked by our patrons. Big business two days."

"Scarlet Days" (Paramount-Artcraft)—"This one seemed to [illegible] disappointment from all angles. Average business two days."

"Almost a Husband" (Goldwyn)—"Rogers in a class by himself. Very good, the type of play most enjoyable to all. Big business one day."

"In Wrong" (First National)—"A good story well done and pleasing. Big business one day."

"Grim Game" (Paramount-Artcraft)—"Lots of pep here. A worthwhile, good story. Average business one day."

"The Thunderbolt" (First National)—"Good society stuff. Big business one day."

"The Woman God Sent" (Selznick)—"A good picture to average business three days."

"The Inferior Sex" (First National)—"Played it three days to [illegible] business. An average picture."

"The Cost" (Paramount-Artcraft)—"An average picture which did average business for three days."

"Thirteenth Commandment" (Paramount-Artcraft)—"Played three days to average business."

"Male and Female" (Paramount-Artcraft)—"A fine picture to extra big business for three days."

"Soldiers of Fortune" (Realart)—"Did average business for this one for three days. Only an average feature."

"The Confession" (National)—"Played it one week to big business. People satisfied."

"Haunted Spooks" (Pathe)—"Played it three days to good business."

"His Royal Shyness" (Pathe)—"A good comedy well liked."

"The Fly Cops" (Vitagraph)—"Average comedy to big business for three days."

"Country Cousin" (Selznick)—"An average picture to average business for three days."

"Spite Bride" (Selznick)—"A good production to big business for three days."

"The Little Shepherd of Kingdom Come" (Goldwyn)—"Average business three days on account of weather."

"Fighting Cressy" (Pathe)—"Average picture to poor business."

"The Turning Point" (First National)—"Splendid picture to [illegible] one week."



Tom Terriss and the plane he used in filming "The Girl From the Skies"

Warner Preparing for New Organization

Albert Warner, one of the Warner Brothers, who are releasing "The Lost City," the Al. St. John comedies, "The Tiger Band," a new serial featuring Helen Holmes, and "The Monty Banks Comedies," is now en route to Los Angeles, to complete arrangements for an International producing and distributing organization.

Mr. Warner's stay in Los Angeles will be brief as he is due in New York June 23d and will sail for London June 26th.



A Bulls-Eye:-

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Eight Ready for Reelcraft

Short Subjects Are Delivered to General Office in New York City

EIGHT more pictures have been completed for the exclusive short subject program of the Reelcraft Pictures Corporation, and delivered to the general office in New York.

Alice Howell has completed "Rubes and Romance" at the Chicago studio of Reelcraft, produced under the directorship of Frederick J. Ireland and Dick Smith, who also plays a prominent part in the picture.

The Hollywood studio has forwarded to the general office four single reel comedies of the Billy Franey series, all directed by George Jeske, titled, "The Hasher," "Hard Cider," "The Glutton" and "Hook, Line and Sinker."

Texas Guinan has completed her twelfth two-reel Western drama under the direction of Jay Hunt, titled, "The Girl of the Rancho." With the completion of this picture Miss Guinan left on the Overland Limited for a vacation at her home in New York.

Milburn Moranti has finished another two-reel farce comedy which he has titled "Barber Shop Gossip," making a total of nine pictures ready in advance of release date which has been set for June 20. The Matty Roubert producing unit has completed the sample print of "Circus Day" which is in the general office for screening for exhibitors.

All of the above mentioned pictures are released by the thirty-six Reelcraft and allied exchanges throughout the United States, covering every principal city and territory.

Showing Arouses Interest

Many to See "Madonnas and Men" at Its Screening in New York

MUCH interest is being shown in the forthcoming trade presentation of "Madonnas and Men," which takes place at the Forty-fourth Street Theatre in New York on Sunday evening, June 13.

The showing is being given to allow those connected with the motion picture industry to see just what sort of a photodrama "Madonnas and Men" really is. That interest is at a high pitch is evidenced by the fact that requests for seats have come into the Jans offices not only from local men but from exchange men, exhibitors and others from out of town; several planning to attend the showing who will come to New York from cities miles away.

It is said that in the elaborate series of scenes, which carry one from the days of the Coliseum at Rome to the days of the Broadway cabarets, are without an equal in photodramatic production. As an instance of what may be expected it might be mentioned that a Roman ampitheatre was especially erected for the background for some of the action while such scenes as chariot races, a slave market, lion's dens, the Ritz-Carlton Hotel, a Broadway cabaret in full blast and many other astounding views are shown in the picture.

France Likes Our Pictures

So Says Leon Madieu, of Pathe Cinema, on Visit to United States

THAT American films are predominant in the picture market of France, and that the French public seems to take pleasure in attributing to them technical qualities of the highest kind, is the keynote of a statement made by Leon Madieu, chairman of the Board of Directors of Pathe Cinema, Paris, who lately arrived on a visit to this country, and immediately plunged into an exhaustive inspection of American methods of picture production.

Mr. Madieu, who is also treasurer of Pathe Exchange, Inc., of the United States, of which Paul Brunet is vice-president and general manager, is personally conducting his researches into both the art and commercial sides of the film industry here.

"Aside from the excellent qualities," said Mr. Madieu, "observed in American direction and acting so highly esteemed in France, the mentality of the French masses in general would require stronger and better constructed scenarios. It is my belief, moreover, that, in the very near future, the American public itself will make the same demands.

"In France, great efforts have been made in the detailed production of artistic emotional photoplay. One of the latest works that Pathe Exchange Inc. has chosen is the fascinating drama by Abel Grance, entitled 'J'Accuse.'

"I have also been asked how the Italian product is received in France. A considerable number of reels have crossed the frontier, but very few of them have met with success."

"The Evil Eye" Proves Popular in Music

A new song publication, "The Evil Eye," designed to exploit the Hallmark serial of the same title, which features Benny Leonard, is now going the round of the vaudeville houses and cabarets.

Clermont Opens Offic in New York City

Hannibal N. Clermont, president of the Clermont Photoplays Corporation of Los Angeles has been in New York for the past several weeks. Mr. Clermont is opening Eastern offices. The new Clermont studios at Gower and Sunset Boulevard, Hollywood, have just been completed. The studios are fully equipped and will accommodate three companies.

The other officers of the Clermont Photoplays Corporation include: Edson D. Clarage, first vice president; W. D. Ball, second vice president; Charles R. Hadley, third vice-president, and C. Beebach, secretary and treasurer. John T. Carlton is production manager and Charles Blyth, assistant.

Mr. Clermont has just purchased "Beyond the Cross Roads" by Bradley King, as a vehicle for the second Clermont production.

Southern Rights Sold on Fine Arts Pictures

Fine Art Pictures, Inc., announces that they have disposed of the rights to their six-reel supercomedy "Up In Mary's Attic" for the six southern states, consisting of North and South Carolina, Georgia, Florida, Alabama and Tennessee to the E. & H. Film Distributing Co. of Atlanta, Ga.

As a part of the campaign of this release, a song has been written, entitled "Up In Mary's Attic" which will be linked up to the presentation of the picture in all sections of the country.

Charles F. Schwerin, treasurer and general sales manager of the company, attended the convention of exhibitors in Cleveland, O., where he disposed of further territory.

Hallroom Comedies Are Entirely Sold

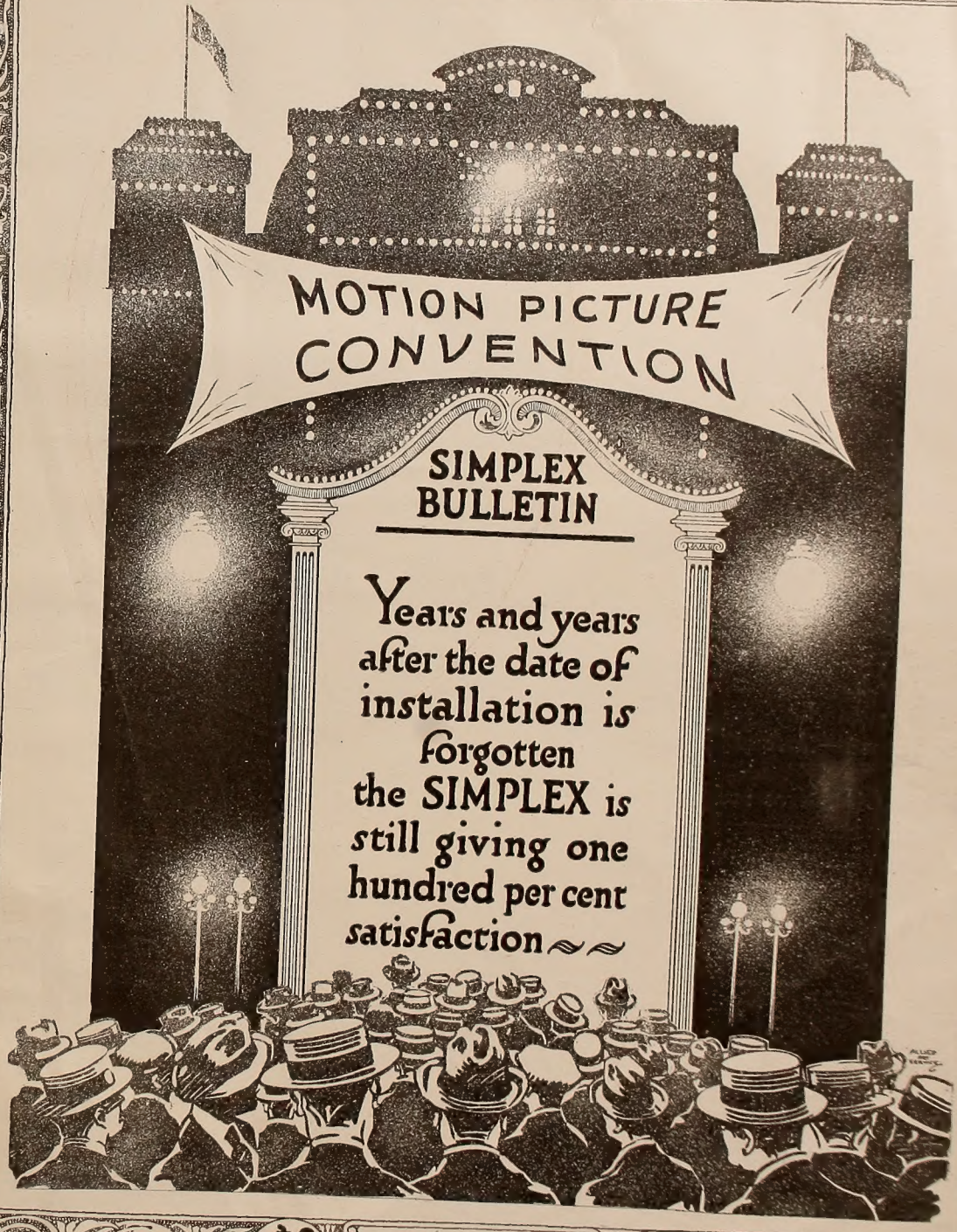
With the entire foreign rights for the Hallroom Boys Comedies disposed of for 1920 and two succeeding years to the Inter-Ocean Film Corporation, and the complete domestic distribution of these well known two-reelers already under contract, Jack and Harry Cohn, the producers, are now concentrating their efforts on production and exploitation of the series.

A campaign to aid exhibitors in the exploitation of the series is now about to be launched, which, it is believed, will greatly enhance the box-office values of the comedies for exhibitors.

Community to Release Big Superfeature

"To-morrow," a superfeature made by the Community Productions, Inc., is about to be released. The picture was produced under Director Ashley Miller, and the story by C. S. Clancy, is said to be one of the most engrossing type, built upon a theme that has gripped the minds of men since the world began. The length taken to produce this feature as well as the reticence on the producers regarding it, make it especially noteworthy.

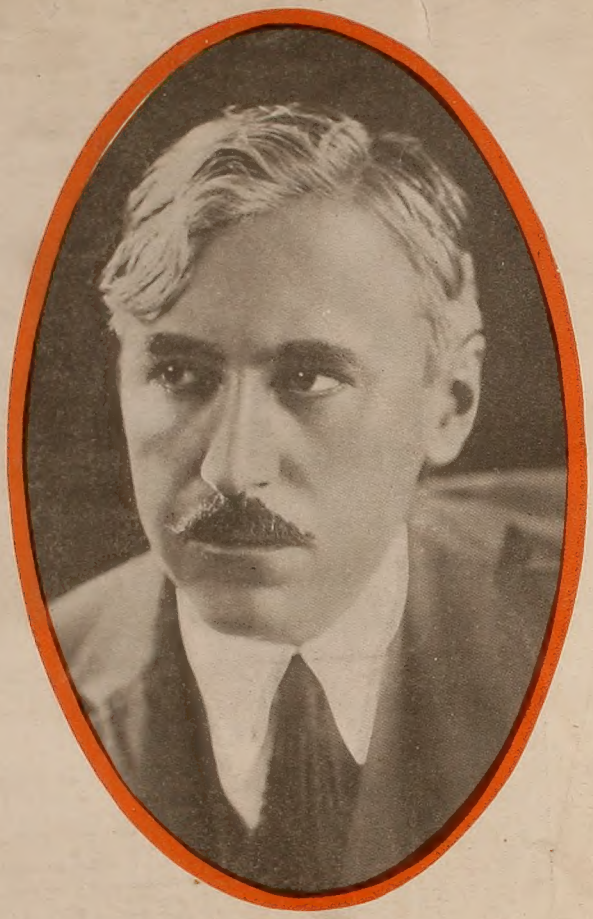
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